

— FESTIVAL —
MOZAIQ

NOTABLE EXPERIENCE WEEKEND

February 24-26, 2023

Notable Insight: John Novacek

Exploring *Trio Marlenita*

Friday, February 24, 5:30 PM

Trinity United Methodist Church,
Los Osos

Notable Dinner: Trios

Exploring the *Fauré*
and *Brahms Trios*

Saturday, February 25, 5:30 PM

Dana Adobe Cultural Center,
Nipomo

Chamber Concert

Price, Brahms, Novacek
and Fauré

Sunday, February 26, 2:00 PM

Harold J. Miossi CPAC,
Cuesta College

ARTISTS

BURT HARA

Clarinet

BION TSANG

Cello

SCOTT YOO

Violin

JOHN NOVACEK

Piano

PROGRAM

FLORENCE B. PRICE

Adoration (1951)

Arr. Scott Yoo

Mr. Yoo, Mr. Novacek

JOHANNES BRAHMS

Clarinet Trio in A minor, op. 114 (1891)

Allegro

Adagio

Andantino grazioso

Allegro

Mr. Hara, Mr. Novacek, Mr. Tsang

INTERMISSION

JOHN NOVACEK

Trio Marlenita (2020) [U.S. Premiere]

Preamble

Lament

Dance-Rondo 'Bermúdez'

Mr. Hara, Mr. Novacek, Mr. Tsang

GABRIEL FAURÉ

Piano Trio in D minor, op. 120 (1923)

Allegro ma non troppo

Andantino

Allegro vivo

Mr. Novacek, Mr. Yoo, Mr. Tsang



Mercedes-Benz
OF SAN LUIS OBISPO

Presenting Sponsor & Official Auto

COMPOSERS

FLORENCE PRICE (1887–1953)

Adoration (1951; arr. for violin & piano by Scott Yoo)



Advice to all home-buyers: if you purchase a dilapidated old house containing some nineteen boxes of musical scores, please follow the lead of Vicki and Darrell Gatwood. In 2009, they purchased a fixer-upper in St. Anne, Illinois. Although a tree had fallen through the roof, the abandoned music inside was in remarkably good shape.

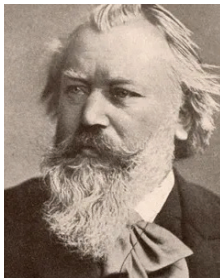
Rather than throwing it away, a little Internet

sleuthing told them that the composer, Florence B. Price, had been the first Black woman to have a symphony performed by a major orchestra—and the St. Anne house had been her summer home. Further Googling led the Gatwoods to the Price archive at the University of Arkansas—and the discovery that the boxes contained scads of long-lost compositions.

An ongoing “Price Renaissance” has revived many little-known works. One popular selection is the church composition *Adoration*, reflecting Price’s expertise as a former theater organist. Still, the lovely piece has been widely adapted for other instruments, including today’s arrangement for violin and piano.

JOHANNES BRAHMS (1833–1897)

Clarinet Trio in A minor, op. 114 (1891)



Publisher Fritz Simrock’s heart must have sunk when he opened his mail in mid-December, 1890. A letter from his good friend Johannes Brahms announced, “You can take your farewell from my music—because quite literally, it is time to stop.” Brahms had recently finished his second string quintet, op. 111, and felt he had reached the end of the line.

Enjoying the leisure of his fairly abrupt retirement, Brahms traveled to Meiningen the following March—and he encountered something he didn’t expect. He told Clara Schumann, “One cannot play the clarinet more beautifully than [Richard] Mühlfeld does here.” Suddenly, retirement lost its appeal, and the *Clarinet Trio in A minor* was the first of several works that Brahms wrote to showcase Mühlfeld’s outstanding abilities.

Despite this inspiration, the work is often labeled simply as a “trio,” acknowledging the importance of the other two instruments. In fact, the piece initially sounds like an unaccompanied cello sonata, until the clarinet and piano join in. The four movements traverse a wide variety of moods, from relaxed languor to anxious agitation. The finale particularly keeps us on our toes, thanks to its multiple shifts between dupe and triple pulsations.

JOHN NOVACEK (b. 1964)

Trio Marlenita (2020) [U.S. Premiere]



Trio Marlenita was commissioned by Rodney Maddock on the occasion of his wife Marleny Gonzalez’ 70th birthday. The work, written during the period of 2020’s ‘shelter-in-place,’ is dedicated to Ensemble Liaison of Australia.

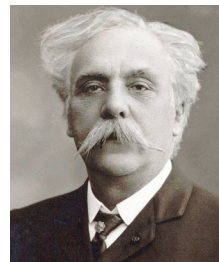
A quirky Preamble opens with an angular little duet for clarinet and cello that takes on a jazzier guise with the piano’s entrance.

This idea alternates with a mock-spooky ‘valse macabre,’ while the movement’s middle section unveils a longer-lined tune in the cello of somewhat remote, mysterious character. The central Lament takes on a more somber tone. Its main theme is broad and spare, the movement slowly climbing to several peaks. The final climax unleashes a momentary scream of pain from the cello. Dance-Rondo provides total, lively contrast. Marleny Gonzalez (see above) is apparently an avid fan of Columbian clarinetist Lucho Bermúdez, and though I claim no deep familiarity with Bermúdez’ work, I believe the popular bandleader’s infectious dance recordings have left a definite imprint on this number.

Much appreciation to Scott Yoo and Festival Mozaic for giving me my first chance to play this trio; and to those great artists Burt Hara and Bion Tsang, who join me in its U.S. premiere. © 2023 by John Novacek

GABRIEL FAURÉ (1845–1924)

Piano Trio in D minor, op. 120 (1923)



Fauré overcame multiple challenges to compose his Piano Trio in D minor, op. 120. He had retired in 1920 after fifteen somewhat tempestuous years as director of the Paris Conservatoire, having resolutely forced the academy to implement reforms that “old-guard” professors angrily resisted. At the same time, he had been growing increasingly deaf—and his remaining

hearing ability distorted high and low sounds that made listening to music an agony. Moreover, he felt fatigued all the time. Small wonder, then, that he exclaimed, “The devil take old age!”

One upside to his retirement, however, was the time to compose. When Fauré’s publisher suggested a trio, Fauré first thought of a clarinet/cello/piano combination, but he replaced the woodwind with a violin before the trio was published. The three movements convey no hint of his debilitating weariness. Instead, they reflect a lovely sense of balance, contrasting sections of misty wistfulness with passages of jazzy flair.

ARTISTS



BURT HARA

Clarinet

Burt Hara joined the Los Angeles Philharmonic as Associate Principal Clarinet in 2013. He performed as Principal Clarinet with the Minnesota Orchestra, the Philadelphia Orchestra, and the Alabama Symphony Orchestra, and has also performed with the Chicago Symphony, the New York Philharmonic, the Saint Louis Symphony, the Baltimore Symphony, the Saint Paul Chamber Orchestra, and the Seattle Symphony. At the age of fourteen, Hara made his solo debut with the Los Angeles Philharmonic, and has soloed with other orchestras around the country, including the Minnesota Orchestra and the Philadelphia Orchestra. Hara is a graduate of the Curtis Institute of Music. He serves on the faculty at California State University Fullerton. He is a Buffet Group USA and Vandoren performing artist. Join Burt for a free master class on Saturday, February 25, 10 AM at Cal Poly.



BION TSANG

Cello

Winner of an Avery Fisher Career Grant and the Bronze Medal in the International Tchaikovsky Competition, cellist Bion Tsang has appeared with the New York, Mexico City, Moscow, Busan and Hong Kong Philharmonic Orchestras, the Atlanta, Pacific, Civic, American and National Symphony Orchestras, the Hollywood Bowl Orchestra, the Saint Paul and Stuttgart Chamber Orchestras and the Taiwan National Orchestra. As a chamber musician, Bion 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 of the Chamber Music Societies of Boston, Brooklyn and Fort Worth, Chamber Music International (Dallas), Da Camera of Houston and Camerata Pacifica (Los Angeles), and performed at the festivals of Marlboro, Portland, Tucson, the Bard Festival, Bravo! Vail, and 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. He is on the faculty at the UT Butler School of Music.



JOHN NOVACEK

Piano and Composer

John is a Grammy nominee and Steinway artist, regularly touring the world as a soloist, recitalist and chamber musician. He has performed in the world's preeminent venues, including Carnegie Hall, the Kennedy Center, the Hollywood Bowl and major halls in Europe and Japan. He's appeared at dozens of festivals, among them Aspen, La Jolla, Ravinia, Wolf Trap, BBC Proms, Lucerne and Verbier. As a chamber musician, John has performed with Leila Josefowicz, Lynn Harrell, Yo-Yo Ma, and Joshua Bell. His own compositions are performed by the 5 Browns, Ying Quartet, Three Tenors, and pop diva Diana Ross and he has over 30 albums on major labels including Naxos, Sony/BMG, and Universal Classics.

Concert Grand Piano Sponsor



KCBX *fm*

Central Coast Public Radio

Supporting Festival Mozaic and the entire
Central Coast arts community.

90.1 SANTA MARIA / SAN LUIS OBISPO
89.5 SANTA BARBARA • 91.1 CAYUCOS • 95.1 LOMPOC
91.7 PASO ROBLES & S. MONTEREY COUNTY
90.9 SANTA YNEZ, AVILA BEACH, CAMBRIA

STREAMING AT: KCBX.ORG



New Times
is a proud sponsor of
Festival Mozaic



New Times

Covering the arts for 35 years

San Luis Obispo County's
News & Entertainment Weekly

NewTimesSLO.com · 805.546.8208