

FESTIVAL

# MOZAIC

Winter *Mezzo* Chamber Music Series

2019 | 2020 SAN LUIS OBISPO COUNTY, CALIFORNIA



50<sup>th</sup>

ANNIVERSARY  
SEASON

SCOTT YOO  
MUSIC DIRECTOR

Help. I have a problem.

Can you hear me?

Hello?



Love

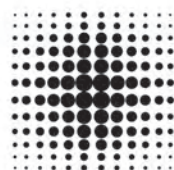


*Let Karen help you hear what you're missing.*

Call us today  
for your consultation

805 541-1790

[www.KarenScottAudiology.com](http://www.KarenScottAudiology.com)



**K**aren M  
Scott AuD

audiology • hearing aids





**PLATO**  
125 YEARS

Exclusive Central Coast Dealer



**Interior design services including:**

Space planning for kitchens and bathrooms



Custom cabinetry design and installation



Floor plan, elevations and color renderings



Monday-Thursday 9AM-5PM

Friday 9AM-1PM

Saturday by appointment

Closed Sunday



**Jan Kepler, AKBD**  
ASID Allied Member



3974 Short Street, Suite 110, San Luis Obispo  
[jk@keplerdesign.com](mailto:jk@keplerdesign.com) • [KeplerDesign.com](http://KeplerDesign.com) • (805) 459.6041

Browse our  
extensive  
portfolio on  
our website:





*Bringing Classics to the Central Coast since 1975!*

# KCBX *fm* Central Coast Public Radio

90.1 SAN LUIS OBISPO • 89.5 SANTA BARBARA • 91.7 SO MONTEREY COUNTY

.....

*KCBX in Concert* featuring local performances, Wednesdays, 6-8pm

*Classical Showcase*, Wednesdays, 8-10pm

*Sunday Baroque*, Sundays, 12-2pm

*Sunday Serenade*, Sundays, 2-4pm



[kcbx.org](http://kcbx.org)



## 1 in 6 children face hunger.

There's more than enough food in America for every child who struggles with hunger. Help get kids the food they need by supporting Feeding America, the nationwide network of food banks. Together, we can solve hunger™.

Join us at [FeedingAmerica.org](http://FeedingAmerica.org)



# TABLE OF CONTENTS

## WELCOME TO WINTERMEZZO



Welcome to the 2019–2020 WinterMezzo Chamber Music Series. Think of these weekends as mini-festivals, where you can dig deep and explore varied repertoire with me and my fellow musicians. This season we are especially excited to be collaborating with another treasured arts organization in our community, the San Luis Obispo Movement Arts Collective.

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

As we embark on our 50<sup>th</sup> Anniversary Season I also want to take a moment to thank you, our patrons and supporters, for helping the Festival reach this historic landmark. The Festival's past is the prelude to our future, and your role in helping us succeed has been and continues to be so very important.

Thank you.

Scott Yoo  
Music Director

## ABOUT SCOTT YOO

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

**onstage**  
ADVERTISING  
Onstage Publications  
937-424-0529 | 866-503-1966  
e-mail: korlowski@onstagepublications.com  
www.onstagepublications.com

This program is published in association with Onstage Publications, 1612 Prosser Avenue, Kettering, OH 45409. This program may not be reproduced in whole or in part without written permission from the publisher. JBI Publishing is a division of Onstage Publications, Inc. Contents © 2019.

All rights reserved. Printed in the U.S.A.

## ARTISTS

About the Artists..... 5

## EVENTS

Nov. 15–17: WinterMezzo I ..... 6  
Nov. 15–17: Program Notes ..... 7  
Feb. 21–23: WinterMezzo II ..... 9  
Feb. 21–23: Program Notes ..... 10  
April 17–19: WinterMezzo III ..... 13  
April 17–19: Program Notes ..... 14

## THANK YOU

Festival Mozaic Contributors..... 16  
Favorite Wineries..... 19

## BOARD OF DIRECTORS

**Rick Sample**, *President*  
**Jo Anne Heywood Miller**, *Past President*  
**Dennis Schneider**, *Vice President*  
**Jeri Corgill**, *Treasurer*  
**Juliane McAdam**, *Secretary*

**Jamie Barlett**  
**Paula DeLay**  
**Len Jarrott**  
**Marti Jorgensen Lindholm**  
**Carrie Miller**  
**Bern Singsen**  
**Cal Stevens**

## ADMINISTRATIVE STAFF

**Lloyd Tanner**, *Executive Director*  
**David George**, *General Manager*  
**Kathy East**, *Administrative Manager*  
**Elaine Horn**, *Special Events & Housing Manager*  
**Susan Desmond**, *Volunteer Coordinator & House Manager*  
**Zachary Hubbard**, *Technical Director*  
**Tyson Leonard**, *Audio Recording*  
**Johnny Valdez**, *Staging*  
**Dr. Alyson McLamore**, *Program Annotator*  
**Brian Alexander**, *Concert Piano Technician*  
**Clare Olson**, *Page Turner*  
**Brian P. Lawler**, *Photographer*

Festival Office: 265 South Street, Suite G  
San Luis Obispo, CA 93401

Mailing Address: PO Box 311  
San Luis Obispo, CA 93406

Phone: 805.781.3009  
Email: info@festivalmozaic.com  
Web: FestivalMozaic.com



# GLENN MILLER ORCHESTRA

at The Clark Center for The Performing Arts

Saturday - Mar 14, 2020 - 3:00pm

Sponsored by  
**Splash Café**



"A band ought to have a sound of its own. It ought to have a personality." – Glenn Miller



Clark Center Box Office  
**(805) 489-9444**  
[www.clarkcenter.org](http://www.clarkcenter.org)



# FREDERICK LAW FIRM

Experience, Aggressive & Caring Representation

Personal Injury      Business Law  
Real Estate          Contract Law

**Over 32 Years of Success Representing  
People Injured or Killed in Accidents**

Automobile • Defective Machinery • Explosions  
Fires • Drowning • Electric Shock and More

Civil Litigation      DUI Defense  
Mediation Services      Bankruptcy

**Jacqueline Vitti Frederick**

Attorney at Law

267 West Tefft Street, Nipomo, California 93444

(805) 929-1120

[www.fredericklaw.net](http://www.fredericklaw.net)

## Working in Harmony

Helping People Buy and Sell  
Real Estate



**Sandra Lee**  
REALTOR®  
805-550-6052  
CA DRE #01856768



**Diane Moroski**  
REALTOR®  
805-550-2543  
CA DRE #01492366



PATTERSON REALTY



If you love them enough  
to listen to "Hot Cross Buns"  
for two hours straight,  
then surely you'll check to  
make sure they're correctly  
buckled in the back seat.

[NHTSA.gov/TheRightSeat](http://NHTSA.gov/TheRightSeat)



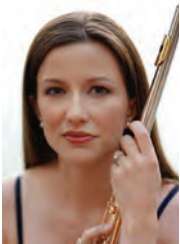




## JESSICA CHANG, Viola

Jessica is the founder and director of Chamber Music by the Bay, which brings concerts to over 2,000 youth in the San Francisco Bay Area annually. Her festival appearances include Aspen, Bard Music West, Verbier, Tanglewood, and performances on NPR's *Performance Today*. She served as violist of the Afiara Quartet during residencies at the Royal Conservatory in

Toronto and the Banff Centre in Alberta. Jessica holds degrees from Yale, The Juilliard School, and the Curtis Institute of Music, and performs frequently with ensembles throughout Northern California including Chamber Music Silicon Valley, Ensemble Illume, and Ensemble San Francisco.



## ALICE K. DADE, Flute

Alice is an award winner of the Olga Koussevitsky Wind Competition and the New York Flute Club Competition. She has performed as soloist with the Guanajuato Symphony, PRIZM Festival Orchestra, and the Festival Mozaic Orchestra. She has performed chamber music as part of the Busan One Asia Festival, Chestnut Hill Chamber Series, Concordia Chamber Players,

the Princeton Festival, and Summerfest of Kansas City. As Acting Co-Principal Flute of the Swedish Radio Symphony Orchestra, Alice performed in concert tours to Russia, Germany, Italy, and Belgium. Her first solo album, *Living Music*, was released in February 2018 on Naxos. Alice is a Powell Artist and plays a handmade 14K Powell Flute with a platinum headjoint.



## ROBERT deMAÏNE, Cello

Robert is principal cellist of the Los Angeles Philharmonic and was a founding member of the Ehnes String Quartet. He was the first cellist to win the grand prize at San Francisco's Irving M. Klein International Competition. As a soloist, he has collaborated with many distinguished conductors, including Gustavo Dudamel, Neeme Järvi, Peter Oundjian, Joseph Silverstein, and Leonard Slatkin, and has performed nearly all the major cello concertos with the Detroit Symphony Orchestra, where he served as principal cello for over a decade. He studied at the Juilliard School, Eastman School of Music, University of Southern California, Yale University, and the Kronberg Academy in Germany.



## JONAH KIM, Cello

Jonah made his solo debut with Wolfgang Sawallisch and the Philadelphia Orchestra in 2003. The same year, he also appeared with the National Symphony Orchestra in Washington, DC. Jonah graduated from the Juilliard School and the Curtis Institute in spring of 2006 at the age of 17, and has appeared as soloist with the New Philharmonia, Symphony of the Americas, Orquestra Sinfónica Nacional and many others. He has performed recitals at the Phillips Collection, Kimmel Center, Kravis Center and the Kennedy Center. He has recorded at Skywalker Sound and Hit Factory studios and is the recipient of two Grammy awards. Jonah is also a faculty member at the Interlochen Center for the Arts summer camp.



## MOVEMENT ARTS COLLECTIVE MAARTJE LAWRENCE-HERMANS & RYAN LAWRENCE, Artistic Directors

Maartje Lawrence-Hermans and Ryan Lawrence are the founders of the Movement Arts Center in San Luis Obispo and Artistic Directors of the Movement Arts Collective. Both classically trained dancers, at the Dutch National Ballet Academy and Juilliard School, respectively, their performance career culminated in the Netherlands with Scapino Ballet Rotterdam. Mrs. Lawrence-Hermans was awarded 3<sup>rd</sup> prize at the Eurovision Young Dancers Competition in 2001 and Mr. Lawrence received choreographic praise as winner of the International Solo Dance Competition in Stuttgart Germany in 2007. In 2012 the pair returned to Mr. Lawrence's home town of San Luis Obispo, California. In 2015 they formed the SLO Movement Arts Center, affectionately known as SLOMAC, as a pre-professional training ground for local ballet talent. Formed in 2017, the Movement Arts Collective was created to enrich these students' experience through performance opportunities and raise the 'barre' on dance in the community through outreach and education.



## ANNA POLONSKY, Piano

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



## BION TSANG, Cello

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



## AYAKO TSURUTA, Piano

Ayako has given recitals in the United States, Canada, England, Germany, Italy, Portugal, Lebanon and Serbia; appeared as soloist with the Juilliard Symphony, Eastern Connecticut Symphony, Connecticut Chamber Orchestra, Wallingford Symphony Orchestra in the United States, and with University Symphony Orchestra in Edmonton, and in numerous festivals. Ayako holds degrees from the Juilliard School and the Yale School of Music, where she studied with Claude Frank. Together with her husband, pianist Peter Miyamoto, Ayako directs the Odyssey Chamber Music Series and Plowman Chamber Music Competition in Columbia, Missouri, where she co-founded the Columbia Music School.

# WINTERMEZZO SERIES I

Friday, November 15 • 5:30pm

## Notable Encounter Insight

INN AT MORRO BAY  
60 STATE PARK ROAD  
MORRO BAY

*This program explores the  
Dohnányi Serenade and  
Beethoven Sonata.*

Saturday, November 16 • 5:30pm

## Notable Encounter Dinner

VINA ROBLES WINERY  
3700 MILL ROAD  
PASO ROBLES

*This program explores the  
Dvořák Quartet.*

Sunday, November 17 • 3:00pm

## WinterMezzo I Concert

UNITED METHODIST CHURCH  
1515 FREDERICKS STREET  
SAN LUIS OBISPO

*All the works performed  
in the order below.*

**AYAKO TSURUTA**, piano

**SCOTT YOO**, violin

**JESSICA CHANG**, viola

**BION TSANG**, cello

Serenade in C major, op. 10

Marcia: Allegro

Romanza: Adagio non troppo, quasi andante

Scherzo: Vivace

Tema con variazioni: Andante con moto

Rondo: Allegro vivace

**ERNST VON DOHNÁNYI**

*Mr. Yoo, Ms. Chang, Mr. Tsang*

Sonata for Violin and Piano in F major, op. 24 *Spring*

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

**LUDWIG VAN BEETHOVEN**

*Mr. Yoo, Ms. Tsuruta*

## INTERMISSION

Piano Quartet No. 2 in E-flat major, op. 87

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale: Allegro, ma non troppo

**ANTONÍN DVOŘÁK**

*Ms. Tsuruta, Mr. Yoo, Ms. Chang, Mr. Tsang*

The Board, Musicians, and Staff would like to dedicate this weekend's performances to **Anne Brown** in honor of her longtime affiliation with Festival Mozaic as an employee, volunteer, and supporter. Thank you for being one of the Festival's earliest angels.

---

*Special thanks to Minke WinklerPrins for generously donating the use of her Yamaha grand piano for this weekend's performances.*

---



# WINTERMEZZO SERIES I: PROGRAM NOTES

**ERNST VON DOHNÁNYI** (1877–1960) *Serenade in C major, op. 10* (1902)  
*Approximate running time: 21 minutes*

---

Ernst von Dohnányi wrote his *Serenade in C* in 1902, the same year that his first child, Hans, was born. With all new babies, people look for familiar features: “Look! He has his father’s eyes, or his mother’s smile, or his grandfather’s red hair,” etc. Analysts do the same with music, looking for shared characteristics with previous pieces. So, although a century separates Dohnányi’s string trio from an earlier Op. 8 *Serenade* by Beethoven, they share certain aspects besides their instrumentation of violin, viola, and cello. Both open with a “March” at an *Allegro* tempo, and both contain a slower second movement with *pizzicato* (plucking) in the accompaniment beneath a flowing, song-like melody. But Dohnányi parts ways from Beethoven in many other regards. For instance, portions of Dohnányi’s march (unlike Beethoven’s) employ a sustained drone-like accompaniment, evoking images of a Central European bagpipe and reminding us of Dohnányi’s Hungarian heritage.

The *Serenade* may show Dohnányi’s debt to other influences as well. His “Scherzo” cascades and climbs through skittering, intertwining lines, although its central section sounds Brahmsian—perhaps because Brahms had championed the younger composer when Dohnányi was only a teenager. The fourth movement is a sometimes-poignant set of variations on a solemn theme. The mood brightens in the wild Roma flavor of the closing “Rondo,” again suggesting Dohnányi’s love for Hungary.

And what of baby Hans? Like his father, he hated the anti-Semitism that began to shadow his 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.

**LUDWIG VAN BEETHOVEN** (1770–1827) *Sonata for Violin and Piano in F Major, op. 24 Spring* (1800–01)  
*Approximate running time: 23 minutes*

---

When we hear Beethoven’s name, most of us think of the grim-faced man whose disordered grey hair was as storm-tossed as his musical imagination, a person now legendary for his determination to “keep going” despite the horrifying loss of his hearing. We forget that there was a younger Beethoven—more “classical” in his music—who was *not* deaf, nor even fearing the possibility (although his hair was already messy). Today’s “*Spring Sonata*,” op. 24, is a product of that earlier time, although it already shows Beethoven’s propensity for stretching expectations. For one thing, the players are equal partners. Hundreds of older violin sonatas kept the keyboard in a subsidiary role, but Beethoven gives important responsibilities to both instrumentalists.

The first movement establishes a light, delicate atmosphere far removed from the later “titanic” Beethoven. Instead, this sonata is joyous and playful. True: the second movement is poignant, but it is not pathos-filled; it is tender rather than heart-breaking. It is easy to imagine that Beethoven’s first performers struggled during their initial read-through of the “Scherzo,” for after an introductory piano solo, the violin joins in—almost always a beat behind the piano. It sounds like a game of tag, with the violin unable to catch up; the movement certainly lives up to the “joke” suggested by its Italian label. The energetic rondo finale is a cheerful conclusion, never betraying the fact that Beethoven requires the performers to vary the theme and to modulate over and over again in the course of the movement.

**ANTONÍN DVOŘÁK** (1841–1904) *Piano Quartet No. 2 in E-flat major, B162, op. 87* (1889)  
*Approximate running time: 36 minutes*

---

Many of us, sadly, are familiar with the concept of a “toxic friendship”—a relationship that persists because of a sense of obligation, but which, repeatedly, is hurtful and even destructive. By 1889, the publisher Simrock was making Dvořák crazy: he made anti-Czech statements that astonished Dvořák, and he kept pushing Dvořák to write simpler, “popular” pieces, claiming that large-scale works such as symphonies didn’t sell—but then Simrock would pay five times as much to Brahms for *his* symphonies. Then, when Dvořák began to pursue dealings with other publishers, Simrock threatened to take Dvořák to court because of their gentlemen’s agreement that Simrock would be Dvořák’s sole publisher.

The situation was complicated by the fact that Simrock *had* given Dvořák a significant boost by printing his music when the Czech composer was still young and unknown. Since Simrock had been begging Dvořák for a second piano quartet for over four years, delivering the *Piano Quartet No. 2* probably helped to restore the peace.

Nevertheless, there is plenty of evidence to suggest that Dvořák found the work satisfying to write as well. He told a friend that “the melodies just surged upon me, Thank God!” and he treated those tunes in particularly innovative ways. The first movement explores dramatic contrasts—almost melodramatic at times, ending with some marvelous “*tremolando*” (trembling) passages. The “*Lento*” is awash in melodies: five different themes make repeated appearances. In the third movement, a robust *Ländler*, Dvořák periodically mimics a cimbalon, a hammered string instrument popular in Czech folk music. In the finale, Dvořák writes so massively that the four players resemble a full orchestra—perhaps thereby sending Simrock some large-scale music after all.

COPYRIGHT 2019 BY DR. ALYSON McLAMORE



**SLOCU**

**SLO CREDIT UNION**

1220 Osos St., San Luis Obispo, CA 93401  
 Phone: (805) 543-5839 Fax: (805) 543-4300 Email: cu@slocu.com

<http://www.slocu.com>



When I moved to The Villages,  
I gave up cooking...not my music!

*The Villages*  
of San Luis Obispo

Independent & Assisted Living  
villagesofslo.com

Garden Creek Lic# 405800467

*The Village at Sydney Creek*

Alzheimer's & Dementia Care  
sydneycreek.com

Sydney Creek Lic# 405800577



SAN LUIS OBISPO  
**REP**  
San Luis Obispo Repertory Theatre  
slorep.org • (805) 786-2440

2019 | 2020  
**SEASON**

OUR NEXT CONCERT

*Canzona*  
WOMEN'S ENSEMBLE

Bringing the power, passion and joy  
of women's voices to the Central Coast

*Save the date!*

**Dance Me to the Stars!**

Sunday  
March 1, 2020  
3 pm  
United Methodist Church  
San Luis Obispo

Guest Artists: Ballet Theatre of San Luis Obispo

Sponsored by Wacker Wealth Partners

CRICKET HANDLER & JILL ANDERSON  
Artistic Directors

Info / Tickets: [canzonawomen.org](http://canzonawomen.org)



Friday, February 21 • 5:30pm  
**Notable Encounter Insight**

MONARCH CLUB  
1645 TRILOGY PARKWAY  
NIPOMO

*This program explores the  
Bach Cello Suites.*

Saturday, February 22 • 5:30pm  
**Notable Encounter Dinner**

MONDAY CLUB  
1815 MONTEREY STREET  
SAN LUIS OBISPO

*This program explores the relationship  
between music and dance.*

Sunday, February 23 • 3:00pm  
**WinterMezzo II Concert**

HAROLD J. MIOSSI CPAC  
CUESTA COLLEGE  
SAN LUIS OBISPO

*All the works performed  
in the order below.*

**JONAH KIM**, cello

**MOVEMENT ARTS COLLECTIVE**

**MAARTJE LAWRENCE-HERMANS AND RYAN LAWRENCE**, directors & principal choreographers

Suite No. 1 in G major for Solo Cello, BWV 1007

Prélude  
Allemande  
Courante  
Sarabande  
Menuet I and II  
Gigue

**JOHANN SEBASTIAN BACH**  
(1685-1750)

## INTERMISSION

Suite No. 5 in C minor for Solo Cello, BWV 1011

Prélude  
Allemande  
Courante  
Sarabande  
Gavotte I and II  
Gigue

**BACH**

Suite No. 3 in C major for Solo Cello, BWV 1009

Prélude  
Allemande  
Courante  
Sarabande  
Bourrées I and II  
Gigue

**BACH**

---

*Presented in partnership with*

---



The Board, Musicians, and Staff would like to dedicate this weekend's performances in honor of the amazing work and support **The Community Foundation of San Luis Obispo County** provides Festival Mozaic and many other wonderful and important non-profit organizations on the Central Coast.



# WINTERMEZZO SERIES II: PROGRAM NOTES

**JOHANN SEBASTIAN BACH** (1685–1750) Suite No. 1 in G major for Solo Cello, BWV 1007 (c.1720) *Approximate running time: 18 minutes*

Suite No. 5 in C minor for Solo Cello, BWV 1011 (c.1720)  
*Approximate running time: 25 minutes*

Suite No. 3 in C major for Solo Cello, BWV 1009 (c.1720)  
*Approximate running time: 21 minutes*

If you were a monk or a nun in Western Europe before the ninth century, over the course of a year you would sing hundreds, sometimes thousands, of chants during the daily Mass and smaller religious services. How did you *learn* each of those chants? By rote: someone would sing the melody to you, and you'd desperately try to memorize it. But sometime around the year 800, monks in a Swiss monastery started tinkering with dots and squiggles as symbols to represent the notes they sang. This new notation system caught on quickly, undergoing numerous improvements. Over the next few centuries, every religious institution across Europe acquired huge vellum volumes, filled with carefully handwritten sacred music that people could *read*, without having heard the melody first.

Aristocrats soon used notation to write down their secular songs, and those, too, were bound together in enormous volumes. One collection, from mid-13<sup>th</sup>-century France, was called the *Chansonier du Roi*, or the King's Songbook. But there was something odd among its 600 songs: on some pages, where there was some empty space along the margins, someone had written some additional musical notes, but *without* words: this was instrumental music! So, what type of pieces were preserved in the borders of this very costly songbook? Not work tunes, or lullabies, or military music—instead, they were dance melodies, which is a pretty good indication of how important dancing was in daily medieval life.

Anyone who dances knows that there are specific dance steps for specific tunes. You move differently for a waltz than you do for a tango or a polka. This was true in the past as well, and in the time of Shakespeare, musicians started grouping contrasting dances together, often in slow-fast pairings such as a pavane and galliard. In the subsequent Baroque era, the trend continued, with dances sorted into even larger sets called "suites." There were infinite dance choices that could be combined, but in Germany, a composer named Johann Froberger developed a much-imitated model: a "standard set" of an allemande, courante, sarabande, and gigue. Still, within this "core" set, Froberger often interspersed additional dances.

Curiously, a suite is an "international" genre, since each of those core dances had evolved in different countries. "Allemande" means "German," and its medium-speed pulses, or meter, usually occur in sets of four beats, often with one or more little preparatory notes at the start called an anacrusis (often nicknamed a "pick-up" or "upbeat"). The courante was the French version of the Italian "corrente," a type of three-pulse (triple-meter) running dance (like the "current" of a stream). It, too, had a pick-up. In contrast, the Spanish "sarabande"—also in triple meter, but with stress on the second pulse, and without an upbeat—is much stately. That slower tempo was not always the case: when the Spaniards first got the *zarabanda* dance from Mexico, it was so wild that the Spanish government actually banned it (to no avail) in 1583. The French renamed the English "jig" as "gigue," and it is a lively finish with a very bouncy melodic shape (similar to its dance steps).

By the time Bach turned his attention to the suite in the early eighteenth century, another notable change had occurred: people did not necessarily *dance* to a dance suite. Instead, some of this instrumental music was designed for listeners (or even just for the player's personal enjoyment)—and that gave performers much more freedom. In music for dancing, the underlying pulse must be steady, or chaos might ensue on the ballroom floor. But, in a concert suite, the player can "stretch" time whenever inspiration strikes, allowing the performance to be more expressive than the regularity required by dancers.

In Bach's hands, therefore, the cello suite has become a showcase for the soloist's artistry. Three of Bach's six suites will be performed today, and each of them opens with a Prélude which is *not* a dance, but a type of "warm-up exercise," and each illustrates different capabilities of the cello. Suite 1's Prélude features rapid oscillations between chord tones (a technique called "arpeggiation"). The Prélude of Suite 5 presents large multi-stop chords (multiple strings played as a unit) interspersed with sweeping runs upward or downward. Suite 3's Prélude contains long strings of rising and falling scales, as well as some arpeggios; only near the end do we hear multi-stops as part of the "big finish."

All of the suites follow their Préludes with an Allemande, Courante, and Sarabande, but before the concluding Gigue, each suite inserts a different pair of dances. Suite 1 contains two triple-meter Minuets (in an ABA pattern, since the performer repeats Minuet I after playing Minuet II). Suite 5 treats its pair of intense Gavottes similarly, as an ABA group. The same is true for Suite 3's lively Bourrées, and Bourrée I is a much-loved favorite.

COPYRIGHT 2019 BY DR. ALYSON McLAMORE





“ AT FIRST  
 I WAS EMBARRASSED.  
 ME, A CAT, LIVING WITH  
 A SINGLE GUY. BUT WHEN  
 I WATCH HIM PICK SOMETHING  
 UP WITH HIS HANDS AND EAT IT,  
 I CAN'T HELP BUT LOVE HIM. ”

—MARU  
 adopted 01-10-10

A PERSON  
 IS THE BEST  
 THING TO HAPPEN  
 TO A SHELTER PET

 **adopt**

[theshelterpetproject.org](http://theshelterpetproject.org)





CELEBRATING TEN SEASONS  
2019-2020

# Symphony of the Vines



**SATURDAY**  
**NOV 16** 1:00  
ARROYO GRANDE

**SUNDAY**  
**NOV 17** 4:00  
PASO ROBLES



**SUNDAY**  
**DEC 15** 4:00  
ATASCADERO

**WEDNESDAY**  
**NOV 18** 7:00  
NIPOMO



**SATURDAY**  
**JAN 11** 7:00  
LOS OSOS

**SUNDAY**  
**JAN 12** 3:00  
MISSION SAN MIGUEL

## BACH CELLO SUITES

Saturday, January 25, 1pm, Arroyo Grande  
Sunday, January 26, 4pm, Paso Robles

## CLARINET QUINTET

Wednesday, February 12, 7pm, Nipomo  
Thursday, February 13, 4pm, Paso Robles

## DOUBLE BASS & FRIENDS

Saturday, March 21, 1pm, Los Osos  
Sunday, March 22, 4pm, Atascadero

## CLASSICAL GIANTS SYMPHONY

Sunday, May 17, 3pm, Mission San Miguel

[www.symphonyofthevines.org](http://www.symphonyofthevines.org)  
(805) 235-0687

**performing arts LIVE**

Southern California's most comprehensive database for Theater, Dance and Classical Music event information.

[performingartslive.com](http://performingartslive.com)

PRIVATE EVENT SPACE

Available for meetings, weddings, parties, workshops and more!

THE *Penny*

MARSH 664 STREET  
SAN LUIS OBISPO

2018

BOOK YOUR EVENT  
[THEPENNY.SLO.COM](http://THEPENNY.SLO.COM)  
@THEPENNY.SLO



Friday, April 17 • 5:30pm

## Notable Encounter Insight

SLO BOTANICAL GARDEN  
3450 DAIRY CREEK ROAD  
SAN LUIS OBISPO

*This program explores the  
Rota Trio and Schubert Variations.*

Saturday, April 18 • 5:30pm

## Notable Encounter Dinner

THE PENNY  
664 MARSH STREET  
SAN LUIS OBISPO

*This program explores the  
Schubert Trio.*

Sunday, April 19 • 3:00pm

## WinterMezzo III Concert

HAROLD J. MIOSSI CPAC  
CUESTA COLLEGE  
SAN LUIS OBISPO

*All the works performed  
in the order below.*

**ANNA POLONSKY**, piano

**ALICE K. DADE**, flute

**SCOTT YOO**, violin

**ROBERT deMAINE**, cello

Trio for Flute, Violin, and Piano

Allegro ma non troppo

Andante sostenuto

Allegro vivace con spirito

**NINO ROTA**

(1911–1979)

*Ms. Dade, Mr. Yoo, Ms. Polonsky*

Introduction and Variations on “Trockne Blumen,” D. 802

Introduction: Andante

Theme: Andantino

Variation I

Variation II

Variation III

Variation IV

Variation V

Variation VI: Allegro moderato

Variation VII: Allegro

**FRANZ SCHUBERT**

(1797–1828)

*Ms. Dade, Ms. Polonsky*

## INTERMISSION

Piano Trio No. 2 in E-flat major, D. 929

Allegro

Andante con moto

Scherzo: Allegro moderato

Finale: Allegro moderato

**SCHUBERT**

*Ms. Polonsky, Mr. Yoo, Mr. deMaine*

The Board, Musicians, and Staff would like to dedicate this weekend's performances to our **Volunteers**, men and women who contribute their time in service of our concerts and events throughout the year. We truly appreciate your time, dedication, and passion for the Festival's past, present, and future.

---

*Special thanks to Steinway of Los Angeles for generously donating  
the use of a grand piano for the Friday and Saturday performances.  
[www.steinwaylosangeles.com](http://www.steinwaylosangeles.com)*

---



STEINWAY & SONS

# WINTERMEZZO SERIES III: PROGRAM NOTES

**NINO ROTA** (1911–1979) Trio for Flute, Violin, and Piano (1958)

*Approximate running time: 13 minutes*

Most of us will never write a symphony; Nino Rota composed three. Our concerto output is likely to be zero; he produced eleven. An opera by us? Not a chance, but he had ten performed. We are unlikely to generate even one ballet—let alone six—and although a few of us *might* craft a piano piece or two (he wrote fourteen), we almost certainly can't match his age at his first (well-received) premiere: he had an oratorio performed in Milan when he was twelve. It was small wonder that he was deemed ready for the Milan Conservatory that same year, and would later study in Rome and at the Curtis Institute in Philadelphia, getting to know Copland and other leading names in the United States.

Oh! Should we mention the film scores?—some 150 of them?—including sixteen with Fellini? And let's not overlook the pair written for Francis Ford Coppola, *The Godfather* and *The Godfather—Part II*, the second of which earned Rota an Oscar.

Amid this outpouring of music, Rota found time to create some thirty-six chamber works, and many people regard today's *Trio for Flute, Violin, and Piano* as the best of a very fine lot. One of Rota's colleagues called him "an Italian Ravel," which helps to characterize the first movement's excitement and the finale's insistent drive. In contrast, the undulating melody of the second movement gradually knits together all three instruments. Although the Trio is more than sixty years old, it still sounds fresh and energetic—giving us a delightful introduction to Rota's work outside of the cinema.

**FRANZ SCHUBERT** (1797–1828) Introduction and Variations on "Trockne Blumen," D. 802 (1824)

*Approximate running time: 17 minutes*

It doesn't require a degree in psychology to understand why Franz Schubert—afflicted with an incurable disease—might be drawn to poetry that ends with the protagonist's bittersweet death. *Die schöne Müllerin*, published in 1824, features an apprentice miller who believes his love for a pretty young woman is reciprocated, but he gradually realizes that she is attracted instead to a burly huntsman. Earlier, the maiden had casually given the miller some flowers, which he has cherished. Now, his hopes of winning her have died, as have the blossoms. In Song 18, "Trockne Blumen," the young man wants the "Withered Flowers" to adorn his grave so that the maiden, when passing by, will recognize them as a reproach: that *he* was true to *her*. Within the course of the songs, this is an important juncture: the young miller has

decided that he has "nothing left to live for"—but, curiously, his song picks up energy in the latter half, as the road ahead (toward death) becomes clear to him.

Schubert then used the gloomy "Trockne Blumen" as the basis for a set of variations, D. 802, most likely for his flutist friend Ferdinand Bogner. Here, too, the mood at the end is remarkably different than at the beginning, but not because the flutist has decided to die! Instead, Lawrence Zbikowski makes the argument that the "drama" of D. 802 is the virtuosity demanded of the flute player. The soloist faces—and triumphs over—instrumental dangers, making this work tell a very different story than the original poem.

**SCHUBERT** Piano Trio No. 2 in E-flat major, D. 929 (1827)

*Approximate running time: 45 minutes*

Around 1520, a cartographer designed a globe of planet Earth, inscribing along the south-east coast of Asia, "Hic sunt dracones" ("Here there be dragons"). This ancient warning has become a standard allusion to uncharted regions and the unknown dangers that might lurk there. (The globe itself is now housed in the New York Public Library.) We don't have an analogous term for *well*-charted areas of danger, but such a designation would describe the situation Schubert faced in the last years of his life: he focused on the types of instrumental music that Beethoven had made famous. John Gingerich calls this Schubert's "Beethoven Project," and it was risky territory. Listeners of Schubert's day felt that Beethoven had already written the definitive versions of piano sonatas, string quartets, piano trios, and symphonies. How could Schubert hope to compete? Even Brahms, some fifty years later, waited until he had passed his fortieth birthday before tackling a symphony for the first time.

To meet this challenge, Schubert crafted an expansive exploration of trio textures. He incorporated portions of a Swedish folk song ("The Sun Has Set") in the slow movement, and he interwove segments of the earlier movements within the massive finale. A second challenge was that Schubert's public reputation was built on his songs, which were—in the nineteenth century—"popular music." He found that publishers weren't eager to print his "serious" instrumental works. Probst in Leipzig called Schubert's *Trio No. 2 in E-flat major*, D. 929, "a luxury article that rarely brings in a profit" (thereby offering Schubert only a fraction of the fee usually paid). Sadly, by the time the trio finally reached the press, Schubert had died a month earlier.

COPYRIGHT 2019 BY DR. ALYSON McLAMORE

## Become a Festival Host!

*Host a musician in your home for behind-the-scenes insights into the world of professional musicians!*

To learn more, contact Housing Manager Elaine Horn:  
(805) 781-3009 or [elaine@festivalmozaic.com](mailto:elaine@festivalmozaic.com)





# Lorianaslo

500 West Ormonde Road  
 San Luis Obispo, CA 93401  
 805.801.3093  
 lorianaslo.com  
 @lorianaslo

*Santa Maria*  
**Philharmonic**  
 SOCIETY

*Feel the Music*

**THE 2019-20 SEASON**  
 UNDER MAESTRO MICHAEL NOWAK

December 6, 2019  
 (Friday) *Sounds of*  
**Jubilant**  
 HOLIDAYS

February 29, 2020 *Spirited*  
**Symphonies**  
 ES MUSS SEIN

April 18, 2020 *Soaring*  
**Masterpieces**  
 FATE AND DESTINY

7:30 pm Concerts at Grace Baptist Church  
 Holiday Concert at First United Methodist

**SANTAMARIAPHIL.ORG**

A joyous musical experience!

## THE YUVAL RON ENSEMBLE

**SATURDAY**  
 MARCH 14, 2020  
 7:30PM

**PERFORMING AT**  
 Congregation *Beth David*

10180 Los Osos Valley Rd  
 San Luis Obispo

Oscar winning composer and Grammy nominee Yuval Ron bridges racial, religious, and cultural divides through his unique inspirational music.

Pre-concert workshop and dessert reception included.

Tickets on sale now  
 My805tix.com

**MY 805 TIX**



# FESTIVAL MOZAIC CONTRIBUTORS

## 2019 Annual Campaign

As a 501(c)3 nonprofit organization, the Festival relies on the support of many generous donors to bring these concerts and musical experiences to San Luis Obispo County. The following individuals and institutions have made gifts between June 1, 2018 and October 15, 2019. Those names with an \* have generously supported the Festival for five years or more. Those names with a + have generously supported the Festival for 10 years or more. To pledge your support and make a gift of cash, stock or through a required minimum distribution from your IRA, please contact us at (805) 781-3009 or visit us at [FestivalMozaic.com/make-a-gift](http://FestivalMozaic.com/make-a-gift).

### VISIONARY CIRCLE IMAGINATION \$25,000+

---

The Estate of Julie Donahue  
Barbara Urner Johnson

### VISIONARY CIRCLE ARPEGGIO \$15,000-\$24,999

---

Dennis Schneider and Sharon Harris+  
Robert G. Wayne

### VISIONARY CIRCLE IMPACT \$10,000-\$14,999

---

Augustine Foundation+  
Jamie Barlett  
City of San Luis Obispo\*  
Lucia Cleveland and Paul Vanderheyden+  
Community Foundation of San Luis  
Obispo County  
Shirley and Mike Ritter+

### VISIONARY CIRCLE INSIGHT \$5,000- \$9,999

---

Mary Bianco and the MOCA Foundation\*  
Jane Harker Gersten+  
Martha Goldin+  
Gail Kammermeyer\*  
Marti Lindholm and Allan Smith\*  
Edith and Bo Lycke  
Ben and Jo McRee+  
Jo Anne and Rick Miller\*  
Diane and Marty Moroski+  
Linda and Roy Rawlings  
Jerre and Andrea Sumter+  
Jim and Deborah Whitson+

### MOZAIC CIRCLE SYMPHONY \$2,500-\$4,999

---

Anne Brown+  
Jeri and Todd Corgill\*  
Bert and Candace Forbes+  
Hind Foundation  
Jean Kidder and Warren Jensen\*  
Carol Joyce  
Polly Monson+  
Julie and Rick Sample  
Tracy Schilling  
Carol Nelson Selby and Mike Selby+  
Wayne Wright+

### MOZAIC CIRCLE CONCERTO \$1500-\$2,499

---

Libbie Agran+  
Jill Anderson and Steven Jobst+  
Mary Baiamonte  
Bette Bardeen+  
Elizabeth and Eric Barkley  
Gary Brown  
Linda Clarke  
Patricia Dauer  
Paula DeLay  
Foundation for the Performing Arts Center  
Mark and Susan Frink\*  
James Gates and Bettina Hodel\*  
Joan Gellert-Sargen\*  
Cricket Handler and the  
Steiner Family Fund\*  
Chris Hays and David Slater+  
Len Jarrott  
Cynthia Johnson George and  
Roger George  
Kathryn Lawhun and Mark Shinbrot\*  
Ann and David Lawrence  
Francie Levy and Lawrence Akey  
Candice Lusk  
Don and Liz Maruska+  
Carrie Miller  
Hanne and Mort Nielsen+  
Janice Odell  
Lorey and Eric Persing\*  
Elizabeth Phillips\*  
Nancy Piver+  
Leah Press and Scott Ahles  
Rabobank+  
Rosemary Remacle  
Bern Singesen+  
Calvin and Nancy Stevens  
Eric and Karen Warren+

### MOZAIC CIRCLE SONATA \$500-\$1,499

---

Laina Babb and Lloyd Tanner  
Carol Bean  
Barbara Bell\*  
Carol Boche+  
Digital West Networks, Inc.  
Mary and John Mary Frey\*  
James Gealy  
Marian and John Gilbert+  
Marcie and Daniel Hawthorne  
Hilding and Mary Carol Larson+

Ashala and Brian Lawler  
Marcia and John Lindvall  
Kathleen D. Long+  
Diane Mandala  
Ernest March\*  
Kathy and Rodger Mastako  
Betty and John Maynard+  
Juliane and Pete McAdam+  
Lois McFarland  
Bryant and Lanyce Mills  
James Ream+  
Gayle and George Rosenberger\*  
Doris Skov+  
Deborah and John Spatafore  
Teresea and Robert Stapleton+  
Bettina Swigger\*  
Union Bank of California\*  
Robert M. Worthy  
Scott Yoo

### FESTIVAL CIRCLE SERENADE \$250-\$499

---

Lee and Tony Adinolfi+  
Patricia and John Ashbaugh  
Beate and Lukas Amler  
Christina and Philip Bailey+  
Lauren and Armin Bandari  
David Blake  
Kathryn and Robert Burridge  
Sharynn and Jerry Chirpich  
Sharon and John Dobson+  
Lynn and Bill Dorland+  
Phyllis and Stephen Dorsi  
Miki Gillman  
Jeanie and Andrew Greensfelder+  
Clarice and Keith Griffin  
Victoria Grostick\*  
Jano Kray  
Nancy and Ronald Marvin  
Patricia McNamara+  
Charles Myers and Bill Donovan+  
Lyn and Pete Necessian+  
Andy Pease  
Barbara Renshaw\*  
John and Elizabeth Rolph  
Marvin and Margery Seid+  
Carmen T. Simpson+  
Christina and James Van Beveren  
Faye and Randall Zeeb



# FESTIVAL MOZAIC CONTRIBUTORS

## FESTIVAL CIRCLE PRELUDE

**\$100-\$249**

Susan and Albert Alioto  
Catherine and Aaron Baker  
Margaret Bennett  
Sky Bergman and Jeff Eidelman+  
Barbara Boom and Joseph Schwartz  
Wendy Brown and David Gehrt\*  
Nancy Bull  
Diane E. Clausen  
Judy and Daniel Clement  
Beverly Cohen  
Seth Cohen  
Linda Farbstein  
Nancy Farrell and Ron Rose  
Pat and Don Fiske  
Astrid Gallagher  
Carol D. Gentry  
Jessica and David George  
Christine and Richard Greek  
Marian Gregory  
Gail Gresham  
Linda Halisky  
Cindy and John Hallvik  
Mary Kay Harrington\*  
Jerry and Julia Hartzell  
Debra and Herbert Holt+  
Robert Holzhauser  
Marilee and Tony Hyman  
Andrea and Robert Jones  
Merry and Andrew Joslin  
Margaret and William Kelley+  
Lena Kho and Robert Brenman  
Cynthia and James Killackey  
Patricia Kohlen  
Darlene Krouse  
Jay Labinger  
Sandra Lee\*  
Earlene and Axel Leijonhufvud  
James Lopes  
Henry W. Louria+  
Kathleen and Robert Lowman  
Marilyn Mann  
Warren and Katherine Marsh  
Frances Mayer  
June McIvor and Duane Hall  
Nina Negranti\*  
Opera Lovers Meet  
Sharin and Jack Orr  
Julie and Charles Oudin  
April Paletsas  
Sue and Michael Pelman  
Clayton Pharaoh  
Mitzi Robinson  
Katherine Rogers  
Theresa and Steven Rosen  
Craig Russell  
Darlene and Jerry Schwoerer  
Yvonne Smith  
Ron Sneddon and Susie Reid  
Ruth Lynn Sobel

Luba and Robert Staller+  
Susan and Ke-Ping Tsao  
Yolanda and Jay Waddell+  
David Werner  
Norma Wightman+  
Marion and Paul Wolff  
Cary and Bob Woll  
Marjorie Wray  
Singchou Wu  
Jonathon York

## ENDOWMENT GIFTS PLANNING FOR THE FUTURE

*Over the decades, individuals and foundations have made generous gifts to the Festival. Through careful and responsible management of those investments, these gifts provide an ongoing source of income. The Vivace Endowment was founded in 2015 to honor the 45<sup>th</sup> Anniversary of the Festival and is a permanently-restricted fund. Gifts or pledges can be made with stock, cash, or securities, or by including the Festival in your estate planning.*

## VIVACE ENDOWMENT, EST. 2015

Lyn Baker  
Jeri and Todd Corgill  
Karl Deardorff  
John and Mary Frey  
Jean Kidder and Warren Jensen  
Gail Kammermeyer  
Jano Kray  
Jason and Bonnie Len  
Marti Lindholm and Allan Smith  
Dr. Zorica Ljaljavic  
Kathleen Long  
Don and Liz Maruska  
Juliane and Pete McAdam  
Jo Anne and Rick Miller  
John and Anna Peschong  
John R. Peschong  
Margaret Stevens and John Peschong  
Susan Branche Poteet and Neal Poteet  
Mike and Erica Poyntz  
Mike and Shirley Ritter  
Dennis Schneider and Sharon Harris  
Bernhard H. Singen  
James and Kay Stapleton  
Bettina Swigger  
James and Claudia Tedford  
Gregory and Bonita Thomas

## MOZAIC LEGACY CIRCLE

*The following people have made a commitment to ensure the Festival's success for future generations. BY generously including the Festival in their estate planning, these legacy gifts will provide continued funding for our programs long into the future. If you have included the Festival in your estate plan, please let the staff know so that you can be honored in advance. If you like to learn more about including the Festival in your estate plan, please contact Lloyd Tanner, Executive Director, at [lloyd@festivalmozaic.com](mailto:lloyd@festivalmozaic.com) or (805) 781-3009.*

Jeri and Todd Corgill  
Marti Lindholm  
Bernhard H. Singen  
Andrea and Jeri Sumter

## BEQUESTS

Jeanne P. Holden (2001)  
Avis S. Goodwin (2005)  
Florence B. Wells (2005)  
J. & M. Brockhouse Trust (2007)  
Joseph & Lillian Gleicher Trust (2010)  
Arthur Z. Rosen (2010)  
Kathryn R. Pezo (2010)  
Peggy Peterson (2011)  
Roy Gersten (2016)  
Robert George Wayne (2017)  
Julie Donahue (2019)

# FESTIVAL MOZAIC CONTRIBUTORS

## Institutional Sponsors



Morgan Stanley



## Media Sponsors



FESTIVAL  
**MOZAIC** 50<sup>th</sup>  
Anniversary  
Season  
Experience the Art of Music on the Central Coast



**50<sup>th</sup> Anniversary Season: July 18- August 1, 2020**

Since 1971, artists have gathered in San Luis Obispo for memorable concerts and engaging experiences. Join Scott Yoo and over 50 visiting artists as we honor the past, celebrate the present, and look to the future of San Luis Obispo's Festival Mozaic.

*Full season to be announced in January 2020.*



## Toast of the Coast

Explore wine country with Festival Mozaic's generous wine partners. We encourage you to visit their tasting rooms to sample their unique offerings and thank them for their support of the Festival. Cheers!



**ANCIENT PEAKS WINERY**  
22720 El Camino Real  
Santa Margarita, CA 93453  
ancientpeaks.com  
805.365.7045



**LONE MADRONE**  
5800 Adelaida Road  
Paso Robles  
lonemadrone.com  
805.238.0845



**CASS WINERY**  
7350 Linne Road  
Paso Robles, CA 93446  
casswines.com  
805.239.1730



**SUMMERWOOD WINERY & INN**  
2175 Arbor Road  
Paso Robles  
summerwoodwine.com  
805.227.1365



**CHAMISAL VINEYARDS**  
7525 Orcutt Road  
San Luis Obispo, CA 93401  
chamisalvineyards.com  
805.541.9463



**TABLAS CREEK VINEYARD**  
9339 Adelaida Road  
Paso Robles  
tablascreek.com  
805.237.1231



**CLAIBORNE & CHURCHILL VINTNERS**  
2649 Carpenter Canyon Road  
San Luis Obispo, CA 93401  
claibornechurchill.com  
805.544.4066



**TOLOSA WINERY**  
4910 Edna Road  
San Luis Obispo  
tolosawinery.com  
805.782.0500



**HALTER RANCH VINEYARD**

**HALTER RANCH VINEYARD**  
8910 Adelaida Road  
Paso Robles, CA 93446  
halterranch.com  
805.226.9455



**VINA ROBLES**  
3700 Mill Road  
Paso Robles  
vinarobles.com  
805.227.4812



**KIAMIE WINE CELLARS**  
9750 Adelaida Road  
Paso Robles  
kiamiewines.com  
805.226.8333



**KYNSI WINERY**  
2212 Corbett Canyon Road  
Arroyo Grande  
kynsi.com  
805.544.8461





**Don't Wait.**



**Communicate.**

**Make your emergency plan today.**

Visit [Ready.gov/communicate](https://www.ready.gov/communicate)





*new year's eve pops:*

# A NIGHT AT THE OSCARS

DECEMBER 31, 2019

# HEAVEN AND EARTH

FEBRUARY 1, 2020

# SOUNDS LIKE HOME

MARCH 7, 2020

# RUSSIAN ROMANCE

MAY 2, 2020

 SAN LUIS OBISPO  
**SYMPHONY**  
slosymphony.org



FOR TICKETS CALL  
**805-756-4849**  
(PAC BOX OFFICE)



STEINWAY & SONS

Proud Supporter  
of **FESTIVAL MOZAIC**



## PASADENA

150 E. COLORADO BLVD., SUITE 101, PASADENA, CA 91105  
TEL. (626) 354.7760 | [WWW.STEINWAYLOSANGELES.COM](http://WWW.STEINWAYLOSANGELES.COM)

NEW AND PRE-OWNED STEINWAYS  
CERTIFIED FACTORY RESTORED STEINWAYS  
HOME RENTALS | CONCERT RENTALS



# LIVE HERE, FLY FROM HERE.

Save time, save money. Fly from  
San Luis Obispo.

SLO Airport: 4 airlines, 9 nonstops. Easy access to  
more than 300 cities worldwide.

Plan your next adventure at  
[sloairport.com](http://sloairport.com)



Proudly supporting music and the  
arts on the Central Coast.