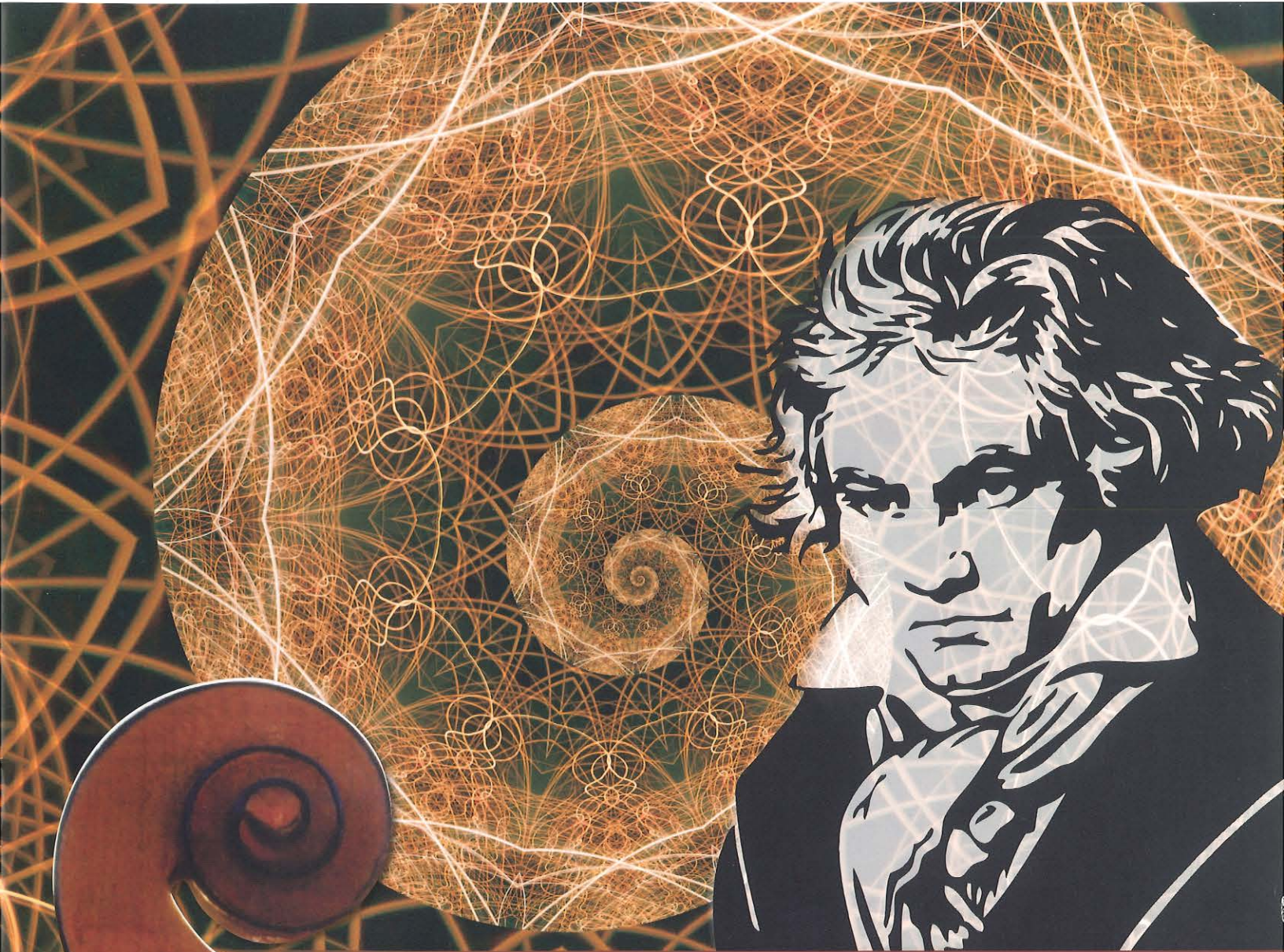


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**WinterMezzo 2012-2013**

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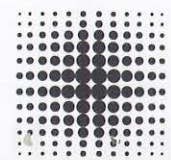
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The Magic Of Rhythm and  
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**WinterMezzo 2012-2013**

Welcome to the 2012-2013 WinterMezzo chamber music series. Thank you for joining us for two weekends of engaging musical experiences.

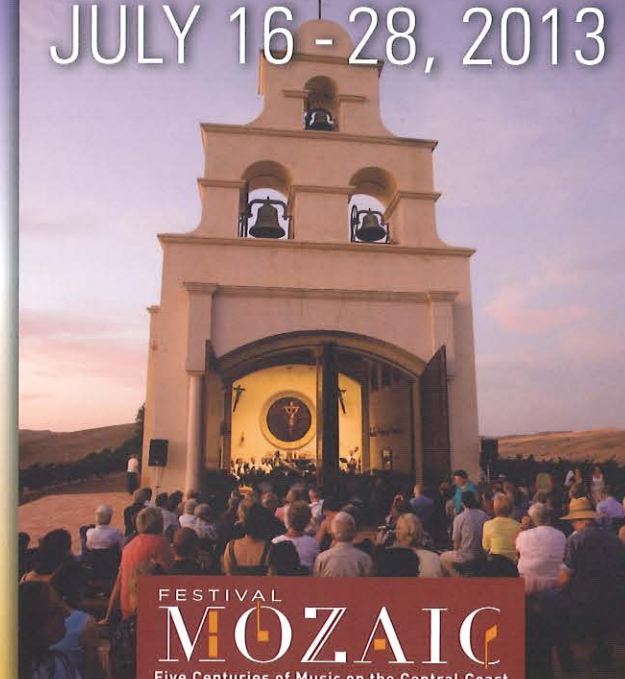
My colleagues and I are delighted to share our insights into these great chamber works with you. The first weekend focuses on the intricacies of rhythm. John Novacek and I will explore the ways rhythm has changed by performing three pieces that span three centuries. The second weekend will concentrate solely on the music of one of the greatest composers the world has ever known: Ludwig Van Beethoven. The Festival's nationally-renowned guest artists and I will explore the music of Beethoven's early, middle and late periods, to demonstrate his remarkable growth as an artist over his lifetime.

These WinterMezzo weekends are a wonderful way for my colleagues and I to stay connected to the warm and engaged audience we have come to admire here on the Central Coast. Thank you for being here and thank you for continuing your love of music.

**Scott Yoo**  
Music Director

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**Antonio Soler (1729–1783)**

*Fandango* (mid-18th century)

In a fandango, according to Casanova, “each couple, a man and a woman, never moves more than three steps as they click their castanets.” Casanova added that the fandango “is an expression of love from beginning to end, from the sigh of desire to the ecstasy of pure enjoyment.” Small wonder, then, that the Catholic Church banned the dance as being “too exciting and sensuous”; another edict declared it to be “lewd and morally dangerous.” So: what would a Spanish monk know about such a dance? And why would he write a keyboard piece with such associations?

The answers lie in Padre Antonio Soler’s career; his musical talent placed him in a church choir by age seven. He took his vows at 21 and two years later came his lucky break: he became organist at El Escorial, the great royal monastery. Moreover, he soon rose to the post of chapelmaster, a position he held to the end of his days. El Escorial was no ordinary monastery: it was also a royal residence, and the royal family stayed there for long periods each year. Besides teaching Prince Gabriel, Soler needed to stay current with the latest court musical tastes.

It is likely that Soler’s *Fandango* was produced for that rich environment, but little is known about its origins. After the opening “sigh of desire,” Soler uses a consistent two-measure pattern as the backdrop for hundreds of short variations, which evolve and shift like a changing kaleidoscope. The *Fandango* demonstrates just about everything an 18th-century keyboard could achieve, building at last to a thunderous climax.

**John Adams (b. 1947)**

*Road Movies* (1995)

John Adams was a pioneer of minimalism, a rhythm-centered style that incorporates almost hypnotic repetitions of small musical fragments. Adams feels this style has much in common with a long car journey, as he explains: “*Road Movies* is travel music, music that is comfortably settled in a pulse groove and passes through harmonic and textural regions as one would pass through a landscape on a car trip. The piano sets the tone of the first movement with its regular, undulating figuration, a style of writing that is always executed ‘with a slight swing.’ The violin rides the wave, picking up little fragments of melody, juggling them, playing with them and then tossing them aside in favor of something new.”

During the “Meditative” movement, Adams envisioned “almost motionless contemplation, a quiet dialogue that passes a single phrase back and forth between the two

instruments, each player slightly modifying it, savoring it and then yielding it up to his partner. The violinist tunes the low-G string down a full step to produce that curious, ultra-relaxed baritone F-natural.”

“40% Swing” is a designation never found in the music of Mozart or Beethoven—because the MIDI synthesizers that can add calculated amounts of particular styles to pieces weren’t invented until the twentieth century. Adams teases his performers by asking them to mimic that electronic styling, but there is more to the piece, as he notes: “‘40% Swing’ is a perpetual motion machine with echoes of jazz and bluegrass. What was a relaxed groove in the first movement now shifts into high gear with syncopated accents making the surface bump and stutter with unexpected shifts and swerves.”

**Ludwig van Beethoven (1770–1827)**

*Violin Sonata No. 9 in A major, op. 47 “Kreutzer”* (1803)

Who was Rodolphe Kreutzer? For one thing, he was a violinist who never performed the “Kreutzer” sonata, despite its dedication to him. The reasons for choosing Kreutzer as dedicatee are a bit murky; we *do* know that Beethoven wrote this ninth violin sonata for George Bridgetower, a celebrated English performer. Beethoven’s patron Prince Lichnowsky was sponsoring a concert featuring Bridgetower in 1803, and he introduced the violinist to Beethoven. Beethoven hurriedly resumed work on two movements of a violin sonata he had started earlier in the year, but for the finale, he seized upon a fiery tarantella that he had composed several years earlier for his sixth violin sonata, but had abandoned (feeling its brilliance would over-balance that earlier work). Even with that hasty addition, things came down to the wire with movements one and two; in fact, during the concert, Bridgetower had to read the “Andante” movement over Beethoven’s shoulder, since there hadn’t been time to make a professional copy of the violin part.

Despite those challenges, the 1803 premiere went swimmingly; Bridgetower recalled that at the end of the slow movement, with its gracious variations, Beethoven jumped up, hugged him, and demanded that they encore the movement before proceeding to the finale. But, between that triumphant début and the publication of the sonata in 1805, something went wrong; for two hundred years, it has been rumored that some quarrel—reportedly over a woman—estranged the two men. Beethoven shifted the dedication to Kreutzer, and the sonata (called the “Mount Olympus” by violinist Midori) has been known as the “Kreutzer” ever since.

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**WINTERMEZZO I: THE MAGIC OF RHYTHM**

Friday, November 2, 6 p.m.  
Notable Encounter Insight

San Luis Obispo Botanical Garden  
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Saturday, November 3, 2 p.m.  
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Sunday, November 4, 3 p.m.  
Concert

Congregation Beth David  
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*Fandango* (mid-18th century)

Antonio Soler (1729–1783)

*John Novacek, piano*

*Road Movies* (1995)

John Adams (b. 1947)

- I. Relaxed Groove
- II. Meditative
- III. 40% Swing

*Scott Yoo, violin*  
*John Novacek, piano*

**INTERMISSION**

*Violin Sonata No. 9 in A major, op. 47 “Kreutzer”* (1803)

Ludwig van Beethoven (1770–1827)

- Adagio sostenuto—Presto
- Andante con Variazioni
- Finale: Presto

*Scott Yoo, violin*  
*John Novacek, piano*

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**Ludwig van Beethoven (1770–1827)**

*Serenade in D Major, op. 25 (1801)*

For those familiar with Beethoven's tempestuous masterworks, the Serenade in D major, op. 25, comes as a surprise. Who would have thought that Beethoven could compose such a light-hearted piece? One writer suggests it's a bit like seeing one's most awe-inspiring professor take the dance floor—and being good at it!

The flute launches the first of the piece's seven movements, mimicking a martial trumpet before being joined by the violin and viola. This march-like "Entrata" yields to a graceful "Minuet," albeit with two internal trios. In the first, the flute sits out altogether, but then her fingers must fly during the second trio. The third movement fully earns its "Allegro Molto" designation; this time it is the violist's bow that must fly, and the movement's shift to a stormy minor mode assures us that Beethoven is indeed the composer. The mood relaxes in the peaceful "Andante con Variazioni"; the opening theme is played only by the string players, but both of them use double-stops to fool our ears into believing we are hearing a string quartet. The three variations then spotlight a different member of the trio in turn. The "Allegro scherzando e vivace" gallops past us, although it visits the minor mode again in its central section. A calm "Adagio" helps us catch our breath before leaping into the final "Allegro vivace disinvolto," a piece resembling one of the rustic folk dances that earlier composers such as Haydn used to love as "closers" for their works.

**Beethoven**

*Cello Sonata No. 3 in A major, op. 69 (1807–08)*

If there is one stereotype that might be true for many composers, it is the notion that they don't tend to be good businessmen. Beethoven could be shrewd enough on occasion, but spent enough time with his head lost in compositional clouds that his finances often were precarious. Moreover, Beethoven had extra cause for distraction as he wrote his *Cello Sonata in A*, op. 69: he was going inexorably deaf. Therefore, the assistance of his close friend Baron Ignaz von Gleichenstein was especially timely; the baron helped broker an annuity from various noblemen that would keep Beethoven in Vienna, allowing him to devote himself to composition. In thanks, therefore, Beethoven dedicated Opus 69 to Gleichenstein—but although Gleichenstein was a skilled amateur, Beethoven arranged for the premiere to be given in 1809 by a different amateur, the Baroness Dorothea von Ertmann (she was one of Beethoven's pupils, to whom he would later dedicate his *Piano Sonata No. 28 in A major*, op. 101). The cellist was a

young Nikolaus Kraft, just launching a career in the footsteps of his father Anton, another noted Viennese cellist.

The flair and accessibility of Opus 69 make it the most popular of Beethoven's cello sonatas. Interestingly, the sonata's title page designates it "for pianoforte and violoncello," giving first billing to the keyboard—which reflects the growing importance of the newly refined piano among composers of the nineteenth century. In truth, the cello and keyboard are treated as equal partners, creating almost a duet texture; for instance, both instruments have short cadenzas during the first movement. After the energetic "Scherzo," there is no real slow movement. Instead, the opening of the Finale briefly features a lovely "Adagio cantabile" before plunging into the playful "Allegro vivace."

**Beethoven**

*String Quartet in E-flat major, op. 127 (1826)*

Most of the compositions from Beethoven's last years were more challenging and esoteric than many listeners could appreciate. Beethoven did not dispute their reaction; he merely observed these works "are not for you but for a later age." One "late-period" work that audiences *did* appreciate was the *String Quartet in E-flat*, op. 127. However, the work had a rocky start: Beethoven was slow to get the music to the Schuppanzigh Quartet, and they had less than two weeks to rehearse; the premiere was a disaster.

The leader of a rival quartet, Joseph Bohm, recalled his encounter with Beethoven the next day: "Beethoven could have no peace until the disgrace was wiped off. He sent for me the first thing in the morning—in his usual curt way, he said to me, You must play my quartet—and the thing was settled . . . what Beethoven wanted had to take place, so, I undertook the difficult task." This time, Beethoven attended rehearsals, and Bohm remembered, "The unhappy man was so deaf that he could no longer hear the heavenly sound of his compositions. And, yet, rehearsing in his presence was not easy. With close attention, his eyes followed the bows and therefore he was able to judge the smallest fluctuations in tempo or rhythm and correct them immediately." The next performance was a triumph (quickly leading to eight more), and small wonder: the dynamic contrasts and shifts in key keep us hopping; the slow movement feels timeless; the scherzo gives us no chance to breathe, and the often-folksy finale restores good humor.

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Wintermezzo II: The Mysteries of Beethoven

Friday, March 1, 6 p.m.  
Notable Encounter Insight

King David Masonic Lodge  
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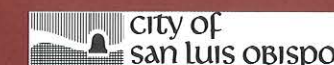
Saturday, March 2, 6 p.m.  
Notable Encounter Dinner

The Home of Dennis and Sharon Schneider  
Arroyo Grande

Sunday, March 3, 3 p.m.  
Concert

United Methodist Church  
San Luis Obispo

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*Serenade in D major, op. 25 (1801)*

Ludwig van Beethoven (1770–1827)

Entrata: Allegro  
Tempo ordinario d'un minuetto  
Allegro molto  
Andante con variazioni  
Allegro scherzando e vivace  
Adagio  
Allegro vivace disinvolto

Alice Dade, flute; Scott Yoo, violin; Juan Miguel Hernandez, viola

*Cello Sonata No. 3 in A major, op. 69 (1807–08)*

Beethoven

Allegro ma non tanto  
Scherzo: Allegro molto  
Adagio cantabile—Allegro vivace

Bion Tsang, cello; Susan Grace, piano

INTERMISSION

*String Quartet in E-flat major, op. 127 (1826)*

Beethoven

Maestoso—Allegro  
Adagio, ma non troppo e molto cantabile  
Scherzando vivace  
Finale

Scott Yoo, Jason Uyeyama, violins; Juan Miguel Hernandez, viola; Bion Tsang, cello

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## ABOUT THE ARTISTS

## FESTIVAL MOZAIC



**SCOTT YOO, Music Director and Violin**, began his public career performing with the Boston Symphony at age 12. He went on to win First Prize in the Josef Gingold International Violin competition and received an Avery Fisher Career Grant. As a chamber musician, Scott has appeared with the Boston Chamber Music Society and the Chamber Music Society of Lincoln Center, as well as in numerous festivals. As a guest conductor, he has led the Colorado, Dallas, Indianapolis, Kansas City, New World, San Francisco and Utah Symphonies, among others.



**ALICE DADE, Flute**, serves as Visiting Assistant Professor of Flute at the University of Missouri and is a member of the Missouri Woodwind Quintet. Previously she was Acting Co-Principal Flute of the Swedish Radio Symphony Orchestra in Stockholm and has performed with the Detroit, Kansas City, Oregon, and St. Louis Symphonies as well as the New York, Los Angeles and Bergen Philharmonics. Alice received her bachelor's and master's degrees from the Juilliard School.



**SUSAN GRACE, Piano**, has performed solo and chamber recitals, and appeared as soloist with orchestras in the United States, Europe, the former Soviet Union, South Korea, India and China. She has, in addition, performed in numerous series and festivals, including the Aspekte Festival in Salzburg, St Paul Chamber Orchestra's new-music series Engine 408, Phillips Collection in Washington, D.C., the Grand Teton Festival, Carnegie Hall's Spring for Music Festival, the Cape Cod Music Festival, Music at Oxford, and the Helmsley Festival in England. Susan is Associate Chair, Artist-in-Residence and Lecturer in Music at Colorado College and Music Director of the Colorado College Summer Music Festival. She is a member of *Quattro Mani*, an internationally acclaimed two-piano ensemble that made its New York debut in January, 2001 in Carnegie Recital Hall to a sold-out hall. They were immediately re-engaged for four more seasons. Susan is an International Steinway Artist.



**JUAN MIGUEL HERNANDEZ, Viola**, was awarded the First Prize at the 16th International Johannes Brahms Competition adding to other top prizes won at the National Canadian Music Competition, and Sphinx Competition. As a featured guest soloist, he has appeared with the Atlanta, Seattle and Colorado Symphonies, as well as the Rochester Philharmonic. Juan Miguel is a founding member of the Harlem Quartet.



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



**BION TSANG, Cello**, was winner of an Avery Fisher Career Grant and the Bronze Medal in the IX International Tchaikovsky Competition. As a chamber musician, he has collaborated with violinists Pamela Frank, Jaime Laredo, Cho-Liang Lin and Kyoko Takezawa, violist Michael Tree, cellist Yo-Yo Ma, bassist Gary Karr and pianist Leon Fleisher. He has been a frequent guest artist of the Boston Chamber Music Society, Chamber Music International of Dallas, Da Camera of Houston and Camerata Pacifica in Los Angeles, and performed at many festivals including the Laurel Festival of the Arts, where he served as Artistic Director for ten years. Bion received his BA from Harvard University and his MMA from Yale University where he studied with Aldo Parisot. He is on the faculty at the UT Butler School of Music.



**JASON UYEYAMA, Violin**, is Associate Professor of Music and Director of String Studies at La Sierra University, where he teaches violin, viola, and chamber music. He has appeared in the Aspen, Taos and Tanglewood festivals, and performs regularly with the Los Angeles Philharmonic. In 2008, he became Music Director of Community Kids Connection, a mentoring program offering free music lessons to low income children in San Bernardino, CA. Jason received his Master's Degree from the Juilliard School.

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**Steve Bland, President**, relocated to San Luis Obispo from Atlanta ten years ago with his partner Dwyne Willis. In Atlanta Steve worked in the meeting and travel industry. He did volunteer and board work with a number of organizations. This included heading up logistics for the largest fundraising event held at the Georgia World Congress Center, inaugurating and chairing a major fundraiser for a social services organization, assisting with the membership drive for the Atlanta Preservation Center and heading up merchandise sales for two different large fundraising events. His work in San Luis Obispo has all been in a volunteer capacity. He was president of the board of the San Luis Obispo County Arts Council (ARTS Obispo) for two terms, served on the board of the San Luis Obispo Symphony and is an active volunteer with Woods Humane Society. Steve grew up in west Georgia in the city of Columbus and attended the University of Georgia and Columbus State University. He has BA in English. Steve joined the Festival Mozaic Board of Directors in 2011.

**Diane Moroski, Immediate Past President**, is a full time real estate agent with Patterson Realty. She enjoys helping both buyers and sellers with their real estate needs. Diane earned her law degree from Hastings College of the Law and practiced law in San Francisco for 2 years before moving to San Luis Obispo in 1984. Diane and her husband, Marty, raised two children in San Luis Obispo and have been long time supporters of the arts in the community. She joined the Festival Mozaic Board of Directors in 2009 and served as President of the Board from 2011-2012.

**Brigitte Falkenhagen, Secretary**, was born and raised in Germany. Her career went from graphic designer to systems analyst. She met her husband, Bruce, in Los Angeles and moved to San Luis Obispo County in 1981. She opened a stained glass studio and designed art glass for homes and businesses in the area. After the birth of her two daughters, she devoted her time to raising them and volunteered for many community activities. Brigitte has served on the Board of Directors of the Nipomo Chamber of Commerce, was founder of the Nipomo October Festival, President of the Central Coast Chapter of

the California Dressage Society, President of the PTA at Mission College Prep, on the Board of Regents at Mission College Prep and currently serves on the Board of Directors for the Women's Shelter Program. She joined the Festival Mozaic Board of Directors in 2010.

**John Doyle, Treasurer**, is the vice president of finance and operations for The Spice Hunter. His 20+ years of experience in the executive finance and operations positions have included Dell Industries, Emerson Electric, Vetter Corp, and California Cooperage. He holds degrees from the University of Missouri in education, computer science and electrical engineering. When not crunching numbers, John is an avid pilot. John joined Festival Board of Directors in 2009.

**Dr. Samantha Curran**, a resident of Arroyo Grande, was born in New York City where she was interested in great music from an early age. A classically-trained pianist, she attended classes at The Juilliard Preparatory and the Mannes College of Music and spent summers at the Aspen Music Festival. Her professional accomplishments reflect her other passion, science, and she received a BA in Biology and a PhD in Biochemistry. Samantha worked as a biochemist both in industry (Bell Labs) and academia (Rutgers Medical School) where she was involved in research and teaching. Samantha and husband Richard raise and show champion Airedale and Welsh Terriers, one of which has the distinction of being the top-winning Airedale in history. Samantha joined the Festival's Board of Directors in 2010.

**Nora Dolan** grew up in San Luis Obispo and after living and working elsewhere is happy to return to her hometown. She is raising her own two children as the fourth generation of her family to live in San Luis Obispo. Nora has over 14 year experience in arts administration. Most recently, she worked as a consultant for various organizations to help develop new arts-based initiatives. She worked as the consulting brand manager for a San Francisco-based fashion company building a brand that used artists to design products and drafted a 5-year strategic plan for an ambitious international photography project that focused on climate

change. Previously, Nora was Curator of Exhibitions and Public Programs for SITE Santa Fe in Santa Fe, New Mexico, where she implemented the mission and cultural direction of an internationally recognized visual arts institution. Before her time in New Mexico, Nora worked in a curatorial capacity at contemporary art and photography museums in San Francisco and New York City. Nora received a Master of Arts in the History of Art at Johns Hopkins University and completed additional graduate classes in the humanities at Stanford University. She received her Bachelor of Arts in the History of Art and English Literature from University of California, Berkeley. When not outside enjoying the beauty of the Central Coast, Nora often is found listening to classical music recordings or attending live performances with her husband Tim. She joined the Festival's Board of Directors in 2012.

**George Drastal** grew up in New York City, began his career as a research scientist specializing in artificial intelligence, and slipped into R&D management. George moved near Washington, DC in order to peddle his talents as an independent consultant. He has been a classical music lover since childhood, dabbles in woodworking and landscape photography, and can't go too long without hearing a Bach cantata. He served on the Board of Directors of the Maryland Symphony Orchestra (1999-2006) and the Baltimore Symphony Orchestra (since 2009). George moved to San Luis Obispo in 2010 with his wife Katherine and two dogs, and they all split their residency between California and Maryland. He joined the Festival's Board of Directors in 2012.

**Jacqueline Vitti Frederick** is a Civil Litigation Attorney who maintains a varied practice in several areas of the law. In addition to her legal work, Jacqueline currently chairs the Real Property Law Section of the San Luis Obispo County Bar Association, is a member of the Board of Governors of the California Women Lawyers Association, Chair of the CWL Pro-bono DRLC Cancer Panel, a member of the Bench-Bar Coalition, board member of the San Luis Obispo Women Lawyers Association, and a member of the Rodney S. Melville Central Coast Chapter of the American Inns of

Court. She also serves as vice-chair of the Arroyo Grande Community Hospital Board of Directors and on the board of the Nipomo Mesa Management Area Technical Water Management Group. Her community service includes as a member of the board of the San Luis Obispo County Women's Shelter, the Clark Center Endowment Fund, and as an attorney coach for the Nipomo High School Mock Trial Team. She also writes a weekly public interest column in the Nipomo Adobe Press. She and her husband, Gary, have three children, and they manage a citrus and avocado orchard in Nipomo, California. She joined the Festival Mozaic Board of Directors in 2010.

**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. John joined the Festival Mozaic Board of Directors in 2010.

**Jaime Lewis** chose to pursue a writing career in the wine, food and travel industries after an arts management career that included employment with Architecture New York Magazine, the San Francisco Symphony and the San Luis Obispo Symphony. Today, she freelances for Central Coast wineries in addition to writing for lifestyle public relations agency Parker Sanpei & Associates and publications like Wine Country This Month and Edible SLO. Jaime is a graduate of Vassar College where she received degrees in art history and music. She lives in San Luis Obispo with her husband, son and daughter. Jaime joined the Festival Mozaic Board of Directors in 2011.

**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. Don writes the "Business Success" column distributed through the Knight-Ridder Business Wire to more than 200 newspapers in the United States and through Reuters overseas, has appeared on C-SPAN, 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 on the shore of Morro Bay, California. Don joined the Festival Mozaic Board of Directors in 2010.

**Michael Ritter** and his wife Shirley came to Avila Valley in 2000 after 30 years in the communications industry. 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. Mike joined the Festival Mozaic Board of Directors in 2012.

**Kathleen Schroeder** reminisces of summer nights immersed in Boston Pop's composition, conducted live by John Williams and Keith Lockhart. A transfer to

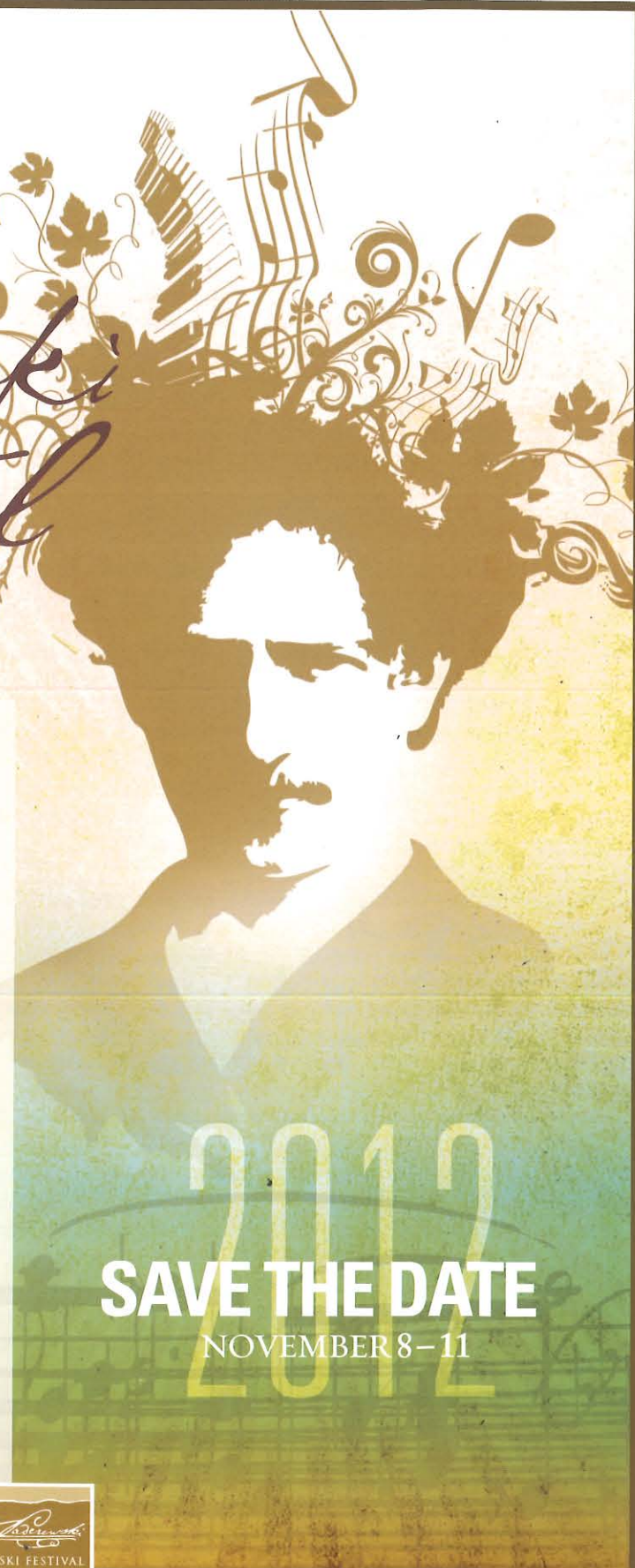
the Central Coast from Boston's Back Bay in 1997, Kathleen Schroeder is a public relations professional specializing in the consumer and high tech industries. As a child, Kathleen regularly attended The Cincinnati Symphony Orchestra and The Chicago Symphony Orchestra. Today, Kathleen's heart remains most passionate for Chopin. Also of Polish descent, Kathleen has visited his memorial in Warsaw. Kathleen holds a B.S. in Advertising from the University of Massachusetts and has completed graduate studies in Business Administration at Harvard University. Kathleen joined the Festival Mozaic Board of Directors in 2012.

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

#### FESTIVAL MOZAIC STAFF 2012

**Bettina Swigger, Executive Director**  
**Janet Hillson, Operations Manager**  
**Kathy East, Bookkeeper/Office Manager**  
**Nan Hamilton, Volunteer Coordinator**  
**Zach Hubbard, Technician Director**  
**Tyson Leonard, Recording Engineer**

# Paderewski Festival



## 2012 SCHEDULE OF EVENTS

### THURSDAY, NOVEMBER 8:

Festival Opening with Café Musique ensemble  
*Vina Robles Winery: 6 p.m. wine reception and Paderewski exhibit, 7 p.m. concert*

### FRIDAY, NOVEMBER 9:

Master Class with Kinga Augustyn, violin  
 & Efi Hackmey, piano  
*California Polytechnic, San Luis Obispo, 2 p.m.*

Music & Magic with Igor Lipinski, piano  
*Cass Winery: 6 p.m. wine reception, 7 p.m. concert*

### SATURDAY, NOVEMBER 10:

Moonlight Sonata  
*Park Cinemas: 10 a.m.*

Paderewski Statue Unveiling  
*Paso Robles City Park: 12:30 p.m.*

Youth Competition Winners' Recital  
*Paso Robles Inn Ballroom: 4 p.m.*

Gala Concert with Kinga Augustyn, violin  
 & Efi Hackmey, piano  
*Paso Robles Inn Ballroom: 7:30 p.m. wine reception, 8 p.m. concert*

### SUNDAY, NOVEMBER 11:

Rediscovering Paderewski's Roots  
 A 2012 Paderewski Festival Lecture  
 By Marek Zebrowski, Director of the Polish Music Center, USC  
 and Artistic Director of the Paderewski Festival in Paso Robles  
 Recital of Youth Exchange participants from Poland  
 Luncheon & wine reception  
*Halter Ranch Winery: 11 a.m.*

Additional exhibits featuring Paderewski memorabilia can be seen at the Carnegie Library and Pioneer Museum



**SAVE THE DATE**  
 NOVEMBER 8-11

For more information and tickets call 805-235-5409 or visit  
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