

FESTIVAL
MOZAIC
2016 SUMMER MUSIC FESTIVAL

JULY 13-24 SAN LUIS OBISPO · CALIFORNIA



46th

ANNIVERSARY
SEASON

SCOTT YOO
MUSIC DIRECTOR

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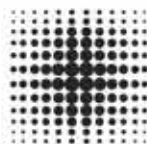
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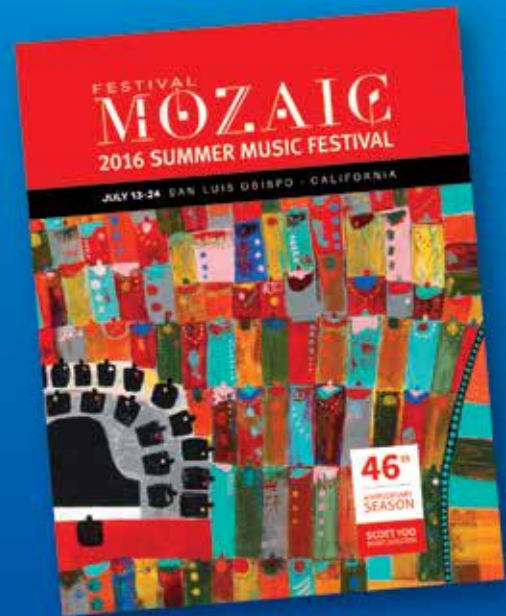
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ON TOUR!

Visit Mexico City with Festival Mozaic



Scott Yoo Conducts the Mexico City Philharmonic

This exclusive trip is limited to 24 people and includes concert tickets and backstage passes with Scott Yoo, Artistic Director and Chief Conductor of the Orquestra Filarmonica de la Ciudad de Mexico. 5-night itinerary includes airfare from LAX, hotel, sightseeing and some meals, including dinner with the Maestro. Sights include Zocolo Square, Frida Kahlo Museum, Garibaldi Plaza, Our Lady of Guadalupe Basilica, Chapultepec, and a day trip to Teotihuacan to see the pyramids.

APRIL 2017

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To register for this trip,
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Bettina Swigger at
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Bettina@FestivalMozaic.com

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Welcome to the 2016 Season of Festival Mozaic

Welcome to our 46th Summer Season! There is much to celebrate this year, as Festival Mozaic embarks on new adventures.

This year, I am especially excited by the expansion of our signature Notable Encounter Series to include a Notable Encounter orchestra program, live video streaming in Mission Plaza, and free Midday Mini-Concerts. Each of these is sure to bring the wonder and enjoyment of classical music to an even greater cross-section of our community.

For those of you who have been long-standing supporters of the Festival, you have been witness to continual growth of the Festival's program offerings, and to magnificent achievements in performance over the years. If you think about it, you likely have a favorite story about a concert or event that transformed your appreciation for this music and for the Festival itself. Each year, the Festival is truly better than it was the year before!

If you are new to Festival Mozaic, the Board of Directors would like to give you a special welcome to our family. We hope you will discover the magic that this Festival inspires in so many, through 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 amazing staff, and our dedicated volunteers. They have my heartfelt gratitude for their contributed efforts.

On behalf of the Festival Mozaic Board of Directors, I wish each of you a captivating Festival experience.

Jeri Corgill
President, Board of Directors



Music Director's Welcome

Welcome to the 46th season of Festival Mozaic. This year's exploration of Western art music is centered around the composer Gustav Mahler. We present an array of orchestral and chamber works that span various centuries, formats, and world cultures, with the heralded composer and conductor Mahler at the core.

It is my pleasure and joy to return to the Central Coast alongside my talented colleagues. It is my wish that this monumental music serves as a testament to the work of this community to support such a fine festival. My colleagues and I are honored to be a part of this tradition, and we hope you will join us on our journey as we continue to bring great works of music to life here on the beautiful Central Coast.

Thank you so very much for your continuing support.

Scott Yoo,
Music Director

*Scott Yoo is generously
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FESTIVAL
MOZAIC
THE ART OF MUSIC ON THE CENTRAL COAST

WINTERMEZZO 2016·2017



NOVEMBER 17-19, 2016 · JANUARY 28-29, 2017 · FEBRUARY 24-26, 2017 · APRIL 2017

WinterMezzo Chamber Music Series

WINTERMEZZO I: Grace & Yoo | NOVEMBER 17-19, 2016

THURSDAY, NOVEMBER 17, 2016

Notable Encounter Insight: SLO Museum of Art

FRIDAY, NOVEMBER 18, 2016

Notable Encounter Dinner: Cass Winery

SATURDAY, NOVEMBER 19, 2016

Concert: United Methodist Church

Scott Yoo, Violin · Susan Grace, Piano

Lisa Nauful, Bassoon · Alice Dade, Flute

VIVALDI / *Concerto in G minor for Flute, Violin, Bassoon and Continuo, F. XII/8*

BEETHOVEN / *Violin Sonata No. 1 in D major, op. 12, no. 1*

COLEMAN / *Pavanes and Symmetries*

GRIEG / *Violin Sonata No. 3 in C minor, op. 45*

INTER-WINTERMEZZO | JANUARY 28-29, 2017

SATURDAY, JANUARY 28, 2017

Notable Encounter Dinner: Home of Dennis Schneider & Sharon Harris

SUNDAY, JANUARY 29, 2017

Concert: Spanos Theater

Christopher O'Riley, Piano

GLASS / *Mad Rush*

BACH / *Goldberg Variations*

CO-PRESENTED WITH CAL POLY ARTS

WINTERMEZZO II: Faure, Brahms & Bridge | FEBRUARY 24-26, 2017

FRIDAY, FEBRUARY 24, 2017

Notable Encounter Insight: SLO Mission Parish Hall

SATURDAY, FEBRUARY 25, 2017

Notable Encounter Dinner: Home of John & Marcie Lindvall

SUNDAY, FEBRUARY 26, 2017

Concert: Congregation Beth David

Scott Yoo, Violin · Toby Appel, Viola

Bion Tsang, Cello · John Novacek, Piano

BRIDGE / *Phantasy Quartet*

BRAHMS / *Cello Sonata in F major, op. 99*

FAURE / *Piano Quartet No. 1 in C minor, op. 15*

WINTERMEZZO CODA: The Chopin Project | April 29, 2017

Paso Robles Inn **Jocelyn Swigger, Piano** **CHOPIN** / *Etudes* CO-PRESENTED WITH PADEREWSKI FESTIVAL

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“The playing is technically top-notch, often passionate in its advocacy. Yoo has become an indispensable catalyst: as conductor, as a more than capable violinist and as a programmer.”

— American Record Guide

“Here, surely, are people who know how to live, as well as to love music—if indeed they are not the same thing. In San Luis Obispo, at any rate, you are among true friends.”

— Bernard Levin, *The Listener*, from his review of the Festival Scene in America, August 1981.

“Here’s a California concert series that’s almost as much fun for architecture buffs as it is for music lovers.”

— Sunset Magazine, Best of the West, July 2014



About the Festival

The San Luis Obispo Mozart Festival was founded by Clifton Swanson in 1971. Clif served as Music Director and Conductor until 2005 when Scott Yoo was selected to step into that role.

The Festival began modestly with three performances over a weekend. However, it grew rapidly to six, nine, and then eleven concerts. By 1983, the San Luis Obispo Mozart Festival presented 19 concerts. In its early days, the Festival featured primarily orchestral and choral music, but over the decades has offered an ever-expanding range of programming, including early music, period instrument concerts, jazz, contemporary music, opera, chamber music, solo recitals, world music and much more.

Throughout its history, the Festival has attracted a share of luminaries, up-and-coming artists and exceptionally talented orchestral, choral, and studio musicians who come to participate in great music-making and to enjoy the pleasures of the Central Coast. Music critic Greg Hettmansberger wrote, in the prestigious *Performing Arts Magazine*, that the Festival offered a “stunning variety of venues” and “unique and provocative artists,” and that it is an “aesthetic extravaganza.”

The Festival honors the rich legacy and enduring universality of Mozart—one of the greatest musicians the world has ever known. In 2008, the Festival adopted the brand “Festival Mozaic” to more accurately depict the full mosaic of music performed and to distinguish it from the dozens of other Mozart Festivals around the world. Festival Mozaic continues its artistic evolution by bringing the world’s best musical influences to San Luis Obispo County through orchestral performances, chamber music, world music, jazz and informative educational experiences.

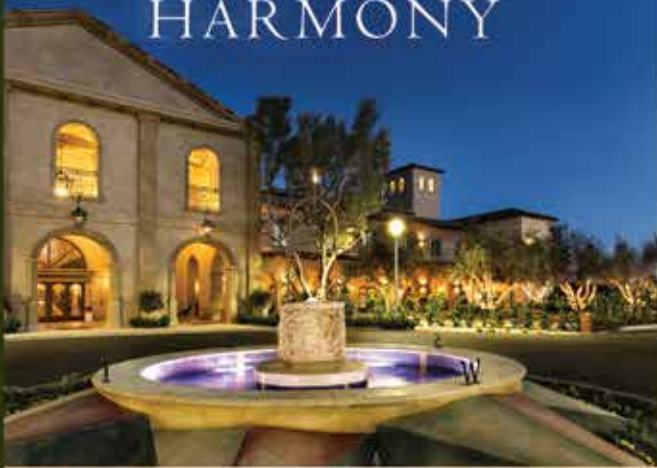
Clifton Swanson, Founder / Music Director Emeritus

One of the original founders of the San Luis Obispo Mozart Festival, Clif served as Music Director and Principal Conductor for over 30 years, helping the Festival to grow from three concerts on a weekend in early August 1971 to over 30 concerts and numerous other events today. In addition to conducting the San Luis Obispo Symphony from 1971 to 1984, he is an active string bass player and served as Principal Bass from 1985 to 2005. Chair of the Music Department at Cal Poly from 1984 to 1996 and then again from 1999 until his retirement in 2004, Clif has played an important role in the musical scene of San Luis Obispo since joining the faculty in 1967. During his tenure as department chair, the B.A. in Music degree was developed and has achieved an excellent reputation. Cal Poly’s music graduates have distinguished themselves in many areas, from teaching and performance to graduate studies and research. Clif founded the Cal Poly Chamber Orchestra in 1967. He received the President’s award for contributions to the Arts in San Luis Obispo County and the College of Engineering’s Award for the Outstanding Professor in the School of Liberal Arts.

ABOUT THE COVER ART: “EL CONCIERTO” by Jim apRoberts

“El Concierto” by Jim apRoberts was created specifically for Festival Mozaic. apRoberts lives in San Luis Obispo. His work is displayed in galleries in the United States, France and other countries. The original work will be sold in auction during the Festival and poster reproductions of the work will be available for purchase. The silent auction closes on Saturday, July 23. The proceeds of the auction will be split between the artist and the Festival. Learn more about the artist at jimaproberts.com.

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MUSIC AND THE ARTS
ON THE CENTRAL COAST**

2016 Festival-at-a-Glance

DATE	TIME	EVENT	VENUE
Wednesday, July 13	6:00 pm	Notable Encounter Dinner: Transfigured Night	Home of Brigitte & Bruce Falkenhagen
Thursday, July 14	7:30 pm	Fringe Series: Intersection	Cuesta College CPAC, San Luis Obispo
Friday, July 15	10:00 am	Open Orchestra Rehearsal: Baroque in the Vines	Cuesta College CPAC, San Luis Obispo
Friday, July 15	7:30 pm	Chamber Series: Legacy of Genius	Cuesta College CPAC, San Luis Obispo
Saturday, July 16	12:00 pm	Midday Mini-Concert: Mozart by the Sea	Santa Rosa Catholic Church, Cambria
Saturday, July 16	7:30 pm	Orchestra Series: Baroque in the Vines	Chapel Hill, Shandon
Sunday, July 17	10:30 am	Master Class with PROJECT Trio	Avila Beach Community Center
Sunday, July 17	3:00 pm	Fringe Series: PROJECT Trio	See Canyon Fruit Ranch, Avila Beach
Sunday, July 17	6:00 pm	Notable Encounter Dinner: Dueling Violins	Allegretto Vineyard Resort, Paso Robles
Monday, July 18	10:30 am	Brass Master Class	Congregation Beth David, San Luis Obispo
Monday, July 18	7:30 pm	Chamber Series: The Viennese Connection	Congregation Beth David, San Luis Obispo
Tuesday, July 19	7:30 pm	Fringe Series: The Other Mozart	Cuesta College CPAC, San Luis Obispo
Wednesday, July 20	12:00 pm	Midday Mini-Concert: Violin Recital	Trinity United Methodist Church, Los Osos
Wednesday, July 20	4:00 pm	Open Rehearsal: Mozart in the Mission	Mission San Luis Obispo de Tolosa, San Luis Obispo
Wednesday, July 20	6:00 pm	Benefit Dinner in the Plaza	Mission Plaza, San Luis Obispo
Wednesday, July 20	7:00 pm	Pre-Concert Lecture: Mozart in the Mission	Mission Parish Hall, San Luis Obispo
Wednesday, July 20	8:00 pm	Orchestra Series: Mozart in the Mission	Mission San Luis Obispo de Tolosa, San Luis Obispo
Thursday, July 21	10:30 am	Cello Master Class with Kristina Reiko Cooper	Cuesta College Experimental Theater, San Luis Obispo
Thursday, July 21	5:00 pm	Notable Encounter Insight: On Stage with Schubert	Cuesta College CPAC, San Luis Obispo
Thursday, July 21	6:00 pm	Festival Picnic Dinner	Cuesta College CPAC Courtyard, San Luis Obispo
Thursday, July 21	7:30 pm	Chamber Series: Scott Yoo and Friends	Cuesta College CPAC, San Luis Obispo
Friday, July 22	12:00 pm	Midday Mini-Concert: Piano Recital	Unitarian Universalist Fellowship, San Luis Obispo
Friday, July 22	7:30 pm	Fringe Series: Duo Baldo	Pavilion on the Lake, Atascadero
Saturday, July 23	10:00 am	Open Rehearsal: Mahler in Perspective	Performing Arts Center, San Luis Obispo
Saturday, July 23	8:00 pm	Orchestra Series: Mahler in Perspective	Performing Arts Center, San Luis Obispo
Sunday, July 24	10:30 am	Notable Encounter Brunch: Winds in the Valley	Home of Mike and Shirley Ritter, Avila Beach
Sunday, July 24	3:00 pm	Chamber Series: Festival Finale	Cuesta College CPAC, San Luis Obispo

2016 Festival Artists

VIOLIN**Erik Arvinder***Vamlingbo Quartet***Melody Chang***Reno Philharmonic Orchestra***Steven Copes***St. Paul Chamber Orchestra***Clinton Dewing***Jacksonville Symphony***Nina Tso-Ning Fan***St. Paul Chamber Orchestra***Brandon Garbot***Curtis Institute of Music***Serena McKinney***Janaki String Trio***Grace Park***Ensemble ACJW at Carnegie Hall***Grace Seng***San Luis Obispo Symphony***Paul Severtson***San Luis Obispo Symphony***Emily Daggett Smith***Tessera Quartet***Jason Uyeyama***La Sierra University***Anthony Wong***Hong Kong Baptist University***Sandy Yamamoto***University of Texas***Jisun Yang***San Diego Symphony Orchestra***VIOLA****Maurycy Banaszek***East Coast Chamber Orchestra***Luke Fleming***Manhattan Chamber Players***Shuangshuang Liu***St. Paul Chamber Orchestra***Caitlin Lynch***American Contemporary Music Ensemble***Jessica Oudin***Atlanta Symphony Orchestra***Ben Ullery***Los Angeles Philharmonic***CELLO****Kristina Reiko Cooper***First Prize, Naumburg Competition***Michelle Djokic***Concordia Chamber Players***Madeleine Kabat***Amarillo Symphony***Jonah Kim***Ensemble San Francisco***Ray Kim***1st Prize, Korean Music Concourse***Andrea Casarrubios***Ensemble ACJW at Carnegie Hall***BASS****Susan Cahill***Colorado Symphony Orchestra***Samuel Hager***San Diego Symphony Orchestra***Peter Seymour***PROJECT Trio***FLUTE****Alice K. Dade***University of Missouri***Stacey Pelinka***Left Coast Chamber Ensemble***Rena Urso-Trapani***Oakland Symphony***Katrina Walter***Marin Symphony***OBOE****Anne Marie Gabriele***Los Angeles Philharmonic***Xiaodi Liu***Symphony of Southeast Texas***Elizabeth Koch Tiscione***Atlanta Symphony Orchestra***ENGLISH HORN****Robert Walters***Cleveland Orchestra***CLARINET****Romie de Guise-Langlois***Chamber Music Society of Lincoln Center***Michael Fine***Grammy Award Winning Producer***Jeannie Psomas***Reno Chamber Orchestra***Sergei Vassiliev***Colorado Springs Philharmonic***BASSOON****Tariq Masri***Alabama Symphony***Fei Xie***Baltimore Symphony Orchestra***CONTRABASSOON****Kris King***San Francisco/Bay Area Musician***Lisa Nauful***San Luis Obispo Symphony***HORN****Jeff Garza***San Antonio Symphony***Kaitlyn Resler***Juilliard School***Paul Stevens***University of Kansas***Johanna Yarbrough***Detroit Symphony Orchestra***TRUMPET****Jack Brndiar***Cleveland Chamber Symphony***Robert Singer***"The President's Own" US Marine Band***Michael Tiscione***Atlanta Symphony Orchestra***TROMBONE****Samuel Schlosser***San Francisco Opera Orchestra***HARP****Meredith Clark***San Francisco/Bay Area Musician***TIMPANI****Shannon Wood***St. Louis Symphony***PERCUSSION****Scott Higgins***Colorado Ballet Orchestra***Steve Merrill***Jacksonville Symphony***Michael Roberts***Oregon Symphony***Andrew Watkins***San Diego Symphony Orchestra***KEYBOARD****Noam Elkies***Harvard University***John Novacek***Grammy Award Nominee*

2016 Soloists and Featured Artists



SCOTT YOO, Music Director and Violin

Music Director and violin, Scott 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. As a chamber musician, Scott has appeared with the Boston Chamber Music Society and the Chamber

Music Society of Lincoln Center, as well as numerous festivals. As a guest conductor, he has led the Colorado, Dallas, Indianapolis, Kansas City, New World, San Francisco and Utah Symphonies, among others. In February 2016, Scott was appointed to the position of Music Director of the Mexico City Philharmonic.

Generously sponsored by Lucia Cleveland and Paul Vanderheyden



STEVEN COPES, Violin

is the Concertmaster of the St. Paul Chamber Orchestra, and has appeared as Guest Concertmaster with the orchestras of Baltimore, London, Pittsburgh, and San Francisco, as well as the Royal Concertgebouw. In addition, he has performed as soloist with the Philharmonia Orchestra, Colorado Symphony, and the Sioux City Symphony. His

festival appearances include Chamber Music Northwest, La Jolla, Mainly Mozart, Marlboro, and Festival Mozaic, among others. He holds degrees from the Curtis Institute and Juilliard School.

Generously sponsored by Don and Liz Maruska



NOAM ELKIES, Harpsichord/Piano

is a professor of mathematics at Harvard and the youngest person ever tenured at the University. Alongside his mathematical career, Noam has been playing the piano and composing since the age of three. His solo performances include Bach's *Brandenburg Concerto No. 5* with the Metamorphosen Chamber Orchestra, Beethoven's

Choral Fantasy with Harvard's Bach Society Orchestra, and his own *Rondo Concertante* with the Boston Youth Symphony in Symphony Hall.

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BOBBY HILL, Boy Soprano

at age 14, stunned the world with his impromptu, a cappella rendition of Andrew Lloyd Webber's "Pie Jesu" at the Festival of Families concert in Philadelphia with Pope Francis in attendance. He started singing in the New Covenant Church Children's Choir when he was just three years old. At age seven, he joined the Keystone State

Boychoir and continues to sing with the ensemble. With the Boychoir, Bobby sang in the Opera Philadelphia's production of *La Bohème* at the Academy of Music as a featured performer. Bobby has also performed with the International Opera Theater and Opera Saratoga at the Saratoga Summer Arts Festival. Bobby enjoys playing guitar, violin, piano, the pipe organ, and golf and hopes to one day headline at the Met and on Broadway.

Generously sponsored by Roy and Jane Gersten*

* DECEASED



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.

Generously sponsored by Diane and Marty Moroski



EMILY DAGGETT SMITH, Violin

made her New York concerto debut in Alice Tully Hall playing the Beethoven *Violin Concerto* with the Juilliard Orchestra. She is the founding first violinist of the Tessera Quartet and has performed internationally in venues including Carnegie Hall, the Vienna Konzerthaus and the Shanghai Grand Theatre. Her festival appearances include the

Lenape, Ravinia, Olympic, and Seattle Chamber Music festivals. She received both Bachelor's and Master's degrees from the Juilliard School.

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MICHAEL TISCIONE, Trumpet

currently serves as Acting Associate Principal and Second 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. Mike

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.

Generously sponsored by John Doyle



SANDY YAMAMOTO, Violin

made her solo debut at age 11 with the North Carolina Symphony and has since appeared with orchestras throughout the US and Europe. As a member of the Miró Quartet, she was a recipient of the Naumburg Chamber Music and Cleveland Quartet Awards, won First Prize at the Banff International String Quartet Competition

and was one of the first chamber musicians to be awarded an Avery Fisher Career Grant. After leaving the Miró Quartet in 2011, she was appointed Senior Lecturer of Violin at the Butler School of Music at UT Austin and founded the Butler Trio with two fellow faculty members.

Generously sponsored by Jerre and Andrea Sumter

2016 Festival Artists

**ERIK ARVINDER, Violin**

was the youngest permanent member of the first violin section in the Royal Stockholm Philharmonic. He has served as Concertmaster of the Wermland Opera Orchestra, and is one of the founding members of the Vamlingbo String Quartet, which will release 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.

Generously sponsored by Steve Bland and Dwyne Willis

**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 conductorless chamber orchestra ECCO, he toured with the Musicians from Marlboro, performed with the Guarneri String Quartet and has frequently appeared at Barge Music in New York. He was recently featured as a soloist with the National Symphony Orchestra of Mexico. He is a graduate of the Manhattan School of Music, where he studied with Michael Tree.

Generously sponsored by Ron and Ann Alers

**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 34 years as an extra musician. He has performed with the Metropolitan Opera, the Cleveland Opera and Ballet, the Akron and Canton Symphonies, and the Blue Water Chamber Orchestra. Jack is on faculty at Baldwin Wallace Conservatory, Cleveland Institute of Music and Case Western Reserve University.

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**SUSAN CAHILL, Bass**

is a graduate of Indiana University and has been a member of the Colorado Symphony since 1997. She has appeared as soloist with the Colorado College Summer Music Festival, Colorado Symphony, and the Louisiana Philharmonic. She is a member of the Grand Tetons Festival Orchestra, and has performed with the St. Paul Chamber

Orchestra and Utah Symphony. Susan is also the co-director of Denver Eclectic Concerts, a series dedicated to fusing classical music with other forms of art.

Generously sponsored by Mike and Shirley Ritter

**ANDREA CASARRUBIOS, Cello**

has played as a soloist and chamber musician throughout Europe, Asia, and America. Praised by the New York Times for having a “gorgeous tone and an edge-of-seat intensity”, Andrea is a founding member of Trio Appassionata, had her first CD released in 2014 on Odradek Records and has performed at the Ravinia, Schleswig-Holstein, Verbier, and Piatigorsky Festivals. First prize winner of numerous competitions, Andrea is also a pianist and a composer. She studied at the Peabody Institute and the University of Southern California. Andrea currently lives in New York City where she is a member of Ensemble ACJW at Carnegie Hall.

Generously sponsored by Rick and Julie Sample

**MELODY CHANG, Violin**

is the Principal Second Violin of the Reno Philharmonic. She was awarded first prize at the 2013 Hong Kong International Violin Competition and is currently teaching at Biola University. Her primary teachers have included Suli Xue, Stephen Rose, Linda Cerone, and the late Maestro Ruggiero Ricci. She holds degrees from the Cleveland Institute of Music and University of Southern California.

Generously sponsored by John and Mary Frey

**MEREDITH CLARK, Harp**

made her international solo debut playing the Ginastera *Harp Concerto* at the famed Gewandhaus in Leipzig, Germany. She currently resides in San Francisco and performs with many orchestras in the Bay Area, including the San Francisco Symphony, as well as keeping a busy solo and chamber music performance schedule.

She has performed for the San Francisco Symphony's education outreach program Adventures in Music, reaching all public elementary school children in the city. Meredith holds degrees from the Oberlin Conservatory of Music and the Cleveland Institute of Music.

Generously sponsored by Ronald and Nancy Marvin

**KRISTINA REIKO COOPER, Cello**

won the Naumburg Chamber Music Prize. She has appeared as soloist with the Prague Chamber Orchestra, the Toronto Symphony, and the Shanghai Symphony, and toured with the Tokyo Yomiuri Orchestra. This past season she made her solo Carnegie Hall debut. Her television appearances include CNN, 60 Minutes, and the

Jerry Lewis Telethon. She has released over two dozen recordings for Arabesque, Pony Canyon, Helicon, and CP2. Ms. Cooper is a Professor at Tel Aviv University in Israel.

Generously sponsored by Jo Anne and Rick Miller



ALICE K. DADE, Flute

is the Assistant Professor of Flute at the University of Missouri, and is Artist Faculty of the Medellín Festicámara. She is also a member of the Missouri Quintet. A graduate of the Juilliard School, Alice was Acting Co-Principal Flute of the Swedish Radio Symphony Orchestra and has performed with the Bergen, New York, and Los Angeles Philharmonics, as well as the St. Louis Symphony. She recently performed as Guest Principal Flute with the Seoul Philharmonic.

Generously sponsored by Polly Monson



ROMIE DE GUISE-LANGLAIS, Clarinet

has appeared as soloist with the Houston Symphony, Music@Menlo and at the Banff Centre. She has toured with Musicians from Marlboro and has appeared at the Philadelphia and Boston Chamber Music Societies, 92nd Street Y, the Kennedy Center, and Chamber Music Northwest, among many others. Romie earned degrees from McGill University and the Yale School of Music, and is a member of Chamber Music Society Two at Lincoln Center.

Generously sponsored by Warren Jensen and Jean Kidder



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.

Generously sponsored by Carol and Mike Selby



MICHELLE DJOKIC, Cello

made her solo debut at age 12 with the Philadelphia Orchestra and was awarded the People's Prize in the 1981 International Casals Competition and the Prince Bernard Award at the Scheveningen International Cello Competition. She is Founder and Artistic Director of the Concordia Chamber Players, and served as Assistant Principal of the San Francisco Symphony for two seasons. Her most recent recording with Quartet San Francisco, entitled *QSF Plays Brubeck*, earned a 2010 Grammy Nomination.

Generously sponsored by Mort and Hanne Nielsen



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.

Generously sponsored by Elizabeth Phillips



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.

Generously sponsored by Marti Lindholm and Allan Smith



LUKE FLEMING, Viola

is Artistic Director of the Manhattan Chamber Players and the Crescent City Chamber Music Festival. Festival appearances include the Marlboro Music School and Festival, the Steans Institute at Ravinia, and Bravo!Vail. From 2009 to 2015, he was violist of the Attacca Quartet, with whom he served as Quartet-in-Residence for the Metropolitan Museum of Art and was awarded First Prize at the Osaka International Chamber Music Competition. He holds the degrees of Doctor of Musical Arts, Artist Diploma, and Master of Music from the Juilliard School, a Postgraduate Diploma from the Royal Academy of Music, and a Bachelor of Music from Louisiana State University.

Generously sponsored by Anne and Donald Marr



ANNE MARIE GABRIELE, Oboe

is a member of the Los Angeles Philharmonic. She previously held positions with the Columbus, Honolulu and Canton Symphonies. She received both Bachelor's and Master's degrees from the Juilliard School. Her festival appearances include Aspen, Kent/Blossom, Waterloo, the National Orchestral Institute and the Breckenridge Music Festival. She has served on the faculty of Colorado College Music Festival and been a guest instructor at New England Conservatory and Indiana University.

Generously sponsored by Jeff and Jennifer Carey

2016 Festival Artists

**BRANDON GARBOT, Violin**

has appeared in solo and chamber performances in venues such as Carnegie Hall, Severance Hall, the Kennedy Center, and in Taiwan. He has been a guest musician with the Philadelphia Orchestra and the Saint Paul Chamber Orchestra, and is the violinist of Trio St. Bernard. He has performed at festivals including Chamber Music Northwest, Music from Angel Fire, the Perlman Music Program, and the Taos School of Music. He currently studies with Ida Kavafian and Arnold Steinhardt at the Curtis Institute of Music, and previously studied with William Preucil at the Cleveland Institute of Music.

Generously sponsored by Eric and Karen Warren

**JEFF GARZA, Horn**

is Principal Horn of the San Antonio Symphony and the Britt Festival Orchestra in Jacksonville, Oregon. He has previously held positions with the Houston Grand Opera, Utah Festival Opera and has served as Guest Principal Horn of the Brevard Music Center Orchestra, St. Paul Chamber Orchestra, and the Fort Worth and North Carolina Symphonies. His festival appearances include Chamber Music International, Cape Cod, and the Texas Music Festival. Jeff holds a degree from Rice University.

Generously sponsored by Janice Odell

**SAMUEL HAGER, Bass**

joined the San Diego Symphony Orchestra in 2006 and was the Acting Associate Principal through the 2015-16 season 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 LA 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.

Generously sponsored by Nancy Piver

**SCOTT HIGGINS, Percussion**

is a freelance percussionist, 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. Before moving to Denver, Scott was a member of the Louisiana Philharmonic Orchestra percussion section. Scott received a Master's degree from Temple University and Bachelor's degree from Loyola University in New Orleans.

Generously sponsored by Martin and Doris Skov

**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.

Generously sponsored by Robert and Linda Takken

**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 Philadelphia Orchestra, National Symphony Orchestra, 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, where Anne Midgette of the Washington Post wrote "Kim can do pretty much what he wants on a cello. He flirted with the line, shaped it, wrapped it around his fingers, pulled it out in a new dimension, all with practiced ease."

Generously sponsored by Gail Kammermeyer

**RAY KIM, Cello**

was the first prize winner of the Korean Music Concourse and third prize winner in the Ph-né Classic Competition in Korea. At the age of 15, he performed Haydn's *Cello Concerto* with the Seoul Royal Symphony Orchestra. While studying at the Cleveland Institute of Music, his trio performed at the Kennedy Center's Millennium Stage. He holds a Bachelor's degree from the Cleveland Institute and is currently pursuing a Master's degree at the Eastman School of Music.

Generously sponsored by Alexandra Santos

**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. 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.

Generously sponsored by Ben and Jo McRee



SHUANGSHUANG LIU, Viola

joined the St. Paul Chamber Orchestra in 2014. She has performed as a soloist with the American Symphony Orchestra and the Albany Symphony. She has appeared at festivals including Marlboro, Ravinia, Aspen, Music from Angel Fire, and others. As a founding member of the Chimeng String Quartet, she won the silver medal in the 2010 Fiscoff Chamber Music Competition, and as a soloist she won 3rd Prize in the 2013 Lionel Tertis International Viola Competition. She will again join the "Musicians from Marlboro" ensemble for the National and East Coast tours in 2017. Ms. Liu studied at the Curtis Institute and Bard College.

Generously sponsored by Bert and Candace Forbes



CAITLIN LYNCH, Viola

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.

Generously sponsored by Howard and Barb Ignatius



TARIQ MASRI, Bassoon

is the principal bassoonist of the Alabama Symphony Orchestra and was previously principal of the Hofer Symphoniker in Germany. Tariq has performed with the Chicago Symphony, San Francisco Symphony and the Los Angeles Philharmonic, including a tour to Asia in 2015. His festival appearances include Ravinia, Sun Valley and Festival Mozaic. He holds a degree from the Cleveland Institute of Music and also pursued graduate studies at the University of Southern California.

Generously sponsored by Bern Singsen



SERENA MCKINNEY, Violin

is a founding member of the Janaki String Trio. She has performed as soloist with orchestras throughout the United States and Canada, including the Santa Barbara and Utah Symphonies. She has appeared at the Chautauqua, Tanglewood, Yellow Barn, and Ojai festivals, among others. As a substitute, she has performed with the San

Francisco Symphony, Los Angeles Chamber Orchestra, and the Hollywood Bowl Orchestra. She also performed with Paul McCartney at the 2012 Grammy awards.

Generously sponsored by Leon and Martha Goldin



STEVE MERRILL, Percussion

is Principal Percussionist of the Jacksonville Symphony Orchestra. He has performed as a percussionist and timpanist with the Boston Symphony, Dallas Symphony, Fort Worth Symphony, Lyrique-en-mer Opera Festival Orchestra, and the Tanglewood Music Center Orchestra. Steve holds degrees from Southern Methodist University and the New England Conservatory.

Generously sponsored by Robert and Teresa Stapleton



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.

Generously sponsored by Wayne Wright



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.

Generously sponsored by Tracy Schilling



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 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.

Generously sponsored by Jim and Deborah Whitson

2016 Festival Artists

**STACEY PELINKA, Flute/Piccolo**

is a longtime member of the Left Coast Chamber Ensemble in San Francisco, and a founding member of the Eco Ensemble, in residence at UC Berkeley and Cal Performances. She performs as Principal Flute with the San Francisco Opera's Merola Program productions, and is a member of the San Francisco Chamber Orchestra, the Santa Rosa Symphony, and the Berkeley Symphony. She serves on the faculty of UC Berkeley and UC Davis. Stacey is also a certified Feldenkrais Method practitioner and teaches Feldenkrais to the musicians of the San Francisco Symphony.

Generously sponsored by David and Diana Salmon

**JEANNIE PSOMAS, Clarinet**

is principal clarinetist with the Reno Chamber Orchestra and second clarinetist with the Fresno Philharmonic. She has performed with the San Francisco Symphony, New Century Chamber Orchestra, Russian National Orchestra, Monterey Symphony, Symphony Napa Valley, San Francisco Chamber Orchestra, Oakland Symphony, and the Reno Philharmonic, among others. Jeannie also plays clarinet with Bay Area woodwind sextet Frequency 49. Her summer festival appearances include the Britt Festival, Music in the Mountains, Festival del Sole, and the National Repertory Orchestra. She holds degrees from the Eastman School of Music and the San Francisco Conservatory.

Generously sponsored by Mary Biamonte

**KAITLYN RESLER, Horn**

is a native of Clearwater Beach, Florida, and is a third year horn student and Jerome L. Greene Fellow at The Juilliard School. Recently Ms. Resler toured Taipei performing solo recitals in association with the Mitzi Koo Foundation. Other notable performances include appearances with the Juilliard Orchestra, New Juilliard Ensemble, Axiom Ensemble, and the Florida Orchestra and *Wicked* on Broadway as a substitute player. Additionally, she toured London and Paris with Juilliard K415, the school's historical performance ensemble. Ms. Resler was also featured on WQXR and SiriusXM in recordings of the Ligeti Woodwind Quintet. She currently studies under Julie Landsman.

Generously sponsored by Susan Grace

**MICHAEL ROBERTS, Percussion**

is currently a member of the Oregon Symphony. He has performed internationally with the Boston Symphony, Boston Pops, Detroit Symphony, New World Symphony, and the Hyogo PAC Orchestra and has been a fellowship recipient at several festivals including Verbier, Spoleto, Schleswig-Holstein, Tanglewood, National Orchestral Institute, and Music Academy of the West. In addition to percussive pursuits, he is also an avid pianist and composer published by Bachovich and Doug Wallace Percussion. A native of Fairfax, Virginia, Michael holds a Bachelor's degree from the New England Conservatory and a Master's degree from Boston University.

Generously sponsored by Bette Bardeen and Ken Woodruff

**SAMUEL SCHLOSSER, Trombone**

is Principal Trombone of the San Francisco Opera Orchestra, and began his tenure there in 2013. He has also been a member of the Cincinnati Symphony and Milwaukee Symphony, and has appeared with the Philadelphia Orchestra, the Cleveland Orchestra, the National Symphony, Seattle Symphony, Atlanta Symphony and the New York Philharmonic. An avid teacher, he has given master classes at music schools and conservatories throughout the United States. A native of Seattle, Samuel received his formal training at the Curtis Institute of Music in Philadelphia.

Generously sponsored by Vic and Carol Ascrizzi

**GRACE SENG, Violin**

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. This year, she was a founding board member and musician with Orchestra Novo. She holds a Bachelor's degree from Northwestern University and a Master's degree from the Manhattan School of Music.

Generously sponsored by David Yeh

**PAUL SEVERTSON, Violin**

is Co-Concertmaster of the San Luis Obispo Symphony. A graduate of Yale College and the Yale School of Music, Paul has performed in numerous symphony, opera, ballet and chamber orchestras; rock and jazz groups; contemporary music ensembles; and as a folk musician with special interest in the Norwegian hardanger fiddle. Paul is on the faculty of the Cal Poly Music Department and is the Development Director Emeritus at Public Radio KCBX FM.

Generously sponsored by Jill Anderson and Steve Jobst



PETER SEYMOUR, Bass

is the manager and bassist of PROJECT Trio, a high-energy chamber ensemble based in Brooklyn. He is especially passionate about education and has organized events for the Trio benefiting over 150,000 students on three continents in eleven countries and over 35 States. He has performed with the Cleveland Orchestra, New World Symphony, Houston Symphony, New York City Ballet, and the Colorado Music Festival, as well as jazz greats Wynton Marsalis, Roy Hargrove and Bobby McFerrin. He was the recipient of Downbeat Magazine's Award for Best Jazz Soloist and holds degrees from the Cleveland Institute of Music and Rice University.

Generously sponsored by Dennis Schneider and Sharon Harris



ROBERT SINGER, Trumpet

has performed with the Atlanta, Baltimore, Columbus, and National Symphony Orchestras. He studied at the Cleveland Institute of Music and holds degrees from the University of Michigan and Northwestern University. Since 2004 he has been a member of "The President's Own" United States Marine Band.

Generously sponsored by Carol Joyce



PAUL STEVENS, Horn

is Associate Professor at the University of Kansas and Principal of the Mozart Classical Orchestra in Los Angeles. He is a frequent performer with the Kansas City Symphony and Lyric Opera. He has performed with leading orchestras such as the New York Philharmonic, San Francisco, Houston, and Oregon Symphonies and the Hollywood Bowl Orchestra. During more than a decade in Hollywood he appeared on many soundtracks, including over 50 episodes of *Star Trek: The Next Generation*.

Generously sponsored by John and Betty Maynard



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.

Generously sponsored by Barbara Bell



BEN ULLERY, Viola

serves as Assistant Principal Viola of the Los Angeles Philharmonic. Prior to this he spent three seasons with the Minnesota Orchestra. He has performed frequently with the St. Paul Chamber Orchestra, and has toured with the Orpheus Chamber Orchestra. As a founding member of the San Julian Quartet, he played recitals throughout the Los Angeles area, including performances as part of the chamber music series at Walt Disney Hall, and in outreach concerts for underserved communities.

Generously sponsored by John and Marian Gilbert



RENA URSO-TRAPANI, Flute/Piccolo

is a member of the flute faculty at the Bob Cole Conservatory of Music at CSU Long Beach. A member of the Oakland Symphony and the Oregon Coast Music Festival Orchestra, she has also played for radio, television and film. Previously, Rena held Piccolo positions with the New York City Opera, National Company, and San Francisco Opera's Western Opera Theater. An active freelance musician in California, Rena has performed with the San Francisco Opera, Pacific Symphony, Santa Barbara Chamber Orchestra and Carmel Bach Festival just to name a few. She holds degrees from Wayne State University and CSU Long Beach.

Generously sponsored by Chris Hays and David Slater



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 LA 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. He holds a Master's degree from the Juilliard School.

Generously sponsored by Mary L. Bianco



SERGEI VASSILIEV, Clarinet

was a prizewinner at The International Young Artist Competition in Kharkov, Ukraine at the age of twelve. Mr. Vassiliev has served as the principal clarinetist of Boise Philharmonic, Des Moines Metro Opera Festival, and has appeared with the Houston Symphony and the United States Air Force Academy Band. His festival appearances include Music Academy of the West, Sarasota, Hot Springs, Crested Butte, and Colorado. Vassiliev currently serves as the principal clarinetist of the Colorado Springs Philharmonic. He also performs throughout the west with the Colorado Symphony, Boulder Philharmonic, Las Vegas Philharmonic, and the Altezza Trio.

Generously sponsored by Jim Gates and Bettina Hodel

2016 Festival Artists

**KATRINA WALTER, Flute**

is a freelance artist in San Francisco, where she plays with the Marin Symphony. Formerly a member of the New World Symphony, Katrina has performed with the St. Louis Symphony and as Guest Principal Flute with the Buffalo Philharmonic. Solo performance highlights include the Dame Myra Hess Memorial Concert Series, radio broadcasts on WFMT, WNIB, and KDB-FM, and winning the 2006 Music Academy of the West Concerto Competition. Katrina attended Northwestern University and the San Francisco Conservatory.

Generously sponsored by Jeri and Todd Corgill

**ROBERT WALTERS, English Horn**

joined the Cleveland Orchestra as solo English horn and oboist in 2004. He previously held the same position with the Metropolitan Opera and Cincinnati Symphony. Robert has appeared as soloist with the Chicago and Cincinnati Symphonies, Orpheus Chamber Orchestra, and Beijing Radio Symphony. He is on the faculty of the Aspen Music Festival and the Oberlin Conservatory. A native of Los Angeles, he holds degrees from the Curtis Institute of Music and Columbia University.

Generously sponsored by Libbie Agran and Guy Fitzwater

**ANDREW WATKINS, Percussion**

has served as percussionist and assistant principal timpanist for the San Diego Symphony since 2010. He has also performed with the Chicago Symphony, Chicago Lyric Opera, Hyogo Performing Arts Center Orchestra and New World Symphony. He is on the faculty at CSU Long Beach and Point Loma Nazarene University. A native of Monticello, IL, Andrew studied percussion at the University of Illinois, Roosevelt University, New England Conservatory, and Lynn University.

Generously sponsored by Pete and Juliane McAdam

**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.

Generously sponsored by E. Eugene and Diana Platt

**SHANNON WOOD, Timpani**

was named Principal Timpanist of the St. Louis Symphony in 2013. He previously held positions with the Grand Rapids Symphony and Florida Philharmonic Orchestra. He has performed with the orchestras of Atlanta, Baltimore, Chicago, Cincinnati, Philadelphia, San Diego, San Francisco, Seattle, and Singapore. His summer engagements have included the Aspen, Colorado, Grand Teton, Spoleto, and Tanglewood festivals. Shannon was a New World Symphony fellow and holds degrees from the University of Michigan and Temple University.

Generously sponsored by Susan and Neal Poteet

**FEI XIE, Bassoon**

is principal of the Baltimore Symphony Orchestra, a position he won in 2012 after having joined the orchestra as second bassoon in 2008. Previously he was a member of the Houston Grand Opera Orchestra and the Mansfield Symphony. He has performed as guest principal with the Houston Symphony and the Baltimore Chamber Orchestra, and has performed at several festivals including Sun Valley, Tanglewood, National Repertory Orchestra, Music Academy of the West, and Compos do Jordão in Brazil. A native of China, Fei is the son of renowned Peking Opera musicians. He holds a Bachelor's degree from Oberlin Conservatory and a Master's degree from Rice University.

Generously sponsored by Brigitte and Bruce Falkenhagen

**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.

Generously sponsored by Anne Brown

**JOHANNA YARBROUGH, Horn**

joined the Detroit Symphony Orchestra as fourth horn in 2012. She holds degrees from the Colburn School and the University of Alabama, and she pursued additional studies at the Norwegian Music Academy in Oslo. She holds the first prize of the 2009 University division of the International Horn Competition of America. A native of Tallahassee, Florida, Johanna spent two summers at the Schleswig-Holstein Summer Orchestral Academy in Germany.

Generously sponsored by Dr. Zorica Llaljovic

2016 Fringe Artists



INTERSECTION

Violinist Laura Frautschi, cellist Kristina Reiko Cooper, and pianist John Novacek, and their group Intersection, have forged a powerful connection with audiences worldwide. Laura, Kristina and John have individually achieved enviable successes as soloists and chamber musicians in the world of classical music, and together they venture beyond artistic borders, exploring new music, world music, jazz, Latin, Broadway/film music and an irresistible blend of arrangements.

“Diamond-hard brilliance, uncommonly poetic depths...Stunning”

— Los Angeles Times



THE OTHER MOZART

Actress, playwright, producer and violinist Sylvia Milo is the creator of this one-woman show, which explores the world of Nannerl Mozart, Wolfgang’s sister. Set in a stunning 18-foot dress designed by Magdalena Dabrowska from the National Theater of Poland and directed by Isaac Byrne, the play is based on facts, stories and lines pulled directly from the Mozart family’s humorous and heartbreaking letters. Original music was written for the play by Nathan Davis and Phyllis Chen – featured composers of Lincoln Center’s Mostly Mozart Festival, BAM and the International Contemporary Ensemble.

“Strikingly beautiful.”

— New York Times



PROJECT TRIO

Combining the virtuosity of world-class artists with the energy of rock stars, PROJECT Trio is breaking down traditional ideas of chamber music. Based in Brooklyn, New York, flutist Greg Pattillo, cellist Eric Stephenson, and bassist Peter Seymour met at the Cleveland Institute of Music. The Trio got its big break in 2006 when Greg Pattillo’s Beatbox Flute video went viral on YouTube.

“Wide appeal, subversive humor and first-rate playing”

— The Wall Street Journal



DUO BALDO

The Italian musical comedy team Duo Baldo is renowned violinist Brad Repp and pianist/actor Aldo Gentileschi. Their critically acclaimed performances combine virtuosic musicianship, theatrical humor, and pop culture. Duo Baldo made their debut with Italian tenor Andrea Bocelli in 2004. After winning first prize at the 2009 Musicomicontest, they performed at the opening of the 2010 Salzburg Festival. Violinist Brad Repp has appeared as violin soloist with José Carreras in two tours of Asia. He performs on a 1736 Testore violin. Aldo performs on whatever piano he can find.

“. . . an exhilarating concert rich with gags and amusing scenes”

— Corsa Italia News

Notable Encounter Dinner: Transfigured Night Wednesday July 13, 2016 at 6:00 pm

THE HOME OF BRUCE AND BRIGITTE FALKENHAGEN
CORBETT CANYON, CALIFORNIA

SANDY YAMAMOTO, violin and host
JASON UYEYAMA, violin
MAURICY BANASZEK, SHUANGSHUANG LIU, violas
ANDREA CASARRUBIOS, JONAH KIM, cellos

Verklärte Nacht, op. 4 **ARNOLD SCHOENBERG**

Ms. Yamamoto, Mr. Uyeyama, Mr. Banaszek, Ms. Liu, Mr. Kim, Ms. Casarrubios

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Featuring wines from



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71st Festival
June 8 to 11, 2017
Vijay Iyer,
music director

72nd Festival
June 7 to 10, 2018
Esa-Pekka Salonen,
music director

73rd Festival
June 6 to 9, 2019
Barbara Hannigan,
music director

FOR DETAILS:
OjaiFestival.org
805 646 2094

Libby Bowd Photo by Timothy Norris Photography

Fringe Series: Intersection

Thursday July 14, 2016 at 7:30 pm

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

INTERSECTION TRIO

LAURA FRAUTSCHI, violin
KRISTINA REIKO COOPER, cello
JOHN NOVACEK, piano

Spanish Dance No. 1 (from La vida breve) **FALLA** (arr. Satoh)

Clair de lune (from Suite bergamasque) **DEBUSSY** (arr. Bunch)

*Theme from The Godfather/
I could have danced all night (from My Fair Lady)* **ROTA/LOEWE** (arr. Prutsman)

*Jazzbo Brown Blues (from Porgy and Bess)/
Prelude No. 2* **GERSHWIN** (arr. Novacek)

Rhapsody in Blue **GERSHWIN** (arr. Novacek)

INTERMISSION

Smile (Theme from Modern Times) **CHAPLIN** (arr. Ogermann)

Intersection **BUNCH**

Milonga del angel **PIAZZOLLA** (arr. Kuriyama)

Czardas **MONTI** (arr. Bunch/Novacek)

Movie Mashup ("Star Raiders of the Super Flying Shark!") **SHENTON** (arr.)

Generously sponsored by Mike and Shirley Ritter

FRINGE SERIES
IS SPONSORED BY



Chamber Series: Legacy of Genius

Friday July 15, 2016 at 7:30 pm

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

ANNE MARIE GABRIELE, oboe

JOHN NOVACEK, piano

ERIK ARVINDER, SERENA MCKINNEY, GRACE PARK,

JASON UYEYAMA, SANDY YAMAMOTO, SCOTT YOO, violins

MAURZYC BANASZEK, LUKE FLEMING, SHUANGSHUANG LIU,

JESSICA OUDIN, PAUL SEVERTSON, BEN ULLERY, violas

ANDREA CASARRUBIOS, MICHELLE DJOKIC,

MADELEINE KABAT, JONAH KIM, RAY KIM, cellos

Piano Quartet in A minor **GUSTAV MAHLER**

Nicht zu schnell

Mr. Novacek, Mr. Yoo, Mr. Severtson, Mr. R. Kim

Phantasy Quartet, op. 2 **BENJAMIN BRITTEN**

Andante alla marcia—

Allegro giusto—

Con fuoco—

Tempo 1—Andante alla marcia

Ms. Gabriele, Mr. Arvinder, Ms. Oudin, Ms. Djokic

Viola Quintet in E-flat major, K. 614 **WOLFGANG AMADEUS MOZART**

Allegro di molto

Andante

Menuetto: Allegretto

Allegro

Ms. Park, Ms. McKinney, Mr. Ullery, Mr. Fleming, Ms. Kabat

INTERMISSION

Verklärte Nacht, op. 4 **ARNOLD SCHOENBERG**

Sehr langsam

Breiter

Schwer betont

Sehr breit und langsam

Sehr ruhig

Ms. Yamamoto, Mr. Uyeyama, Mr. Banaszek, Ms. Liu, Mr. J. Kim, Ms. Casarrubios

Generously sponsored by Warren Jensen and Jean Kidder

CHAMBER SERIES
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PROGRAM NOTES: LEGACY OF GENIUS • JULY 15, 2016**GUSTAV MAHLER (1860–1911) *Piano Quartet in A minor* (1876)**

The massive *New Grove Dictionary of Music and Musicians* contains a thirty-page entry on Gustav Mahler. The article ends with a list of Mahler's compositions, and the very last piece is the *Symphony No. 10*—a work that he did not live to finish. Funnily enough, the very first piece in that list is the *Piano Quartet in A*—and it, too, was left unfinished by Mahler. The first movement of the quartet—the only complete movement—seems to have been performed once or twice in 1876, and then it was never heard again. Many years later, however, Mahler's widow Alma rediscovered a folder labeled “Early Compositions,” and in it was the quartet score, along with partial

sketches for a second movement. The work was published at last in 1964, and it remains as Mahler's only surviving piece of chamber music.

Fifty years later, the piano quartet's inherent musical qualities still shine. Written when Mahler was a sixteen-year-old conservatory student, it is “proper” in many ways. Still, some of the quixotic tendencies of the adult Mahler are foreshadowed, as in the unexpected miniature “cadenza” played by the violin near the end.

BENJAMIN BRITTEN (1913–1976) *Phantasy Quartet, op. 2* (1932)

When audiences hear the opening of Benjamin Britten's *Phantasy Quartet for Oboe, Violin, Viola, and Cello*, they might wonder if a march had been substituted, for there is an inexorable left-right-left-right drive in the opening section, far removed from the “flights of fancy” implied by the title “phantasy.” However, the oboe eases its way into the texture and gradually leads the ensemble further and further from the strict precision of the introduction. While the march-like pulsation subsides during the center of the piece, it also returns irrepressibly at the end, rather like the tick-tocking of Poe's tell-tale heart.

As an “opus 2” work, the *Phantasy* was the product of a still very young Britten (he was only nineteen), but it built his reputation in two important ways: nationally, when its dedicatee, the oboist Leon

Goossens, premiered the *Phantasy* in a 1933 BBC radio broadcast (and again, later that same year, in a concert performance in London); and internationally, when it was selected for inclusion in the 1934 festival of the International Society of Contemporary Music in Florence. Certainly, the *Phantasy* has its share of edgy, unexpected structuring, yet there is a pastoral serenity to the central section that has struck more than one observer as quintessentially “English.”

WOLFGANG AMADEUS MOZART (1756-1791) *Viola Quintet in E-flat major, K. 614* (1791)

There was no reason in April 1791 for Mozart (aged 35) to think that his end was near. His financial situation was improving, and his wife Constanze delivered a son in July. He composed music at a furious pace, completing two stage works, the clarinet concerto, his last piano concerto, and much of the *Requiem*. He finished the *Viola Quintet*, K. 614, on April 12, perhaps as a commission from the patron Johann Tost.

Mozart may have designed K. 614 as a tribute not only to Tost but also to Mozart's good friend Haydn. As Charles Rosen has observed, the quintet begins in the uncommon meter of 6/8, but this bouncy pulse also opens Haydn's Symphony No. 67. Mozart's “Andante” is

similar to the slow movement of Haydn's Symphony No. 85, but also resembles various vocal ensembles in his own Singspiel, *The Magic Flute*. The quintet's cheerful minuet evokes Mozart's Singspiel character Papageno, while the central trio uses techniques heard in Haydn's Symphony No. 88. The quintet's finale bears a great similarity to the finale of Haydn's String Quartet Op. 64, No. 6—and Rosen thinks it is no coincidence that Haydn had also dedicated *his* composition to Tost. Mozart blended all these influences into a masterful display of energy and charm.

ARNOLD SCHOENBERG (1874–1951) *Verklärte Nacht, op. 4* (1899)

Schoenberg was born in the Romantic era—a fact overshadowed by his famous pioneering works in atonality and serial music. Nevertheless, Schoenberg himself noted that he was an admirer of Richard Strauss, and that he was probably unconsciously influenced by Gustav Mahler. The most powerful work of Schoenberg's early years is the beloved *Verklärte Nacht* (Transfigured Night), op. 4, written in a brief three weeks after meeting his composition teacher's sister Mathilde—the woman he would marry two years later.

Verklärte Nacht is an unusual piece in that it is programmatic chamber music—a wordless expression of an 1896 poem by Richard Dehmel, depicting two lovers walking through a wood at night. The woman is

anguished by her secret: she confesses that in the past, longing for motherhood, she slept with a stranger, and has become pregnant. Now, she laments, “Life has taken its revenge: Now I have met you, you!” The couple walks on in silence, but then the man speaks, and his words bring her joy: he assures her that she will bear the child for him, and that their love will transfigure the birth into glory. The night that had seemed so cold has been transfigured into a warm, loving atmosphere.

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OPEN ORCHESTRA REHEARSALS

Baroque in the Vines

FRIDAY, JULY 15, 2016 · 10:00 am

Cuesta College Cultural and Performing Arts Center, San Luis Obispo

Mozart in the Mission

WEDNESDAY, JULY 20, 2016 · 4:00 pm

Mission San Luis Obispo de Tolosa, San Luis Obispo

Mahler in Perspective

SATURDAY, JULY 23, 2016 · 10:00 am

Performing Arts Center, San Luis Obispo

PRE-CONCERT LECTURE

Mozart in the Mission

WEDNESDAY, JULY 20, 2016 · 7:00 pm

Musicologist Dr. Alyson McLamore leads an exciting and instructive lecture.
 Parish Hall, Mission San Luis Obispo de Tolosa, San Luis Obispo

MASTER CLASSES

Master Class with PROJECT Trio

SUNDAY, JULY 17, 2016 · 10:30 am – 12:00 pm

This class is for musicians of all instruments, ages and levels and will focus on improvisation, rhythm, and general musicianship.
 Avila Beach Community Center, Avila Beach

Brass Master Class with Mike Tiscione and Samuel Schlosser

MONDAY, JULY 18, 2016 · 10:30 am – 12:00 pm

Congregation Beth David, San Luis Obispo

Cello Master Class with Kristina Reiko Cooper

THURSDAY, JULY 21, 2016 · 10:30 am – 12:00 pm

Cuesta College Cultural and Performing Arts Center
 Experimental Theater, San Luis Obispo

MIDDAY MINI-CONCERTS

Mozart by the Sea

SATURDAY, JULY 16, 2016 · 12:00 pm

Santa Rosa Catholic Church, Cambria

MOZART / *Viola Quintet in E-flat major, K. 614*

Violin Recital with Emily Daggett Smith

WEDNESDAY, JULY 20, 2016 · 12:00 pm

Trinity United Methodist Church, Los Osos

MOZART / *Violin Sonata No. 21 in E minor, K. 304*

LUTOSLAWSKI / *Arioso and Recitative*

DEBUSSY / *Violin Sonata in G minor*

Piano Recital with John Novacek

FRIDAY, JULY 22, 2016 · 12:00 pm

Unitarian Universalist Fellowship,
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BEETHOVEN / *Piano Sonata No. 21 in A-flat major, op. 11*

GINASTERA / *Tres Danzas Argentinas, op. 2*

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Midday Mini-Concert: Mozart by the Sea
Saturday July 16, 2016 at 12:00 pm

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SERENA MCKINNEY, GRACE PARK, violin
LUKE FLEMING, BEN ULLERY, viola
MADELEINE KABAT, cello

Viola Quintet in E-flat Major, K. 614 **WOLFGANG AMADEUS MOZART**

Allegro di molto
Andante
Menuetto: Allegretto
Allegro

Ms. Park, Ms. McKinney, Mr. Ullery, Mr. Fleming, Ms. Kabat

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Festival Orchestra: Baroque in the Vines
Saturday July 16, 2016 at 7:30 pm

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FESTIVAL MOZAIC ORCHESTRA
SCOTT YOO, leader
MICHAEL TISCIONE, trumpet
NOAM ELKIES, harpsichord

Overture from *Alessandro*, HWV 21 **GEORGE FRIDERIC HANDEL**
[Adagio]—Allegro

Harpsichord Concerto in D minor, BWV 1052 **JOHANN SEBASTIAN BACH**
Allegro
Adagio
Allegro

Mr. Elkies

INTERMISSION

Trumpet Concerto in D major, “Estienne Roger 188” **GIUSEPPE TORELLI**
Allegro
Adagio—Presto—Adagio
Allegro

Mr. Tiscione

Orchestral Suite No. 1 in C major, BWV 1066 **BACH**
Ouverture
Courante
Gavotte I/II
Forlane
Menuet I/II
Bourrée
Passepied

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PROGRAM NOTES: BAROQUE IN THE VINES • JULY 16, 2016**GEORGE FRIDERIC HANDEL (1685–1759) Overture from *Alessandro*, HWV 21 (1726)**

In an eighteenth-century version of multiculturalism, the Germany-born, Italy-trained composer Georg Frideric Handel was the star of the London operatic world. When he brought *Alessandro* to the stage in 1726, it proved to be one of his biggest hits. *Alessandro* was presented thirteen times its first season—a remarkable run for a Baroque opera—and it was revived five more times in Handel's lifetime. So, why is a work that was so popular in the eighteenth century so seldom performed today?

The problem—as Bernd Feuchtner puts it—is that Handel wrote the opera for “the three best singers in the world.” Unusually, *Alessandro*

calls for two prima donnas (“first ladies”), as contradictory as that designation might be, and the starring male role (written for a *castrato*) is equally taxing. It is no mean feat to find three vocalists today who can meet Handel's operatic demands.

Fortunately, the orchestral overture that launches *Alessandro* can be performed independently, giving us a foretaste of the opera's splendor. Handel uses the two-part “French overture” structure, beginning with majestic “long-short” rhythms. The dignity is then cast aside in a lively, imitative “Allegro,” alerting us to the humorous atmosphere that pervades the opera to come.

JOHANN SEBASTIAN BACH (1685–1750) Harpsichord Concerto in D minor, BWV 1052 (c. 1738–9)

Since January 2016, patrons of Starbucks who enjoy the music playing in their store can save those selections to their smartphones, thanks to a deal between the coffee retailer and the audio streaming service Spotify. And, for years, Starbucks has offered “Pick of the Week” downloads via its mobile app, while “Artist Choice” CDs have been sold at the counters. However, the close association between coffeehouses and music goes back for centuries, and the *Keyboard Concerto in D minor*, BWV 1052, owes its existence to Bach's participation in concerts at his local coffeehouse, Zimmerman's.

Around 1702, led by Telemann, students at Leipzig's university had formed an orchestra—a *collegium musicum*—that met at Zimmerman's on Friday nights. Bach took over as the *collegium's* director in

1729, and to keep up with the *collegium's* demand for new music, Bach sometimes took older works and modified them. Thus, BWV 1052 is believed to be based on a (now lost) violin concerto; some passages in the concerto are particularly “violinistic.” Still, Bach's recycled version was especially novel because it showcased a keyboard instrument, which had played primarily an accompanying role in the past—thus opening the door to the next generation's explosion of piano concertos.

GIUSEPPE TORELLI (1658–1709) Trumpet Concerto in D major, “Estienne Roger 188” (pub. c. 1715)

Fact: tonight's trumpet concerto was published by Estienne Roger in Amsterdam around 1715; it was the last work in a set of six concertos. The title (in French) read, “Concertos for 5, 6, and 7 Instruments, one of which is for Trumpet or Oboe; Composed by Messieurs Bitti, Vivaldi & Torelli . . . No. 188.”

From this point on, however, we enter the realm of speculation. Since Roger did not specify *which* of the six concertos should be credited to each of the three composers, the attribution of tonight's work to Torelli is not universally accepted. It is true that Torelli wrote a number of concertos for trumpet, but that was in Bologna, where an excellent trumpet player had worked from 1679 to 1699—and this 1715

publication differs in several ways from those earlier pieces. Torelli's cataloguer, Franz Giegling, doubts that it is truly by Torelli, and today's foremost music encyclopedia omits it from the list of Torelli's compositions.

Whatever the authorship, the *Estienne Roger Concerto* is a fine example of Baroque concerto-writing that suits the trumpet well. After the cheerful “Allegro,” the trumpet is silent during the central movement, but returns as an emphatic leader all through the lively finale.

BACH *Orchestral Suite No. 1 in C major*, BWV 1066 (c. 1717–1725)

Before 1723 or after 1723? That question plagues Bach scholars when it comes to dating Bach's *Orchestral Suite No. 1*, BWV 1066. Up to 1723, Bach worked in Cöthen, where his job was to provide instrumental works for the music-loving Prince Leopold. But, the suite's surviving manuscript—transcribed by C. G. Meissner—dates from 1724 or 1725, when Bach had moved to Leipzig. In Leipzig, Bach's primary obligation was to prepare sacred vocal music for the city's churches, and the town councilors certainly wouldn't have paid for any instrumental music. So would Bach have spent any of his extremely limited time composing a suite in 1724? Or did Meissner copy an older composition? And why did Meissner make a copy? Bach

didn't start directing the Leipzig *collegium musicum* until 1729—but could he have given some music to the orchestra before then? Or did he want the schoolboys at the St. Thomas Church school to gain some experience with instrumental music?

Despite its mysterious origins, the first suite is a delightful excursion through Baroque dances. Bach employs the oboes, bassoon, and strings in varied groupings; sometimes they interweave kaleidoscopically, and sometimes they unite to create a powerful ensemble.

Fringe Series: PROJECT Trio

Sunday July 17, 2016 at 3:00 pm

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PROJECT TRIO

GREG PATILLO, flute
ERIC STEPHENSON, cello
PETER SEYMOUR, bass

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**ARTISTS
IN ACTION:**
PROJECT Trio
will lead a Master Class
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Sunday, July 17 · 10:30 am
Avila Beach
Community Center

PETER SEYMOUR · Double bassist Peter Seymour has performed with the Cleveland Orchestra, New World Symphony, Houston Symphony and New York City Ballet. He was the recipient of the Downbeat Magazine Award for Best Jazz Soloist and has shared the stage with such luminaries as Wynton Marsalis, Roy Hargrove and Bobby McFerrin. Peter has taken on many roles in PROJECT Trio, including CEO, manager, and community engagement director. He is especially passionate about education and outreach and has organized events benefiting over 150,000 students on three continents in 11 countries and over 35 States. He is the director of PROJECT: The Camp, a summer festival founded in 2012 that focuses on modern chamber music. He is always active writing music for the Trio. Peter received a Bachelor of Music degree from the Cleveland Institute of Music and a Master's Degree in Bass Performance from Rice University where he was a student of Paul Ellison. He lives with his wife in Brooklyn, New York. Peter can also be seen performing in the Festival Mozaic Orchestra on July 20 and July 23.

GREG PATILLO · Greg Pattillo is recognized throughout the world for his redefinition of the flute sound. Greg was lauded by the New York Times as "the best person in the world at what he does." His groundbreaking performance videos on Youtube, showcasing "beatbox flute" have been viewed more than 50 million times. As an internationally acclaimed performer, educator, and clinician, Greg can be found both on the concert stage and on the streets, subways, and parks, sharing and preaching his sound. After earning his Master's degree from the Cleveland Institute of Music, Greg found work as at the acting principal flute of the Guangzhou Symphony Orchestra and became a founding member of the Collaborative Arts Insurgency in San Francisco. Mr. Pattillo currently resides in Brooklyn, NY and performs with PROJECT Trio, an ensemble of genre bending performers emerging from classical music roots.

ERIC STEPHENSON · A versatile cellist, Eric Stephenson's style ranges from classical to jazz to rock and folk. He has performed with numerous orchestras like the IRIS Orchestra in Memphis and the Colorado Music Festival in Boulder. Eric was also a regular substitute for the Cleveland Orchestra. Eric earned his Bachelor and Master of Music Degrees with Honors from the Cleveland Institute of Music and was a recipient of the Ellis A. Feiman Award in Cello while a student of Stephen Geber. As a fellow at the Aspen Music Festival, he served as Assistant Principal Cello of the Aspen Festival Orchestra from 1999-2004. He has appeared as a soloist with the Cleveland Institute of Music Symphony Orchestra and the National Repertory Orchestra in Breckenridge, Colorado. In 2006, Eric moved to New York and has performed with countless ensembles and spends most of his time performing with PROJECT Trio, an ensemble he co-founded. Composing and recording is a huge part of his life. He has engineered and mixed two full-length PROJECT Trio albums and premiered 2 works for trio and orchestra. In his spare time, he enjoys biking around Brooklyn and playing the tenor sax.

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Ms. Yamamoto, Mr. Yoo

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**Chamber Series: : The Viennese Connection
Monday July 18, 2016 at 7:30 pm**

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MELODY CHANG, AURELIA DUCA, NINA TSO-NING FAN,
SERENA MCKINNEY, EMILY DAGGETT SMITH,
SANDY YAMAMOTO, JISUN YANG, violins
MAURCY BANASZEK, LUKE FLEMING,
SHUANGSHUANG LIU, JESSICA OUDIN, violas
ANDREA CASARRUBIOS, MICHELLE DJOKIC,
MADELEINE KABAT, JONAH KIM, cellos

Italian Serenade **HUGO WOLF**

Ms. McKinney, Ms. Yang, Ms. Oudin, Ms. Kabat

Sextet, op. 10 **ERICH WOLFGANG KORNGOLD**

Moderato—Allegro

Adagio

Intermezzo: In gemäßigttem Zeitmaß, mit Grazie

Finale: So rasch als möglich

Ms. Yamamoto, Ms. Chang, Ms. Liu, Mr. Fleming, Ms. Casarrubios, Mr. Kim

INTERMISSION

String Quartet No. 15 in A minor, op. 132 **LUDWIG VAN BEETHOVEN**

Assai sostenuto—Allegro

Allegro ma non tanto

Molto adagio – Andante – Heiliger Dankgesang eines Genesenen an die Gottheit,

in der lydischen Tonart. Molto adagio – Neue Kraft fühlend. Andante –

Molto adagio – Andante—Molto adagio. Mit innigster Empfindung

Alla Marcia, assai vivace (attacca)

Allegro appassionato – Presto

Ms. Smith, Ms. Fan, Mr. Banaszek, Ms. Djokic

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PROGRAM NOTES: THE VIENNESE CONNECTION • JULY 18, 2016**HUGO WOLF** (1860–1903) *Italian Serenade* (1887)

When we think of Chopin, we think “piano.” With Verdi, it’s “opera.” With Hugo Wolf, it’s “art song”—yet he *did* compose a handful of chamber pieces. He was only twenty-seven when he wrote the string quartet that would be his chamber music masterpiece. Although it was produced in a rapid-fire three days’ time, it is a true jewel. Similar achievements might have followed, but Wolf’s father died five days later, and all composition stopped. When Wolf finally picked up a pen once more the following year, he returned to an outpouring of art songs, the genre for which he is best known.

The quartet then languished for five years, until Wolf decided to arrange it for string orchestra—and in correspondence about the project, he began referring to the original quartet as his Italian Serenade. This evocative title led scholars to examine Wolf’s other works during early 1887; most of his songs of the time were set to poems by Eichendorff. Eichendorff also had written a novella, titled

Memoirs of a Good-for-Nothing, in which a young musician “comes of age”—subject matter that Wolf might have found relevant to himself. An important plot twist concerns a serenade played by a dance orchestra in an Italian castle, and historian Eric Sams wonders if Wolf brought this music to life—as an “opera without words”—in his string quartet.

No matter what inspired the *Italian Serenade*, it whirls through a series of episodes held together by a buoyant refrain. The energetic opening resembles the rapid strumming of a guitar, and it is easy to imagine a flirtation between a nocturnal singer and his lover.

ERICH WOLFGANG KORNGOLD (1897–1957) *Sextet, op. 10* (1914–6)

In bestowing the middle name “Wolfgang” on his son Erich, it seems that Julius Korngold knew that his child would be a prodigy. However, young Korngold surpassed even his father’s expectations with his inordinate skill. Gustav Mahler—no slouch himself in the musical world—kept exclaiming, “Genius! Genius!” while he heard the nine-year-old Korngold play his first cantata. Mahler insisted that Korngold should study with Zemlinsky, who had a profound impact on the youngster. Zemlinsky supervised Korngold’s first ballet, written at age eleven and performed by the Vienna Court Opera, as well as the Piano Sonata No. 2 in E that virtuoso Artur Schnabel performed all over Europe. But, Korngold lost his “honored and beloved teacher” at age thirteen, when Zemlinsky left Vienna to take a post in Prague. A few months later, when Zemlinsky heard that Korngold was taking lessons in choral composition with a new teacher, he sent Korngold a postcard: “I hear you are studying with Grädener now. Is he making any progress?”

Thus, although Korngold’s *String Sextet in D major* was written between the ages of seventeen and nineteen, it is no “student” work. In fact, many regard it as Korngold’s finest chamber piece. Each movement has its own distinctive quality, ranging from a densely contrapuntal first movement to a passionate “Adagio,” an increasingly whimsical “Intermezzo,” and a jaunty finale. Those who know Korngold’s works well may detect his “motto” theme in the third movement, a melody that he called the “Motif of a Cheerful Heart.”

LUDWIG VAN BEETHOVEN (1770–1827) *String Quartet No. 15 in A minor, op. 132* (1825)

Anyone who has lived in a house designed thirty or more years ago will understand how its layout differs from the “open floor plans” that predominate today. In the past, separate, distinct rooms, each with a specific function—kitchen, dining room, living room—were the norm. In a similar way, Beethoven’s compositions from the last years of his life challenged the traditional musical architecture of the past. Certain long-standing features were still present, but many other aspects were novel—and many listeners struggled to understand his experiments.

At first glance, Beethoven’s *String Quartet in A minor, op. 132*, doesn’t *look* too unusual, since it employs the standard grouping of two violins, a viola, and a cello. But discrepancies start appearing almost immediately. For one thing, the work contains five movements, not the customary four. The first of those movements starts with a slow introduction—not unheard of, but not common, either—but the bigger surprise comes when the first instrument starts to play: it is

the cello, not the expected first violin. (Prince Galitzin, a skilled cellist, had urged Beethoven to resume quartet-writing after a hiatus of several years, so Beethoven might have been paying tribute to his patron.) It is not until later that we realize the importance of the cello’s first four notes; the melodic pattern of two close neighboring notes, a leap, and another pair of close neighbors will underpin melodies all through the passionate quartet.

The biggest novelty occurs in the central “Holy Song of Thanksgiving from a Convalescent to the Deity, in the Lydian Mode.” The movement repeatedly wavers between solemnity and joy (when the score is marked “Feeling New Life”). Beethoven then uses the march-like fourth movement and a short violin “recitative” as a bridge to lead us into an even more rapturous finale.

Fringe Series: The Other Mozart Tuesday July 19, 2016 at 7:30 pm

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

THE OTHER MOZART

Created, Written and Performed by: **Sylvia Milo**

Directed by: **Isaac Byrne**

Music Composed by: **Nathan Davis and Phyllis Chen**

Additional Music by: **Marianna Martines, L. Mozart, and W. A. Mozart**

Sound Design by: **Nathan Davis**

Period Style Movement Directed by: **Janice Orlandi**

Costume by: **Magdalena Dabrowska and Miodrag Guberinic**

Dress concept and additional contribution by: **Anna Sroka**

Lighting Design by: **Joshua Rose**

Hair Designed by: **Courtney Bednarowski**

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**ARTISTS
TALK BACK:
Q & A**
after the show



The Other Mozart is the true story of Maria Anna (Nannerl) Mozart, the sister of Amadeus—a prodigy, virtuoso and composer, who performed throughout Europe with her brother, to equal acclaim but her work and her story faded away, lost to history. The play is based on facts, stories and lines pulled directly from the Mozart family's humorous and heartbreaking letters.

The Other Mozart has been presented in Salzburg by the Mozarteum University and by the Mozarteum Foundation at the Mozart Wohnhaus (inside the Mozarts' apartment), by All for One Festival at the Cherry Lane Theater (NYC), the Berkshire Fringe Festival (MA), the JCS Museum at Auburn University (AL), the Piccolo Spoleto (SC), in New Orleans, Houston, Toronto, Munich, and in Estonia among many others. The play had a critically acclaimed Off-Broadway run in NYC at the HERE Arts Center and in London at St. James Theatre.

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Midday Mini-Concert: Violin Recital
Wednesday July 20, 2016 at 12:00 pm

TRINITY UNITED METHODIST CHURCH
490 LOS OSOS VALLEY ROAD, LOS OSOS, CALIFORNIA



EMILY DAGGETT SMITH, violin
NOAM ELKIES, piano

Violin Sonata No. 21 in E minor, K. 304 **WOLFGANG AMADEUS MOZART**

Allegro
Tempo di menuetto

Recitative and Arioso for Violin and Piano **WITOLD LUTOSLAWSKI**

Violin Sonata in g minor, L. 140 **CLAUDE DEBUSSY**

Allegro vivo
Intermède: fantasque et léger
Finale: très animé

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Orchestra Series: Mozart in the Mission Wednesday July 20, 2016 at 8:00 pm

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FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, conductor

JOHN NOVACEK, piano

Serenade in C minor, K. 388 **WOLFGANG AMADEUS MOZART**

Allegro

Andante

Menuetto in canone—Trio in canone roverscio

Allegro

Piano Concerto No. 24 in C minor, K. 491 **MOZART**

[Allegro]

Larghetto

[Allegretto]

Mr. Novacek

INTERMISSION

String Quartet No. 14 in D minor "Death and the Maiden," D. 810 **FRANZ SCHUBERT**

Allegro

(arr. Gustav Mahler)

Andante con moto

Scherzo: Allegro molto

Presto

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PROGRAM NOTES: MOZART IN THE MISSION · JULY 20, 2016**WOLFGANG AMADEUS MOZART (1756–1791) *Serenade in C minor*, K. 388 (1782)**

In 1782, Mozart was asked by his father to write a symphony for the occasion of Sigmund Haffner's elevation to the ranks of the nobility. The symphony was still unfinished by the time Haffner was ennobled; one reason was that Mozart had received a sudden commission. The patron wanted a serenade, for wind instruments only, and Mozart dropped almost everything to fulfill the request.

Is the *Serenade in C minor*, K. 388, the work that Mozart had hurriedly assembled? Some scholars think that it is—but others disagree. They note that Mozart wrote the commission in great haste, but the carefully crafted K. 388 shows no sign of that urgency. Moreover, it's in C minor—a solemn key, not in keeping with a serenade's usual light-hearted spirit. And, some years later, Mozart returned to this work to rearrange it as a string quintet, K. 406. This was an unusual step for Mozart; he seldom "recycled" older materials, so this re-use indicates that he held K. 388 in high regard.

Mozart's appreciation of his earlier effort seems completely justified. The stark opening chords of the "Allegro" usher in a series of anguished and restless motifs, while the songlike "Andante" relaxes the atmosphere. For the "Menuetto," Mozart set himself an old-fashioned compositional challenge: its structure is a canon, in which the first instruments are echoed exactly by the subsequent entries. Careful listeners may hear that the "Trio" at the center of the "Menuetto" also is canonic—and, complicating matters, its second entry is turned upside down. The serenade concludes with a set of variations that span the gamut of emotions, ending at last in an optimistic C major.

MOZART *Piano Concerto No. 24 in C minor*, K. 491 (1786)

Beethoven's legacy was notoriously intimidating to later nineteenth-century composers, so it is somewhat reassuring to know that he, too, suffered pangs of inadequacy on occasion. About a decade after Mozart's death, Beethoven and his friend Johann Baptist Cramer (a composer and virtuoso pianist) attended a performance of *Piano Concerto in C minor*, K. 491, in one of Vienna's pleasure gardens. According to Cramer's wife, after listening to an "exceedingly simple, but equally beautiful motive which is first introduced towards the end of the piece, [Beethoven] exclaimed: 'Cramer, Cramer! We shall never be able to do anything like that!'" (That didn't keep Beethoven from *trying*, however; he borrowed Mozart's opening motif and key of C minor for his own third piano concerto.)

It might have made Beethoven feel better to know that Mozart, too, seldom achieved anything quite like the K. 491 concerto. It is Mozart's only concerto in C minor—and only one of his other concertos uses a minor mode. The first movement is set in triple meter, a choice he

made for only two earlier piano concertos. K. 491 requires the biggest orchestra that Mozart ever employed in a concerto, asking for pairs of oboes, clarinets, bassoons, horns, and trumpets, in addition to a flute, timpani, and strings. (He used special music paper with sixteen staves to accommodate the large ensemble.) Unexpectedly, the piano reappears after the first solo cadenza, helping the orchestra to wrap up the first movement (a device that Beethoven also borrowed). And, all of its three movements achieve almost transcendent heights, despite their use of the simplest initial materials imaginable.

FRANZ SCHUBERT (1797–1828) *String Quartet No. 14 in D minor* "Death and the Maiden," D. 810 (1824–6); arr. Gustav Mahler (1894)

Schubert was a man of his time—and that era became increasingly fascinated with mortality. In 1817, while Schubert was composing his art song *Death and the Maiden*, in which a young woman tries (unsuccessfully) to persuade Death to pass her by, Mary Shelley was completing her gothic horror novel *Frankenstein*. Later in the century, Victorians cultivated "memento mori" artwork, such as using the intricately braided hair of their deceased loved ones to create jewelry, picture frames, and the like.

In 1824, Schubert confronted the dark implications of his own case of syphilis. In March, he wrote, "Each night when I go to sleep, I hope never to wake again, and each morning serves only to recall the misery of the previous day." However, medical treatment eased some of Schubert's suffering, and he plunged back into composition. One product of that manic period was the *String Quartet in D minor*, known as the "Death and the Maiden Quartet" because Schubert

quotes his art song, followed by five variations, for the quartet's second movement. As heard this evening, Mahler expanded the quartet in 1894 for a string orchestra, but his version was not published until 1984.

The "Allegro" juxtaposes two extremes—dramatic flourishes and quiet meditation—ending with an ominous hush. The variations movement opens with the slowly repetitive "dum-da-da-dum-da-da-dum" rhythm that represents Death's inexorable pursuit of his maiden. The "Scherzo" is intensified by long strings of syncopations, so that listeners are kept off balance by the unexpected accents. The energetic finale resembles a tarantella—a wild Italian dance—and concludes with a breathlessly fast "Prestissimo."

2016-2017 Festivities for the Festival

We are pleased to present this season's Festivities for the Festival: a series of parties and events to benefit Festival Mozaic. Sign up for these events during the Festival. Only a few spots for each—first come, first served!

PICNIC AT WIND DANCE FARM · AUGUST 14, 2016 · 1-4 PM

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HOOTENANNY: SINGIN' THROUGH THE 60s! · SEPTEMBER 17, 2016 · 6 PM

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Bring your voices and instruments, and come prepared to make music, or just enjoy! Eats are burgers, beans, brownies, and more! Co-hosted by Marti Lindholm and Allan Smith, and Juliane and Pete McAdam.

PAELLA AND POETRY · OCTOBER 2, 2016 · 5 PM

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Back by popular demand! Paella, Panna Cotta, and Poetry salon, hosted by Juliane and Pete McAdam. Enjoy an evening of fine wines, enticing Spanish appetizers, and the excitement of watching delicious paella prepared by Chef Brian. Participate in a poetry salon—bring your favorite poem to share!

GIUSEPPE VERDI'S BIRTHDAY CELEBRATION · OCTOBER 9, 2016 · 3 PM

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Come celebrate Verdi's birthday at an al fresco Italian dinner at the hilltop Varian Ranch home of Dennis Schneider and Sharon Harris.

SUNSET AT ROADRUNNER RIDGE · JANUARY 6, 2017 · 3-6 PM

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Mark the beginning of the 2017 Mardi Gras Season on Epiphany, at RoadRunner Ridge in scenic Creston. Join hosts Neal and Susan Poteet and enjoy authentic New Orleans fare: King Cake, Crawfish Pie, File Gumbo, Red Beans and Rice, Etoufee, Muffalettas, Hurricanes, "Drive-Through", Sazerac, and more! Costumes welcome, but not required. Masks available! (*not wheelchair accessible*)

2016 Raffle Prizes

Raffle drawings will be held at the final Festival concert on Sunday, July 24. Winner need not be present to win.

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Thursday July 21, 2016 at 5:00 pm

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NOAM ELKIES, piano
GRACE PARK, violin
BEN ULLERY, viola
MADELEINE KABAT, cello

Piano Quintet in A major, D. 667 Trout **FRANZ SCHUBERT**

Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

Mr. Elkies, Ms. Park, Mr. Ullery, Ms. Kabat, Ms. Cahill

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SAMUEL SCHLOSSER, trombone · NOAM ELKIES, JOHN NOVACEK, pianos
ERIK ARVINDER, STEVEN COPES, GRACE PARK, JASON UYEYAMA, violins
CAITLIN LYNCH, BEN ULLERY, violas
KRISTINA REIKO COOPER, MADELEINE KABAT, cellos
SUSAN CAHILL, bass
SCOTT YOO, conductor

Clarinet Quintet in B-flat, op. 34 CARL MARIA VON WEBER

Allegro
Fantasia: Adagio ma non troppo
Menuetto: Capriccio Presto
Rondo: Allegro giocoso

Ms. de Guise-Langlois, Mr. Uyeyama, Mr. Arvinder, Ms. Lynch, Ms. Cooper

Chamber Concerto ALBAN BERG

*Ms. Dade, Ms. Walter, Ms. Tiscione, Mr. Walters, Ms. de Guise-Langlois, Mr. Vassiliev,
Ms. Psomas, Mr. Xie, Mr. King, Mr. Garza, Ms. Yarbrough, Mr. Tiscione, Mr. Schlosser
Mr. Copes, Mr. Novacek, Mr. Yoo*

INTERMISSION

Piano Quintet in A major, D. 667, op. 114 "Trout" FRANZ SCHUBERT

Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

Mr. Elkies, Ms. Park, Mr. Ullery, Ms. Kabat, Ms. Cahill

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PROGRAM NOTES: SCOTT YOO AND FRIENDS • JULY 21, 2016**CARL MARIA VON WEBER** (1786–1826) *Clarinet Quintet in B-flat major, op. 34* (before 1815)

Embezzlement—guilty! Draft-evasion corruption—guilty! Theft of royal silverware—not guilty! Under the circumstances, the twenty-three-year Carl Maria von Weber was fortunate that the worst punishment he faced was lifelong banishment from Württemberg. After being marched to the kingdom’s borders in 1810, von Weber resolved to change his ways, thereafter holding himself to a higher moral standard. This, in itself, was a worthwhile benefit from the experience, but another blessing to his subsequent wanderings was that he eventually arrived in Munich. There, he met another relative newcomer, the clarinetist Heinrich Baermann. Baermann had been serving in a Prussian military band when he was captured by the French, but had escaped and had made his way to Munich as well, where he was soon offered an appointment to the court orchestra. When von Weber heard Baermann play, he quickly wrote a Concertino to feature the virtuoso, and the Bavarian king was so pleased with the new work that he awarded von Weber two new commissions.

After this auspicious start, a lifelong friendship arose between von Weber and Baermann. In 1811, von Weber started work on the *Clarinet Quintet* to feature his colleague, although it took years to finish the piece. In 1815, he gave three movements to Baermann as a February birthday present. Although posterity does not tell us which man scheduled an August premiere for the quintet, the deadline galvanized von Weber into completing the finale at last (with one day to spare).

Clarinetists should be grateful for the crimes and warfare that brought the two men together, since the quintet is a lasting jewel in the clarinet repertory. After a romping first movement, the clarinet “sings” in the “Fantasia,” and the good-humored “Menuetto” is followed by a finale that gallops to a sparkling finish.

ALBAN BERG (1885–1935) *Chamber Concerto* (1923–5)

On numerous occasions during the past hundred years, abstract artwork has been hung upside down, even in museums and galleries. Because the orientation clues are absent—things such as the traditional “up” and “down” of a landscape—these mistakes are somewhat understandable. Audiences began to face the same type of challenges in the early twentieth century when composers, led by Arnold Schönberg, began to experiment with “atonal” or “twelve-tone” music. For centuries, listeners had come to expect a single “tonic” note—the “do” of the “do-re-mi” scale—to be the “home pitch,” or foundation, of the music they heard. Schönberg wanted to break free from that expectation; he began organizing his compositions around bigger and bigger groups of notes, eventually employing twelve-note rows (which use all the possible pitches that exist between the low “do” and high “do”).

Alban Berg was one of Schönberg’s first pupils, and he honored his teacher, a fellow student (Anton Webern), and even himself in his *Chamber Concerto*. German-speaking musicians make a distinction between B \flat (B-flat) and B-natural, calling the first pitch “B” and the

second one “H”; they label E \flat as “Es” (pronounced “S”). So, the opening piano melody presents the bold-face pitches A-r-n-o-l-D S-C-H-ö-n-B-E-r-G; the violin introduces A-n-t-o-n w-E-B \flat -E-r-n; and the horn quietly sounds A-l-B \flat -A-n B \flat -E-r-G.

Berg crafts the concerto to emphasize relationships of three: three movements, fifteen instruments (3 x 5), a six-section first movement (3 x 2) of 240 measures (3 x 80), and so forth. The “Adagio” is structured as a palindrome (also 240 bars long), while the 480-measure finale combines the lengths of the first two movements. However, it is probably easiest to let the motifs and rhythms interweave in our ears like an ever-shifting kaleidoscope.

FRANZ JOSEPH HAYDN (1797–1828) *Piano Quintet in A major, D. 667, op. 114 “Trout”* (1819)

Any father today is likely to be unhappy if his son walks away from a stable job in order to make a living as a freelance musician—and things were no different two hundred years ago. When the young Schubert decided not to return to teaching elementary-age students, he knew that meant he had to move out of his father’s house, too. For the rest of his (too-short) life, Schubert lived with various friends as he struggled to support himself as a composer. Therefore, when an opera singer named Michael Vogl invited Schubert to spend the summer in Vogl’s hometown of Steyr in upper Austria, Schubert was glad to go.

Posterity (and double bass players) must also be glad. Vogl introduced Schubert to Sylvester Paumgartner, a wealthy executive at the local mine and an enthusiastic cellist. Paumgartner sponsored an

amateur chamber group, and he asked Schubert for a piano quintet, with two stipulations. First, he wanted the same unusual instrumentation that the composer Johann Nepomuk Hummel had recently used: a piano, a violin, a viola, a cello, and a double bass. Second, Paumgartner asked that the work include a set of variations on Schubert’s own charming *Lied Die Forelle* (“The Trout”). Schubert complied on both counts, imbedding the song tune into the quintet’s fourth movement, and the “Trout” quintet has since become one of the treasures of the chamber music repertory.

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Adagio ma non troppo. Fuga: Allegro ma non troppo

Tres Danzas Argentinas, op. 2 **ALBERTO GINASTERA**
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Danza de la moza donosa
Danza del gaucho matrero

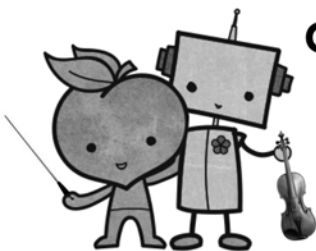
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Orchestra Series: Mahler in Perspective

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BOBBY HILL, boy soprano

Notable Encounter: A Guided Tour of *Symphony No. 4* led by Scott Yoo

INTERMISSION

Symphony No. 4 in G major GUSTAV MAHLER

Bedächtig, nicht eilen (Slowly, do not rush)

In gemächlicher Bewegung, ohne Hast (Leisurely moving, without haste)

Ruhevoll, poco adagio (Peaceful, a little slowly)

Sehr behaglich (Very comfortably)

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PROGRAM NOTES: MAHLER IN PERSPECTIVE • JULY 23, 2016

GUSTAV MAHLER (1860–1911) *Symphony No. 4 in G major* (1901)

Where does a journey toward heaven begin? In the case of Mahler's *Symphony No. 4*, there are many places that could be viewed as the starting point. In 1778, for instance, Friedrich Nicolai published a German almanac that included a poem "popular in Bavaria" titled "Der Himmel hängt voll Geigen" (literally, "The Sky is Full of Violins," but—more idiomatically—"Heaven is Full of Music"). The poem expresses a child's description of heavenly delights, in which music and food play large roles. Thirty years later, two young German writers included the same text in their three-volume collection of German folk poetry, *Des Knaben Wunderhorn* ("The Boy's Magic Horn"). In 1886, nearly eighty years after that publication, Baron Carl von Weber—grandson of the composer Carl Maria von Weber—asked Gustav Mahler to complete one of his grandfather's unfinished operas. During the project, Mahler spent a lot of time with the baron's family, and he helped amuse the von Weber children by reading poems from their great-grandfather's copy of *Des Knaben Wunderhorn*. (Mahler helped amuse himself by conducting a passionate affair with Baroness von Weber, but that's another story . . .).

Mahler discovered that *Des Knaben Wunderhorn* was a treasure-trove of compositional ideas. He began setting many of the poems as *Lieder* (German art songs) with piano accompaniment, but soon expanded them into full orchestral versions. One of the poems was "Der Himmel hängt voll Geigen," which he retitled "Das himmlische Leben" ("The Heavenly Life"). Mahler's beautiful adaptation uses a recurring "sleigh-bell" motif to evoke a childlike atmosphere, and he was so pleased with the setting that he decided to incorporate it within his third symphony as the climactic finale. To build up to that climax, Mahler borrowed bits of the melody and inserted them within earlier movements as "foreshadowings" of the *Lied* to come. As *Symphony No. 3* grew longer and longer, however, Mahler realized that he simply was running out of room, so he omitted the *Lied* altogether.

Mahler still felt that "Das himmlische Leben" was too good to waste, however, and so he again positioned it as a finale, this time as the conclusion to his Fourth Symphony. And, again, he wanted to foreshadow the *Lied* earlier in the symphony, so he took the sleigh-bell motif and used it as the opening of the first movement, thus evoking a childlike simplicity and sense of wonder. Unlike his previous symphonies, though, Mahler resisted publishing any "explanations" for the various movements of *Symphony No. 4*, and this omission may have been a strategic error. The prosaic sounds of sleigh-bells and other "simplistic" effects were *not* what audiences expected to hear in a concert-hall setting, and the early reactions were savage: the audience at the 1901 Munich premiere booed, and at the Viennese premiere in 1902, Mahler's devoted disciple Bruno Walter recalled, "The explosion of contrary opinions was so violent that fisticuffs ensued between opponents and enthusiasts." In 1904, a New York critic called Mahler's Fourth Symphony "a drooling and emasculated musical monstrosity" and an example of "the worst musical torture." But, that same year in Amsterdam, Mahler conducted the symphony twice in the same evening—before *and* after intermission!—and the tide began to turn. Gradually, the Fourth has come to be regarded as Mahler's most accessible symphony.

It probably helped that bits of Mahler's overall design for the symphony's "heavenly journey" gradually were revealed. He told one conductor that the first three movements all reached their resolution in the finale, and additional clues have come to light as well. In an early plan for the overall symphony, Mahler referred to the first movement as "Die Welt als ewige Jetztzeit" ("The World as Eternal Present"). It interweaves an endlessly shifting parade of orchestral timbres, never settling on any one instrument or melodic motif for very long.

Mahler left us even more clues about the nature of the second movement: he described it as "Freund Hein starts up the dance; Death plays most peculiarly on the fiddle and plays us straight up into Heaven." "Freund Hein," or "Friend Hal," is a German folk nickname for the Grim Reaper—a devilish fiddler who can dance us to death, rather like the Pied Piper. Not only does Mahler tell the violin soloist to play "like a folk fiddle," but he requires *scordatura*, a retuning of the strings at a higher tension to give a more strident tone to the instrument.

When Bruno Walter discussed the third movement with a colleague in 1901, he suggested the image of the almost imperceptible smiles seen on the peaceful monuments of knights lying with folded hands in old churches. The serene music intensifies, then relaxes, preparing the way for the fourth movement's glimpse into heaven, as portrayed by the soprano and a beautifully expressive array of orchestral color.



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Notable Encounter Brunch: Winds in the Valley Sunday July 24, 2016 at 10:30 am

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Alice K. Dade, flute and host
Elizabeth Koch Tiscione, oboe · Michael Fine, clarinet
Fei Xie, bassoon · Jeff Garza, horn

Wind Quintet, op. 43 **CARL NIELSEN**
Allegro ben moderato
Menuet
Prelude - Tema con variazioni

Ms. Dade, Ms. Tiscione, Mr. Fine, Mr. Xie, Mr. Garza


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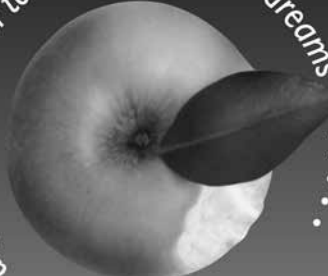


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Alice K. Dade, flute · Elizabeth Koch Tiscione, oboe
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 Noam Elkies, John Novacek, piano
 Steven Copes, Brandon Garbot, Scott Yoo, violin
 Maurycy Banaszek, Caitlin Lynch, viola
 Jonah Kim, Ray Kim, cello

La lugubre gondola No. 2, S. 200 **FRANZ LISZT**
Mr. Novacek

Songs of a Wayfarer **GUSTAV MAHLER**
 Wenn mein Schatz Hochzeit macht (When My Sweetheart Has Her Wedding-Day)
 Ging heut' Morgens über's Feld (I Went Out This Morning Over the Countryside)
 Ich hab' ein glühend Messer (I Have a Glowing Knife)
 Die zwei blauen Augen (The Two Blue Eyes)
Mr. Walters, Mr. Elkies

Wind Quintet, op. 43 **CARL NIELSEN**
 Allegro ben moderato
 Menuet
 Prelude—Tema con variazioni
Ms. Dade, Ms. Tiscione, Mr. Fine, Mr. Xie, Mr. Garza

String Quartet No. 7 in F-sharp minor, op. 108 **DMITRI SHOSTAKOVICH**
 Allegretto, attacca
 Lento, attacca
 Allegro—Allegretto
Mr. Copes, Mr. Garbot, Ms. Lynch, Mr. R. Kim

INTERMISSION

Piano Quartet in C minor, op. 69 **JOHANNES BRAHMS**
 Allegro non troppo
 Scherzo: Allegro
 Andante
 Finale: Allegro comodo
Mr. Novacek, Mr. Yoo, Mr. Banaszek, Mr. J. Kim

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PROGRAM NOTES: FESTIVAL FINALE • JULY 24, 2016**FRANZ LISZT** (1811–1886) *La lugubre gondola No. 2, S. 200* (1883)

People Magazine would have had a field day tracking the life of Franz Liszt. He eloped with a French cavalry officer's wife, and one of their children was Cosima, who married the conductor Hans von Bülow—but then she scandalized Europe by eloping with Richard Wagner (who was only two years younger than Liszt). When Wagner and Cosima rented a Venetian palazzo in 1882, Liszt went for a visit. After seeing the ominous funeral gondolas that transported coffins to the cemetery island, Liszt had a premonition: he envisioned such a

gondola carrying the body of his son-in-law. Liszt drafted *La lugubre gondola* during that visit, letting rising and falling motifs suggest the water's waves, and using unsettled harmonies—some resembling Wagner's own music—to evoke a dark atmosphere. When, two months later, Wagner died, a funeral gondola did indeed transport his coffin to the train station. Wagner was buried in Bayreuth—and Liszt joined him there three years later.

GUSTAV MAHLER (1860–1911) *Songs of a Wayfarer* (1883–5)

It seems—in the nineteenth century, at least—that when a young man's romantic hopes are blighted, he must travel the countryside and sing about his woes. So, when Gustav Mahler's love affair with a soprano in the Kassel opera house was going poorly, he wrote a series of poems that expressed a spurned lover's despair. And, when they broke off their relationship completely, he set four of the poems to music to form the cycle known as *Songs of a Wayfarer*. Even when

performed instrumentally, Mahler's expressive scoring conveys each song's varied moods. “Wenn mein Schatz” wavers between the wedding's joyfulness and the young man's grief. In “Ging heut',” he seeks consolation in the beautiful outdoors, but realizes that such beauty is not for him. During the third song, his sorrow is so painful that it feels like a knife in his chest. The last song's funeral march expresses his belief that for him, all hope of love is dead.

CARL NIELSEN (1865–1931) *Wind Quintet, op. 43* (1922)

The Industrial Revolution ushered in many benefits: mechanically improved wind instruments (and thus new ensembles, such as the woodwind quintet) and technologies such as the telephone—which led to compositional inspiration. While Carl Nielsen was on the phone with a pianist, he could hear members of the Copenhagen Wind Quintet rehearsing Mozart's *Sinfonia concertante* in the background. Nielsen was motivated to write his *Wind Quintet, op. 43*, for that ensemble, and he also resolved to compose five concertos, one to feature each instrument. (Sadly, he finished only the flute and

clarinet concertos before his death.) Still, the oboe, bassoon, and horn players must have taken consolation from the excellence of the *Wind Quintet* itself.

The first movement reflects Nielsen's ability to produce an orchestral sound from five players (and six instruments, since the oboist switches to English horn in the jaunty “Menuet”). The finale is a set of variations, and Nielsen drew its theme from one of his own hymn-tunes.

DMITRI SHOSTAKOVICH (1906–1975) *String Quartet No. 7 in F-sharp minor, op. 108* (1806)

Despite a five-year courtship, Shostakovich's stormy marriage to the young nuclear physicist Nina Varzar culminated in a divorce after three years. Almost immediately, Nina discovered she was pregnant with their daughter—so the couple re-married, and went on to have a son as well. Still, when the children were teenagers, the parents started living apart more and more. Suddenly, though, in 1954, Nina was gone—dead from cancer at age forty-four, perhaps resulting from her work.

Six years later, when Nina would have turned fifty, Shostakovich at last found himself able to write his *String Quartet No. 7* in her memory. He set it in the key of F-sharp minor, often used to represent loss and pain. Still, his initial title for the first movement was “Scherzo” (“joke”), and its nervous energy is far from tragic. The slow movement seems almost icy in comparison, and the finale is another sharp contrast: it drives through a busy fugue before dissolving into a quieter, waltz-like theme.

JOHANNES BRAHMS (1833–1897) *Piano Quartet in C minor, op. 69* (1875)

Brahms suggested to his publisher that the cover of his *Piano Quartet No. 3* should include a picture of himself, dressed and posed like Werther. Werther, the hero of an eighteenth-century novel by Goethe, shoots himself in despair over his unrequited love for a married woman. Why would Brahms draw a parallel between himself and this anguished character? Brahms had stood as a staunch support to Clara Schumann during her husband Robert's declining mental health and death in 1856. Brahms's friendship with Clara strengthened during her widowhood, but scholars disagree whether Clara ever allowed it to flame up into passion. Brahms's comment suggests that his feelings, like Werther's, had gone unrequited.

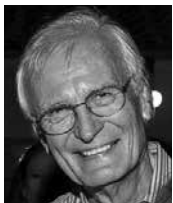
It has escaped no one's notice that the work features a piano—Clara's instrument. Storm and stress dominate the first movement; the “Scherzo” is equally energetic, but more exuberant in mood. The “Andante” is a peaceful respite from the preceding energy, but the restlessness of the opening returns for the finale. Its abrupt ending leads scholar Malcolm MacDonald to wonder: did “Werther” pull the trigger?

Festival Mozaic 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. 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 a Bachelor of Science in Business Administration and Master of Public Policy from Cal Poly. Jeri 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 Bio-kinetic 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 UC San Diego, Dennis' research and teaching career focusing on trauma and its causes continued as a faculty member at the UCSD medical school Surgery Department. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist moved to the Central Coast in 2000, thus completing a long courtship with the area's beauty, art, and music.



STEVE BLAND, Past President

relocated to San Luis Obispo from Atlanta 11 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 own and operate SLO Provisions, a gourmet and specialty food market.



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 Senior Nutrition Program. 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.



WARREN JENSEN, Treasurer

recently retired, after serving almost 26 years as an attorney in the San Luis Obispo County Counsel office. He rose through the ranks and, in his last four years, headed the 13-lawyer office, which is responsible for providing legal advice to all County officials and departments and handling all civil litigation involving the County. He was in private practice in northern California for ten years before moving to San Luis Obispo. Warren has had a long-standing interest in classical music and has an extensive collection of classical CDs. During elementary and high school, 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, all from UC Berkeley. He and his wife enjoy movies, concerts, reading, and travel.



MICHAEL RITTER

and his wife Shirley came to Avila Valley in 2000 where they have a small farm growing organic avocados and olives. 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.



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 Opera SLO from 1999-2014 and currently serves on the Steering Committee of the Lifelong Learners of the Central Coast. He is a member of the Rotary Club of SLO. He teaches courses on opera and musical theater for LLCC and OperaSLO. Other interests include cycling, music, family history and travel. John is married and has 4 children and 6 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. He was the Director of Relations with Schools at UCLA and the Executive Recruiter for Cedars Sinai Medical Center. For the past 18 years, John has been Principal of John Gilbert Co., a national healthcare executive search firm. John has been First Vice President of Congregation Beth David of SLO and on the General Board, Finance and Capital Campaign committees. He lives in San Luis Obispo with his wife Marian, a concert pianist. They have two children, Lauren and Walter. John enjoys hiking, wine tasting and supporting classical music on the Central Coast.



GAIL KAMMERMEIER

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 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 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.



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. After attending Northern Arizona University where she majored in English Literature, Jano started her professional career as a software developer at Bank of America in San Francisco. She eventually built a successful consulting practice specializing in information technology strategy and technical training. In addition to working with financial institutions, retail, and corporate clients, Jano spent 14 years at Stanford University working in the areas of 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.



MARTI JORGENSEN LINDHOLM

A San Luis Obispo native, Marti has always loved music, especially participating in the making and sharing of music. She became a music educator K-14 to help children learn that they personally could make music. After graduating from UCSB in

Piano Performance, Marti earned her Masters at Cal, later her Doctorate in Music Ed from UOP. After retiring from SLCUSD 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.



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. Her contributions have included volunteer, committee, and board participation 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

has more than 30 years experience building and growing organizations. He was vice president of marketing for the company that became E*Trade and was founder and CEO of three Silicon Valley companies, winning the National Innovators Award in 1988. As a venture investor, Don aided start-ups that became public companies. Earlier in his career, he served as a legislative advisor in the U.S. Senate and developed management procedures to implement a nationwide rental housing program. He also led consulting projects for McKinsey & Company. He now serves as a business coach, speaker, and workshop leader for businesses, government agencies, and communities around the world. Don has written two books "How Great Decisions Get Made" and "Take Charge of Your Talent," has appeared on C-SPAN and

PBS stations, and been heard on radio stations across America. Don Maruska's training includes a BA from Harvard University and an MBA and JD from Stanford University. He lives with his wife and daughter in Morro Bay, California.



JO ANNE HEYWOOD MILLER

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 2008 she started a west coast branch of Golden Seeds, a nationwide angel network that invests in women-backed businesses across all sectors. Jo Anne also invests with Sand Hill Angels in the Bay Area and is a co-founder of SLO Seed Ventures. 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.



SUSAN BRANCHE POTEET

came to this area from New Orleans where she worked with the Army Corps of Engineers building the Hurricane Protection System. Her background also includes engineering projects such as installing the sewer system in the Florida Keys and other water/wastewater projects. Susan earned a BSBA-Finance degree from the University of Central Florida where she subsequently taught while managing her private tax and accounting practice. Currently, as the Corporate Sparkle Goddess for CheriArt, LLC, Susan is responsible for training distributors. Susan serves on the Board of Directors for the San Luis Obispo County Public Library Foundation and for RISE, the organization created from the merger of NCWS & SARP.

2016 Festival Mozaic Staff



MIKE POYNITZ

is a mortgage loan officer at Central Coast Lending. 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. They enjoy assisting local non-profit groups in the Arts and Community Development. He has a Bachelor's degree in Finance and Risk Management from Sacramento State University. When not discussing the intricacies of Real Estate finance with clients and other esteemed professionals you can find him either camping with Erica in the mountains of California, enjoying great food and wine, or attempting to shoot par on a golf course somewhere on the Central Coast.



RICK SAMPLE

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 CIE at the Hothouse. He is an accomplished chef, avid golfer and fisherman.



BERN SINGSEN

trained in Economics at Oberlin, earned an MD from NYU, and loved the bi-weekly 'nose-bleed' student seats at Carnegie Hall and Lincoln Center. Resident training in LA and two years as a Navy Pediatrician led to a 34-year medical school career of faculty research, administration, patient care, and mentoring. Bern has over 200 research publications, served on medical journal editorial boards, and was a frequent NIH research grant consultant. A mid-career Masters in Public Health from Johns Hopkins University eventually led to a two-year tour as a Deputy Public Health Officer in SLO County. He enjoys biking, primitive and modern art, devouring the newspaper, and choral singing, and also plays bluegrass music. He and his cat reside in San Luis Obispo.



BETTINA SWIGGER, Executive Director

developed a love of music when she began playing the viola at age five. Originally from Albuquerque, New Mexico, Bettina spent 13 years in 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 boards of the Association of California Symphony Orchestras and on the board for Leadership SLO and is a co-host of the weekly public radio program, KCBX In Concert.



DAVID GEORGE, Operations and Personnel Manager

grew up in a musical family in Arlington, VA, studying piano and double bass. 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. 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. Dave served as the Assistant Personnel Manager at the Baltimore Symphony from 2014-2015. As a bassist, Dave has performed with the Baltimore and National symphonies, the Chautauqua, Pacific, Tanglewood, and Staunton music festivals, and the Grammy-nominated Inscape Chamber Orchestra. He recently joined the San Luis Obispo Symphony as a member of the bass section and has also performed with the SLO Master Chorale and Opera SLO. Dave lives in San Luis Obispo with his wife Jessica and new daughter Hazel.



KATHY EAST, Office Manager and Bookkeeper

located permanently to the Central Coast 16 years ago after vacationing in the area for many years. She brings 26 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 dogs Brandi and Max.



SUSAN DESMOND, Volunteer Coordinator and 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 joining Festival Mozaic for her second season.



PRUDY LOVTANG, Housing Coordinator

is a native of SLO County. She was born in Arroyo Grande, raised in Santa Margarita, taught at Los Osos Middle School for 31 years and was recruited for Festival Mozaic when she retired. This is her 10th year with the Festival, arranging housing for all of the musicians. When it's not Festival time, she loves to travel to Kentucky and Oregon to visit grandchildren, read, do aqua aerobics, stitch, quilt and sing in her church choir.



ALYSON McLAMORE, Program Notes & Pre-Concert 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.



**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.



**LUCAS JENSEN,
Operations and
Personnel Assistant**

is an active bass trombonist in the Bay Area, and a recent graduate from the San Francisco Conservatory of Music. Before moving to San Francisco, he received his Bachelor of Music from the New England Conservatory. He has subbed regularly with the Spokane Symphony, and taken part in numerous brass quintet performances in San Francisco, including for Super Bowl City in February. As an administrator, he has actively managed a brass quintet for the past year, coordinating between musicians and clients, and finding performance opportunities.



**GEORGE MAJOR,
Marketing Assistant**

grew up on the central coast and is now a senior at Brigham Young University studying neuroscience and chemistry. Having played violin and cello with the San Luis Obispo Symphony, the Youth Symphony, and continued on to be concertmaster of the BYU Symphony Orchestra, George continues to develop his passion for music and for the arts through study and volunteer work. Having spent a two year hiatus on a church mission in the Eastern Ukraine, now George aspires to get a PhD in neuroscience and continue his research and involvement in academia. He spent the summer of 2014 here with Festival Mozaic and is honored to be here once again this summer.



**BRANDON WEBB,
Operations and
Personnel Assistant**

came to San Luis Obispo from his hometown of Stockton, California in September 2013. He is about to begin his fourth year at Cal Poly, where he is pursuing a bachelor's degree in percussion performance. In his time at school, he has performed with the Cal Poly rhythms (a percussion chamber ensemble), the Cal Poly Symphony, and the Arab Music Ensemble. He is also the percussionist for Wareed, a small chamber group that performs traditional Arabic repertoire around the county. When not performing, Brandon enjoys working behind the scenes to help ensure a smooth and wonderful performance by everyone involved.

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pillar of his community,
and a generous
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