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MOZAIC
Five Centuries of Music on the Central Coast



2014 Summer Music Festival

SCOTT YOO, MUSIC DIRECTOR

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FESTIVAL
MOZAIC

Five Centuries of Music on the Central Coast

WELCOME



Welcome to the 2014 season of Festival Mozaic! Every summer since 1971 an array of musicians has come here to the Central Coast to take part in this unique and special musical event. What started with 3 concerts over a weekend currently encompasses 22 events over a 10 day span. Audiences have grown and now include visitors from around the world. The superb musical offerings, enchanting venues and bountiful hospitality presented at our Festival are what make it one of the best anywhere. And we are delighted to have you join us. Whether you have been attending the Festival for all its 44 years or if this is your first year, we hope you will have an exceptional experience and we thank you for being part of the Festival family.

We are so grateful that music director Scott Yoo and all the musicians share their amazing talent with us and enrich our lives through music. Our dedicated board, staff and volunteers all work tirelessly for the Festival that we love and deserve a "hats off" salute. The generosity of our donors and sponsors helps keep the music playing year after year, and we are so appreciative for their kindness.

And we thank you, our audience members! We hope every moment of your Festival experience will be filled with joy. We are always eager to hear of any ways we can improve your Festival experience. If you believe the experiences we provide are important in your life and for future generations, please join us as supporters. Our engaged and enthusiastic audiences help keep the Festival vibrant and exciting.

On behalf of the board of directors of Festival Mozaic, I wish everyone a magical Festival season.

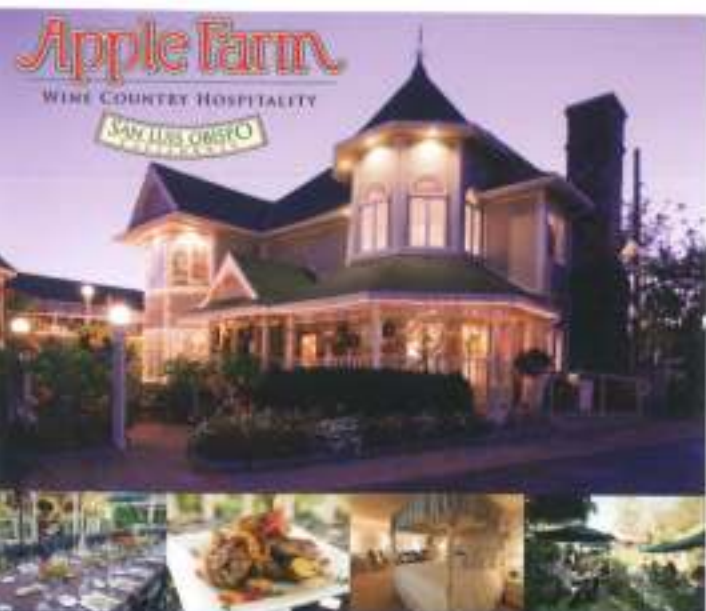
Sincerely,

Steve Bland, *President*
Board of Directors



ANTONIN'S DANCE

About the cover art: "Antonin's Dance" by Sharon Harris was created specially for Festival Mozaic in 2014. Sharon is a painter and fiber artist living in Arroyo Grande. Poster reproductions, framed and unframed, are for sale at Festival events and at FestivalMozaic.com. The original work will be sold in a silent auction during the summer Festival. Learn more about the artist at SharonHarris.com. Poster reproductions of Antonin's Dance are underwritten by Barbara Bell.



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ABOUT THE FESTIVAL

"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

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 it 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."

In 2008, the Festival adopted the name Festival Mozaic to honor the rich legacy of the enduring universality, creativity and spirit of one of the greatest musicians the world has known and to embrace the mosaic of music created here. The Festival's impeccable and spirited performances by our guest artists and musicians, all masters of the classical style, bring Mozart's timeless masterworks to life, alongside the best of the world's musical influences with orchestral performances, chamber music, world music, jazz, and informative and educational musical 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. Clif and his wife Jane are celebrating their 50th wedding anniversary on a trip to Europe this summer.



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WELCOME

Festival-at-a-Glance

Date	Time	Event	Venue	Work(s) By
Thurs., July 17	2 p.m. to 5 p.m.	FREE Open Rehearsal	Mission San Miguel	Haydn, Dohnanyi, Spohr, Brahms
Thurs., July 17	6 p.m.	Festival Dinner: Overture	Mission San Miguel Parish Hall	Chef Jeffery Scottt and Villa San Juliette Winery
Thurs., July 17	8 p.m.	Chamber Series: Serenades	Mission San Miguel	Haydn, Dohnanyi, Spohr, Brahms
Fri., July 18	7:30 p.m.	Fringe: Classical Musicians Doing Un-Classical Things	Cuesta College CPAC, San Luis Obispo	Edgar Meyer, Frank Zappa, The Beatles, The Grateful Dead and more
Sat., July 19	10 a.m. to 1 p.m.	Festival Orchestra: Open Rehearsal	Cuesta College CPAC, San Luis Obispo	J.S. Bach, Corelli, Geminiani
Sat., July 19	7:30 p.m.	Festival Orchestra: Baroque in the Vines	Chapel Hill, Shandon	J.S. Bach, Corelli, Geminiani
Sun., July 20	2 p.m.	Fringe Series: 3 Leg Torso	See Canyon Fruit Ranch, Avila Beach	Various artists
Sun., July 20	6 p.m.	Notable Encounter Dinner: Exploring the Oboe d'Amore	Paso Robles Home of Ken & Marilyn Riding	Chef Maegen Loring and Lone Madrone Winery
Mon., July 21	10:30 a.m.	Notable Encounter Insight: Coffee with the Quartet	The Inn at Morro Bay, Morro Bay	Schumann
Mon., July 21	8 p.m.	Orchestra: Baroque in the Mission	Old Mission, San Luis Obispo	J.S. Bach, Corelli, Geminiani
Tues., July 22	5:30 p.m.	Notable Encounter Insight: The Fine Art of the Fugue	San Luis Obispo Museum of Art	Beethoven, Villa-Lobos
Tues., July 22	7:30 p.m.	Chamber Series: Alternate Endings	United Methodist Church, San Luis Obispo	Villa-Lobos, Saint-Saëns, Beethoven
Wed., July 23	6 p.m.	Dinner in the Plaza with Big Sky Café	Mission Plaza, San Luis Obispo	Big Sky Café and Claiborne & Churchill Winery
Wed., July 23	8 p.m.	Festival Orchestra: Mozart in the Mission	Old Mission, San Luis Obispo	Mozart
Thurs., July 24	5:30 p.m.	Notable Encounter Insight: Onstage with Bartók	Cuesta College CPAC, San Luis Obispo	Bartók
Thurs., July 24	7:30 p.m.	Chamber Series: Bartók and Brahms	Cuesta College CPAC, San Luis Obispo	Brahms, Bartók
Fri., July 25	5:30 p.m.	Notable Encounter Insight: Mirror Images	La Perla del Mar Chapel, Shell Beach	Shostakovich, Sviridov
Fri., July 25	7:30 p.m.	Fringe Series: Los Angeles Percussion Quartet	Cuesta College CPAC, San Luis Obispo	Steve Reich, John Cage and more
Sat., July 26	10 a.m. to 1 p.m.	Festival Orchestra: Open Rehearsal	Christopher Cohan PAC, San Luis Obispo	Suk, Beethoven, Schumann
Sat., July 26	8 p.m.	Festival Orchestra: Beethoven & Schumann	Christopher Cohan PAC, San Luis Obispo	Suk, Beethoven, Schumann
Sun., July 27	3 p.m.	Chamber Series: Scott Yoo & Friends	Cuesta College CPAC, San Luis Obispo	Debussy, Shostakovich, Françaix, Sviridov



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Stay tuned from 9:00-11:00 as Tom Ashbrook brings you a well-rounded discussion of the day's important issues with *On Point*.

For complete program schedules, visit www.kclu.org.



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Scott Yoo, Music Director

After beginning his musical studies at age 11 in Korea, Scott Yoo performed Mendelssohn's Violin Concerto with the Boston Symphony at age twelve. He received first prize in the 1988 Josef Gingold International Violin Competition, the 1989 Young Concert Artists International Auditions, and the 1994 Avery Fisher Career Grant. After graduating with honors from Juilliard University, Mr. Yoo founded the Metropolitan Chamber Orchestra, conducting their ensemble in 15 seasons at Jordan Hall in Boston, and more than 100 live performances on tour.

Scott Yoo has collaborated with eminent artists Sarah Chang, Logan Meyer, Benita Valente, and Dawn Upshaw. In the 2010-2011 season, Yoo made his Carnegie Hall debut with the St. Paul Chamber Orchestra and toured Europe with the Britten Sinfonia and jazz pianist Brad Mehldau.

As a guest conductor, Mr. Yoo has led the Lufthansa, Dallas, Indianapolis, San Francisco and Utah Symphonies. He regularly conducts the St. Paul Chamber Orchestra, and led their Elliott Carter Festival as well as numerous subscription series. He has conducted the New World Symphony, the Civic Orchestra of Chicago, and the orchestras of Columbus, Hong Kong, Honolulu, Kansas City, Louisville, Winnipeg, Mexico City, Nashville, and Phoenix. In Europe, he conducted the City of London Sinfonia, Orchestre de Bretagne, Orchestre Symphonique and the Filarmonica Nationali Simphonica. He recently made his debut with the Seoul Philharmonic and his debut with Yamato Music Orchestra in Tokyo.

Appreciator of the music of our time, Mr. Yoo has premiered 60 works by 21 composers. With Metamorphosen, Mr. Yoo has recorded Mark O'Connor's American Seasons for Sony Classical; John Harrison's chamber orchestra works with soprano Dawn Upshaw for An Intypical (nominated for a 1999 National Public Radio Performance Today Award); and song cycles of Carl Kim with sopranos Benita Valente and Karol Bennett for New World, named a 2004 "Class Choice" by The New York Times. His recent recording projects include complete orchestral works of Carl Kim with the RTE National Orchestra of Ireland for Naxos and works of Mozart and Elliott Carter for Bridge Records.

Mr. Yoo studied violin with Roman Totenberg, Alfred Markov, Paul Kantor and Dorothy DeLay, and conducting with Michael Gilbert and Michael Tilson Thomas.

Scott Yoo is generously sponsored by Lucie Cleveland and Paul Vanderschelden.

2014 Festival Artists

VIOLIN

Laura Alliers
San Francisco Opera Orchestra
Steven Copes
St. Paul Chamber Orchestra
Erika Daggett Smith
Clinton Dewing
Jacksonville Symphony
Janice Duca
Jacksonville Symphony
Sarah Kim

Seyona McKinney
Long Beach Sym
Ellen Poodletan Trayer
St. Paul Chamber Orchestra
Sara Pilayzen

Paul Severtson
San Luis Obispo Symphony
Jason Uveyama
Jisun Yang
San Diego Symphony Orchestra

Eva Warner
San Luis Obispo Symphony

VIOLA

Ben Rörtelt
Elmer Bernstein
Nashville Symphony
Rafik Kadarauch
San Francisco Symphony
Erika Nylund
Swedish Radio Orchestra
Ben Ollery
Los Angeles Philharmonic

CELLO

Kristina Neiku Craper
Michelle Djokic
Concordia Chamber Players
Madeleine Kabaf

Ray Kim
Eastern School of Music
Brian Thornlum
Cleveland Orchestra

BASS

Susan Cahill
Colorado Symphony Orchestra
Kenneth Hustad
San Luis Obispo Symphony
David Parmeter
Pacific Symphony Orchestra

FLUTE

Alice Dade
University of Missouri
Katrina Waller

PICCOLO

Rena Ursula Traupati
California State University Long Beach

OBOE

Anne Marie Gabriele
Los Angeles Philharmonic
Elizabeth Koch-Tiscione
Atlanta Symphony Orchestra
Xiaodi Liu

CLARINET

Michael Finn
Bonnie de Gulse-Langlois

BASSOON

Fredrik Ekdahl
Swedish Radio Orchestra
Lisa Naufel
San Luis Obispo Symphony

HORN

Jash Cote
Jeff Garza
San Antonio Symphony

Paul Stevens
University of Kansas
Scott Strong
Detroit Symphony Orchestra

OBOE D'AMORE

Robert Walters
Cleveland Orchestra

TROMBONE

Terry Cravens
USC Thornton School of Music
Andrew Malloy
CSC - Northridge

ALVIN VEEH

Long Beach Symphony

TRUMPET

John Bmdiar
Cleveland Chamber Symphony
Roy Poppe
Los Angeles Master Chorale Victoria

TIMPANI

Shannon Wood
St. Louis Symphony

PERCUSSION

Scott Higgins

HARP

Julie Smith Phillips
San Diego Symphony

HARPSICHORD

Paul Woodring
Cal Poly State University

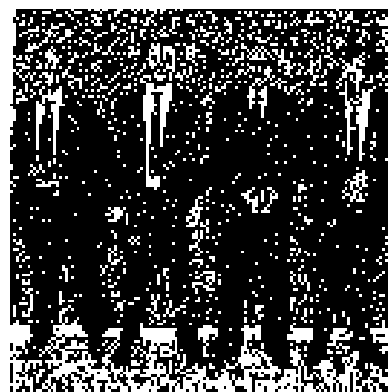
PIANO

Susan Grace
John Kovarek
Orion Weiss

COUNTERTENOR

Nick Zannini

2014 Fringe Artists



Los Angeles Percussion Quartet

Los Angeles Percussion Quartet, or LAPQ, has forged a distinct identity as a world-class contemporary chamber music ensemble dedicated to commissioning and presenting new works for percussion quartets. They champion important contributions of 20th century West Coast composers while collaborating with artists of today to continue the tradition of innovation and exploration. Playing an array of percussion instruments, including "found percussion" objects, LAPQ's performance range in scope from art museums, warehouses, and living room salons, to appearances in numerous distinguished concert series. LAPQ's 2012 album *Rûpa Khantpa* was recorded at Skywalker Ranch and received multiple Grammy nominations.



3 Leg Torso

3 Leg Torso formed in 1986 as violin, cello and accordion trio and has now expanded to perform original compositions based on an eclectic synthesis of chamber music, tango, klezmer, Latin, and Roma (Gypsy) music. The ensemble got their start in street performances, which they titled "Meesteing," and has led to their releasing three award-winning instrumental albums (*3 Leg Torso*, *Aster in Paris*, and *Animas & Caminhada*), East Coast and West Coast tours, performances with symphony orchestras, and a profile on National Public Radio's *All Things Considered*. 3 Leg Torso has collaborated with many filmmakers, including Oscar nominated documentary artist Margur Spurlock (*Super Size Me*). *Sponsored by Margyellen and Michael Sholkin.*

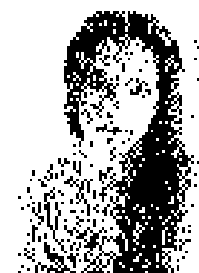


Susan Cahill

Bass and Host of Classical Musicians Doing Un-Classical Things

Bassist, composer, conductor and clinician Susan Cahill is a Chicago native and a graduate of Indiana University's Jacobs School of Music, where she studied with Bruce Bransby and Lawrence Hurst. She joined the Colorado Symphony in 1997. Susan's recent solo appearances have been with the Colorado College Summer Festival Orchestra, where she is a faculty member; at the Bayreuth double days convention in Bamberg, Germany; and with the Colorado Symphony. She teaches bass at the University of Denver. When she's not performing Beethoven or Bartók, Susan plays with the acclaimed tango group Extasis. *Sponsored by Anwarsha Santos.*

2014 Festival Artists



LAURA ALBERS, violin

is the Associate Concertmaster of the San Francisco Opera Orchestra. She also performs regularly with the Albers Trio, performing with sisters Julie and Rebecca. She spent several summers performing in the mainstay of Newport, Rhode Island, as an artist in the Newport Music Festival. She has also performed with the Sarasota Civic Orchestra and the Carolina Music Festival. Laura received her Bachelor's and Master's degree from the Cleveland Institute of Music and Juillard. *Sponsored by Anne and Donald Marx.*



BENJAMIN BARTELT, viola

Recently completed his Master's degree at the Yale School of Music. He received his Bachelor's degree in Music from the University of California in 2012. An enthusiastic orchestral musician, he has performed under conductors such as Michael Tilson Thomas, Helmuth Rilling and Peter Gansch. Ben plays with

an Audubon bow which is generously loaned from the Maestro Foundation.

Sponsored by Mitzi and Mary-Carole Larson.



HARI SOFIA BERNSTEIN, Viola

is the younger member of the Newville Symphony. Born and raised in New York City, she completed undergraduate studies at Juillard as a student of Robert Vernon, Heidi Castelman, and Steven Tenenbaum. As a soloist, she has been featured throughout New York as well as in Italy; she has received awards

from the New York Viola Society and the Chamber Foundation of the New York Philharmonic, as well as the National Foundation for the Advancement of the Arts.

Sponsored by Larry and Maria Nelson.



JACK BRNDIAR, Trumpet

is Principal Trumpet of the Cleveland Chamber Symphony, and has appeared as soloist on many occasions with the ensemble. He is a member of the Paragon Brass Quintet and the Iron Brass Quintet, and has performed, recorded, and toured with the New York Chamber for 19 years as a substitute

trumpeter. Jack is a faculty member at the Baldwin Wallace Conservatory, the Cleveland Institute of Music and Case Western Reserve University.

Sponsored by Dr. Weintraub.



SUSAN CAHILL, Bass

Has been a member of the Colorado Symphony Orchestra since 1997, and appeared as soloist with the orchestra in 2002. She previously held section and solo principal positions with the Louisiana Philharmonic. In 1999 she performed with the Carnegie Hall Orchestral Ensemble under Chicago

Symphony Music Director Kiril Kondrashin. Susan is also the Bassist of the acclaimed wigwag tango ensemble Extasis, which has performed on three continents. She graduated from Indiana University, where she studied with Bruce Bransby and Lawrence Hurst.

Sponsored by Anwarsha Santos.



KRISTINA REIKO COOPER, cello

Received her Bachelor's and Master's degrees from Juillard School. She has performed at Carnegie Hall, Lincoln Center, The Kennedy Center, Jerusalem's Henry Crown Hall, Town Hall, Ray Thompson Hall, Great Arts Center, Kirov Hall (St. Petersburg), Kerkira Hall in Stuttgart, Radio France in Paris

Stockholm Concert Hall, and the Hepple Amphitheater. Her many festival appearances include the Lincoln Center Summer Festival, Mostly Mozart, Musicians from Marlboro, Bayreuth Car All-Stars, Strass International Music Festival, Aspen, and Spolton.

Sponsored by Samantha Curson and Richard Berg.

2014 Festival Artists

**STEVEN COPES, Violin**

is the concertmaster of the San Francisco Chamber Orchestra. He has appeared as soloist with the Philadelphia Orchestra, Colorado Symphony, and the San Paolo State Symphony, and has appeared as guest concertmaster with the Chamber Orchestra of Europe, Maler Chamber Orchestra, Halkonore Symphony, and the

Philharmonie Altsöjerna Symphony, Royal Concertgebouw Orchestra, and the San Francisco Symphony. His festival appearances include Dr. Faustus, Carmina Burana, Chamber Music Northwest, La Jolla Summerfest, Marble Mosaic, Marlboro, Mozart, Norfolk, Piccolo Spoleto, Santa Fe, and Sealife. *Sponsored by Linda Alden*

**TERRY CRAVENS, Trombone**

earned performance degrees from the University of Louisville and the Academy of Music in Virginia. He completed doctoral studies at the University of Southern California. He is currently a member of the Pasadena Symphony, the Los Angeles Opera Orchestra, and the Los Angeles Music Center

Sinfonia. He is in his 34th year as professor of trombone at the University of Southern California, where he serves as chairman of the Wind and Percussion Department.

**ALICE GADE, Flute**

is the assistant Professor at Tuller of the University of Missouri and is Artist Faculty of the Medellín Festival. She is also a member of the Missouri Quintet, an ensemble that has recorded on the Columbia and other Record labels. A graduate of the Juilliard School, Alice was Artistic Director of Plateau

of the Southwest Symphony Orchestra and has performed with the Bergen Philharmonic, New York Philharmonic, Seattle Symphony and the Los Angeles Philharmonic. *Sponsored by Pauline Morrison*

**ROMIE DE GUISE-LANGLOIS, Clarinet**

has appeared as soloist with the Houston Symphony, at Music@Work, and the Tanglewood Festival. She has toured with Gaslini's from Montreal, and has appeared at the Philadelphia and Boston Chamber Music Societies, 52nd Street Y, the Kennedy Center, and

Chamber Music Northwest, among many others. Romie earned degrees from McGill and Yale, where she studied under David Schiff. She is currently adjunct professor of clarinet at Montclair University and is a member of Chamber Music Society NYC. *Sponsored by Shelia Yim in memory of Neal A. Robinson*

**CLINTON DEWING, Violin**

is a member of the Jacksonville Symphony. He received a Bachelor of Music degree from the Juillard School as a student of the Scharif. He has performed at the Aspen, Anglewood, Sarasota, Spoleto USA, Spoleto Italy, and Pacific Music Festivals, and with the National Repertory Orchestra and

the National Creative Institute. Currently, Clinton is an active soloist, chamber and orchestral musician. *Sponsored by Jeff and Jennifer Gove*

**MICHELLE DJORIC, Cello**

Made her debut as soloist with the Philadelphia Orchestra at the age of 12, and was awarded the Pevsner Prize in the 1981 International Casals Competition and the Prince Bernard Award for Excellence at the Schweninger International Cello Competition. She is founder and

Artistic Director of the Concordia Chamber Players, and serves as Assistant Principal Cello of the San Francisco Symphony for two seasons. Her most recent recording with Quartet San Francisco entitled US Plays Brahms, came out in 2010 Grammy Nominations. *Sponsored by Geoff and Dorcas Newman*

**AURELIA DUCA, Viola**

Won First Prize in the 16th and 18th world violin competitions at the 16th National Violin Competition of Brasov, and won the Grand Prize winner at the Fauri Constantinescu International Competition in Romania. She was awarded the Meyer Scholarship of Cluj-Napoca, Moldova and the prestigious

scholarship from the Foundation of Beneficence. Aurelia has performed as soloist with the Moscow Chamber Orchestras, the National Philharmonic of Estonia, and the National Youth Orchestra in Holland.

Sponsored by Matt and Robyn Goshier

**FREDRIK EKDAHL, Bassoon**

is Principal Bassoon of the Swedish Radio Symphony Orchestra and is a regular guest principal with the London Symphony Orchestra, Chamber Orchestra of Europe, Munich Philharmonic and Wuppertal Chamber Orchestra. In 2006, Fredrik was

awarded second prize at the Gilletto Competition. In 2011, he premiered Jasper Houli's Bassoon Concerto with the Swedish Radio Symphony Orchestra, and will repeat with the Royal Swedish Philharmonic Orchestra in 2014. *Sponsored by Eric and Karen Warren*

**MICHAEL FINE, Clarinet**

recently concertmaster of the Kansas Philharmonic in Poland, and has done artistic planning, conducting and consulting for many orchestras and festivals. As a clarinetist, Michael has performed with symphony orchestras in Europe and Asia, most recently as guest principal clarinet in the Seoul Philharmonic

and in their chamber music series. He is best known as a recording producer where his work appears on all major labels. He has been featured with every major prize, including the Grammy, Edison, and the Echo awards.

Sponsored by David and Diane Solovitz

**ANNE MARIE GABRIELE, Oboe**

is a member of the Los Angeles Philharmonic. She previously performed as second oboist of the Columbus and Los Angeles Symphonies. She received her bachelor's and master's degrees from the Juilliard School. Her festival appearances include Aspen, Kant/Jaspers, Marlboro, the National

Orchestra Institute and the Breckenridge Music Festival. She serves as adjunct faculty of the Bowling Green University of Music and Indiana University.

Sponsored by Gery and John Mayhew

**JEFF GARZA, Horn**

is Principal Horn of the San Antonio Symphony, and also serves as Principal Horn of the Brill Festival Orchestra. He has previously held principal positions with the Houston Grand Opera, Utah Festival Opera, and has served as Co-Principal Horn of the Howard Music Center Orchestra, Hartford Symphony,

North Carolina Symphony and the Shenandoah Conservatory. Jeff earned a bachelor's degree from Rice University and the Faculty of St. Mary's University, San Antonio before attending the University of Illinois.

Sponsored by Nancy River

**SUSAN GRACE, Piano**

is a member of a family of pianists. Susan Grace has performed throughout the United States, Europe, the Soviet Union, Korea, India and China. With piano Steven Beck, she is a member of the internationally acclaimed four-piano ensemble Quatuor Gari, which will record two of its chamber concertos

with the Odense Symphony next season. She is associate chair, Artist-in-Residence and Senior Lecturer in Music at Colorado College and Music Director of the internationally renowned Colorado College Summer Music Festival.

Sponsored by Shelia Tibur

2014 Festival Artists



SCOTT HIGGINS, Percussion
Is an active freelance percussionist, teacher and composer in Denver, Colorado. He performs with the Colorado Symphony, Colorado Chamber Players, Opera Colorado and Boulder Philharmonic. He is an emeritus Colorado Ballet's orchestra, former Principal Percussionist with the Central

City Opera and Co-director of the Denver Education Center for Arts. He has served as acting principal percussion of the Louisiana Philharmonic.

Sponsored by Eugene and Ulana And?



KEN HUSTAD, Bass
Is Co-Principal Bass of the San Luis Obispo Symphony. He performs with several Central Coast orchestras, and is a founding member of the Jolusa Strings Quartet. He is a string coach for the San Luis Obispo Youth Symphony and classes instructor at Santa Clara College and Cal Poly. Ken also performs with various local jazz ensembles.

Sponsored by the estate of Kathryn R. Pezo



MAELEINE KABAT, Cello
Made her solo debut with the Cleveland Orchestra at age 15. Her concert performances with orchestras in five past seasons featured the concertos of Tchaikovsky, Dvorak, Shostakovich, Schubert, and Ligeti. Maelaine has performed with the Memphis Chamber Orchestra, Houston Symphony, and Milwaukee Symphony, and won prizes in the Elsecol, Wehr, and Hellmuth competitions. She holds degrees from Rice University, The Juilliard School, and Oberlin College.

Sponsored by Robert and Linda Tucker



KATIE KADARAUCH, Viola
has served as Assistant Principal Viola of the San Francisco Symphony since 2007. She attended the Cleveland Institute of Music, the Eastman and Conservatory of Music, and the Central School. Katie toured throughout the world with the Janaki Trio, and has performed at the Tassano Marlboro Music festivals. Katie is on the faculty of the San Francisco Conservatory of Music, where she teaches a graduate-level exempt class for young professional violas.

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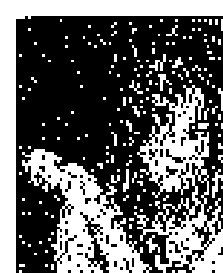
RAY KIM, Cello
Was the first prize winner of the Korean Music Concerts and the 1st prize winner in the Proulx Classic Competition in Korea. At the age of 13, he performed Haydn's Cello Concerto with the Seoul Royal Symphony Orchestra. While studying at the Cleveland Institute of Music, his achievements formed at the Kennedy Center's Millennium Stage. He holds a Bachelor's degree from the Cleveland Institute of Music, and is currently pursuing a Master's degree at the Eastman School of Music.

Sponsored by David and Jolee Swans



SOQAH KIM, Violin
Won top prizes at the Strad Music Competition, the Spring Garden Triennial Competition, and the Korean International Music Foundation Competition in Korea. Soqah began studying violin at the age of six. A graduate of the Seoul National University College of Music, she also holds an MIT Diploma from the Colburn Conservatory. She currently performs with the Los Angeles Philharmonic, Pacific Symphony, and Santa Barbara Chamber Orchestra. In 2013, she joined the violin faculty at La Sierra University.

Sponsored by William and Patricia Adams



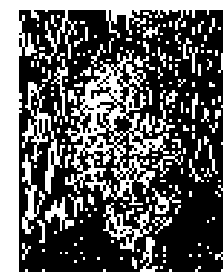
ELIZABETH KOCH TISCIONE, Oboe
Currently holds the George M. and Marie Hoyt Brown Chair as Principal Oboe of the Atlanta Symphony Orchestra. In addition to her responsibilities with the ASO, she plays Principal Oboe at the Atlanta Music Festival, Aspen Music Festival, and is a member of the Atlanta Chamber Players. She has been

featured on NPR's "From the Top", and has performed with many of the top chamber music festivals across the country, including the Chamber Music Society of Lincoln Center. *Sponsored by Dana and William Aronson*



XIAODI LIU, Oboe
Has served as Associate Principal Oboe of the Houston Symphony and St. Antonio Symphony, and has performed as Guest Principal Oboe with the Graham Chamber Orchestra and St. Paul Chamber Orchestra. In addition, she has performed with the BBC Philharmonic Orchestra and the BBC Liverpool Philharmonic Orchestra. Her summer activities have included the Spoleto Music Festival, the Colorado College Summer Music Festival, and the Aspen Music Festival. She holds degrees from the Royal Northern College of Music and Juilliard.

Sponsored by Catherine and Virginia Hodgson



ANDREW MALLOY, Trombone
holds degrees from the University of Massachusetts and Juilliard. He regularly performs with the Pasadena, Santa Barbara and New West Symphonies, and the New City Brass Quintet. In addition, he has performed with the Los Angeles Philharmonic, Los Angeles Opera and Los Angeles Chamber

Orchestra as well as the Long Beach Symphony, Hollywood Bowl Orchestra, Heilich as a member of Cal State University, Northridge and Pepperdine University. He has presented solo recitals at the Smithsonian and in Washington, DC.



SERENA MCKINNEY, Violin
Is a founding member of the internationally heralded Janaki String Trio, paired by the New York Times as exhibiting "irresistible electricity." She has performed as soloist with orchestras throughout the United States and Canada such as the Utah Symphony and the Santa Barbara Symphony. Her

festival appearances include Chamber Music of the Hollywood, Yellow Barn, Mendocino, Sijo, North's Whymon, and Aspen. She recently performed with Paul McCartney during the 2013 Grammy Awards and at concerts with jazz trumpeter Nicholas Kern. *Sponsored by Debbie Apton and Chip Kuster*



LISA MAULFUL, Bassoon
Was a member of the Dallas Hall and Aspen Orchestras for several seasons and has performed with the American Symphony Orchestra, Concerto Soloists of Philadelphia, the New York Pops and the Dallas Symphony Orchestra. She holds a Bachelor's degree from Eastman and a Master's degree from Southern

Methodist University. In addition to her playing career, she built a career in the record industry that culminated in the position of US Label Head for Warner Classics. *Sponsored by RSM Design Group*



JOHN NOVACEK, Piano
Regularly performs internationally as a recitalist, chamber musician and concert soloist. A highly sought after collaborative artist, John has performed with Yo-Yo Ma, Joshua Bell, and Leif Johansson among others, at Juilliard halls across the world, including the Kennedy Center, Avery Fisher Hall,

Leopoldo Zentgraf Hall and in halls across Europe and Japan. The LA Times has praised his "california native" playing "never mandating presence at the keyboard, a sterling technique, elegant, unforced playing." *Sponsored by John and Mackin Gilbert*

2014 Festival Artists

**ERIKKA NYLUND, Viola**

Was first prize in the 2004 Nordic Viola Competition in Helsinki, and first prize in the Danish Summer of International String Quartet Competition. She currently serves as Principal Viola of the Swedish Radio Symphony Orchestra. She has also performed as Principal Viola with the Philadelphia Orchestra, the Royal

Swedish Opera, and the Stockholm Philharmonic. Her Festival appearances include Kalamazoo, Devon, and Salzburg, Ms. Nylund studied at the Sibelius Academy, Salzburg Mozarteum, and Basel Musikhochschule.

Sponsored by Susan Blanche and Neil Oveset

**DAVID PARMETER, Bass**

Began playing double bass at age 20 at UCLA, after studying the cello for 10 years. He is ag on classical as well as jazz studies, he won numerous scholarships and awards before graduating cum laude with an Honors Degree in Double Bass and Music Composition. David has been a member

of the Pacific Symphony Chamber since 1995. International performances include Festival appearances in Italy and France as well as tours through Germany, Austria and Switzerland.

Sponsored by Ben Engser

**ELLEN PENDLETON TROYER, Violin**

Made her solo debut at age 15 with the Hartford Symphony, and was again the following year, performing the Tchaikovsky Violin Concerto. Mrs. Troyer has attended the Aspen, Tanglewood, and Schleswig-Holstein Music Festivals. After graduating with both a Bachelor's and Master's degrees from Juillard,

she joined the first violin section of the Baltimore Symphony in 1991. Mrs. Troyer also serves as Assistant Concertmaster of the Baltimore Choral Arts Society.

Sponsored by David and Lorey Persing

**IGOR PIKAYZEN, Violin**

Made his concert debut at the age of 8 performing a Mozart Concerto with the Ankara Philharmonic. He earned his Bachelor's degree from the Juillard School, and his Master's Degree and Artist Diploma at Yale. In 2012 he was

been named an Enhanced Chancellor Fellow at CMNY and joined the faculty of Brooklyn College in 2013. He is a frequent guest in many chamber music series and Festivals and the world touring (including Bergen, Oslo, High Summer Festival), and the First Chamber Festival.

Sponsored by Bill Anderson and Steve Jocher

**ROY POPER, Trumpet**

A trumpet player of the Los Angeles Master Chorale, Sinfonia, and former principal trumpet of both the Los Angeles Chamber Orchestra and the Los Angeles Music Center Orchestra Chamber Music at USC. Roy was a member of the Modern Brass Quintet, which won the national title thirteen years in addition

to his many performing activities. Roy is on the faculty of the Oberlin College of Music. Roy has been the Festival Orchestra Principal Trumpet since 1982.

Sponsored by Gertie and Gene Gray

**PAUL SEYERTSON, Violin**

is Co-Conductor of the San Luis Obispo Symphony Orchestra, and a founding member of the Inland Strings Chamber Ensemble. After Juilliard and Yale College and The West School of Music, Paul has performed in numerous symphonies, operas, ballets and chamber ensembles, posturing, mostly in jazz studios; contemporary music

ensembles and as a folk musician with special interest in the New England and American fiddle. Paul is the Development Director of Public Radio KCRW-FM.

Sponsored by David and Patricia Utzerit

**EMILY DAGGETT SMITH, Violin**

has performed as soloist, soloist, and chamber musician in North America, Europe, and Asia. She made her New York concert debut with the Juillard Orchestra in Alice Tully Hall. As a chamber musician, she has performed with Claude Frank, Joseph Krumpholtz, and Charles Velditch. She has performed

as Concertmaster at the Juillard Orchestra under the direction of Leonard Slatkin and Michael Tilson Thomas, a double Bachelor's and Master's degrees from the Juillard School.

Sponsored by Jesse and Andrea Sander

**JULIE SMITH PHILLIPS, Harp**

is Principal Harpist of the San Diego Symphony. A silver medalist of the 2004 USA International Harp Competition, she is a member of the National Symphony Orchestra debut in 2003. She is a founding member of the Myriad Trio, and is Adjunct Harp Professor at the University of San Diego. Her solo album, "The Harp in Chora," is available from

her website www.harpartists.com and on iTunes. "The Eye of Night," is available on www.scherry-lad.com. She received Degrees from the Cleveland Institute of Music.

Sponsored by Leigh and Peggy Oble

**PAUL STEVENS, Horn**

is Associate Professor of Horn at the University of Arizona, and Principal Horn of the Mozart Classical Orchestra of Los Angeles. He also performs with the Chicago Lyric Opera, Kansas City Symphony, New York Philharmonic, the Los Angeles Opera, the Joffrey Ballet, the San Francisco Symphony,

The American Ballet Theatre, the Houston Symphony, the Los Angeles Master Chorale, the Hollywood Bowl Orchestra, the Oregon Symphony and the San Diego Opera.

Sponsored by James Ryan

**SCOTT STRONG, Horn**

is currently the Associate Principal Horn of the San Antonio Symphony Orchestra. He has performed with many orchestras throughout the country, including the Dallas, Miami, Baton Rouge, and Dallas (see Symphony Connections).

Scott earned a Bachelor's degree from Southern Methodist University, followed

by graduate studies at Rice. Scott will join the Summit Symphony Orchestra in Fall 2014.

Sponsored by John and Elizabeth Kalpe

**BRIAN THORNTON, Cello**

is a member of the Cleveland Orchestra. He has appeared as soloist with over 30 orchestras across the United States, as well as in many chamber music collaborations with different ensembles. Having a special interest in modern music, he has had first-class premieres

performances of works by less-known composers, such as Donald Erb and John Adams. Brian has taken part in first performances of over 100 new works of music.

Sponsored by Leon and Martin Golik

**BEN ULLERY, Viola**

Serves as Assistant Principal Viola of the Los Angeles Philharmonic, after 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 String Quartet,

he played regularly throughout the Los Angeles area, including performances as part of the Los Angeles Philharmonic Chamber series at Disney Hall, and a outreach concert for underserved communities.

Sponsored by Elizabeth Phillips

2014 Festival Artists



RENA URSO-TRAPANI, Piccolo
Is a member of the flute family at the Bob Cole Conservatory of Music at California State University, Long Beach. She is a member of the Oakland East Bay Symphony, San Francisco Opera Chamber Orchestra, and the Oregon Coast Music Festival Orchestra. She has also performed with the San Francisco

Opera, Pacific Symphony, San La Berta Chamber Orchestra, Carlisle Bach Festival, Monterey, Marin, and California Symphonies, and the Pagani of the Winston Orchestra.

Sponsored by Irene Herdner



JASON UEYAMA, 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 at the Aspen, Trossard, and Tanglewood Festivals, and performs regularly with the Los Angeles Philharmonic. In 2008, he became

Music Director of a community music connection, a mental health program offering free music lessons to low-income children in San Bernardino, CA. Jason received his master's degree from the Juillard School.

Sponsored by Anne Brown



ALVIN VEEH, Trombone
Is a member of the Los Angeles Opera Orchestra, Long Beach Symphony and the Los Angeles Master Chorale Orchestra. He also performs regularly with the Pacific, Astoria and Santa Ana Symphonies, as well as with the Pasadena Pops and Los Angeles Chamber Orchestra. Al holds a Bachelor

of Music from The University of Southern California and has served on the faculty of Cal State Fullerton and Cal Arts.



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 of the Buffalo Philharmonic. Solo performance highlights include the Dame

Myrtilles Memorial Concert Series, radio broadcasts on WPMI, WKLB, and KIR-96, and winning the 2006 Music Academy of the West Concerto Competition. Katrina attended Northwestern University and the San Francisco Conservatory of Music.

Sponsored by Robert and Teresa Skapitler



ROBERT WALTERS, Oboe d'Amore
Joined the Cleveland Orchestra as a solo English horn and oboe player in 1978. He previously held the same position with the Metropolitan Opera Orchestra and Cincinnati Symphony. Mr. Walters has appeared as a soloist with the Chicago and Cincinnati Symphonies, Orpheus Chamber Orchestra, and

Beijing Radio Symphony. He has served as artist-in-residence of the Aspen Music Festival since 2005 and has been the faculty of Oberlin since 2006.

Sponsored by Benjamin McGee



ORION WEISS, Piano
Is one of the most sought-after soloists and collaborators in his generation. His career was in a way born in 1993, with his debut performance, with his father, the noted pianist, the pianist and composer André Weiss, at a performance of Shostakovich's Piano Concerto No. 2 and was immediately recognized as one of the most-gifted

young pianists on the world stage. He has since electrified the stages of the Philadelphia Orchestra, Cleveland Orchestra, Chicago Symphony and New York Philharmonic, among many others. In 2004, he graduated from the Juillard School, where he studied with Emanuel Ax.

Sponsored by Nancy and Glenn Moroski



EVA WERNER, Violin
Began her musical studies at the age of four in Tokyo. She graduated with a degree in Violin performance from the Tokyo Academy of Music and soon after became the youngest member of the original symphony. She was a member of the Tokyo Baroque Orchestra and various Liebert and Kocoube

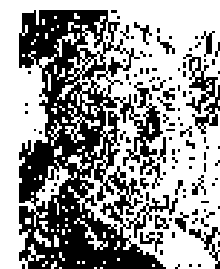
orchestras. She came to the U.S. in 1968 as a member of the North Carolina Symphony. In 1969 she became a member of the New Orleans Philharmonic, where she played under Werner Tzukanowsky, Leonard Slatkin, Phillip Entenman and Maxim Shostakovich. Since moving to the Central Coast of California in 1984, Eva has worked as a freelance soloist and as an active teacher and chamber music coach.



SHANNON WOOD, Timpani
Was recently named Principal Timpanist of the St. Louis Symphony. He has toured North America, South America, Europe, and New Zealand, performing with the Manila, Baltimore, Chicago, Cincinnati, Philadelphia, San Diego, San Francisco, Seattle, and Singapore Symphonies, the St. Paul Chamber Orchestra, Auckland Philharmonic, and Ann Arbor Civic Orchestra. He was a New York Symphony Fellow, has appeared at Aspen, Colorado Music Festival, Spoleto, and Wood, and Graz.

Shannon holds bachelor's and master's degrees from Temple University.

Sponsored by Vic and Carol Avarick



PAUL WOODRING, Harpsichord
Specialized in organ performance at Cal State Northridge, Etiwille, Judea Sam Serrano and David Dutton. While there, he won several prestigious awards, including first prize in the Western Regional American Guild of Organists Competition. He is currently University Organist for the Christoper

Urban Center, and director of the Forbes Pipe Organ, and an accompanist and coach at Cal Poly. He also serves the congregations of Mt. Carmel Lutheran Church and San Luis Obispo United Methodist Church as Director of Music.

Sponsored by Ben and Barbara Kachon



JISUN YANG, Violin
Is Assistant Concertmaster of the San Diego Symphony. Previously, she was a member of the St. Louis Symphony, and Concertmaster of the Seattle Festival and Opera Orchestra. She was a finalist at the Carl Nielsen International Violin Competition, and winner of the Cleveland Institute of

Music Concerto Competition, and G.D. Seaman National Spring Competition. She has performed at the Music Academy of the West, La Jolla, Spoleto, and Tanglewood Music Festival. Jisun is a graduate of the Cleveland Institute and Oberlin.

Sponsored by Dr. Barbara Young and John Wells



NICK ZAMMIT, Countertenor
Has been noticed by the New York Times as "a bright voice" and "a gem of a voice." Mr. Zammitt was named a finalist in the 2011 Eastern Region Metropolitan Opera National Council Auditions, and he has also a National Semi-finalist in the 2010 Metropolitan Opera National Council Auditions. As a soloist, Mr.

Zammitt has performed for the Metropolitan Opera, Palm Springs Showcase of the Opera, Phoenix Opera House, and the Opera House. He received his Bachelor's degree from the New England Conservatory of Music and his Master's degree from UCLA.

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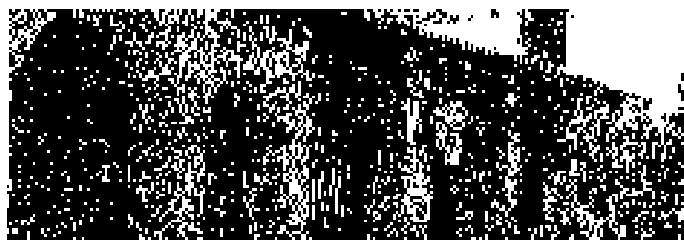
Artists are invited in appearing a musician. She would like to begin at 5:00 P.M. and see the projected location on clear or learn more about how you can help bring artists to these 2014 Festival Musicals.

Chamber Series: Serenades

Thursday July 17, 2014 at 8 p.m.

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ALICE DI DADU, KATRINA WALLER, flute
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 ANNE-MARIE GAHRHEI, XIAOHU LIU, oboe
 ROMIE DE GUISE-LANNECIS, MI HAI FINE, clarinet
 FREDRIK EKDAHL, LISA NAJIBI, bassoon
 JEFF GARZA, SCOTT STROMB, horn
 SCOTT YOO, conductor

AURELIA DUCA, SERENA McXINNEY, IGOR FIKAYZEN,
 ELLEN PONDLETON TROYER, EMILY INAGGHI SMITH,
 JASON UYUYAMA, JISUN YANG, violin
 HAIH BERNSTEIN, KATHI RADARAJCH, ERIKKA NYLUND,
 BEN DILLERY, viola
 KRISTINA REIKO CHIFFER, MICHELLE DIKIC,
 MATHIE HINE CABAI, BRIAN THORNTON, cello
 SUSAN CAHILL, DAVID PARMETER, bass

FRANZ JOSEF HAYDN (1732-1809) and/or currently attributed to Romanus Hoffstatter? (1742-1815)

String Quartet in F major, op. 3/5, Hob. III:17 "Serenade" (1787/8)

Presto
 Andante Cantabile
 Menuetto
 Scherzando

Ms. Uyuyama, Ms. Yang, Ms. Bernstein, Mr. Conner

ERNŐ DOKNÁNYI (1877-1960)

Serenade in C major, op. 10 (1902)

Moderato Allegro
 Romantico Adagio non troppo, quasi andante
 Scherzo Vivace
 Tempo non allegro in A minor, 3/4
 Moderato Allegro vivace

Ms. McGowan, Ms. Kidernoch, Ms. Kilian

LOUIS SPHHR (1784-1859)

Double Quartet No. 1 in D minor, op. 65 (1823)

Allegro
 Scherzo: Vivace
 Andante
 Finale: Allegro molto

Ms. Smith, Mr. Stroman, Ms. Duka, Ms. Waller, Mr. Fikayzen, Mr. Gould, Ms. Diller, Mr. Thornton, Mr. Parmeter

INTERMISSION

JOHANNES BRAHMS (1833-1897)

Serenade No. 2 in A major, op. 16 (1846)

Allegro moderato
 Scherzo: Vivace
 Adagio non troppo
 Quasi-Moderato
 Finale: Allegro

Ms. Duka, Ms. Waller, Ms. Duka, Ms. Waller, Ms. Duka, Ms. Waller, Ms. Duka, Ms. Waller, Ms. Duka, Ms. Waller,
 Mr. Stroman, Mr. Stroman, Ms. Diller, Ms. Bernstein, Ms. Diller, Ms. Cahill, Ms. Yoo

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Serenades Program Notes July 17, 2014

Romanus Hoffstatter? (1742-1815); formerly attributed to Franz Joseph Haydn (1732-1809)—String Quartet in F major, op. 3, no. 5, Hob. III:17 "Serenade" (1787)

Who composed the "Serenade" quartet? According to the *Palmer* and *Shapiro* editions the quartet was part of a "1787 'Grosses Quartet'" by Haydn. However, twentieth-century scholars re-examined Jalleux's original papers and discovered that he had stolen not a whole but only the first movement of Hoffstatter's. However, Haydn had kept a detailed log of his compositions during the 1780s, and no mention was made of these quartets. But, even the "Serenade" quartet's real composer, the 1777-born Romanus Hoffstatter, had his early works and compositions from his father's collection of Haydn's quartets, remembering them as "opus 17" to reflect their early composition. The elderly Haydn (who's known to have forgotten other early pieces) did not mention them in his *Verzeichnis* or *Verzeichnis*, and thus the "opus 17" quartets were not only counted among Haydn's works until the Hoffstatter attribution was rediscovered in 1964.

Legend has it that Hoffstatter, his tenth fifth quartet contains a particular charming first movement, in which the lower strings play a pizzicato accompaniment while the first violin plays a sweet melody. The first movement is a waltz and plucked guitar accompaniment for the quartet in a dream. The opening "Presto" is cheerful, the "Minuetto" is full of fire and the "Scherzando" tears through a rapid jump from soft to loud.

Ernö Dohnányi (1877-1960) "Serenade in C major, op. 10 (1902)

Ernö Dohnányi was a Hungarian composer. In 1902, the 25-year-old's first child, Hans, was born. Although 125 years separate Dohnányi's birth from the golden jubilee of "Serenade's" debut, certain features remain in common—especially the serenade movement's delicate accompaniment beneath a song-like melody. Like a waltz, a waltz, a waltz, however, Dohnányi's Serenade reflects various influences on the passage of time. For instance, it begins with a march, similar to Brahms's serenade, op. 16, but part of Dohnányi's march employs a sustained drone, a technique reminiscent of the images of a Central European folk song and reminiscent of his Hungarian heritage.

The "Serenade" dances and dinks through skittering, entertaining lines, although the central section honors Brahmsian—perhaps because he had demonstrated the younger composer from Dohnányi's teenage years. The final movement is a sometimes poignant, sometimes humorous waltz theme. The mood brightens in the waltz waltz of the closing "Kerda," again suggesting Dohnányi's love for Hungary.

And what of baby Hans? Like his father, he hated the anti-Semitism that began to swallow the country. Sadly, Hans paid the ultimate price for his resistance: he was executed during World War II for his role in the attempt to assassinate Hitler in the Wolf's Lair.

Louis Spohr (1784-1859)—Double Quartet No. 1 in D minor, op. 65 (1823)

Spohr met the best of his composers took for themselves, and gave them to Louis Spohr for the genesis of his Double Quartet No. 1. Spohr recalled that the idea had been the brainchild of his friend Ann von Amburg:

I imagined to myself the manner in which they had also composed a quartet, how two quartet positions sit in each other, should be made to play one piece at a time, and keep it reserve the right to play for the other parts of the composition. Arriving at this idea, I began the theme of the first allegro with both quartets in G major, and gave it an order to impress it well upon the waters, and then turned it round through both quartets in unison.

I was greatly pleased to find that its effect was far greater than that of single quartets and quintets.

Such a mood that the new work was the "big" quartet, and small words: the expanded ensemble can produce a wide range of colors. In addition, the slow-symphonic "Adagio" and the "Tercet" "Serenade" the "Minuetto" is a song-like waltz. The finale then returns to the energetic dance and concludes that eight pieces with a flourish.

Johannes Brahms (1833-1897)—Serenade No. 2 in A major, op. 16 (1846)

Anyone who has managed to escape the world of one may not reflect a little further; as the appropriate ways are the about the benefit package as well as the service, one of Brahms's quartets. Brahms's original idea was to write a quartet in D minor, but he wished to be remembered for the next time, he had decided to write a waltz, and thus could start using his hand at late estate instrument works. These early aspects of his waltz were shaped (repeated) into his two serenades and the first piano concerto. In turn, they helped him to enter the stage to play up his first full-fledged symphony.

Brahms published the third of these pieces, the Serenade No. 2, in 1866, just before the fiftieth birthday over the next fifty years. In some ways, it is an old-fashioned work, similar to violin, although he was a waltz. The waltz just might be, rather the Mozart's serenade designed for nuclear chamber air. Over the years, it has its unexpected moments, such as the chorale-like opening that leads, in time, to a waltz of joy of energy. The dancing "Scherzo" and "Waltz" feature an expressive "Adagio" which features an undulating line, the under a series of variations. A final piano and a new mood speaks to the exuberant finale.

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MICHELLE DJOKIC, cello
JOHN NOVACEK, piano
SCOTT HIGGINS, double bass

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telling a very difficult piece for solo string bass
JOHN NOVACEK
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JOHN NOVACEK
Bercardella Ter Steendam
EDGAR MEYER (arr. Cahill)
Cortland
SCOTT HIGGINS
Morning by The River

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Blue Light
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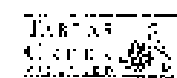
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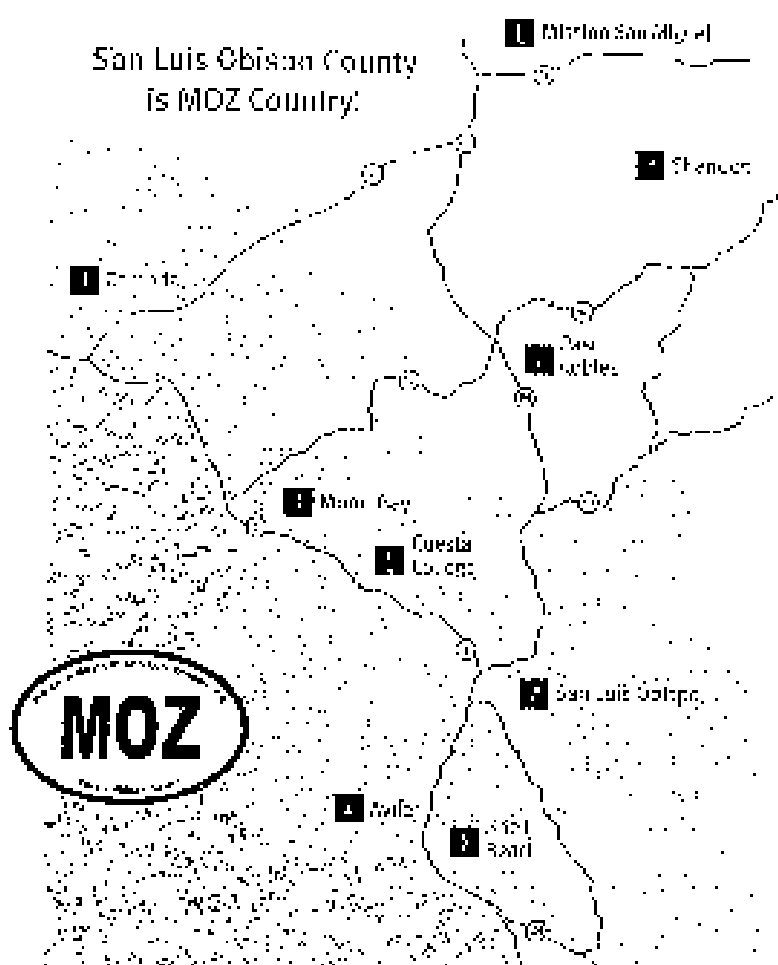
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Saturday July 19, 2014 at 7:30p.m.
Baroque in the Vines

CHAPEL HILL, SHAW QUINN

In Loving Memory of Judge William Clark

Generously Sponsored by the AT&T Foundation with
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Monday July 21, 2014 at 8 p.m.
Baroque in the Mission

MISSION SAN JUAN, SUBISNO DE TOLOSA

Generously Sponsored by Joe Thomas

FESTIVAL MIXAIC ORCHESTRA

SCOTT YOD, leader

ROBERT WALTERS, oboe d'amore

NICK ZAMMIT, countertenor

FRANCESCO GEMINIANI (1687-1762)

Concerto Grosso for 12 in D minor, 12 parts, after Corelli op. 1/12 (1729)

JOHANN SEBASTIAN BACH (1685-1750)

Concerto for Oboe d'Amore in A major, BWV 1055 (ca. 1717-1723)

Allegro

Allegretto

Adagio ma non tanto

All. Molto

INTERMISSION

ARCANGELO CORELLI (1653-1713)

Concerto Grosso in F major, op. 6/9 (1714)

Preludio Largo

All. moderato Allegro

Corrente Vivace

Gavotta Allegro

Adagio

Minuetto Moderato

BACH

Canzona Verginaglia Ruh, bell'oboe Scandola, BWV 170 (1726)

A.1: Verginaglia Ruh, bell'oboe Scandola

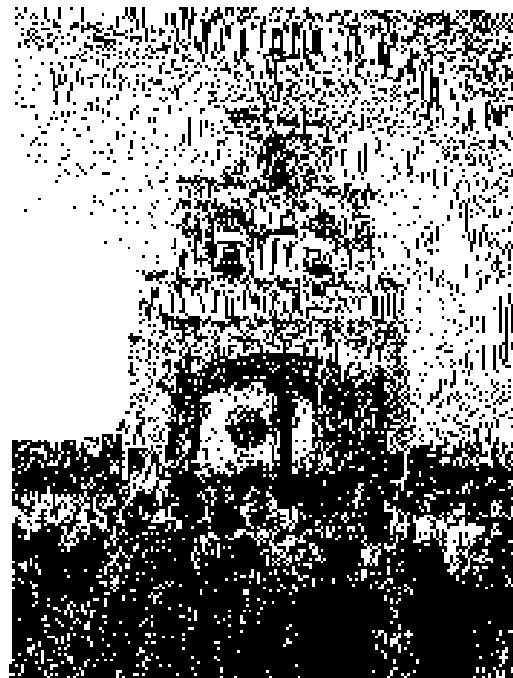
Rechtliche: Die Kun, des Sündenham

A.1a: Adagio: Mit welchem ich denn die verkündeten Heizen

Recitation: Was sollte sich demnach nicht besorgen lassen können

Aria: (Gitarre) mit dem Saß

Mr. Zammit



A pre-concert lecture by Dr. Alison McLarnon will take place at 7 p.m. at the Baroque in the Mission performance on July 21. No ticket is required.

Baroque Orchestra in the Vines and in the Mission Program Notes, July 19 & July 21, 2014

Francesco Geminiani (1687-1762)— *Concerto Grosso for 12 in D minor, "La Folia"* (after the *Wolff Sonata*, op. 5, no. 12, by Corelli) (1729)

It is literally a "folly" to perform Geminiani's *Concerto Grosso No. 12*—because the basis of the work is "La Folia" (or "Toccata"), a simple folk-music tune often drawn from a well-known and dance known by the Italian word for "insanity" or "madness." References in earlier dates date to the 17th century, but by the time it reached the Baroque era, it had become considerably "loose" as composers used its harmonic scaffold for a sort of variations; one particularly popular version was published by Arcangelo Corelli as the final work in his dozen violin sonatas, issued in 1700 as the op. 1/12.

Corelli was not only a fine ambassador but an outstanding violist as well, and one pupil came to study with him was Francesco Gemignani. Like Corelli, he was Italian (his name is Italian) and he was from the north (his home town was in England) where concert makers were finally for music. Geminiani helped to supply that demand by adapting his own best op. 12 sonatas to concertos, expanding the twelfth sonata from one violin soloist to a quartet of "stars"—two violins, viola, and cello—accompanied by a small orchestra ensemble. In Geminiani's version, it makes Corelli's "La Folia" variation even more dramatic and powerful.

Johann Sebastian Bach (1685-1750)— *Concerto for Oboe (Adapted to A Major)*, BWV 1055 (ca. 1717-1723)

Archaeologists are known for digging through the rubble to discover objects from the past. Similarly, in the case of Bach's *Concerto for Oboe in A Major*, musicologists have "unearthed" the real story about an early 18th-century *Concerto for Oboe d'Amore*. Some were various factors that associated soloists in this concerto was some being that Bach does not seem to have written the "original" single-voice concerto. Most of Bach's pieces with that title are known to have been based on earlier compositions, and his remaining keyboard concertos are thought to have originated the same way. Looking closely at the A Major concerto, some scholars believe they could see that the soloist suited the range of an oboe d'amore perfectly.

At all times, it was Bach's oboe players, not the oboe sound, an instrument he preferred more often than any other in his concerto. After the invention of the oboe d'amore—when Bach was 23 (1708), many believe he likely began to incorporate it into his orchestral writing. Therefore, although tonight's performance presents the reconstruction of a "hypothetical" work, its appealing qualities are apparent enough in the bright "Allegro" and joyous, as does the broad, flowing "Larghetto," an especially lucid and beautiful movement.

Arcangelo Corelli (1653-1713)— *Concerto Grosso in F major*, op. 6, no. 9 (publ. 1714)

Arcangelo Corelli has not had the amount of fame recognition enjoyed by Vivaldi, Beethoven, or Bach. This lesser fame is especially true when we consider the time when "symphonic" or "orchestral" music was not a thing that Corelli made to master. Although he was a well-known violinist and leader, his international fame came from the widespread publication of his music—he was the first to be star to have his reputation in this manner. Moreover, he was the first composer whose fame derived exclusively from instrumental music. He was also the earliest composer to write solely in the major and minor modes; till then, disprand used today, medieval musicians relied heavily on the more intricate "byzantine" modes.

Today, most of Corelli's achievements have a good hearing in his instrument's festival. Corelli was the first composer to produce instrumental "classics"—pieces that were so good and so long-lasting. *Il Tempo* (clearly not the evening), and he was known for his high performance standards to which he held his example players. In 1709, he set his own order of professional musicians in his time. Many of Corelli's concertos, published after his death, number 9, structured as a set of 60 pieces, reflects his skill and his eyes were the highest.

Beck (1685-1750)— *Concerto Verginaglia Ruh, bell'oboe Scandola*, BWV 170 (1726)

Climbing Mount Everest is an accomplishment not few of us will ever achieve, and we celebrate those who do it. In the same way, many of the Baroque guitarists who assist with these films make the ascent over and over again. Climbing Bina, for instance, submitted the mountain to release Jones, in a similar way, Bach's cannoneer of some 100 hundred concertos for use of worldly sounds survives in Leipzig is equally mind-boggling, especially in light of the numerous other works that have based being the same years.

Tonight's example, No. 170, is one of the earlier concertos, dating only a few years after the 1709. In 1709, Bach was a great admirer of exemplary instrumentalists for alto soloist accompanied by two vocalists. The beautiful *Testaria* suite, the "Release Festival" of the 1710s, and the *Testaria* suite refers to the first of the stage. Describes the world's and dress, the missing part line in the second act, it is quite similar to those of the 1710s. The foundation of the 1710s, and Bach adds an extra voice sing a line, perhaps putting humanity two ways. As a musician, though, in the final act, as the singer ascends the Heavenly dwelling place, he will still be away from earth letters. Copyright 2014 by Dr. Alison McLarnon

Fringe Series: 3-Leg Terso

Sunday July 20, 2014 at 2 p.m.

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3-Leg Terso will announce the program for the fringe. The artists will also tell us why, so guests are encouraged to bring a sense of humor along with their picnic materials.

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JOHANN SEBASTIAN BACH (1685-1750)
Oboe D'amore Sonata in E minor, BWV 578
Adagio
Vivace
Andante
Un poco Allegro

OLIVER MESSIAEN (1908-1992)
Vocalise Opus 104

ROBERT SCHUMANN (1810-1856)
Three Fantasy Pieces, Op. 17
Zur Nacht, Op. 15, No. 1
Leb' ich, Ich lebe
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JASON UYEHAMA, violin
BEN ULLERY, viola
MADELINE KIBAT, cello

SCIUMANA (1810-1856)

String Quartet in A minor, op. 41, no. 1

Introduction; Andante espressivo - Allegro
Scherzo: Presto
Adagio
Presto

Mr. Uwehama, Ms. Troyer, Mr. Ullery, Ms. Kibat

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Notable Encounter: The Fine Art of the Fugue

Tuesday July 22, 2014 at 5:30 p.m.

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FREDRIK ERDAHL, bassoon
SERENA MCKILNCEY, violin
IGOR PIKAYZEN, violin
KATIE KADARAUCH, viola
BRIAN THORNTON, cello

HEITOR VILLA-LIBROS

Archangels: Andante
Aria (Chorus): Largo
Fantasia: Allegro

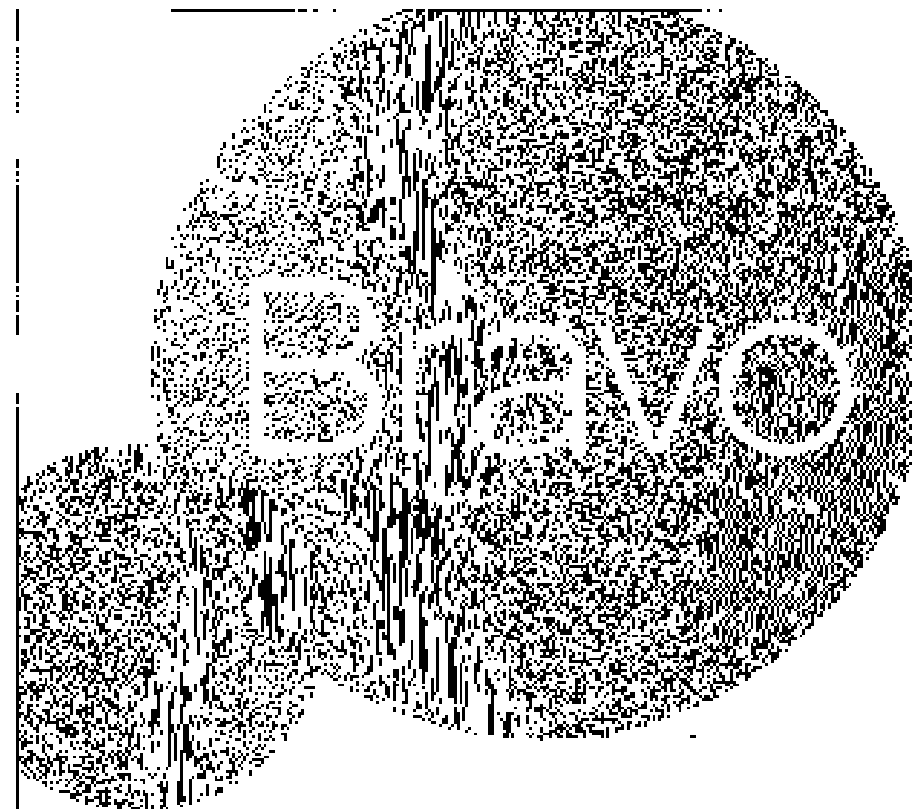
Ms. Dade, Mr. Erdahl

LUDWIG VAN BEETHOVEN

Große Fuge, op. 133

Ms. McKilncey, Mr. Pikayzen, Ms. Kadarauch, Mr. Thornton

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Chamber Series: Alternate Endings

Tuesday July 22, 2014 at 7:30p.m.

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FREDRIK EKDAHL, Bassoon

LAURA ALBERS, SERENA MCKINNEY, IGOR PIKAYZEN,

EMILY DAGGETT SMITH, JISUN YANG, Violin

KATIE KADARAUCHI, CRISTINA NYLUND, Viola

MICHELLE DJOKIC, BRIAN THORNTON, Cello

JULIE SMITH PHILLIPS, Flute

HEITOR VILLA-LOBOS (1887-1959)

Bachianas Brasileiras No. 6 (1938)

Aria (3 min)-Tango

Santitas; Allegro

Ms. Nade, Mr. EkdaHL

CAMILLE SAINT-SAËNS (1835-1921)

Interludio, op. 124 (1907)

Ms. Albers, Ms. McKinney

LUDWIG VAN BEETHOVEN (1770-1827)

Grande Fugue, op. 113 (1825)

Ms. Nade, Mr. EkdaHL, Ms. Kadarauchi, Mr. Thornton

INTERMISSION

BEETHOVEN

String Quartet in B-flat major, op. 130 (1825)

Adagio, ma non troppo - Allegro

Presto

Andante con moto, ma non troppo

Allegretto moderato; Allegro assai

Cavatina; Adagio molto ed espressivo

Finale; Allegro

Ms. Smith, Mr. Yang, Mr. Kadarauchi, Ms. Djokic

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Alternate Endings Program Notes July 22, 2014

Heitor Villa-Lobos (1887-1959)—*Bachianas Brasileiras*
No. 6 (1938)

The clarinetist Julian Vargas took power in Brazil in 1930 and used the next fifteen years of his presidency to cultivate a tremendous national fervor. Although strengthening the funds that quickly led to charges of fascism. Nevertheless, he actively supported composer Heitor Villa-Lobos, who sought to rescue the nation from its wholly inadequate level of musical education. This endeavor led to the establishment of a public, conservatory that celebrated choral singing, especially Brazil's music—and the conservatory's director was Villa-Lobos.

Despite Villa-Lobos's patriotism, his aunt had taught him to love Baroque music, and he blended both styles in these six suites called *Bachianas Brasileiras*. Villa-Lobos explained that in No. 6, the lute and the bassoon were intended "to suggest the old Brazilian commandant's instruments." Although a new tubular woodwind called the opisthe had only been used in Brazilian commandos, Villa-Lobos substituted a bassoon "because this instrument is common to the spirit of Brazil." In fact, he added, "The suite is more Baroque in style than Brazilian." Because Villa-Lobos's long partner David P. Appleby observed, "The kind of music the Leipzig master might have written had he been born a hundred century Brazilian composer."

Camille Saint-Saëns (1835-1921)—*Interludio, op. 124 (1907)*

Camille Saint-Saëns is frequently compared to Mozart because of his prodigious musical output. His prolific output of works, starting in 1850 as a child prodigy, led to the two composers often being at least one significant work, however, until in Mozart, who died at the age of 35, Saint-Saëns lived to the age of 87. Despite the fact, just as a baby, Saint-Saëns had to be placed in a nursing home for two years, some could be harder on children's lives. From that point on, though, Saint-Saëns led a stimulating life, traveling, performing, and composing. As of the year of 1900, his own calls, both upon his best-known work today, *The Carnival of the Animals*, was not published or performed publicly during his lifetime, he viewed the suite as frivolous and was worried it would hurt his reputation. Only the movement called "the Swan" escaped the publisher's ban.

Later in his life, Saint-Saëns often turned to lighter textures. In the *Interludio for Violin and Harp, op. 124*, the harp replaced the more customary piano—and the title also showcased the talents of the sisters Marianne and Clara Esler. In its several sections, the *Interludio* capitalizes on the quality of the strings and harp to play both harmoniously and lyrically.

Ludwig van Beethoven (1770-1827)—*Grande Fugue*,
op. 113 (1825)

By 1826, Beethoven had been growing increasingly deaf for nearly five years. He continued to compose, although the public and world of classical music often sometimes produced works that pushed perceptions and abilities. The chamber string players led by Clara Schumann was the first group to master their way through Beethoven's opus 113. The recording artist, Jan Hložek, recalled that during rehearsal, "Schumann might have quite a struggle with the difficult first violin part, at which Beethoven broke into peals of laughter." Before one rehearsal, a comparison was made between the string players and a military regiment preparing for battle. The music's changing movement of all was the finale: an enormous fugue.

Beethoven was proud of that fugue, and when he finished it his premiere did not call for an encore (as they had in the second and fourth movements of the quartet). He discussed the next night at a concert hall, after some complaints regarding the music, he performed Beethoven to remove the "Great Fugue" had published separately as opus 133. Although many different recordings of the fugue were made, they even to attempt performing it, it was only helped lead to renewed enthusiasm for the shorter ten-minute. He called, "A piece of music that will be constantly relearned."

Beethoven—*String Quartet in B-flat major*,
op. 130 (1825)

When NASA launched Voyager 1 and 2 in 1977, the space probes each carried a copy of the "Golden Record"—a gold-plated copper disk containing sound and images from Planet Earth, greetings in fifty six languages, and twenty-seven musical selections. The very last recording on the disk is the "Cavatina" from Beethoven's *String Quartet in B-flat major, op. 130*.

That "Cavatina" was the most intimate movement of a remarkable quartet commissioned by the wealthy Count Prince Maximilian Goltz, in Kassel in 1806. Beethoven wrote three quartets in response to Goltz's invitation, the first had two movements, the second contained five, and the op. 130 expanded to six. Opus 130 is often compared to a "Cavatina" because of its conversational melodic lines, especially in the fourth movement's translation of the traditional German dance. The song, like "Cavatina," however, is the passionate peak of the quartet, and it had been made of Beethoven's instruction to play one of its passages before Mozart, which can mean "as if caught in a vice." Beethoven replaced the original melodic line, the *Cavatina* fugue, with a delightful "Allegro"—and that melodic sixth movement was the last piece of music he composed before his death.

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Orchestra Series: Mozart in the Mission

Wednesday July 23, 2014 at 8 p.m.

MISSION SAN JUAN ORISPO DE TOLUSA
751 WILM STREET, SAN LUIS OBISPO, CA 93401

FESTIVAL MOZART ORCHESTRA

SCOTT YOD, conductor
KATRINA WALTER, flute
JULIE SMITH PHILLIPS, harp
EMILY DAGGETT SMITH, viola
ERIKKA NYLUND, viola

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony No. 34 in C major, K. 538 (1780)

Allergo vivace
Andante di molto
Finale: Allegro vivace

MUZARI

Concerto for Flute and Harp in C major, K. 264 (1778)

Allegro
Andantino
Rondeau: Allegro

Ms. Walter, Ms. Smith-Phillips

INTERMISSION

MOZART

Sonata concertante in F major, K. 164 (1749)

Allegro maestoso
Allegretto
Trio: Adagio

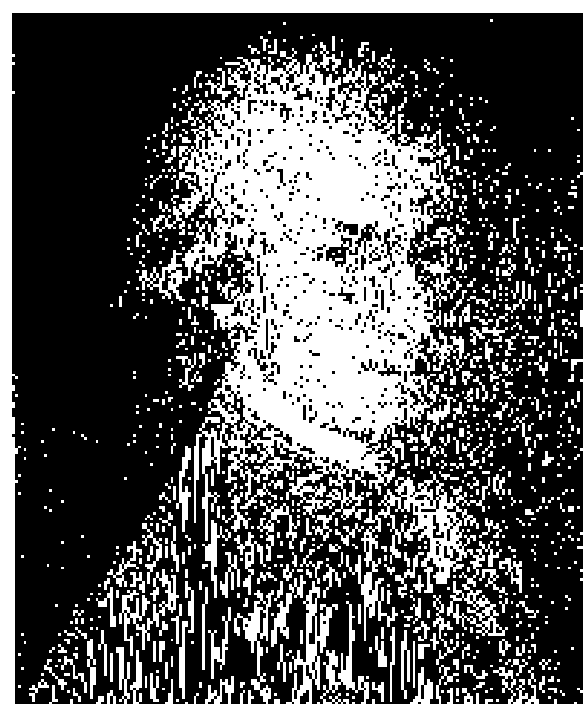
Ms. Smith, Ms. Nylund

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Orchestra series
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Mozart in the Mission Program Notes July 23, 2014

Wolfgang Amadeus Mozart (1756-1791)—*Symphony No. 34 in C major, K. 538* (1780)

Early in 1780, the twenty-four-year-old Mozart was almost certainly unemployed. He had been the hand of a copyist as a young prodigy, but now, as an adult, he no longer stood out from the crowd, despite his talent. His employer, the Archbishop of Salzburg, had little interest in instrumental music, nor was there any place in the educational realm for opera. Mozart's most beloved genre, moreover, the performing arts tradition Mozart was intimately tied to, had rejected him the preceding year.

By summer time, though, things began changing. Mozart was commissioned for a new opera, *Idomeneo*, in Munich, which he worked on the concert in what is his last Salzburg symphony: the *Symphony No. 34 in C major*. Salzburgans usually assume that Mozart composed it for an early September concert in Salzburg. However, it is possible that Mozart also heard it used in a concert in Munich, which might explain why a portion of a fourth movement, "Finale," appears in the autograph score. Mozart may have been planning to cater to the assumptions of more sophisticated Munich listeners.

In any event, the work displays Mozart's increasing sophistication as a composer. The celebratory "Allegro vivace" begins with trumpet fanfares, while the slow movement has often been called one of Mozart's graceful operatic writings. The final movement is a lively jig—the last one Mozart would compose, as his illness grew more afflicted in Vienna. He left bounce jig lines on each end. He also left the audible top behind in 1781, managing to get it used, "I tried, but as for that former master of mine, married I to younger water."

Mozart—*Concerto for Flute and Harp in C major, K. 264* (1778)

It is now hard to believe to his father in 1777, Mozart claimed to hate the flute—but it seems that Mozart was trying to make up an excuse to explain why he had been dragging his heels about fulfilling a commitment to a professional flute player in Mannheim. Nonetheless, it is also true that the flute of Mozart's time was undergoing steady technical improvements, and he may have disliked the limitations of the older, sturdier instrument. While staying in Mannheim the following year, Mozart met the Duke of Guines, who had recently imported a new six-keyed flute from London, where he had been the French ambassador. Not only could Guines play the flute "extremely well," as Mozart told his father, but the duke's daughter also played the instrument "flawlessly."

Therefore, Mozart did not hesitate to accept a commission to write a flute for the *Concerto for Flute and Harp, K. 264*. Mozart surely completed a score to the duke in April 1778, but, despite repeated complaints, it was never paid for. We do know that the duke had been recalled to France from England due to financial irregularities (possibly in part caused by an overliberal and speculative), and this behavior helps to explain why he had no ill feelings toward the composer—Le Mozart.

Fortunately, even if Mozart is well, for the concerto is a charming work. The flute in the first is suitable for an instrument of the time and the horns and strings can play in the "Andante" and "Moderato" sections even more. The concerto's first half genesis is by have influenced the energetic finale, since it resembles a gavotte, one of France's most popular dances.

Mozart—*Sinfonia Concertante in F major, K. 164* (1779)

As an underappreciated "inner-circle" of the concert, the viola at the time often cleaved in the form of a viola, Mozart, however, certainly over the viola. It is worth, allowing the viola in the *Sinfonia Concertante* (a cross between a symphony and a concerto). It is possible that Mozart planned to play the viola part himself—and could he a father have played the viola solo? Interestingly, Mozart asks the violon to turn the strings a half step higher, this might be for an early viola was intended to help the viola project more easily against the already brilliant violin line. However, the higher strings put the viola stress on the instrument, and modern performers generally do use a transposition device to put it back into the Mozart's instructions.

And the position is well worth the effort, for this *Sinfonia Concertante* is often considered one of Mozart's finest compositions of its period. Musicians might also double K. 164 the "Gavotte" in contrast to other works that he called "gavotte" (K. 164). Mozart seems to have named it full of all the things that he had also done during recent journeys to Paris and Mannheim. The "Allegro maestoso" incorporates at least a dozen distinct motifs (even divided between the violin, viola and the orchestra). It has been suggested that the contrasting "Andante" minor mode and waltz-like melody reflect Mozart's memories of his mother, who had died during the last part of a trip, "asking off the melancholy mood, the 'Andante' actually looks like a waltz of folk dance, giving various instruments later apart, offers to play before giving the stage to the violin and viola, and a 'Andante' truly finally, a waltz, and a waltz is all often called." Copyright © by Dr. Alyson Woodhouse

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Notable Encounter: Onstage with Bartók
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JOHN NOVACEK, piano
SCOTT HIGGINS, percussion
SHANNON WILCOX, percussion

BÉLA BARTÓK

Sonata for Two Pianos and Percussion, Sz. 110

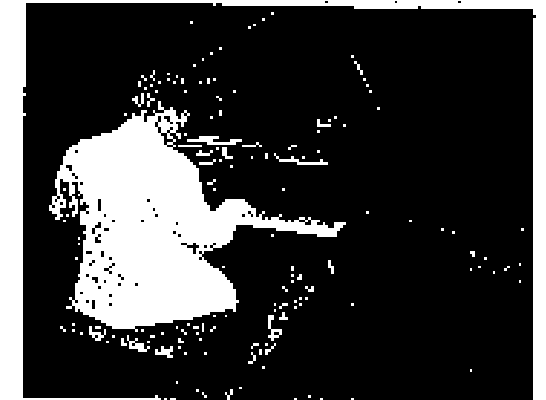
Assai lento - Allegro molto

Lento, ma non troppo

Allegro non troppo

Ms. Grace, Mr. Novacek, Mr. Wood, Mr. Higgins

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 KATIE KADARAUCH, BEN MULLERY, viola
 MICHELLE DJONIC, MADELEINE KABAT, cello
 SUSAN GRACE, JOHN NOVACEK, piano
 SCOTT HIGGINS, SHANNON WOOD, percussion

JOHANNES BRAHMS (1833-1897)

String Quartet in C minor, op. 51/1 (1873)

Allegro

Romanze: Poco Adagio

Allegretto in alla moderato e ritmato

Finale: Allegro

Ms. Albers, Ms. You, Ms. Kadarauch, Ms. Djonic

BELA BARTÓK (1881-1945)

Sonata for Two Pianos and Percussion, Sz. 110 (1937)

Assai lento - Allegro molto

Ando, ma non troppo

Allegro non troppo

Ms. Copes, Ms. Duca, Ms. Mullery, Ms. Kabat

INTERMISSION

BRAHMS

String Quartet in A major, op. 51/2 (1873)

Allegro non troppo

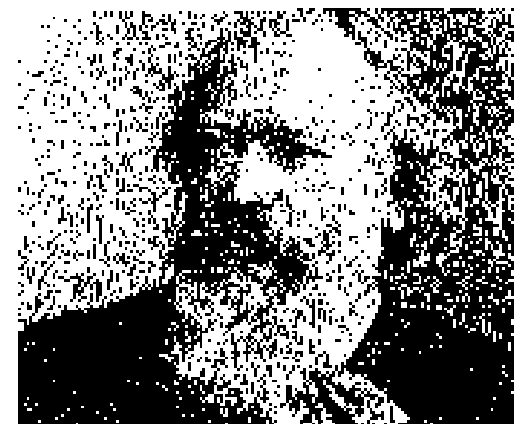
Adagio moderato

Quasi Allegretto, moderato

Finale: Allegro non troppo

Ms. Copes, Ms. Duca, Ms. Mullery, Ms. Kabat

Generously Sponsored by Jim and Deborah Whisenand



Brahms and Bartók Program Notes, July 24, 2014

Johannes Brahms (1833-1897)—String Quartet in C minor, op. 51, no. 1 (1873)

During most of 19th-century lifetimes, composers were viewed as servants of the monarchs and, moreover, society had begun to revere composers as artists, and Brahms was more celebrated than Beethoven. One aspect of Beethoven's legacy—his sense of imagination of body or work—was the long struggle he (as composer) was not unequal to composers like Beethoven who took their music right to his elevated artistic summit. Brahms—for many others—was so intimidated that he was in his forties before he dared to publish his first works in Beethoven's music-making ensemble genres: the symphony and the string quartet. Brahms's first quartet to be printed, the *String Quartet in C minor*, op. 51, no. 1, had been underway, least for four years, and perhaps as many as eight.

The quartet's long gestation is evident in its careful construction. Music and yet has admitted the "eclectic" connections between movements, in which musical means respond, but is transformed each into the clarity of the second movement fully merits Beethoven's motto, "Wohle die Allegretto molto moderato e cantabile" has more restless spirit. Friends have as yet enjoyed the more "moderate" central section, and the second movement, perhaps the best type of homage by alternating between an "A" string and a string being pressed by a finger. Gerald Gregory Mason writes, "You get an effect not unlike that of the 'swampy' cello ensemble in when they sing 'A' and slap their mouths with the palms of their hands: 'Allegro, Allegro, Allegro' etc." The passionate first movement, the 10, contains and drive that had propelled the evening, creating the quartet for dramatic and satisfactory close.

Béla Bartók (1881-1945) Sonata for Two Pianos and Percussion, Sz. 110 (1937)

Béla Bartók was a pioneer—no, in the career, was a sense, but in the sense that he made new ground as a composer. He took cultural influences—folk songs and dances, piros, percussive—so he combined them in new, unexpected ways. As is often the case with musical innovation, some listeners struggle with the unusual sounds and textures he produced. Others embraced his ideas from the start; after hearing one of Bartók's sets of piano pieces, the composer turned to Bartók happily exclaimed, "at last, something new!"

Béla Bartók's *Sonata for Two Pianos and Percussion* was commissioned by an especially receptive audience: the International Society of Contemporary Music, and the work premiered at the Eastman's 100th Anniversary Music Concert

in Switzerland, in January of 1938. The Sonata is actually a quartet, treating the pianos as two percussion instruments, and requiring two more players to play the timpani, xylophone, snare drum, cymbals, bass drum, triangle, and tam-tam—all very easy professionalists shared the occasion on the performance of the Sonata. At the Bartók premiere, Bartók and his wife Ditta Bacsóky performed the two piano parts, and they played it again for the premiere in the United States, when Bartók did expanded the Sonata into a concerto (that was the Bartók's last public performance by the composer of his life two years later).

The Sonata for Two Pianos and Percussion, although it starts slowly and almost imperceptibly quietly before starting to build in volume and speed. During the "Lento," Bartók empowers his "Flight Music" scoring of birds singing, including their confound launching into the emphatic finale.

Brahms—String Quartet in A minor, op. 51, no. 2 (1873)

Joseph Haydn wrote at least six or eight string quartets. Mozart composed a minimum of twenty-three, Schubert produced at least twenty, and sixteen are attributed to Beethoven—how many quartets did Brahms compose? An early critic friend Max Kallias, Brahms had outpaces as many as two dozen. Her works before the publication of quartets were published. Brahms had acknowledged his struggle to create something satisfactory, lamenting such a publisher to take over part and always hope something great and tremendously worthy will occur in the future ways from our time and profit of our time, however, Brahms had at last created two works that met his personal standard.

The second of the pair, the *String Quartet in A minor*, is genial and expressive—and it may be a "tailor" work in multiple ways. It is dedicated to Theodor Gillhoff, but it also resembles a celebrated quartet in the same key by Schubert, and, if many of them are on the grounds of nine Joseph Haydn. When Brahms and Beethoven were in the 1840s, the ten friends had each developed a specific first name, Beethoven called it the "F-A-C" stood for "Frei, aber glänzend" (free, but, honestly)—a reference to his unimpaired state. He could be cautious, Brahms's motto consisted of "F-A-C" standing for "frei, aber froh" (free, but happy). On the A minor quartet, the first violin starts to "F-A-C" followed by an amp into "F-A-C," making "F-A-C" its idiom, and this four-note motif carries the rest of the movement. Brahms and his Hungarian have to the section of the second movement and again in the finale; these references might also include to Joseph's Austrian-Jerican background. Copyright 2014 by Dr. Alison McCreary

Notable Encounter: Mirror Images

Friday July 25, 2014 at 5:30 p.m.

LA PERLA DEL MAR CHAPEL
208 WINDWARD AVENUE, SHELL BEACH, CA 93465

STEVEN COPES, SCOTT YOO, et al. me
MICHELLE DJOKIC, MADELEINE KARAI, et al. me
JOHN NOVACEIC, piano

DMITRI SHCHENKOVICH 1-800-457-5

Phone 1 to No. 1 at Mirror, ca. 67

Andante

Allegro con furia

Capriccio

Allegretto

Mr. Copes, Ms. Djokic, Mr. Novaceic

GEORGY SHIRIDOV (1915-1988)

Piano Trio No. 1 (LA 1951) op. 6

Et tempo Allegro moderato

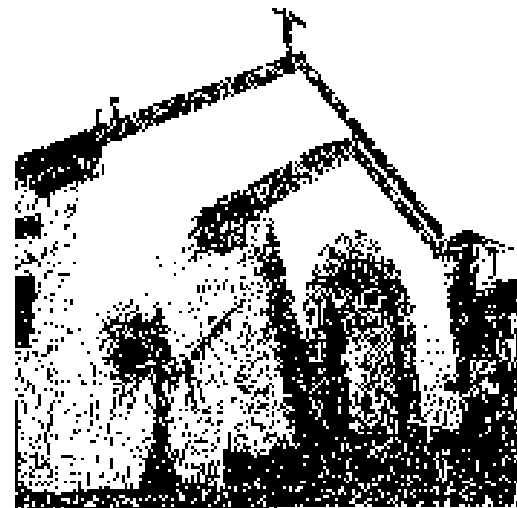
Scherzo: Allegro vivace

Finale: Moderato Andante

Idyllic: Allegretto

Mr. Yoo, Ms. Karai, Mr. Novaceic

Generously Sponsored by Samantha Curran and Richard Berg



Fringe Series: Los Angeles Percussion Quartet

Friday, July 25, 2014 at 7:30 p.m.

UCR VIA COLLEGE CULTURAL AND PERFORMING ARTS CENTER
HIGHWAY 1, SAN LUIS OBISPO, CA 93405

MATT COOK
JUSTIN DENARI
CORY HILLS
NICK LERRY

ERIK GRISWOLD
Over the Hill
STEVE REICH
Waltzes (for Mountain)

JOHN CAGE
Trial Conversation

JOHN BERGMAN
Pier 21

JOE PERERIA
Music Quartet

MARK APPLEBAUM
Capriccio

The Los Angeles Percussion Quartet will be reading a free concert program on Friday, July 25 at 7:30 p.m. with tickets to remain.
Los Angeles Percussion Quartet is a benefit artist.



Orchestra Series:
Beethoven and Schumann
 Saturday July 26, 2014 at 8 p.m.

SIDNEY HARMAN FELL
 2113 STORIER COLLEGE PERFORMING ARTS CENTER
 1 GRAND AVENUE, SAN LEANDEERSPO, CA 94044

FESTIVAL MOZAIC ORCHESTRA
 SCOTT YOO, conductor
 ORION WEISS, piano

JOSEF SUK (1874-1935)
Mediation on an Old Bohemian Choral, op. 35 (1914)

LUDWIG VAN BEETHOVEN (1770-1827)
Piano Concerto No. 4 in F major, op. 58 (1805-6)
 Allegro moderato
 Andante con moto
 Rondo: Allegro


by Weiss

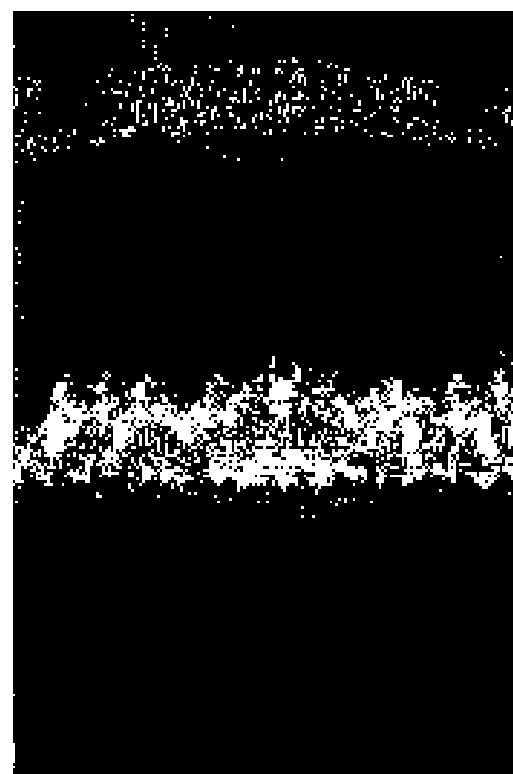
INTERMISSION

ROBERT SCHUMANN (1810-1856)
Symphony No. 1 in B-flat major, op. 38 "Spring" (1841)
 Andante Un poco mosso - Allegro molto vivace
 Joyful
 Scherzo: Allegro vivace
 Allegro a tempo (♩ = 120)

Generously Sponsored by Libbie Agran & Gay Fitzwater
 and by Roy & Jane Gersten

A presentation lecture by Dr. Alison McInnes
 will take place at 7:00. No tickets required.

Orchestra Series
 Sponsored by KCBA




Orchestra Series Program Notes July 26, 2014

Josef Suk (1874-1935) – *Mediation on an Old Bohemian Choral*, op. 35 (1914)

At the dawn of the twentieth century, life seemed good to young Suk. In a quiet town in the Prague suburb of Brno, the young composer, his composition teacher Arnold Dvořák, he was admired by his friends and widely regarded as Dvořák's natural successor. His life, like Dvořák's had given a new charge in 1906, when Suk married Dvořák's daughter, Ulrika (Ulka). Days were bright ahead, however Suk lost his beloved teacher in 1908, and Ulka died the following year. Suk took much comfort in his remaining ties with the celebrated Czech quarter, but it was not long until the winds of war began to blow through Europe and the composer's journey had to end.

Suk continued to write for the ensemble, however, and he composed the *Mediation on an Old Bohemian Choral* in response to the outbreak of World War I. This piece speaks to Czech nationalism, but it quieted their national spirit. Many like the (Dr. Suk), Wenceslas, who asked the saint for "peace and our future were at his disposal" – an apt prayer for those immediate years. Suk must have been inspired in 1918 to transform the *Mediation* for string orchestra, presenting it in Smetana Hall to honor the newly founded Czech Republic.

Ludwig van Beethoven (1770-1827) – *Piano Concerto No. 4 in F Major*, op. 58 (1805-6)

"Performance practice" is a discipline that has received a lot of scholarly attention over the past forty years as historians and performers have sought to uncover and replicate the ways that music was performed in the past. Audiences today, however, would not have pressed to understand anachronism in the premiere of Beethoven's *Piano Concerto No. 4*. The first public performance took place on December 22, 1806. The program that included Beethoven's *Violin Concerto* in E minor for piano, chorus, and orchestra, the *Piano* and *Sixth* symphonies, portions of the *Mass in C major*, a concertaria, a piano triad, as well as various smaller works. The composer, Johann Friedrich Reichardt sat with Beethoven's piano at the keyboard in the pianist's box and commented on his *Op. 4*: "There was not from 1800 till 1830 in the city, bitter cold, and found by experience that one might have had much even of a good thing." The performers and audience were there, even with Beethoven's use of playing the piano. At the concert, he quickly faded into obscurity, as a later shocking invasion and not a mention of the weather itself had left the audience's mind.

Only after Beethoven's death did poetry begin to realize what a treasure was to be found in the inventive fourth concerto.

The world has surprise comes at the very end, as we have heard only the piano, rather than the full orchestra in a reduction, as we have heard. The piano's state, instead of another surprise is unveiled in the second movement, but it requires an awareness of opera to detect the reference. Beethoven, it seems, was reminding a familiar operatic scene from Gluck's *Orfeo*, in which the mortal Orpheus dares to approach the Furies guarding the gates of hell. The orchestra inspires the angry Furies, fearfully rushing to assault Orpheus' entry, while the piano portrays the quiet positions of Orpheus, trying to melt the Furies' hearts with his gentle melody. The same melodic line, as a dramatic contrast, is found in the earlier movements, containing strikingly dramatic passages of dancing with a bold melody.

Robert Schumann (1810-1856) – *Symphony No. 1 in B-flat major*, op. 38 "Spring" (1841)

In 1839, Felix Schumann had been dead for eleven years. Robert Schumann, who described Schumann's brother, found a manuscript for an unnumbered Schumann symphony tucked away in his house. Excitedly, Schumann took the score to his friend Felix Mendelssohn, who promptly arranged for a premiere of Schumann's long lost *Op. 38* at Major Synagogue. After one of the rehearsals in December, Schumann wrote to his brother-in-law, "Clara, today was in the seventh heaven – I was utterly happy, and I would have kissed her a hundred times. But that can't even happen, as I don't seem to be able to catch a symptom of myself..."

A year later, Schumann had attained the final rank in Saxe-Weimar, he married Clara in 1840, having practiced in court. Clara, he reflected, to counterbalance the match. By Christmas 1840, Clara announced that she had conceived their first child – and a month later, Schumann received his first symphony, written in a hectic four days and nights beginning January 25, 1841. Schumann acknowledged that the flight to Leipzig winter had influenced the symphony's mood; he asked a conductor what was the best thing to do, "Could you try to infiltrate some longing for spring into the playing of your best of Tchaikovsky's *1812*?"

Schumann's *Symphony No. 1* has been known as "Spring" ever since. Initially, Schumann even had given each movement a descriptive title: 1) "Spring's Awakening"; 2) "Courting"; 3) "Joyful Flirting"; and 4) "Spring's Triumph," although he superseded these titles before the first performance. The titles are more descriptive, since the composer's spontaneity and live speak for themselves.

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Chamber Series: Scott Yoo and Friends

Sunday July 27, 2014 at 3 p.m.

QUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER
HIGHWAY 1, SAN LUIS OBISPO, CA 95068

ALICE K. DADE, flute
ELIZABETH KOCH TISAKONE, oboe
ROMIC DE GUISE-LANGRISH, clarinet
FREDRIK EKDAHL, bassoon
JEFF GARZA, flute
JULIE SMITH PHILLIPS, harp
STEVEN COPES, JASON UYEHAMA, HSIUN YANG, SCOTT YOO, violin
HARI HERNSTEIN, viola
NICHOLE DIOICIC, MADELEINE KABAT, BRIAN THORNTON, cello
JOHN NOVACEK, piano

CLAUDE DEBUSSY (1862-1918)

Dances (1904)

Danse Sacree

Danse Infante

Ms. Dade, Ms. Koch, Ms. Phillips, Mr. Yoo, Ms. Bernstein, Mr. Thornton

DMITRI SHOSTAKOVICH (1906-1975)

Piano Trio No. 2 in E minor, op. 67 (1944)

Andante

Allegro con brio

Largo

Allegretto

Mr. Copes, Ms. Yoo, Mr. Novacek

INTERMISSION

JEAN FRANÇAIS (1912-1997)

Woodwind Quintet No. 1 (1948)

Andante tranquillo, Allegro assai

Presto

Tutti, Moderato

Tutti, Moderato, Frenetico

Ms. Dade, Ms. Koch, Ms. Langrish, Mr. Ek Dahl, Mr. Garza

GEORGY SWIRIDOV (1915-1998)

Piano Trio No. 2 in E minor, op. 67 (1944)

Hagy, Allegro moderato

Scherzo, Allegro vivo

Funeral March, Andante

Hagy, Allegretto

Mr. Yoo, Ms. Kabat, Mr. Novacek

Generously Sponsored by Dennis and Sharon Harris-Schneider



Scott Yoo and Friends Program Notes July 27, 2014

Claude Debussy (1862-1918)—*Dances* (1904)

The consequences of the Industrial Revolution were widespread. For one thing, it gave rise to what we now call the "middle class"—a huge swath of people whose affluence afforded leisure time. One helped them cope by various "pursuits of happiness," such as attending theaters and studying music. Technological breakthroughs in mechanical manufacturing offered ways of better instruments. One innovation in piano design was devised in 1837 by Susacove from the Pleyel piano firm, becoming firm Leau's (1858-64), name chosen from far all had from the initials of his wife. Instead of repeating pedals, the primary design feature of Leau's unit is Heyle's characteristic (1840).

The Brussels Conservatoire started offering instruction in this new "chromatic" piano. Pleyel gave Debussy a commission to write a contest piece for the conservatory students (helping to advertise Pleyel's new product). *Dances* was the result, containing two movements played on the piano. The "Danse Sacree" (sacred) date is presented as an ale-fanciful and satirical warbender, while the "Danse Infante" (child) is a delicate and grand sweep to a beautiful world. Debussy himself said that different colors expressed "gracefully" and "grace." Fortunately, the *Dances* also work beautifully on the pedal harp, since that is the design intention by the original composer.

Dmitri Shostakovich (1906-1975)—*Piano Trio No. 2 in E minor, op. 67* (1944)

Before Shostakovich met Ivan Sollertinsky, he had heard remarkable things about Sollertinsky's combination of languages, abilities, and interests. "He knew us all, everything." After becoming Sol's friend, Shostakovich was depressed when the family moved to Sollertinsky's new home in World War II. He died of a heart attack. Shostakovich was long freed by the death of his friend Benjamin Beiswiler, who died in the Russian fur. In 1944, Shostakovich was hospitalized by the death of his friend Benjamin Beiswiler, who died in the Russian fur. In 1944, Shostakovich was hospitalized by the death of his friend Benjamin Beiswiler, who died in the Russian fur.

Like many other musicians, Shostakovich turned to composition for solace, since music can express things that words cannot say. The result was his *Piano Trio No. 2*, a work composed in a dissonant manner. Its opening passage he mimics as a dark, brooding atmosphere, and although the "Scherzo" lights up the mood, it also features a "Balade, Chasse et Toccata." *Dances* include the famous "Toccata" for the piano literature, the "Scherzo" in the manner of a baroque minuet. The "Largo" concludes without a use of the "Largo" (Allegretto). The quotation of Jewish tunes is a tribute to the friends who had been lost. Many listeners went at the premiere—and four years later, authorities banned the work from being Soviet, compromising ideals.

Jean Francaix (1912-1997)—*Woodwind Quintet No. 1* (1948)

As a consequence of the Franco-Prussian War (1870-71), France lost Alsace-Lorraine, and it also suffered the "lightning" feeling, which Wilhelm Furtwängler described as a "normal" of the newly united Germany. Although France regained control of Paris and its environs, the blow to French pride was lasting. One reaction was a surge of patriotism, leading Camille Saint-Saëns and several colleagues to establish the *Société nationale de musique*. The society encouraged French composers to use their own power to develop a "French" (not German) sound. One of the members began to include the phrase "musicien français" when signing their names.

Some fifty years later, in 1911, a nine-year-old prodigy, Jean Francaix, began composing from a Mendelssohn-style (1809-46) Conservatoire. When the death of Saint-Saëns was announced, Francaix worked in many of Saint-Saëns' work as a musical program. He made good on his promise, as the *Woodwind Quintet* (1948) states in its title: a French music desire all through its movements. The title was dedicated to the pianist who played at the *Concerts Nationaux de Paris*, but in an interesting twist of irony, it was premiered by players from the Academy of St. Catherine.

Georgy Swiridov (1915-1998)—*Piano Trio in A minor, op. 67* (1944)

Although Georgy Swiridov did not play a role in his *Piano Trio* at 1945, his original contribution to the work was a student of Shostakovich, who had completed a second piano and a year before. But Swiridov had already made a name for himself. His 1935 cycle of songs based on Pushkin received a medal from the USSR. He had five state-sponsored compositions. Swiridov had a knack for accessible pieces that pleased Soviet authorities, so he began their work enough to receive the "musical" interest that they stood the test of time.

This music is evident in Swiridov's *Piano Trio*, which contains hints of other Russians such as Prokofiev and Tchaikovsky. The "Largo" passage in the first movement contains occasional variations that are interrupted for a time by a harsher rhythm. The "Largo" passage (each for the voice of the hawk). The "Scherzo" (like that of Shostakovich's) means more a rapid fire of energy in the meter. A solemn mood in the "Funeral March" is established by the persistent plucking of the notes, with a subtle shift of mood effected by a more melodic passage from a steady pulse is reached at last. The "Toccata" like the wedding movements—Universe a wide range of stuff the sun shadow.
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Festival Mozaic Board



STEVE BLAND, President
 relocated to San Luis Obispo from Atlanta ten years ago with his partner Dwight Walls. In Atlanta, Steve

worked in the mining and apparel industry. He did volunteer and board work with a number of organizations. This included fundraising activities 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 fundraising for nonprofit organizations for two different large fundraising events. His work in San Luis Obispo has all been in his volunteer capacity. He was president of the board of the San Luis Obispo County Arts Council (SLOSCAP) for two terms, served on the board of the San Luis Obispo Symphony and the active chairman of the 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 speaks Russian.



DIANE MOROSKI, Immediate Past President
 is a full-time real estate agent with Parson Realty. She enjoys helping both buyers

and sellers with their real estate needs. Diane earned her law degree from Harding College of the Law and practiced law in San Francisco for 7 years before moving to San Luis Obispo in 1997. Diane and her husband, Marty, raised two children in San Luis Obispo and have been long-time supporters of the arts in the community.



JOHN DOYLE, Treasurer
 is the vice president of Finance and Operations for The Spice Hunter. He has 20 years of experience in the executive Finance and

operations positions. He has included Dell, Indurium, Teason Electric, Vector Corp. and California Lodging. He holds degrees from the University of Wisconsin in education, computer science and electrical engineering. When not working numbers, John is an avid pilot.



MICHAEL RITTER, Secretary
 and his wife, Shirley, came to San Luis Obispo in 2006 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 a research position on several entertainment media companies. Mike served on the Board of the Berkeley Food Bank 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 most of the world's oceans. He is a passionate ornithologist and is a jazz piano student. He also loves to spend time with his four grandchildren.



JOHN GILBERT
 is originally from Houston and holds a BSIE from Lamar University and a MA from Purdue. John has a varied and

distinct career in technology, education, healthcare, consulting and real estate. He has worked for Ford Aerospace, the Rand Corp., Lockheed, and Caspers & Lybrand. He was the Director of Relations with Schools at UCLA and the Executive Recruiter for Cedars Sinai Medical Center. For the past 12 years, John has been President of John & Jean Consulting, a healthcare executive search firm. John has been First Vice President of Caringsight or both Board of SIO 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, a son and a daughter. John enjoys hiking, wine tasting and supporting classical music on the Central Coast.



WARREN JENSEN
 recently retired, after serving almost 20 years as an attorney in the San Luis Obispo County Counsel office. He spent 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 court litigation involving the County. He was a private practice in Ventura, 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 to 1971. Warren earned B.S., M.S., and J.D. degrees, all from the University of California at Berkeley. He and his wife enjoy movies, concerts, reading, and travel.



ANNE MAHR
 has 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 violinist and harpist of the musical and visual arts. Her concert appearances have included orchestra, committee, and board participation with the Association of Junior Leagues, the Tilden Museum of San Francisco, the California Academy of Sciences, San Francisco, the Orchestre Sinfonico (Toronto), and the San Luis Obispo Symphony where she served as President of the Board. Anne and her husband have a love to hike and travel, and are avid boaters.



DON MARUSKA
 has more than 30 years' experience building and growing organizations. He was vice president of the seeking for

the company that became ETrade and was founder and CEO of three Silicon Valley companies, winning the National Innovators Award in 1998. A successful investor, Don added start-ups that became public companies. For the past 10 years, he worked as a legal advisor for the U.S. Supreme Court, developed management procedures to implement a nationwide mental health program. He also led consulting projects for McKinsey & Company. He now serves as a business coach, speaker, and works as a leader for social issues, government agencies, and community organizations. Don has written two books: *How Great Leaders Get Hired* and *How Great Leaders Get Hired and Make Change of Your Future*. He has appeared on NPR and PBS stations, and been featured on radio stations across America. Don Maruska's training includes a BA from Harvard University, a MBA and a JD from Stanford University. He lives with his wife and a pug dog on the shore of Morro Bay, California.



JILLIANE MCADAM
 and her husband, Peter, live in Los Osos after moving from Los Angeles in 2001. Jilliane's teaching career spanned

20 years, mostly English and Spanish to middle school students in a private school in LA's Westside. She currently volunteers and accepts guest applications for SLO's Spanish-Multilingual Program. For years, Jilliane would drive visits to her parents in Los Osos to coincide with the festival, enjoying its intimate access to nature, music, in addition to music, she loves reading, walking, hiking, and visiting her three grown children and their families. Jilliane has degrees from Stanford and the University of Wisconsin, San Francisco.



SUSAN BRANCHE POTELLI
 came to the area from New Orleans, where she worked with the Army Corps of Engineers, working

for the Environmental Protection System. Her background is in civil and less interesting engineering projects, such as installing the sewer system in the Florida Keys and other water/wastewater projects. Susan earned a BSEE-final degree from the University of Central Florida where she subsequently taught while managing the private tax and accounting practice. Currently, of the Corporate Finance Goddess for Cher & Co. 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 RISE & SARA.



DENNIS SCHNEIDER
 is a retired doctor of Biomedical Engineering, Inc., a forensic engineering consulting firm based in San Luis Obispo. He

enjoys to hike and impact nature and life

relationships, and outdoor safety near the shoreline of Dutton, Michigan at Wayne State University and was an advisor with his research investigations on Mineral Waters Research Laboratories. Following MS and PhD degrees in his engineering at the University of California at San Diego, Dennis pursued and teaching career focusing on minerals and its uses continued as a firm member at the UCSB medical school Department of Cell Surgery, Genitist and his wife Sharon Harris completed all water and fiber artist works to the Central Coast to make it their permanent home in 2005. His camping and golfing with the family, hiking, art, and nature that began in 1970.



BERN SINGESEN
 grew up in Soos, Connecticut. His university based family background in classical music. While trained in Economics

at Oberlin College Conservatory of Music with a major in theater. He received an MFA from NYU, and loved to be very "nose-to-the-grain" student with a major in Ball, Lincoln Center, and Town Hall. Resident Ballerina in Los Angeles, two years as a New Theater, and then of managing Executive Leadership training, both in 34-year medical school career of faculty research, administration, artistic and mentoring students and launching business. Bern has over 200 research publications, served on many editorial boards, and served as a grant writing research grant, grant, and advisory for many national university of his research programs. A music career, health care, and research bases. Masters in Public Health from Johns Hopkins University, four fully led to two year term as a Deputy Public Health Officer in Connecticut. He has served on numerous national and international medical colleges, and on national-based committees in Soos. He enjoys hiking, art, live and modern art, collecting the new art, and the designing, and also plays string bass music. He and his wife reside in San Luis Obispo.

Festival Mozaic Staff 2014



BETTINA SWIGGER, Executive Director developed a love of music when she began playing the viola at age 12 in the Lutheran Church of All Peoples, New Mexico. She came to Festival Mozaic from Colorado Springs, where she served as executive director of the Cultural Office of the Pike Peak Region, an interdisciplinary organization. Prior to that, she was manager of the Colorado College Summer Arts Festival, which includes a Summer Music Festival, Dance Intensive, Vocal Arts Symposium and Film series. Art was a hobby, she began to learn and write librettos from Colorado College. She serves on the boards of Arts Council for the Joseph SIO, Brea Art was named one of the Top 20 Theater by the San Luis Obispo Tribune in 2012.

four years. She then received a B.A. in English Literature at UCLA and a M.A. in American Studies at Fairfield University.

JANET HILLSON, Operations/Personnel Manager is a native of New Jersey who has been a resident of the Central Coast since 2013. She holds a BA in Art History and has worked at the Metropolitan Museum in New York City, The Princeton Art Museum, the Los Angeles County Museum of Art, and at the Bowers Museum in Cultural Art in Santa Ana, where she oversaw bringing an exhibit of 350 objects from the Peabody Essex Museum in Beijing, China to the festival. Janet is now making a musician and organizer and a SIO faculty for Festival Mozaic, where she enjoys tending her garden in Morro Bay, travel and listening to live music whenever possible.



ZACHARY HUBBARD, Technician Director has performed and stage managed concerts and events all over the country and the world, including performances at Vina Morales Amphitheatre, the Christopher Columbus Center, the Herb Center, with the Los Angeles Philharmonic, San Francisco Symphony, San Francisco Symphony, San Luis Obispo Youth Symphony, and the Central Valley Philharmonic. A classically trained percussionist, Zach performs in a variety of ensembles and has taught a wide variety of groups, including orchestras, drum and bug corps and high school bands across California.



ALYSON McLAMORE, Lectures and Program Notes won the 2012-13 and 2013-14 Teacher Award in 2002, for Musicology professor and lecturer 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 formation of Ropes Honor Award in Pasadena. She has published music programs for Aspen, all of them in all, and essays in the Research Chronicle, New Dictionary of the History of Ideas, Music Observed, and Musica Frenca. She writes program notes and gives presentations for the San Luis Obispo Symphony, Cal Poly Arts, Cuervo Master Chorale and Festival Mozaic.



BRUDY LOVTANG, Ticketing, Concourse/ Housing Coordinator is a native of San Luis Obispo County and grew up in Santa Margarita. After working locally for 30 years, Brudy loves

being retired, if being the ticket manager for the Festival can be called retirement. She sang with the vocal Arts Ensemble for 23 years and the Festival Chorus since, but now focuses her talents on producing the International and Festival. Her passions are church and choir, quilting, needlework, making mysteries and her family.

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Special Events Coordinator
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Brian Peter Muzard



KATHY FAST, Office Manager and Bookkeeper located permanently in the Central Coast. 15 years ago after graduating in the area for many years. She brings 34 years of bookkeeping, and office experience, including Hearst Castle and the Museum of Natural History in Morro Bay, not to mention her reason, she only had to go to the office of the Festival. She and her husband, Shadie, reside in the picturesque town of Cambria with their dogs, Nandy and Max.



MARILYN FIDLER, Volunteer Coordinator has enjoyed a very eclectic career in marketing/communications, human resources administration and the nonprofit sector, including almost 7 years in SIO and previous years in Los Angeles, New York and CT. Prior to moving to Santa Beach last month from SIO, she was actively involved with the SIO Chamber of Commerce and was an appointed Commissioner on the SIO City Council's Promotion/Coordinating Committee for



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Festival Mozaic Free Community Events

The following events and activities are FREE and OPEN TO THE PUBLIC. No tickets required.

MASTER CLASSES

Festival offers a variety of classes for gifted performers. Come watch young students from the San Luis Obispo Youth Symphony as they are guided and instructed by Festival artists. Fun and informative for musicians and non-musicians alike.

Saturday, July 19, 1:30 p.m., Cuervo College Experimental Theatre in the CMC, Violin Master Class with Ellen Pelele on Tower

Wednesday, July 23, 3 p.m., Temple North Station, Cello Master Class with Brian Tranter

Friday, July 25, 7 p.m., Coast College PAC Stage, Percussion Master Class with Los Angeles Percussion Quartet

Master Classes are funded in part by the Chandler and Steiner Family Fund of the San Luis Obispo County Community Foundation and by Bonobos.



OPEN REHEARSALS

Get a behind the scenes glimpse into what it takes to make a great music. Hear a rehearsal of San Luis Obispo and the other Festival orchestras as they prepare for their concert. Be sure to bring the young musicians in your life.

Thursday, July 17, 10:30 a.m., San Miguel, 2 - 5 p.m.

Saturday, July 19, Cuervo CMC, 10 a.m. - 1 p.m.

Saturday, July 26, Cal Poly Performance Arts Center, 10 a.m. - 1 p.m.

LIVE AUDIO SIMULCAST FOR MOZART IN THE MISSION

Bring a picnic and a chair to enjoy the concert from the Festival Mozaic Orchestra conducted by Scott Yac. The Mozart in the Mission concert will be broadcast live via audio on Mission Plaza.

We have moderns Mozart - Symphony No. 41 in C major, K. 551/Wolfgang Amadeus Mozart - Concerto for Flute and Harp in C major, K. 297 (Karlheinz Walter, flute and Lisa Smith - harp), Wolfgang Amadeus Mozart - Sinfonia Concertante in E-flat major, K. 362 (Eric Daggan Smith, violin and - Ilka Ryland, viola)

Wednesday, July 23, 7 p.m., Mission Plaza, San Luis Obispo

The Audio Simulcast of Mozart in the Mission is funded in part by Arts of Development and Community Arts.



2014 Contributors

Festival Mozaic is a 501(c)(3) nonprofit organization. We rely on the support of many generous donors to bring these concerts and music events to San Luis Obispo. The following donors made gifts between June 1, 2013 and May 31, 2014. Those names with an asterisk have generously supported the Festival for five years or more. **Thank you for your support!**

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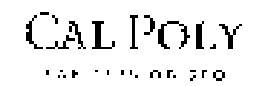
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Festival Mozaic relies on the generosity of numerous volunteers who work tirelessly and creatively to ensure the Festival's success. Thank you to all. If you would like to learn about volunteer opportunities at Festival Mozaic, please contact the office at volunteer@festivalmozaic.com


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Paderewski
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SAVE-THE-DATE
November 6-9

2014 Schedule of Events

Thursday, November 6

6:30 pm Cass Winery
Wine reception and
Opening Concert featuring
Cuesta College Choir

Friday, November 7

11 am Cuesta College
Youth Exchange
Program Concert

2 pm Park Ballroom

Master Class with
Zheeyoung Moon

7 pm Park Ballroom

Wine reception and recital
of classical violin and piano
music with Mariusz Patyra,
violin and Giovanni Caella,
piano

Saturday, November 8

10 am Park Cinemas
Paderewski Festival
Documentary and
Impromptu

12:30 pm City Park Gazebo

Polish Dance Group

4 pm Paso Robles Inn
Ballroom

Youth Competition
Winners' Recital

7:30 pm Paso Robles Inn
Ballroom

Gala Concert with pianist
Zheeyoung Moon

Sunday, November 9

Location and Time TBD
Recital of Youth Exchange
Program Pianists



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1. Five Nights at the Lodge at Buckberry Creek in the Great Smoky Mountains of Tennessee

Built in the style of the classic Adirondack lodges, the Lodge at Buckberry Creek is referred to as "The Great Camp of the Smokies." You will stay in a Grand Suite which features 2 fireplaces, exquisite furnishings and decks overlooking the Smokies. Area activities include exploring the Smoky Mountains, golf, hiking, fly fishing, shopping for regional crafts and much more.

2. Hammit "VIP Bag" from Ian Saude

This beautiful leather clutch bag easily converts into a stylish cross body purse. Featuring suede lining, two large zipper compartments and exterior cell phone pocket. Hammit bags are the choice of fashionistas everywhere.

3. Two Tickets for a Luxury Motorcoach Trip to the Getty Center from Silverado Tours on September 27, 2014

Spend the day exploring the art exhibits and grounds of this magnificent museum. You can view the exhibits on your own or join one of the docent-led tours. Relax and enjoy the ride!

4. Framed and Signed Festival Mozaic commemorative poster

Enhance your art collection with a framed and signed poster of "Antonin's Dance" by acclaimed artist Sharon Harris. This beautiful piece was done especially for the 2014 Festival.

5. iPad Mini from Mac Superstore

6. Tour the Central Coast in a Porsche

Join Festival board member Bern Singsen and the Central Coast Porsche Club on one of their rides through the beautiful central coast. Bern will be your guide and chauffeur. You'll enjoy spectacular scenery, a delightful lunch and a ride you'll long remember.

7. Two Tickets for a Luxury Motorcoach Trip to the Nethercutt Collection on August 9, 2014

The Nethercutt Collection features rare collectibles ranging from mechanical musical instruments and antique furnishings to the true heart of the collection: over 250 American and European automobiles dating from 1898 to 1997. You can relax and enjoy the ride as the luxury motorcoach takes you to this "must see" collection just north of Los Angeles.

8. 4 Dinners + 4 Shows = 4 Perfect Dates!

\$75 gift certificate from Ciopinot, \$75 gift certificate from Buona Tavola, \$50 gift certificate from Goshi, and a \$70 gift certificate from Granada Bistro plus tickets to performances at the SLO Little Theatre, Cal Poly Arts, Opera SLO and Festival Mozaic.

9. Festival Mozaic "Bag of Swag"

Enjoy the useful and beautiful Festival tote bag filled with a seat cushion, water bottle, wine glasses and a bottle of wine.

10. CD of the 2014 Festival Mozaic Final Chamber Music Concert

You will be the proud owner of the only copy of this CD featuring Scott Yoo and some of the world's finest musicians.

Tickets \$10 each/6 for \$50/12 for \$100

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!

AFTERNOON IN A PICTURESQUE GARDEN: Join Festival Founders Cliff and Jane Swanson in their Squire Canyon home for a high tea and a tour of "Cliff's Folly" — the constructed "ruins" of a castle tower with craggy edges and remnants of arrow slits and arched doorways. Made from local stone, the folly is inspired by English Picturesque gardens that often included exotic ruins for romantic effect. Guests will enjoy traditional tea sandwiches and home-baked desserts along with tea service and Central Coast wine.

September 27, 2014/\$85 per person; limited to 12 people

ITALIAN NIGHT! Enjoy gourmet pizzas straight from an Italian style, wood burning pizza oven paired with a variety of great Italian and local wines. Then relax by the fire with dessert and a glass of limoncello. Hosted by Steve and Amy Tidik.

Friday, October 10, 2014/limited to 8 guests/\$100 per person

BAGPIPES, BLINTZES AND BEETHOVEN: Enjoy panoramic views of Bishop's Peak and Madonna Mountain at the home of John and Marian Gilbert. Enjoy a full New York deli spread of bagels and lox, matzo ball soup and blintzes. The evening will begin with a serenade by local piper Paul Ellars and conclude with a private salon performance by concert pianist Marian Gilbert.

Saturday, October 11, 2014/limited to 15 guests/\$100 per person

A FEAST FOR THE SENSES: BAY DELIGHTS: Join hosts Don and Liz Maruska on Morro Bay in Cuesta by the Sea (Los Osos).

Your evening will begin with beverages while taking in the ever-changing bay scenery and Morros, which inspire Liz's beautiful art, found throughout the home. Then they will prepare for you the freshest offerings from local farmers and fishermen paired with their favorite local wines. This promises to be an enchanting evening.

Saturday, October 18/limited to 10 guests/ \$100 per person

PAELLA, POETRY SALON AND PANNA COTTA: Your hosts Juliane and Pete McAdam invite you to a casual patio gathering at their Los Osos home. Observe Chef Brian McAdam prepare delicious paella and perhaps pick up a few cooking tips. After savoring the paella along with some fine local wines, everyone is invited to share a few poems, your own, favorites from published poets or memorized verses. The evening will end with a dessert of different flavors of panna cotta, accompanied by espresso and dessert wine. An evening to remember!

Sunday, September 21, 2014/limited to 10 guests/\$100 per person

1962: A GOOD YEAR FOR MOVIES AND COCKTAILS: Fifty-two years ago the first James Bond movie, Dr. No, premiered and the phrase "shaken not stirred" became part of the lexicon. The spectacular Arroyo Grande home of Rodger and Kathy Mastako will be the setting for a vintage cocktail party. The bartender will whip up cocktails from the era and guests will nosh on an array of 1960's inspired hors d'oeuvres. Guests are encouraged to dress in outfits from the era or as your favorite Mad Men character.

Sunday, October 5, 2014/limited to 25 guests/\$75 per person

CLASSICAL COMFORT FOOD: Dwyne Willis and Steve Bland will welcome you into their art-filled San Luis Obispo home for an evening of comfort foods from various regions. Your evening will start with some classic cocktails and passed hors d'oeuvres featuring mini-versions of some comfort food icons. Then you'll sit down to a 3-course dinner of dishes that are sure to elicit a pleasant memory. Be prepared for an evening of fun and surprises!

Saturday, October 25, 2014/limited to 10 guests/\$100 per person

TURKISH DELIGHTS: Transport yourself to Byzantium when you attend this Turkish-inspired dinner at the home of Diane and Marti Moroski. You'll enjoy special cocktails, fine wine and a dinner that will be interesting and delicious.

Saturday, January 17, 2015/limited to 10 guests/\$100 per person



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