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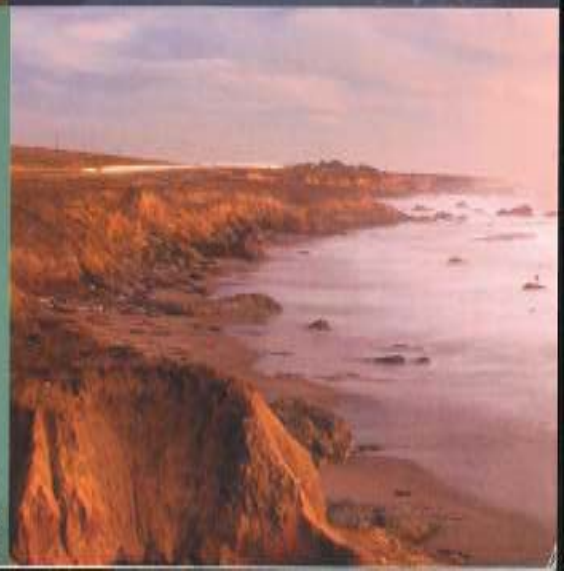
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SCOTT YOO
Music Director



FESTIVAL MOZAIC

Welcome to the 2013-2014 WinterMezzo chamber music series of Festival Mozaic. Thank you for joining us for two weekends of engaging musical experiences. My colleagues and I are delighted to share our insights into these great works of chamber music with you. The first weekend focuses on the evolution of one of the great ensembles of the chamber music repertoire: the Piano Trio. Pianist John Novacek and cellist Bion Tsang return to San Luis Obispo to explore the ways the piano trio changed over the course of a century. The second weekend will concentrate on three musical masters — Bach, Brahms and, of course, Mozart.

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

Scott Yoo
Music Director



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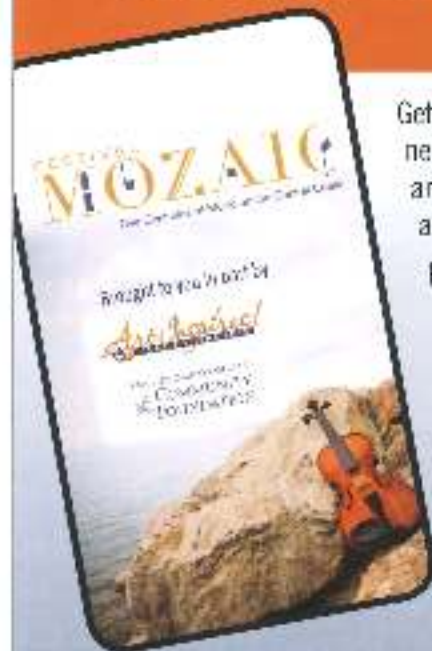
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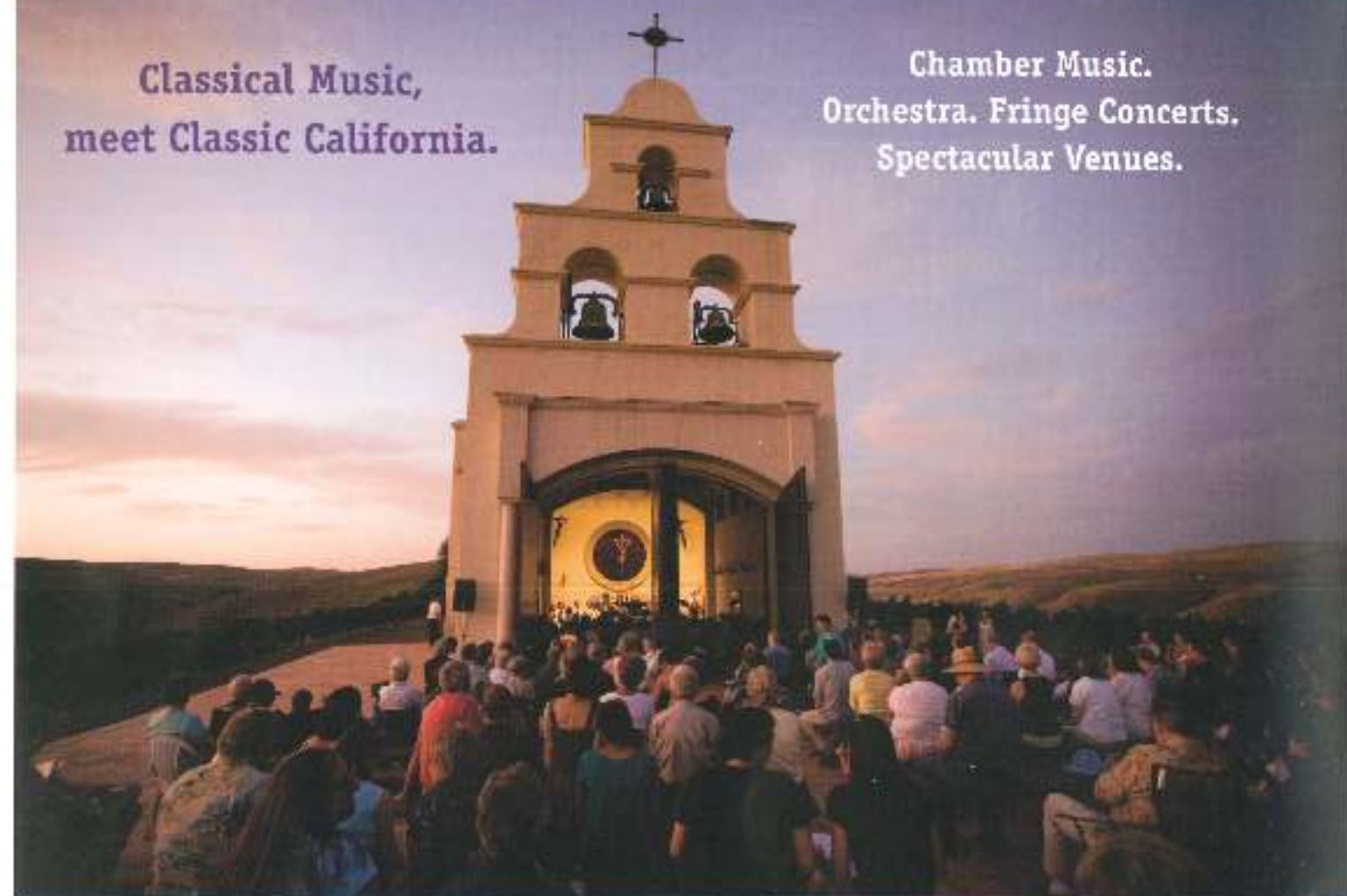
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Master Class with Bion Tsang, cello
Cal Poly Music Department, Room 216
Saturday, November 2, 2013, 10:30am

Master Class with Scott Yoo, violin
Cal Poly Music Department Room 216
Saturday, March 1, 2014 10:30am

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WinterMezzo I: Trios

Friday, November 1, 6 p.m.	Saturday, November 2, 4 p.m.	Sunday, November 3, 2 p.m.
Notable Encounter Insight	Notable Encounter Salon	Concert
San Luis Obispo Botanical Garden	The Home of Andre and Ashlee Souang	Congregation Beth David
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Scott Yoo, Violin
Bion Tsang, Cello
John Novacek, Piano

Piano Trio in E-flat major, Hob. XV:29 (1796)

Joseph Haydn (1732-1809)

Poco allegretto
Andantino ed innocentemente
Finale: Allemande (Presto assai)

Piano Trio in D major, op. 70, no. 1 "Ghost" (1808)

Ludwig van Beethoven (1770-1827)

Allegro vivace e con brio
Largo assai ed espressivo
Presto

INTERMISSION

Dumky (Piano Trio no. 4), op. 90 (1891)

Antonin Dvořák (1841-1904)

Lento maestoso—Allegro
Poco adagio—Vivace non troppo
Andante—Vivace non troppo
Andante moderato (quasi tempo di marcia)—Allegretto scherzando
Allegro
Lento maestoso—Vivace

Special Thanks to Samantha Curran and Richard Berg for the use of their piano

Program Notes

Joseph Haydn (1732-1809)

Piano Trio in E-flat major, Hob. XV:29 (1796)

Joseph Haydn lived in exciting times. The piano began superseding the less powerful harpsichord, while middle-class music-lovers gained increasing access to concerts and published music that had formerly been the exclusive privilege of the aristocracy. And, late in his career, Haydn enjoyed the prestige of being treated as a celebrated artist rather than as simply a musical servant.

All of these changes affected the first work in today's program, Haydn's *Piano Trio in E-flat major*. Haydn's earlier trios had treated the violin and cello mostly as reinforcement of the harpsichord's light tone. But, with the advent of the more robust piano, Haydn could give the string instruments independent lines, making the partnership more balanced. Performers loved the increasing equality between the parts, and chamber works of this sort were eagerly purchased for home use by both professional and amateur musicians. This sort of domestic music-making was all the rage, especially in London.

Therefore, when Haydn came to England to be the main-féted resident composer for a public concert series, he was overwhelmed by how many private music functions he was pressured to attend. Among his many new acquaintances was the talented pianist Theresia Jansen Banolozzi. Haydn dedicated a number of solo and chamber pieces to her, including today's trio. The first movement, "Poco allegretto," is especially charming, filled with bouncy rhythms that are traded between the instruments. Haydn gave the second movement the unusual indication "Andantino ed innocentemente," preparing us for its gentle simplicity. The rambunctious finale is called "Allemande," the term for a German dance—perhaps a subtle allusion to the former Fräulein Jansen's home land.

Ludwig van Beethoven (1770-1827)

Piano Trio in D major, op. 70, no. 1 "Ghost" (1808)

Beethoven's Op. 70 trios were also dedicated to a woman: the Hungarian countess Anna Marie Erdödy, who had opened her home to Beethoven to free him from his endless round of quarrels with landlords. Beethoven discovered that the countess was paying large sums of money to his maintenance, and he flew into a rage, suspicious that they were carrying on an affair. In reality, the payments were to insure that the servant would stay with Beethoven—a notably masculine master and the bread was baked.

The *Trio in D major* is dominated by its middle movement, marked "Largo assai ed espressivo." It is awash in uncertain, chromatic harmonies, punctuated over and over again by a weird little motif—a "soulless cry"—with eerie tremolo chords in the piano. The uneasy mood of the movement, which Czerny called "ghastly awful, like an apparition from the lower world," has earned the trio its nickname, "The Ghost Trio." Moreover, historians note that the repeated motif appears earlier in Beethoven's sketchbooks, in the drafts for a proposed opera based on Shakespeare's *Macbeth*: the motif figures in the opening Witches' Scene. Little hint of the Largo's spooky mood appears in the Ghost Trio's outer movements; they function rather like a prologue and epilogue to the substantial central movement. The opening is a restless, driving, virtuosic movement, filled with abrupt dynamic changes. A certain kinship exists between the themes of the first movement and of the concluding "Presto," but the finale is much brighter in mood—almost like a sleeper who has awakened to find the nightmarish second movement was just a bad dream.

Antonin Dvořák (1841-1904)

Dumky (Piano Trio no. 4), op. 90 (1891)

A late nineteenth-century listener opening his concert program would have scratched his head over Antonin Dvořák's opus 90. The work was titled, simply, *Dumky*, and only when the three performers entered the stage would it be clear that this was a trio for piano, violin, and cello. The list of six movements would also have been startling, since the typical Romantic chamber piece had, at most, four. It is true that Dvořák wrote "attacca subito" at the ends of the first two movements, so that the performers continue virtually without pause. This large "combined" movement could then be viewed as the first segment of a four-movement composition, but the comparison with other works breaks down again because not a single movement conforms to the usual structures found in the instrumental music of Dvořák's day: waltz forms, rondos, and the like are nowhere to be found.

Instead, each movement is a *dumka* (*dumky* is the plural form). But what is a *dumka*? Dvořák included this explanation: "'Dumka' is a Little Russian word and cannot be translated. It is a type of folk poem, heard frequently in Russian literature, mostly sad and melancholic in character." Dvořák's description doesn't tell the full story, for each *dumka* has a split personality, alternating between dark moodiness and cheerful clarity, as it weaves between major and minor modes. Each *dumka* is in a different key as well, so although this work is sometimes called the *Trio in E minor*, that was not Dvořák's title—and, moreover, only the first *dumka* is in that key. In any event, *Dumky* is a fascinating kaleidoscope of swirling shadows and sunshine.

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WinterMezzo II: Bach, Mozart and Brahms

Friday, February 28, 6 p.m.	Saturday, March 1, 6 p.m.	Sunday, March 2, 3 p.m.
Notable Encounter Insight	Notable Encounter Dinner	Concert
King David's Masonic Lodge	San Luis Obispo Botanical Garden Oak Glen Pavilion	United Methodist Church
San Luis Obispo	San Luis Obispo	San Luis Obispo

Scott Yoo, Violin
Kathryn Eberle, Violin
Hari Bernstein, Viola
Michelle Djokic, Cello

Cello Suite No. 6 in D major, BWV 1012 (c. 1720) Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

Ms. Djokic, Cello

String Quartet in F major, K. 590 "Prussian No. 3" (1790) Wolfgang Amadeus Mozart (1756–1791)

Allegro moderato
Andante (Allegretto)
Minuetto: Allegretto
Allegro

INTERMISSION

String Quartet No. 3 in B-flat major, op. 67 (1875) Johannes Brahms (1833–1897)

Vivace
Andante
Agitato (Allegretto non troppo)
Poco allegretto con variazioni, Doppio movimento

Program Notes

Johann Sebastian Bach (1685–1750)

Cello Suite No. 6 in D major, BWV 1012 (c. 1720)

During the Middle Ages, the Catholic Church created musical notation so that chants could be transmitted accurately to far-flung parishes. Therefore, the earliest notated Western music was sacred—but gradually, secular songs were preserved by means of this new notation, as well as pieces without any text at all. These last compositions were dance pieces—and they remind us that, for centuries, dance music has been an essential component of our lives.

During the subsequent Renaissance and Baroque eras, dance music was widely published. Nevertheless, when Johann Sebastian Bach wrote his six suites for unaccompanied cello in the late Baroque era, he was pioneering in two regards. For one thing, the cello was unaccustomed to the starring role; in nearly all previous music, cellos were employed only as background instruments. The other unexpected aspect was that although the movements of each suite were modeled on various dance types, Bach's suites were not intended for actual dancing. Instead, they were meant for listening entertainment to be heard and appreciated by lovers of music.

This artistic purpose is particularly evident in Bach's *Suite No. 6 in D major*, the most difficult of the set. Bach called for a cello with five strings, an instrument that would make portions of the suite slightly easier to play. Therefore, performers using modern cellos face an even greater challenge. Each movement makes new demands: "baroque" (rapid repetitions of the same pitch on different strings) in the "Prélude," intricate passages in the "Allemande," and hundreds of chords in the remaining dances, using two, three, or even four strings at the same time.

Wolfgang Amadeus Mozart (1756–1791)

String Quartet in F major, K. 590 "Prussian No. 3" (1790)

Whether or not they supported his campaign, many Americans remember presidential candidate Bill Clinton's 1992 tenor sax rendition of "Heartbreak Hotel" on the *Arsenio Hall* show. Clinton was not the first political leader to possess musical talent, though. In the eighteenth century, many European monarchs had some performance skill. Therefore, when Mozart traveled to Potsdam in 1789 to meet the Prussian ruler, King Frederick William II, it was no surprise to find that the king was a well-trained cellist, following the footsteps of his cousin Prince Louis Ferdinand (a pianist and composer) and his uncle Frederick the Great, a notable flautist.

Although Mozart's visit to Prussia was not tremendously successful, he did return to Vienna with a commission from the king for six string quartets. He set to work immediately, finishing one quartet, but then other worries preoccupied him: his wife Constanze was in poor health, and his finances grew increasingly precarious. All work stopped on the commission until the following summer, when he finished two more quartets, ending with the *String Quartet in F major*. There, however, the series ended. Mozart sold the three quartets to a publisher for a fraction of their value, simply to bring in some cash.

It is likely that Frederick William never saw them at all, but Mozart clearly had him in mind. In the third quartet, he gave the cello frequent opportunities to shine; for instance, the cello presents the first movement's second theme. After the sensitive "Andante," a high-register Violin I starts in the minuet. The final oboes along—but inserts several unexpected pauses and even a bagpipe imitation.

Johannes Brahms (1833–1897)

String Quartet No. 3 in B-flat major, op. 67 (1875)

"Whose Brahms?" "Oh, he's in his study, tearing up another string quartet." This dialogue could have occurred many times in the 1850s and 1860s, when it is estimated that Brahms destroyed as many as twenty quartets. Not until 1869 did two of his works reach publication, and it was another dozen years before the *String Quartet No. 3 in B-flat major* was released.

It is well known that Brahms struggled under the shadow of Beethoven's mighty symphonies. In his forties, Brahms finally had made enough progress on his first symphony that he was ready to see it performed, and it is as if he felt released from a heavy burden. He spent the summer of 1874 in Ziegelhausen (near Heidelberg), composing "useless trifles, to avoid facing the serious countenance of a symphony." One of those pieces was the third quartet, and although it is far from a trifle, it certainly conveys the relaxed spirit of a composer who is enjoying himself.

The playfulness begins with the first notes. Instead of powerful, majestic chords, the first movement opens with a bouncy horn call rhythm, later followed by a polka-like theme. The "Moderato" is passionate and lyrical, full of rhythmic freedom. Brahms's love for "mid-range" voices—French horns, the vocal soloist in the *Alto Rhapsody*—is apparent in the "Agitato," where the viola dominates; the other players are alternated. Brahms was delighted with the effect, calling the movement "the most amorous, affectionate thing I have ever written." He concludes the quartet with variations on a folk-like theme—but superimposes the opening movement's horn call during the final variations: a nineteenth-century mash-up.

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About the Artists



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



HARI SOFIA BERNSTEIN, Viola, is the youngest member of the Nashville Symphony. Born and raised in New York City, she completed undergraduate studies at Juilliard. As a soloist, she has been featured throughout New York as well as in Kiev; she has received awards from the New York Viola Society and the Stamas Foundation of the New York Philharmonic, as well as the National Foundation for the Advancement of the Arts.



MICHELLE DJOKIC, Cello, made her debut as soloist with the Philadelphia Orchestra at the age of 12, and was awarded the People's Prize in the 1981 International Casals Competition and the Prince Bernard Award for Excellence at the Scheveningen International Cello Competition. She is founder and Artistic Director of the Concordia Chamber Players, and served as Assistant Principal Cello of the San Francisco Symphony for two seasons.



KATHRYN EBERLE, Violin, is Associate Concertmaster of the Utah Symphony. Previously, she was a violinist with the St. Louis Symphony and has served as Guest Concertmaster with the Omaha and Richmond Symphonies. Kathryn has appeared as soloist with the Los Angeles Philharmonic, Louisville Orchestra, and Nashville Symphony and has collaborated with such artists as Edgar Meyer, Arnold Steinhardt, Ricardo Morales, and members of The New York Philharmonic. She studied at USC, Colburn, and Juilliard with Robert Lipsett, Connie Hoard and Sylvia Rosenberg.



JOHN NOVACEK, Piano, is a highly sought after collaborative artist who has performed with Yo-Yo Ma, Joshua Bell and Leila Josefowicz among others, and in major halls across the world, including the Kennedy Center, Avery Fisher Hall, Carnegie's Zankel Hall and in halls across Europe and Japan. The LA Times has praised this California native as having "a commanding presence at the keyboard... sterling technique... virile, integrated playing."



BION TSANG, Cello, won an Avery Fisher career grant and the bronze medal in the IX International Tchaikovsky Competition. He received his bachelor's degree from Harvard University and his master's in music from Yale University. He is on the faculty at the University of Texas Butler School of Music.

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Festival Mosaic Board

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

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

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

MICHAEL RITTER, Secretary and his wife, Shirley, came to Avila Valley in 2000 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 Directorship positions on several entertainment media company Boards. Mike served on the Board of the Honda/Sports Theater Coalition, his local chapter and is President of the Board of Trustees of the Avila Beach Community Education. He is an avid sailor having sailed many of the world's oceans, is a passionate snowboarder and is a jazz piano student. He also loves to spend time with his four grandch. (Iran). Mike joined the Festival Mosaic Board of Directors in 2012.

LAUREN BANDARI Lauren is the Executive Director of the Jewish Community Center of SLO and passionate about advancing cultural diversity in the area. She serves on the Chamber of Commerce's Diversity Committee and on the Anti-Defamation League Committee. Lauren has a Master's in Public Administration from the University of Illinois-Chicago, and a bachelor's degree from the University of Wisconsin-Madison. She has a background in arts, as a Fine Arts Administrator for Sotheby's, and as a Site/Publicity Manager for INSITE. Lauren also worked for the Harley-Davidson Motor Company in Milwaukee. Lauren now lives in San Luis Obispo with her husband Amin, and twin boys Ari and Isaac. She joined the Festival Board in 2013.

DENNIS SCHNEIDER is the President of Biokinetic Engineering, Inc., a forensic engineering consulting firm based in San Luis Obispo. His interest in human impact trauma and its relationship to automotive safety began in his hometown of Detroit, Michigan at Wayne State University and was expanded with his research investigations at General Motors Research Laboratories. Following MS and PhD degrees in bioengineering at the University of

California at San Diego, Dennis' research and teaching career focusing on trauma and its causes continued as a faculty member at the UCSD medical school Department of Surgery. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist, moved to the Central Coast to make it their permanent home in 2000, thus completing a long courtship with the area's beauty, art, and music that began in 1970.

JACQUELINE WITTI FREDERICK is a Civil Litigation Attorney whose practice handles matters primarily in Santa Barbara and San Luis Obispo counties. She currently serves as Chair of the State Bar Real Estate Section for the Central Coast, an executive board member of the California Women Lawyers Association, a member of the California Judicial Branch Beach Bar Coalition, President of the San Luis Obispo Bar Association Charities, and as a member of the Santa Barbara Women Lawyers Association, the Northern California Santa Barbara Bar Association, the San Luis Obispo County Bar Association (Section Chair), the SLO Women Lawyers Association, the Central Coast Trial Lawyers Association and the Consumer Attorneys Association of Los Angeles. She is also a Continuing Legal Education lecturer and moderator. Her public service includes the Marian Community Hospital Board of Directors, Loma Outreach Council Board, the Nipomo Mesa Management Area Technical Water Board, and the boards of the SLO Women's Shelter and the Festival Mosaic. She is also the author of a weekly public interest column in the Nipomo Adobe Press. She and her husband Gary manage an avocado and citrus ranch in Nipomo. She joined the Festival Mosaic Board of Directors in 2010.

JOHN GILBERT is originally from Houston and holds a BSIE from Lamar University and MSIA from Purdue. John has a varied and distinct career in technology, education, healthcare, consulting and recruiting. He has worked for Ford Aerospace, the Rand Corp., Rockwell and Cocosas & 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 Principal of John Gilbert Co., a national

healthcare executive search firm. John has been First Vice President of Congregation Beth David of SLO and on the General Board, Finance and Capital Campaign committees. He lives in San Luis Obispo with his wife Marlen, a concert pianist. They have two children, Lauren and Walter. John enjoys hiking, wine tasting and supporting classical music on the Central Coast. John joined the Festival Mosaic Board of Directors in 2010.

WARREN JENSEN recently retired after serving almost 26 years as an attorney in the San Luis Obispo County Counsel office. He rose 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 civil litigation involving the County. He was in private practice in Northern 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 1969-72. 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. Warren joined the Festival Mosaic Board of Directors in 2013.

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

DON MARUSKA has more than 30 years' experience building and growing organizations. He was vice president of marketing for the company that became FTI Trade and was founder and CEO

of three Silicon Valley companies, winning the National Innovators Award in 1988. As a venture investor, Don aided start-ups that became public companies. Earlier in his career, he served as a legislative advisor in the U.S. Senate and developed management procedures to implement a nationwide rental housing program. He also led consulting projects for McKinsey & Company. He now serves as a business coach, speaker, and workshop leader for businesses, government agencies, and communities around the world. Don has written two books "How Great Decisions Get Made" and "Take Charge of Your Talent," has appeared on C-SPAN and PBS stations, and been heard on radio stations across America. Don Maruska's training includes a BA from Harvard University and an MBA and JD from Stanford University. He lives with his wife and daughter on the shores of Morro Bay, California. Don joined the Festival Mosaic Board of Directors in 2010.

SUSAN BRANCHE POTEET came to this area from New Orleans where she worked with the Army Corps of Engineers holding the Hurricane Protection System. Her background also includes less interesting engineering projects, such as installing the sewer system in the Florida Keys and other water/wastewater projects. Susan earned a BSBA Finance degree from the University of Central Florida where she subsequently taught while managing her private tax and accounting practice. Currently, as the Corporate Sparkle Goddess for ChefArt, LLC, Susan is responsible for training contributors. 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 KOWS & SARE. Susan joined the Festival Mosaic Board of Directors in 2013.

KATHLEEN SCHROEDER reminisces of summer nights immersed in Boston Pop's canonization, conducted live by John Williams and Keith Lockman. A transfer to the Central Coast from Boston's Back Bay in 1997, Kathleen Schroeder is a public relations professional specializing in the consumer and high-tech industries. As a child, Kathleen regularly attended The Cincinnati Symphony Orchestra and The Chicago Symphony Orchestra. Today, Kathleen's heart remains most passionate for Chopin. Also of Polish descent, Kathleen

has visited his memorial in Warsaw. Kathleen holds a D.S. in Advertising from the University of Massachusetts and has completed graduate studies in Business Administration at Harvard University. She has driven community events such as Publicity Chair for the American Cancer Society, Marketing Chair at Bellows Falls Charter School, Publicity Chair at the San Luis Obispo Artists Gallery, Marketing Chair for the QUEST Ovarian Cancer Foundation and helped power additional political and entrepreneurial endeavors. Kathleen joined the Festival Mosaic Board of Directors in 2012.

BERN SINGSEN grew up in Steers, Connecticut, in a university based family immersed in classical music. While trained in Economics at Carolina, its Conservatory of Music was a major life influence. He received an MD from NYU, and loved the bi-weekly "nonclassical" student seats at Carnegie Hall, Lincoln Center, and Town Hall. Resident training in Los Angeles, two years as a Navy Radiobiologist, and then Radiobiology specialty fellowship training, led to a 34-year medical school career of faculty research, administration, patient care, and mentoring residents and fellowship trainees. Bern has over 700 research publications, served on medical journal editorial boards, and was a frequent NIH research grant consultant, and site visitor for many national university arthritis research programs. A clinic career, health systems research based Masters in Public Health from Johns Hopkins University, eventually led to two year tour as a Deputy Public Health Officer in SLO County. He has served on numerous local and national medical, college, and community based Committees and Boards. He enjoys biking, primitive and modern art, devouring the newspaper, and choral singing, and also plays Et.ognes music. He and his cat reside in San Luis Obispo.

Festival Mosaic Staff

- Bettina Swigger, Executive Director**
- Janet Hillson, Operations/Personnel Manager**
- Kathy East, Office Manager/Dunkkeeper**
- Nan Hamilton, Volunteer Coordinator**
- Zach Hubbard, Technician Director**
- Dr. Alyson McLamare, Musicologist**
- Brian P. Lawler, Festival Photographer**

*Friends, Romans, Countrymen,
Lend me your ears*

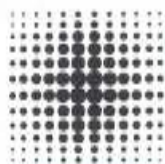


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