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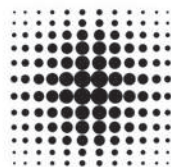


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## WELCOME



Welcome to the 2018-19 WinterMezzo Chamber Music Series. Think of these weekends as mini-festivals, where you can dig deep and explore varied repertoire with me and my fellow musicians.

I invite you to attend all three events in each weekend. The programs are designed to be sequential; we will explore and learn about the music together. You can also enjoy the unique hospitality of the San Luis Obispo region as you sip a glass of wine or enjoy a farm-to-table meal.

Thank you for joining us for this musical excursion.

Scott Yoo, Music Director

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Jessica Chow Shinn | Piano  
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CABANISS | "Double Rainbow" Concerto  
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BARBER | Adagio for Strings  
WALTON | *Crown Imperial March*  
BEETHOVEN | Symphony No. 3 "Eroica"

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## **SCOTT YOO, Music Director and Violin**

Scott Yoo is Chief Conductor of the Mexico City Philharmonic, and Host and Executive Producer of the all-new PBS series *Now Hear This*, the first show about classical music on primetime television in 50 years. This year he conducts the London Symphony Orchestra and the Royal Scottish National Orchestra. He has also conducted the Dallas, Indianapolis, San Francisco and Utah Symphonies, the St. Paul Chamber Orchestra, the City of London Sinfonia, Orchestre Philharmonique de Radio France, Seoul Philharmonic, and the Yomiuri Nippon Orchestra, among 60 other ensembles. He won first prize in the Josef Gingold International Violin Competition and is the recipient of an Avery Fisher Career Grant. He has been Music Director of Festival Mozaic since 2005.



## **JASON UYEYAMA, Violin**

Jason 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 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 holds a Master's degree from the Juilliard School.

## OCTOBER ARTISTS



## **SUSAN CAHILL, Double Bass**

Susan has been a member of the Colorado Symphony Orchestra since 1997. She regularly performs with the St. Paul Chamber Orchestra and Colorado Chamber Players and is on the faculty of the University of Denver and the Colorado College Summer Music Festival. A fan of diverse styles, Susan has appeared with the American roots band The Boulder Acoustic Society, is a founding member of Grande Orquesta Navarre, and is co-director of Denver Eclectic Concerts, a series that fuses classical traditions with other musical genres. A Chicago native, she is a graduate of Indiana University's Jacobs School of Music and plays an 1823 bass made by Giuseppe Santori of Turin.

## FEBRUARY ARTISTS



## **ANNA POLONSKY, Piano**

Anna made her solo piano debut at the age of seven at the Special Central Music School in Moscow. She has performed in the Amsterdam Concertgebouw, the Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall, and is a frequent guest at the Chamber Music Society of Lincoln Center. Anna is a recipient of a Borletti-Buitoni Trust Fellowship and the Andrew Wolf Chamber Music Award. She serves on the piano faculty of Vassar College, and in the summer at the Marlboro and Kneisel Hall chamber music festivals. Anna is a Steinway artist.



## **JONAH KIM, Cello**

Jonah 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 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 and has recorded at Skywalker Sound and Hit Factory studios. Mr. Kim is the recipient of two Grammy awards.



## **BION TSANG, Cello**

Bion is internationally recognized as one of the outstanding instrumentalists of his generation: among his many honors are an Avery Fisher Career Grant, an MEF Career Grant, the Bronze Medal in the IX International Tchaikovsky Competition, and a 2010 Grammy nomination. He resides in Austin where he is Division Head of Strings and holds the Joe R. & Teresa Lozano Chair in Cello at the Sarah and Ernest Butler School of Music at the University of Texas at Austin.



## **BEN ULLERY, Viola**

Ben currently serves as Assistant Principal Viola of the Los Angeles Philharmonic, a position he has held since 2012. Prior to moving to LA he spent three seasons with the Minnesota Orchestra. He has appeared as Guest Principal with the Detroit Symphony, Australian Chamber Orchestra, and Aspen Chamber Symphony. He has recorded chamber works for Bridge and Albany records and has been featured in chamber performances on NPR's Performance Today as well as local broadcasts on KUSC in Los Angeles and Minnesota Public Radio. He is a graduate of Oberlin Conservatory.

# WINTERMEZZO I: BACH, BEETHOVEN, ROSSINI & DVOŘÁK

Thursday, October 25 • 5:30pm

## Notable Encounter Dinner

PARK BALLROOM  
1232 PARK STREET,  
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Friday, October 26 • 5:30pm

## Notable Encounter Insight

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1010 BROAD STREET,  
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*This program explores the  
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Saturday, October 27 • 3:00pm

## WinterMezzo I Concert

UNITED METHODIST CHURCH  
1515 FREDERICKS STREET  
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*All the works performed  
in the order below.*

**JASON UYEVAMA, SCOTT YOO**, violins

**BEN ULLERY**, viola

**JONAH KIM**, cello

**SUSAN CAHILL**, double bass

Violin Partita No. 2 in D minor, BWV 1004

Allemanda  
Corrente  
Sarabande  
Giga  
Chaconne (Ciaccona)

**Johann Sebastian Bach**

*Mr. Yoo*

Duet for Cello and Double Bass

Allegro  
Andante molto  
Allegro zingarese

**Gioachino Rossini**

*Mr. Kim, Ms. Cahill*

String Trio in D major, Op. 9 No. 2

Allegretto  
Andante quasi Allegretto  
Menuetto: Allegro  
Rondo: Allegro

**Ludwig van Beethoven**

*Mr. Uyeyama, Mr. Ullery, Mr. Kim*

## INTERMISSION

String Quintet No. 2 in G major, Op. 77, B. 49

Allegro con fuoco  
Scherzo—Trio—Scherzo  
Poco andante  
Finale: Allegro assai

**Antonín Dvořák**

*Mr. Yoo, Mr. Uyeyama, Mr. Ullery, Mr. Kim, Ms. Cahill*

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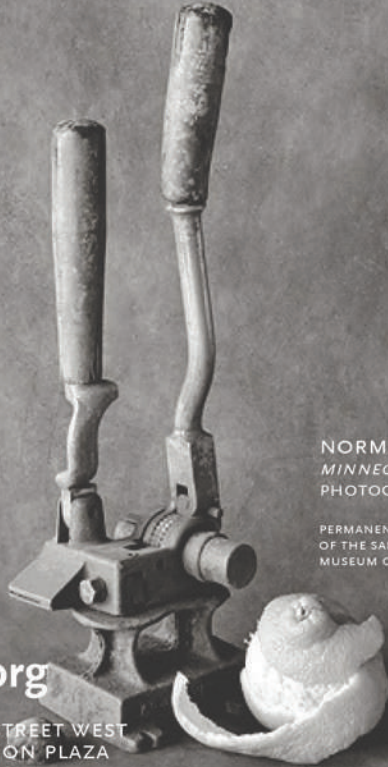


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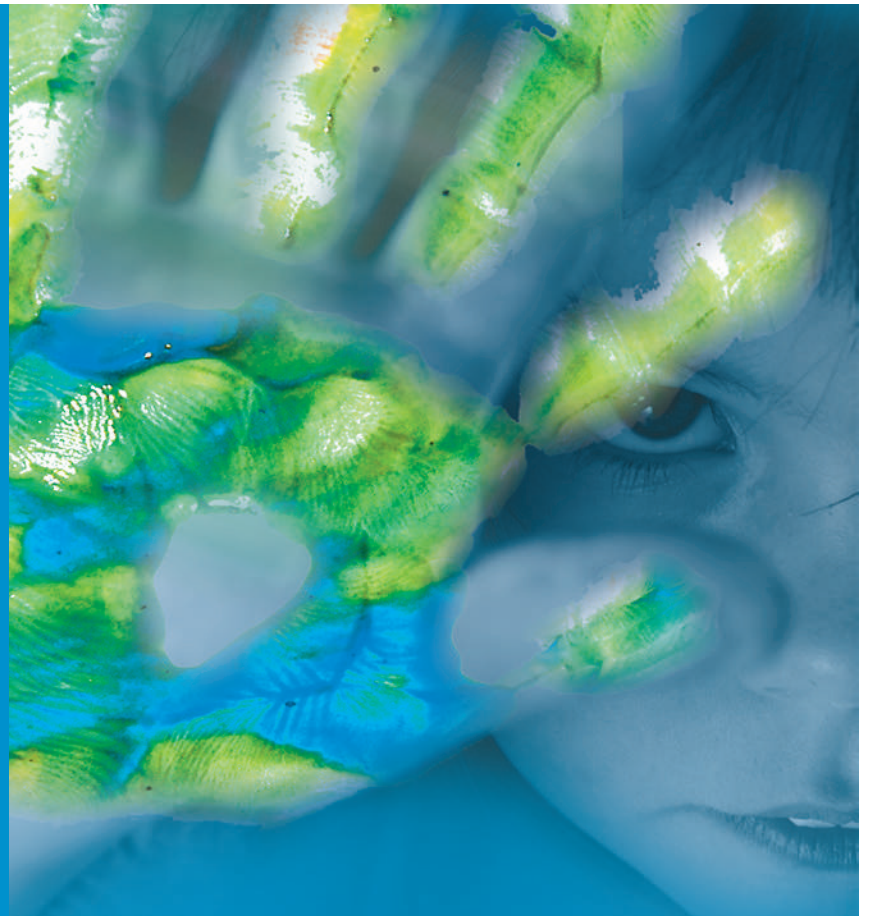
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# WINTERMEZZO I: PROGRAM NOTES

**Johann Sebastian Bach** (1685–1750) Violin Partita No. 2 in D minor, BWV 1004 (1720) *Approximate running time: 22 minutes*

In the digital-music streaming service Naxos, listeners can access more than 275 recordings of Bach's Violin Partita No. 2 in D minor, BWV 1004. Why so many? The first four movements are certainly enjoyable, since they present an international sampling of dances: a German *Allemanda*, an Italian *Corrente*, a French *Sarabande*, and an English *Giga*. Violinists, however, know what lies ahead in the fifth movement: the massive *Chaconne*. They repeatedly label it as the "Everest" of the solo violin repertory; its 257 measures contain almost thirty variations of an eight-bar pattern, and many people agree with Albert Schweitzer who called the Chaconne "a whole world."

Performers also describe their struggles to master—and even to understand—Bach's outstanding artistry in this partita, one of six solo violin pieces that Bach wrote while working for a music-loving prince in Cöthen. Stanley Ritchie even argues that these works are not "for young people: they are adult literature" requiring experience as well as "due awe and respect." Violinists also note that Bach's title was *not* "Sei Soli" (Six Solo Pieces), but rather "Sei Solo" (You are Alone). Bach, it seems, was forewarning them that this is a mountain they must climb on their own.

**Gioachino Rossini** (1792–1868) Duet for Cello and Double Bass (1824) *Approximate running time: 15 minutes*

Gioachino Rossini—the greatest Italian opera composer in the first half of the nineteenth century—also wrote the era's greatest duet for cello and double bass. In fact, many regard Rossini's work as *still* the best composition for this pairing. He crafted a three-movement work filled with various textures and motifs. The partnership moves with such agility and fluidity that we forget that these are the two largest members of the string family.

Rossini's achievement resulted from two sources of inspiration. One was monetary: while visiting England, he was commissioned to write the work by a gifted amateur cellist, Sir David Salomons,

who went on to become the first Jewish Lord Mayor of London. Rossini was all the rage, giving music lessons to affluent Britons for fees that were sometimes a *hundred* times greater than the single guinea paid to local teachers, so the commission was presumably quite sizable. The artistry of Rossini's duet was also influenced by Salomons's intended duet partner, the double-bass virtuoso Domenico Dragonetti. Dragonetti had single-handedly elevated the expectations for his instrument, and Rossini rose to the challenge, giving the players opening "trembles," contrasting plucked and lyrical passages, and rapid-fire moments of delightful intensity.

**Ludwig van Beethoven** (1770–1827) String Trio in D major, op. 9, no. 2 (1798) *Approximate running time: 25 minutes*

We are so accustomed to view Beethoven as an innate musical genius that we forget that he—like anyone else—had to learn his craft. And, just as a painter might sketch ideas in charcoal before picking up a palette and paintbrush, a composer could experiment with chamber music before tackling large-ensemble genres such as symphonies and concertos. In that way, scholars think that Beethoven was testing his control of extended forms in his three Opus 9 trios for violin, viola, and cello. All three trios are written in four movements—increasingly the norm for symphonies, but not for chamber works.

Analysts suggest that the second trio, in particular, explores techniques that would later reappear in Beethoven's most lyrical symphonies. The opening is a hushed *pianissimo*, but the emphasis is not always on the violin: the other instruments have extended passages in the spotlight. Some sections are song-like; others feature sudden, dramatic contrasts. Whether or not Beethoven truly was using the Opus 9 trios as a trial run, the results were masterful. He dedicated the trios to an early patron and friend, Count Johann Georg von Browne-Camus—and he told the count the trios were the "finest of his works."

**Antonín Dvořák** (1841–1904) String Quintet No. 2 in G major, op. 77, B. 49 (1875) *Approximate running time: 35 minutes*

Ah, wily music publishers! After Simrock accepted Dvořák as a client (thanks to an enthusiastic recommendation from Brahms), Dvořák sent the publisher a prize-winning quintet he had composed in 1875. However, Simrock did not issue it until 1888. Although the work *had* undergone some revisions (such as the elimination of a fifth movement), it was largely the same piece Dvořák had written many years before—when it would have been Opus 18. Simrock was reluctant to admit the work was that old, so he labeled it "Opus 77"—although knowledgeable critics could tell that it didn't resemble Dvořák's other pieces of the late 1880s. This is not to say that it was inferior—but music,

like clothing, goes through changes of fashion, and the quintet belonged to an earlier time.

The addition of the string bass gives Dvořák's quintet extra robustness, suiting its sometimes-folksy quality—for Dvořák celebrated his (often beleaguered) Slavonic homeland in his music. Dvořák's heritage is especially apparent in the *Scherzo*, a rollicking dance featuring sharp blows and racing melodies before and after a more peaceful central *Trio*. The slow movement is fluid and tender, while the *Finale* is filled with the energy we would expect from a composer in his early thirties.

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# WINTERMEZZO II: MOZART, BRITTEN & MENDELSSOHN

Friday, February 22 • 5:30pm

## Notable Encounter Insight

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2201 LAWTON AVENUE,  
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*This program explores the  
Mozart Trio and Britten Sonata.*

Saturday, February 23 • 5:30pm

## Notable Encounter Dinner

HOME OF SHARON HARRIS &  
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*This program explores the  
Mendelssohn Trio.*

Sunday, February 24 • 3:00pm

## WinterMezzo II Concert

CONGREGATION BETH DAVID  
10180 LOS OSOS VALLEY ROAD,  
SAN LUIS OBISPO, CALIFORNIA

*All the works performed  
in the order below.*

**SCOTT YOO**, violin

**BION TSANG**, cello

**ANNA POLONSKY**, piano

Piano Trio (Divertimento) in B-flat major, K. 254

Allegro assai

Adagio

Rondo. Tempo di menuetto

**Wolfgang Amadeus Mozart**

*Mr. Yoo, Mr. Tsang, Ms. Polonsky*

Cello Sonata, Op. 65

Dialogo

Scherzo—Pizzicato

Elegia

Marcia

Moto perpetuo

**Benjamin Britten**

*Mr. Tsang, Ms. Polonsky*

## INTERMISSION

Piano Trio No. 1 in D minor, Op. 49

Molto allegro ed agitato

Andante con moto tranquillo

Scherzo (Leggiero e vivace)

Finale (Allegro assai appassionato)

**Felix Mendelssohn**

*Mr. Yoo, Mr. Tsang, Ms. Polonsky*

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# WINTERMEZZO II: PROGRAM NOTES

**Wolfgang Amadeus Mozart** (1756–1791) Piano Trio (Divertimento) in B-flat major, K. 254 (1776) *Approximate running time: 25 minutes*

When we look at the “family tree” of the piano trio, we see several notable forebears. The Baroque trio sonata, with its two upper parts and a basso continuo foundation, was one ancestor, while the string sonata with its obbligato keyboard accompaniment was another. A third progenitor was the keyboard sonata with an “ad libitum” accompanying string part. The violin (or flute) was the instrument of choice, but a cello also might fill the role. Mozart’s earliest keyboard sonatas had violin accompaniments, but his third set (published in 1765, when he was nine) contained both a violin and an optional cello part. It would be another eleven years, however, before Mozart would again combine these instruments.

Despite the engaging liveliness of that three-person ensemble, K. 254 has a core of seriousness; it is not just a lighthearted

piece for outdoor performance as suggested by its title, “Divertimento in B-flat major.” Instead, posterity views it as the first of Mozart’s piano trios, even though the violoncello’s role is limited—for all but four measures—to doubling the pianist’s left hand. Even the violin seems secondary for long stretches. Still, Mozartean touches abound, especially in the first movement’s dynamic contrasts and the liquid, serene melody of the *Adagio*. A hapless court violinist in Munich named Charles Albert Dupreille was not equal to the trio’s challenges; Mozart later complained, “In the *Adagio* I had to play his part for six bars.” Six years elapsed after the trio’s 1776 composition before it was published, but judging from the several references to the piece in the Mozart family correspondence, K. 254 enjoyed frequent private performances.

**Benjamin Britten** (1913–1976) Cello Sonata, op. 65 (1960–61) *Approximate running time: 21 minutes*

Radio broadcasting has been a “thing” for scarcely a century, but it has had frequent and powerful impact on the arts. For instance, Benjamin Britten listened (as he said, “rather unwillingly”) to cellist Mstislav Rostropovich in 1960. Britten “immediately realized this was a new way of playing the cello, in fact almost a new, vital way of playing music.” Shortly afterward, Britten eagerly attended a concert with Dmitri Shostakovich; Rostropovich was premiering Shostakovich’s Op. 107 cello concerto in England. Afterward, Shostakovich jokingly complained of pain, since Britten repeatedly dug an elbow in his ribs when admiring some nuance of Rostropovich’s performance. Backstage, Shostakovich introduced Britten to the cellist, thereby startling Rostropovich: he had assumed Britten was a long-dead composer, based on Britten’s *A Young Person’s Guide to the Orchestra* that featured the music of Baroque composer Henry Purcell.

Recovering quickly, Rostropovich begged Britten to write for the cello. (Rostropovich had solicited pieces from dozens of composers, single-handedly expanding the cello repertory enormously.) Britten worked on his five-movement Cello Sonata over the next year; he told Rostropovich that the pizzicato movement would be amusing—adding, “I hope it’s possible!” The two men were nervous when they met to read through the new sonata, but, after fortifying themselves with several whiskies, Rostropovich recalled, “We played like pigs, but we were so happy!”

Listeners, too, are happy. Britten explained the sonata’s structure: the *Dialogo* features a discussion of a tiny motive; the *Scherzo* is guitar-like, and then the cello “sings” the *Elegia*. The *Marcia* is “rumbustious,” while the finale’s character shifts from “low and grumbling” to “gay and carefree.”

**Felix Mendelssohn** (1809–1847) Piano Trio No. 1 in D minor, op. 49 (1839) *Approximate running time: 30 minutes*

It is highly likely that many audience members recall “Life Before Cellphones”—and a few may still have resisted acquiring one. Others, though, appreciate the numerous handy tools offered by their smartphones, sometimes feeling that they can scarcely function without this technology. The world of music has undergone similar changes, such as the nineteenth-century introduction of the modern piano. Although builders had been crafting wood-frame fortepianos all through the previous century, the new iron-frame version, with its larger range and multiple pedal effects, was a new superstar. Performers such as Liszt and Chopin had been quick to explore the instrument’s expanding capabilities.

When Mendelssohn wrote his first piano trio—an eight-year process—his early drafts did not take full advantage of the piano’s new powers. A friend, Ferdinand Hiller, successfully

persuaded Mendelssohn to undertake a revision to eliminate some old-fashioned aspects. The resulting Piano Trio No. 1 in D minor, op. 49, was an immediate success, and Robert Schumann heaped praise on the new work, comparing it to the finest trios by Beethoven and Schubert. “It is the masterpiece of our time,” Schumann famously declared in his self-founded music journal (still published today), adding, “Mendelssohn is the Mozart of the nineteenth century.”

Still, Mendelssohn was also “himself”—and so we can catch glimpses of various other much-beloved pieces within the trio. After the luxuriant opening movement, the lyrical second movement is reminiscent of Mendelssohn’s *Songs without Words*, and the Scherzo resembles his sprightly incidental music for *A Midsummer Night’s Dream*. The finale revisits the different moods of the prior movements before its own joyous ending.

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## **JO ANNE HEYWOOD MILLER, President**

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 2003 for Nokia Innovent and in 2008 she started a West coast branch of Golden Seeds, investing in women-backed businesses. 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.



## **DENNIS SCHNEIDER, Past President**

is the President of Biokinetic Engineering, Inc., a forensic engineering consulting firm based in San Luis Obispo. He grew up in Detroit, Michigan and attended Wayne State University. Following MS and PhD degrees in bioengineering at the University of California at San Diego, Dennis' research and teaching career focusing on trauma and its causes continued as a faculty member at the UCSD medical school Department of Surgery. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist moved to the Central Coast to make it their permanent home in 2000, thus completing a long courtship with the area's beauty, art, and music that began in 1970.



## **RICK SAMPLE, Vice President**

has over 27 years' experience in the Financial Services industry, as well as close to a decade as an entrepreneur, launching two startups. Rick and with his wife Julie (an accomplished fine art photographer artist and Adjunct Professor at Cal Poly) were college sweethearts and graduated from Cal Poly, which instilled a life-long love of the beautiful Central Coast. They moved to SLO from Orange County in 2013. Rick also volunteers at Mission Community Services Corporation's Women's Business Center where he teaches aspiring entrepreneurs in their popular "Start, Run, Grow Your Business" series. In his spare time, in addition to his love of music, Rick is an accomplished chef, avid golfer and fisherman.



## **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 Meals That Connect. 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. Juliane joined the Festival Mozaic Board of Directors in 2014.



## **JAMIE BARLETT**

is Founder, President & CEO of PolyPay. She graduated from Wellesley College with degrees in English and Economics, then attended the George L. Graziado School of Business and Management at Pepperdine University, where she earned an MBA. She founded Poly Pay in 2013. PolyPay is a credit card processing business at the forefront of merchant service industry, specializing in POS systems, terminal options, mobile, eCommerce, PCI compliance, and customer success. PolyPay is headquartered in San Luis Obispo. Jamie serves as the Treasurer of the Wellesley College Club of Santa Barbara.



## **GAIL KAMMERMEYER**

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 twenty-six 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.



## **MARTI JORGENSEN LINDHOLM**

is a San Luis Obispo native, and has always loved participating in the making and sharing of music. After graduating from UCSB in Piano Performance, Marti earned her Masters at Cal and later her Doctorate in Music Education from UOP. After retiring from San Luis Coastal Unified School District 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.



## **CARRIE MILLER**

is a Partner at Trellis Wealth Management. She was raised in San Luis Obispo and has a degree in Literature from Claremont McKenna College. She lived in San Francisco and had an 18-year career at Charles Schwab, where as a Managing Director she helped lead efforts to improve the client experience for 7,000+ independent advisory firms with over \$900 billion in client assets. She was an active volunteer for the Gulf of the Farallones Marine Sanctuary, conducting surveys of wildlife, responding to oil spills, and serving as a docent educating the public on wildlife in the Bay Area. After 20 years in San Francisco, Carrie moved back to San Luis Obispo in 2013 where she volunteers on various committees with the Community Foundation and the Foundation for the Performing Arts Center. She previously served on the SLO Chamber of Commerce's Investment Committee. Carrie is also a graduate of Leadership SLO, Class XXIII.



# BOARD OF DIRECTORS



## ROSEMARY REMACLE

was born and raised in Arizona, but laid the foundation for her future with a move to Sunnyvale, California in 1967. There she worked in technology-based companies and raised her two sons. Rosemary retired from her Silicon Valley-based business career in 2008 and moved to the Central Coast's south San Luis Obispo County (Nipomo) in the fall of 2015.

She has traveled outside of the United States extensively and continues to do so in retirement. Other favorite activities include music of all genres, contemporary and folk art, reading, food and wine, and enjoying the company of friends and family. Rosemary earned a B.A. from Arizona State University and an M.A. from San Jose State University.



## CAL STEVENS

Cal Stevens is a member of Cal Poly's Orfalea College of Business faculty, teaching management and human resources. He is a consultant as well, providing expertise in organizational development and effectiveness. Previously, Cal was with Intel Corporation, in Folsom, CA, where he worked as an internal human resources and organizational

development consultant. He also brings previous experience with non-profits in staff, board, and consulting roles. A member of the San Luis Obispo Chamber of Commerce, Cal serves on the chamber's Legislative Action Committee. He also serves on the Personnel Board for the City of San Luis Obispo. Cal and Nancy, their three children, two sons-in-law and two grandchildren all live in SLO.

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