

FESTIVAL

MOZAIC

2017 SUMMER MUSIC FESTIVAL

JULY 19-30 SAN LUIS OBISPO COUNTY, CALIFORNIA



47th

ANNIVERSARY
SEASON

SCOTT YOO
MUSIC DIRECTOR



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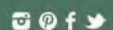
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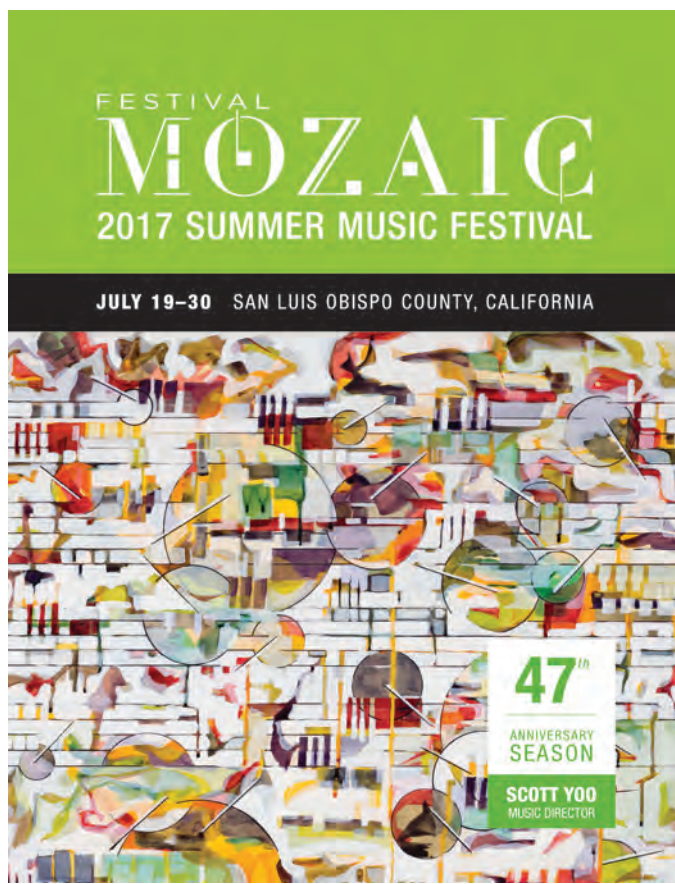
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ABOUT THE COVER ART: “Metamorphosis: What I Heard” by Glynis Chaffin-Tinglof

“Metamorphosis: What I Heard” by Glynis Chaffin-Tinglof was created specifically for Festival Mozaic in late 2016. She created the piece while listening to a recording of Metamorphosen by Richard Strauss, which will be performed in chamber ensemble and by the orchestra on July 29, 2017. Chaffin-Tinglof, based in Baywood Park in San Luis Obispo County, has exhibited her hopeful, colorful, and uplifting paintings in California, New Mexico, Chicago, and abroad. Her work has been described as “an exploration of the graphic imprint of humanity on the landscape of the West.” Learn more about the artist at gctstudioart.com. The original painting will be sold in silent auction during the Summer Festival. Bidding will end on Saturday, July 29. Limited-edition signed prints will also be available for purchase at the Festival store.



Welcome to the 2017 Season of Festival Mozaic

On behalf of the board of directors of Festival Mozaic, welcome to our 47th Annual Summer Season.

Whether you are new to Festival Mozaic or if you are visiting San Luis Obispo County for the first time, welcome! To returning Festival friends, it's good to see you again.

My wife Sharon and I arrived on the Central Coast 17 years ago, and the Festival has played a large part in our lives here. On a very personal level, what began as a small impromptu piano recital in our home has evolved into an exciting and fascinating musical adventure that we eagerly look forward to, and excitedly share with others. Now we are honored to play a role in ensuring that it continues to be a part of San Luis Obispo's cultural life. I'm sure that each of you have a unique story that chronicles your introduction and continued enjoyment of the Festival over the years. We all are so very fortunate to have such an extraordinary group of musicians come to our Central Coast community each summer where, together, we reignite our mutual passions for great music.

For those of you who have been long-standing supporters of the Festival, be proud

of the important role you have played in our achievements over the years. Each year, the Festival is truly better than it was the year before. 2017 will prove that yet again.

For these eleven days, we will be transported and elevated by the Festival, and I'm so happy you're here with us to enjoy the creativity and remarkable talent of Scott Yoo and each of the Festival musicians. I hope that your appreciation and experience of this music is elevated by the bonds you share with one another, the wine you sip, the beautiful venues you visit, and most of all by the sounds and stories created around you.

This Festival simply cannot happen each year without the hard work and collaboration of my fellow board members, our hardworking staff, and our dedicated volunteers. Please join me in congratulating them on their excellent work this past year.

Musically Yours,

Dennis Schneider
President, Board of Directors



Music Director's Welcome

Transformation. Metamorphosis. Change.

That's what this summer's festival is all about. As the world around us changes at breathtaking speed, we invite you to reflect on the world of music. While the Festival itself may be fast-paced and busy for the musicians and the staff, we invite you to sit back, relax and enjoy the chance to connect with each other and listen deeply. Enjoy this moment, unbound by the structure of your daily life.

This summer's festival is inspired in large part by my deep respect for a work by the German composer Richard Strauss, "Metamorphosen." This work, a suite for 23 individual string players, cast a profound spell on me ever since I first heard it. The piece is so seminal to me that when I founded a chamber orchestra on the East Coast, I called it the Metamorphosen Orchestra. While that chapter of my life is over now, and my life as a musician continues to change and grow, I keep coming back to this

piece of music. And so it is with joy that I share this summer's programming with you.

The programs acknowledge the role great composers have had in changing the way we see the world, and will track the evolution of classical music as it has been shaped by the ever-changing world around it. From baroque masterpieces to world premieres, with some stops along the way in the Romantic era and the Jazz age, this season promises to be transformative.

On behalf of my colleagues, thank you for making the choice to be with us. We hope you enjoy it.

Scott Yoo
Music Director

FESTIVAL MOZAIC

During the latter half of the eighteenth century, while Wolfgang Amadeus Mozart was composing and performing all over Western Europe, on the other side of the world, in California, something was happening. Mission San Luis Obispo de Tolosa was founded in 1772 by Father Junipero Serra, linking a small Chumash village to El Camino Real and the rest of the California Missions.

200 years later, in 1971, a group of visionary people started a music festival in the small agrarian community now known as San Luis Obispo. The Festival honored Mozart and all the musical genius and inspiration that his name embodies. This effort was led by Cal Poly Professor and Bassist Clifton Swanson.

The first festival began modestly with three performances over a weekend, featuring music by Mozart, Stravinsky, Bach, Brahms and others. The price of admission to a concert was \$2.50 (\$1.50 for students).

Over the years, the festival grew rapidly to six, nine, and then eleven concerts. In 1981, the Festival played a special role in history with a concert given by Dmitri and Maxim Shostakovich with cellist Mstislav Rostropovich, after their successful defection from the Soviet Union.



By the mid-1980s, the San Luis Obispo Mozart Festival had grown to 20 concerts each summer, including orchestral, chamber, and choral music led by John Russell.

During the decades of Clif's tenure as Music Director, the Festival hosted luminaries such as Edgar Meyer, the Kronos Quartet, Turtle Island String Quartet and many stars of the classical music world, including Richard Goode, Hilary Hahn, Jeffrey Kahane, and many others.



Clifton Swanson

Clifton Swanson served as Music Director until 2005, when he passed the baton to Scott Yoo.

Over its nearly five decades, the Festival has offered an ever-expanding range of programming, including early music, jazz, contemporary music, opera, world music, and new commissions and world premieres. These concerts have taken place in a variety of venues, including the Mission San Luis Obispo de Tolosa.

In 2008, the Festival adopted the brand "Festival Mozaic" to more accurately depict the full spectrum of music performed at the festival and to differentiate itself from the dozens of other Mozart Festivals around the world.

In 2007, the Festival launched a year-round presence with its popular *WinterMezzo* Chamber Music Series. In 2009, Scott Yoo debuted the *Notable Encounter* Series, which is designed to teach 21st century audiences about classical music as an art form. Since the *Notable Encounter* series' launch, these programs have become the foundation for all Festival programming.

In 2017, our 47th season, the Festival continues its artistic evolution, bringing the world's best musical influences to San Luis Obispo County through performances and informative educational music experiences. The Festival draws visitors from around the state, country and the world to its events each year to enjoy the bounty of our region and our warm hospitality.

If you'd like to be a part of the Festival's next fifty years of music, growth and joy, please consider making a legacy gift to support our work.

METAMORPHOSIS (the four stages)

Stage One

A mind incubates melodies,
brings notes to the page.
Written and revised—
a score is born.

Stage Two

Musicians learn their parts.
Bit by bit, they find the flavor,
the flair of the piece, and,
through practice, grow into it.

Stage Three

Rehearsals: strings, woodwinds
brass, and percussion merge.
The conductor refines tone and tempo:
adagio, andante, allegro, cantabile.

Stage Four

Eager patrons arrive.
Onstage, musicians tune.
The maestro appears, bows,
lifts his baton, and butterflies take flight.

Jeanie Greensfelder
©2017



Jeanie Greensfelder is the Poet Laureate of San Luis Obispo County. She is the author of *Biting the Apple* and *Marriage and Other Leaps of Faith*. Jeanie's poems have been featured on *Writer's Almanac* and *American Life in Poetry*, and in journals and anthologies. To receive *A Poem Most Days*, chosen by Jeanie, email office@artsobispo.org. Learn more about the poet at jeaniegreensfelder.com. She and her husband, Andy, love Festival Mozaic concerts.

SLO County Poet Laureate is a program of ARTS Obispo, the San Luis Obispo County Arts Council, a nonprofit State-Local Partner of the California Arts Council to advance visual, literary, and performing arts. Learn more at www.artsobispo.org



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2017 FESTIVAL-AT-A-GLANCE

DATE	TIME	EVENT	VENUE	WORK(S) BY	PRICE
Wed., 7/19	12 p.m.	Free Midday Mini-Concert: Mendelssohn Piano Trio No. 2	Community Church of Atascadero	Mendelssohn	Pay What You Wish
Wed., 7/19	6 p.m.	Notable Encounter Dinner: Opening Night	Tolosa Winery, San Luis Obispo	Messiaen	\$140-\$175
Thurs., 7/20	7:30 p.m.	Chamber Series: Triumph Over Adversity	Congregation Beth David, San Luis Obispo	Ives, Mendelssohn, Messiaen	\$30-\$75
Fri., 7/21	12 p.m.	Free Midday Mini-Concert: Erik Arvinder Violin Recital, with John Novacek, piano	Trinity United Methodist Church, Los Osos	Mozart, Sjögren, Sibelius	Pay What You Wish
Fri., 7/21	7:30 p.m.	Fringe Series: Simply Three	Clark Center for the Performing Arts, Arroyo Grande	Michael Jackson, Puccini, Gershwin, Simply Three	\$30-\$75
Sat., 7/22	12 p.m.	Free Midday Mini-Concert: Beethoven String Quartet No. 1	Santa Rosa Catholic Church, Cambria	Beethoven	Pay What You Wish
Sat., 7/22	7:30 p.m.	Orchestra Series: Baroque in the Vines	Serra Chapel, Shandon (formerly Chapel Hill)	W. F. Bach, A. Scarlatti, Albinoni, Vivaldi	\$38-\$80
Sun., 7/23	2 p.m.	Fringe Series: Fire and Grace	See Canyon Fruit Ranch, Avila Beach	Celtic/folk/classical music and arrangements	\$30-\$65
Sun., 7/23	6 p.m.	Notable Encounter Dinner: Beethoven's Genius	Wind Dance Farm, Avila Beach	Beethoven	\$140-\$175
Mon., 7/24	10:30 a.m.	Master Class: William Coulter, guitar (Fire and Grace)	Avila Beach Community Center		Free
Mon., 7/24	8 p.m.	Orchestra Series: Eight Seasons	Mission San Luis Obispo de Tolosa	Vivaldi, Piazzolla	\$30-\$80
Tues., 7/25	12 p.m.	Free Midday Mini-Concert: Grace Park Violin Recital with Noam Elkies, piano	St. Timothy's Catholic Church, Morro Bay	Mozart, Bach	Pay What You Wish
Tues., 7/25	7:30 p.m.	Chamber Series: Beethoven Quartets	United Methodist Church, San Luis Obispo	Beethoven	\$30-\$75
Wed., 7/26	10:30 a.m.	Master Class: Jason Uyeyama, violin	The Home of Minke WinklerPrins		Free
Wed., 7/26	3:30 p.m.	Open Rehearsal: Festival Mozaic Orchestra	Mission San Luis Obispo de Tolosa	Mozart, Beethoven	Free
Wed., 7/26	6 p.m.	Benefit Dinner in the Plaza	Mission Plaza, San Luis Obispo	Big Sky Café	\$85-\$110
Wed., 7/26	8 p.m.	Orchestra Series: Classical Evolution	Mission San Luis Obispo de Tolosa	Mozart, Beethoven, Notable Encounter by Scott Yoo	\$30-\$80
Wed., 7/26	8 p.m.	Outdoor Simulcast	Amphitheatre, Mission Plaza	Mozart, Beethoven, Notable Encounter by Scott Yoo	Free
Thu., 7/27	4 p.m.	Notable Encounter Insight: Brahms' Romanticism	Temple Ner Shalom, San Luis Obispo	Brahms	\$26-\$40
Thu., 7/27	7:30 p.m.	Chamber Series: Winds of Change	Congregation Beth David, San Luis Obispo	Telemann, Mozart, Brahms, Harbison	\$30-\$75
Fri., 7/28	3:30 p.m.	Master Class: Elizabeth Koch Tiscione, oboe, and Fei Xie, bassoon	Community Baptist Church, San Luis Obispo		Free
Fri., 7/28	7:30 p.m.	Fringe Series: The Jazz Age	Fremont Theatre, San Luis Obispo	Stephen Prutsman, Live Jazz and Silent Movies, 3 silent films from the Jazz Age	\$30-\$65
Sat., 7/29	10 a.m.	Open Rehearsal: Festival Mozaic Orchestra	Cuesta College Cultural and Performing Arts Center, San Luis Obispo	R. Strauss, Copland, Mendelssohn	Free
Sat., 7/29	5:30 p.m.	Notable Encounter Insight: On Stage with Strauss	Cuesta College Cultural and Performing Arts Center, San Luis Obispo	R. Strauss	\$26-\$50
Sat., 7/29	6:30 p.m.	Picnic Dinner in the Courtyard	Cuesta College Courtyard	SLO Provisions	\$30-\$45
Sat., 7/29	8 p.m.	Orchestra Series: Metamorphosis & Reformation	Cuesta College Cultural and Performing Arts Center, San Luis Obispo	R. Strauss, Copland, Mendelssohn	\$30-\$80
Sun., 7/30	10 a.m.	Notable Encounter Brunch: The French Connection	Dallidet Adobe, San Luis Obispo	Ravel	\$100-\$125
Sun., 7/30	3 p.m.	Chamber Series: Scott Yoo and Friends	Cuesta College Cultural and Performing Arts Center, San Luis Obispo	Britten, Ravel, Vaughan Williams, Dvořák	\$30-\$75

2017 Festival Artists

VIOLIN

Erik Arvinder
Vamlingbo Quartet

Steven Copes
Concertmaster, St. Paul Chamber Orchestra

Clinton Dewing
Jacksonville Symphony

Aurelia Duca
Principal Second, Jacksonville Symphony

Nina Tso-Ning Fan
St. Paul Chamber Orchestra

Serena McKinney
Janaki String Trio

Maureen Nelson
St. Paul Chamber Orchestra

Grace Park
Alumna, Ensemble Connect at Carnegie Hall

Grace Seng
San Luis Obispo Symphony

Emily Daggett Smith
Founding Member, Tessera Quartet

Jason Uyeyama
La Sierra University

Anthony Wong
Hong Kong Baptist University

Jisun Yang
*Assistant Concertmaster,
San Diego Symphony Orchestra*

VIOLA

Jessica Chang
Founder, Chamber Music by the Bay

Caitlin Lynch
American Contemporary Music Ensemble

Luke Fleming
Artistic Director, Manhattan Chamber Players

Jessica Oudin
Atlanta Symphony Orchestra

Ben Ullery
Assistant Principal, Los Angeles Philharmonic

CELLO

Eric Byers
Calder Quartet

Andrea Casarrubios
Alumna, Ensemble Connect

Madeleine Kabat
*Acting Assistant Principal,
Milwaukee Symphony*

Benjamin Lash
Sakura Cello Quintet

Jonah Kim
Founding Member, Ensemble San Francisco

Brian Thornton
Cleveland Orchestra

BASS

Susan Cahill
Colorado Symphony Orchestra

Samuel Hager
San Diego Symphony Orchestra

David Parmeter
Pacific Symphony

FLUTE

Alice K. Dade
University of Missouri

Katrina Walter
Marin Symphony

OBOE

Xiaodi Liu
Principal, Opera in the Heights

Elizabeth Koch Tiscione
Principal, Atlanta Symphony Orchestra

CLARINET

Romie de Guise-Langlois
Chamber Music Society of Lincoln Center

Michael Fine
Grammy Award Winning Producer

Sergei Vassiliev
Principal, Colorado Springs Philharmonic

BASSOON

Kristopher King
San Francisco Freelance Musician

Lisa Nauful
Principal, San Luis Obispo Symphony

Fei Xie
Principal, Baltimore Symphony Orchestra

HORN

Jesse McCormick
Cleveland Orchestra

Jacob Wilder
New World Symphony

TRUMPET

Jack Brndiar
Cleveland Chamber Symphony

Michael Tiscione
*Acting Associate Principal,
Atlanta Symphony Orchestra*

TROMBONE

Jeffrey Budin
Principal, San Francisco Ballet Orchestra

Reid Lasley
University of Illinois

Nicholas Platoff
*Associate Principal,
San Francisco Symphony*

TIMPANI

Shannon Wood
Principal, St. Louis Symphony

HARP

Meredith Clark
Principal, Oakland Symphony

KEYBOARD

Noam D. Elkies
Harvard University

John Novacek
Grammy Award Nominee

Festival Mozaic Staff

Bettina Swigger, *Executive Director*
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Anuja Argade, *Special Events Assistant*
Chuck Hiigel, *Braumeister*

2017 Featured 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. As a chamber musician, Scott has appeared with the Boston Chamber Music Society and the

Chamber Music Society of Lincoln Center, as well as numerous festivals. As a guest conductor, he has led the Colorado, Dallas, Indianapolis, Kansas City, New World, San Francisco and Utah symphonies, among others. In addition to his role with Festival Mozaic, Scott has been Artistic Director and Chief Conductor of the Mexico City Philharmonic since February 2016.



ROMIE DE GUISE-LANGLAIS, Clarinet

has appeared as soloist with the Houston Symphony, Music@Menlo and at the Banff Centre. She has toured with Musicians from Marlboro and has appeared at the Philadelphia and Boston Chamber Music Societies, 92nd Street Y, the Kennedy Center, and Chamber Music Northwest,

among many others. Romie earned degrees from McGill University and the Yale School of Music, and is a member of Chamber Music Society Two at Lincoln Center.

Generously sponsored by Warren Jensen and Jean Kidder



AURELIA DUCA, Violin

won First Prize in the Cornelia Bronzetti Competition and the Brasov International Competition, was the Grand Prize winner at the Constantinescu International Competition in Romania and received scholarships from the Mayor of Chisinau, Moldova and the Foundation of Beneficence. Aurelia has performed as soloist

with the Moscow Chamber Orchestra, National Philharmonic of Chisinau and the National Youth Orchestra in Holland. She is a member of the Jacksonville Symphony and attended the Casella Conservatory in Italy.

Generously sponsored by Gail Kammermeyer



SERENA MCKINNEY, Violin

is the founding violinist of the internationally heralded Janaki String Trio. Since her solo debut at age twelve, she has performed as soloist throughout the United States and Canada with orchestras such as the Houston, Minnesota, and Cincinnati symphonies, and has appeared at Carnegie Hall,

Lincoln Center, and The Kennedy Center. Ms. McKinney is active in film scoring in Los Angeles, recording with composers such as John Williams and performs as a substitute violinist with the San Francisco Symphony, the Los Angeles Philharmonic and the LA Opera. Ms. McKinney performs on a Joseph and Antonius Gagliano violin, c. 1740.

Generously sponsored by Barb and Howard Ignatius



JOHN NOVACEK, Piano

regularly appears internationally as a recitalist, chamber musician and concerto soloist, a capacity in which he has performed over thirty works. He has performed in halls throughout the world, including Carnegie Hall, the Kennedy Center, the Hollywood Bowl, and major venues in Europe and Japan. John has appeared

on NPR as a featured performer/composer on *A Prairie Home Companion*, and has performed at dozens of festivals including Aspen, Ravinia, La Jolla, and Wolf Trap.

Generously sponsored by Diane and Marty Moroski



GRACE PARK, Violin

has performed in the world's foremost concert halls including The Kennedy Center, Library of Congress, Walt Disney Hall, Jordan Hall, Carnegie Hall, The Grace Rainey Auditorium in the Metropolitan Museum, The Rudolfinum in Prague, and Glinka Hall in St. Petersburg. Ms. Park has performed with a variety

of ensembles around the world including St. Paul Chamber Orchestra, Mark Morris Dance Company, Silk Road Ensemble and has led the Orpheus Chamber Orchestra and Australian Chamber Orchestra. Her festival appearances include Yellow Barn Music Festival, Vail, Music@Menlo, IMS Prussia Cove and the Perlman Music Program's Chamber Music Workshop.

Generously sponsored by Carol Joyce



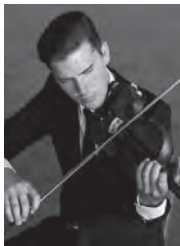
EMILY DAGGETT SMITH, Violin

made her New York concerto debut in Alice Tully Hall playing the Beethoven Violin Concerto with the Juilliard Orchestra. She is the founding first violinist of the Tessera Quartet and has performed internationally in venues including Carnegie Hall, the Vienna Konzerthaus and the

Shanghai Grand Theatre. Her festival appearances include the Lenape, Ravinia, Olympic, and Seattle Chamber Music festivals. She received both Bachelor's and Master's degrees from the Juilliard School.

Generously sponsored by Jo and Ben McRee

2017 Festival Artists

**ERIK ARVINDER, Violin**

was a permanent member of the first violin section in the Royal Stockholm Philharmonic. He has served as Concertmaster of the several Nordic ensembles including the Wermland Opera Orchestra, and is one of the founding members of the Vamlingbo Quartet, which released its debut recording with clarinetist Emil Jonason on the BIS label last winter. He

completed undergraduate and graduate studies at the Royal College of Music in Stockholm.

Generously sponsored by Chris Hays and David Slater

**JACK BRNDIAR, Trumpet**

is Principal Trumpet of The Cleveland Chamber Symphony. He is a member of the Paragon and Kent Brass Quintets, and has performed with the Cleveland Orchestra for 34 years as an extra musician. He has performed with the Metropolitan Opera, the Cleveland Opera and Ballet, the Akron and Canton Symphonies, and the Blue Water

Chamber Orchestra. Jack is on faculty at Baldwin Wallace Conservatory, Cleveland Institute of Music and Case Western Reserve University.

Generously sponsored by James Gates and Bettina Hodel

**JEFFREY BUDIN, Trombone**

is the Principal Trombonist with the San Francisco Ballet Orchestra. He has held principal positions with orchestras of Pittsburgh, Montreal, Barcelona, and Honolulu and has performed with the Los Angeles Philharmonic, Saint Louis Symphony, Empire Brass, and the Summit Brass. Jeffrey tours internationally with the Portland-based

band "Pink Martini." He can be heard on numerous recordings with the Pittsburgh Symphony, Orchestre Symphonique de Montréal, and the San Francisco Symphony as well as on many soundtracks.

Generously sponsored by Diana and David Salmon

**ERIC BYERS, Cello**

has appeared on the world's stages including Carnegie Hall, Wigmore Hall, and the Salzburg Festival. Byers made his solo debut at age 18 with the Cincinnati Symphony and received an Artist Diploma from the Juilliard School. He is a member of the Calder Quartet which was awarded an Avery Fisher Career Grant. His teaching has included positions at

the Colburn Conservatory and Oberlin College. As a composer, Byers has had his music performed at the Kennedy Center and SummerStage in New York. He is an avid rock climber in his spare time.

Generously sponsored by Teresa and Robert Stapleton

**SUSAN CAHILL, Bass**

has been a member of the Colorado Symphony Orchestra since 1997. She regularly performs with the St. Paul Chamber Orchestra and Colorado Chamber Players and is on the faculty of the University of Denver and the Colorado College Summer Music Festival. A fan of diverse styles, Susan has appeared with the American roots band

The Boulder Acoustic Society, is a founding member of *Grande Orquesta Navarre*, and is co-director of Denver Eclectic Concerts, a series that fuses classical traditions with other musical genres. A Chicago native, she is a graduate of Indiana University's Jacobs School of Music.

Generously sponsored by Barbara Urner Johnson

**ANDREA CASARRUBIOS, Cello**

has played as a soloist and chamber musician throughout Europe, Asia, and America. Praised by the New York Times for having a "gorgeous tone and an edge of-seat intensity," Andrea is a founding member of Trio Appassionata, had her first CD released in 2014 on Odradek Records and has performed at the Ravinia, Schleswig-

Holstein, Verbier, and Piatigorsky Festivals. Andrea is also a pianist and a composer and studied at the Peabody Institute and the University of Southern California. Andrea lives in New York City where she recently completed a two-year fellowship with Ensemble Connect at Carnegie Hall.

Generously sponsored by Karen and Eric Warren

**JESSICA CHANG, Viola**

is the founder and director of Chamber Music by the Bay, which brings concerts to over 1,600 youth in the Bay Area annually. Festival appearances include the Perlman Workshop, Aspen, Verbier, Tanglewood, IMS Prussia Cove, Music from Angel Fire, Savannah Music Festival, Taos School of Music and performances on NPR's Performance

Today. During the 2014-15 season, she was the violist of the Afara Quartet. Jessica holds degrees from Yale, the Juilliard School, and the Curtis Institute. She performs frequently with ensembles throughout Northern California including Chamber Music Silicon Valley, Tenth Avenue Players, and Ensemble San Francisco.

Generously sponsored by Deborah and Jim Whitson

**MEREDITH CLARK, Harp**

is a San Francisco based harpist who has performed worldwide. Recent performance highlights include performing as Guest Principal Harpist with the San Francisco Symphony at Carnegie Hall, a residency at the Lou Harrison House and with conductorless chamber ensemble One Found Sound. As a chamber musician, Meredith has been

featured in the Other Minds Festival and with new music group Earplay. Meredith is the Principal Harpist for the Oakland Symphony and plays frequently with other Bay Area orchestras.

Meredith holds degrees from The Oberlin Conservatory of Music and The Cleveland Institute of Music.

Generously sponsored by Tracy Schilling



STEVEN COPES, Violin

is the Concertmaster of the St. Paul Chamber Orchestra, and has appeared as Guest Concertmaster with the orchestras of Baltimore, London, Pittsburgh, and San Francisco, as well as the Royal Concertgebouw. In addition, he has performed as soloist with the Philharmonia Orchestra, Colorado Symphony, and the Sioux City Symphony. His festival appearances include Chamber Music Northwest, La Jolla, Mainly Mozart, and Marlboro, among others. He holds degrees from the Curtis Institute and Juilliard School.

Generously sponsored by Libbie Agran and Guy Fitzwater



ALICE K. DADE, Flute

is the Assistant Professor of Flute at The University of Missouri and Artist Faculty of Flutes by the Sea and PRIZM International Chamber Festival. A graduate of the Juilliard School and former Acting Co-Principal of the Swedish Radio Symphony Orchestra, she has performed as Guest Principal with the Bergen and Seoul Philharmonics. Recordings include Deutsche Grammophon, Arte Verum, and her first solo CD, Living Music, to be released on Naxos. A Powell Artist, Alice plays a handmade 14K Powell with a platinum headjoint.

Generously sponsored by Polly Monson



CLINTON DEWING, Violin

is a member of the Jacksonville Symphony. He received a Bachelor of Music degree from the Juilliard School as a student of Joel Smirnoff. He has performed at the Aspen, Tanglewood, Sarasota, Spoleto USA, Spoleto Italy, and Pacific Music Festivals, and with the National Repertory Orchestra and the National Orchestral Institute. Currently, Clinton is an active soloist, chamber and orchestral musician.

Generously sponsored by Bern Singen



NOAM D. ELKIES, Harpsichord/Piano

is a professor of mathematics at Harvard and the youngest person ever tenured at the University. Alongside his mathematical career, Noam has been playing the piano and composing since the age of three. His solo performances include Bach's Brandenburg Concerto No. 5 with the Metamorphosen Chamber Orchestra, Beethoven's Choral Fantasy with Harvard's Bach Society Orchestra, and his own Rondo Concertante with the Boston Youth Symphony in Symphony Hall.

Generously sponsored by Marian and John Gilbert



NINA TSO-NING FAN, Violin

joined the Saint Paul Chamber Orchestra in 1997. She earned a Bachelor's degree from Harvard University and a Master's degree at Indiana University. In 2002, she was the winner of a McKnight Artist Fellowship for Performing Musicians and participated in a ten-week residency at the Banff Centre for the Arts. She is an active recitalist and chamber musician, and has attended many festivals including Aspen, Sarasota, Grand Tetons, Mainly Mozart, and the Quartet Program.

Generously sponsored by Liz and Don Maruska



MICHAEL FINE, Clarinet

recently conducted the Opole Philharmonic in Poland and has done artistic planning, touring and consulting for several orchestras and festivals. Michael has performed with symphony orchestras in Europe and Asia, most recently as Guest Principal Clarinet of the Seoul Philharmonic. He is best known as a recording producer with his work appearing on all major and many independent labels. He has been honored with every major prize including the Grammy, Edison and Echo awards.

Generously sponsored by Martha and Leon Goldin



LUKE FLEMING, Viola

is Artistic Director of the Manhattan Chamber Players and the Crescent City Chamber Music Festival. Festival appearances include Marlboro, Ravinia, and Bravo! Vail. From 2009 to 2015, he was violist of the Attacca Quartet, with whom he served as Quartet-in-Residence for the Metropolitan Museum of Art. He holds the degrees of Doctor of Musical Arts, Artist Diploma, and Master of Music from the Juilliard School, a Postgraduate Diploma from the Royal Academy of Music, and a Bachelor of Music from Louisiana State University.

Generously sponsored by Mary Bianco



SAMUEL HAGER, Bass

joined the San Diego Symphony Orchestra in 2006 and has performed at the La Jolla Summerfest since 2011. He also played one season with the Oregon Symphony and was a member of the Fort Wayne Philharmonic, Evansville Philharmonic and Owensboro Symphony. A native of Waukegan, IL, Samuel studied at Indiana University and the University of Southern California. While in Los Angeles he was privileged to work with the Los Angeles Philharmonic, Long Beach Symphony and Riverside Philharmonic. Samuel spent six summers as an Orchestral Fellow at the Aspen Music Festival.

Generously sponsored by Candice Lusk

2017 Festival Artists

**MADELEINE KABAT, Cello**

will begin performing as Acting Assistant Principal Cellist of the Milwaukee Symphony Orchestra in September. She has served as Visiting Artist at La Sierra University, Principal of the Amarillo Symphony, and Assistant Principal of the Madison Symphony. She has performed with the orchestras of Cleveland, Houston and the St. Paul and Orpheus Chamber Orchestras. A prizewinner in competitions including Klein and Fischhoff, Madeleine holds diplomas from the Juilliard School, Rice University, Cleveland Institute of Music, and Oberlin College. She made her solo debut with the Cleveland Orchestra at age 18.

Generously sponsored by Jo Anne and Rick Miller

**JONAH KIM, Cello**

made his solo debut with the Philadelphia Orchestra in 2003. The same year, he appeared with the National Symphony Orchestra in Washington, DC. Jonah graduated from the Juilliard School and the Curtis Institute in 2006 while only 17 years old, and has appeared as soloist with the New Philharmonia, Symphony of the Americas, Orquestra Sinfônica Nacional and many others. He has performed recitals at the Phillips Collection, Kimmel Center, Kravis Center and the Kennedy Center and has recorded at Skywalker Sound and Hit Factory studios. He is the recipient of two Grammy awards.

Generously sponsored by Sharon Harris and Dennis Schneider

**KRIS KING, Contrabassoon**

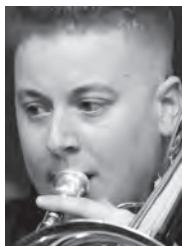
is a freelance artist in San Francisco where he appears as a guest musician with Opera San Jose and Symphony Silicon Valley. He is involved in new music as a member of Elevate Ensemble and has appeared in concerts at the Center for New Music in San Francisco. Kris is also the owner and operator of King Bassoon Reeds, which manufactures and sells double reeds for bassoons and contrabassoons. Kris holds a degree from the San Francisco Conservatory of Music.

Generously sponsored by Elizabeth Phillips

**BENJAMIN LASH, Cello**

was a top prizewinner in the Washington International Competition. An avid chamber musician, Benjamin has participated in summer festivals including Ravinia, Sarasota, Taos, Aspen, Holland International Music Sessions, Fortissimo Fest in Bulgaria, and 2016 Franco-American Chamber Music Festival in Missillac, France. Benjamin received his Bachelor of Music from the Colburn Conservatory of Music and is currently pursuing a doctoral degree in cello performance at the USC Thornton School of Music.

Generously sponsored by Marcie and John Lindvall

**REID LASLEY, Bass Trombone**

is a well-versed bass trombonist who performs classical, jazz, and modern music. He has performed at the Monterey Jazz Festival and the Colorado College Summer Music Festival. Currently he is pursuing a Master's degree in music at the University of Illinois, where he serves as the trombone and marching band Teaching Assistant. As an undergraduate, Reid earned degrees in molecular biology and music performance at the University of Colorado. In his free time, Reid is an avid golfer and a diehard Denver Broncos fan.

Generously sponsored by Carrie Miller and Trellis Wealth Advisors

**XIAODI LIU, Oboe**

recently completed a one-year position as Associate Principal Oboe of the Houston Symphony. Formerly she was Associate Principal Oboe/English horn with the Shanghai Symphony and has performed with the Orpheus and St. Paul Chamber Orchestras, and the Florida Orchestra. In addition, she has appeared with the Royal Liverpool and BBC Philharmonic Orchestras, and at the Spoleto, Colorado College, and Aspen music festivals. Xiaodi studied at Rice University, Oberlin Conservatory, and the Royal Northern College of Music.

Generously sponsored by Bette Bardeen and Ken Woodruff

**CAITLIN LYNCH, Viola**

has performed chamber music with Itzhak Perlman, members of the Weilerstein Trio, Cleveland, Tokyo, Juilliard, and Cavani String Quartets, and Jonny Greenwood of Radiohead. She has performed with the Cleveland Orchestra, A Far Cry, Alarm Will Sound, and appears regularly with the American Contemporary Music Ensemble, Wordless Music, Metropolis Ensemble, and as Principal Viola of CityMusic Cleveland. She has appeared as soloist with numerous orchestras whose tours have taken her across North America and Europe.

Generously sponsored by Jennifer and Jeff Carey

**JESSE MCCORMICK, Horn**

was appointed second horn with The Cleveland Orchestra by Maestro Franz Welser-Möst in 2006. Jesse formerly held the positions of fourth horn with the Colorado Symphony Orchestra, second horn with The Denver Brass, and has performed with the New York Philharmonic as guest principal horn. He began horn studies with his mother, Susan McCullough, at University of Denver and subsequently attended the Juilliard School. In 2008, he and his mother co-hosted the 40th annual International Horn Symposium at the University of Denver. He enjoys skiing and hiking in the Colorado Mountains as often as possible.

Generously sponsored by Leah Press and Scott Ahles


LISA NAUFUL, Bassoon

was a member of the Dallas Ballet and Opera Orchestras and also performed with the Concerto Soloists of Philadelphia, New York Pops and the Dallas Symphony. In addition to her performing career, Lisa built a career in the record industry that culminated in the position of US Label Head for Warner Classics. Lisa is the principal bassoonist of the San Luis Obispo Symphony and the bassoon instructor at Cal Poly University. She holds degrees from the Eastman School of Music and Southern Methodist University.

Generously sponsored by Francie Levy and Larry Akey


MAUREEN NELSON, Violin

was the founding first violinist of the acclaimed Ensō String Quartet and led the ensemble to top prizes at several major competitions, including the Concert Artists Guild International Competition, the Banff International String Quartet Competition, and the Fischhoff National Chamber Music Competition. Her numerous recordings with Ensō include the complete string quartets of Alberto Ginastera, which was nominated for a Grammy Award for Best Chamber Music Performance. Maureen holds degrees from Curtis Institute of Music, Musikhochschule Detmold, and Yale University. After 17 years with the quartet, she recently joined the St. Paul Chamber Orchestra.

Generously sponsored by Lois and Dave Bruns


JESSICA OUDIN, Viola

is a member of the Atlanta Symphony and has performed with the orchestras of Cleveland, Minnesota, Houston, Baltimore, and others. During summers she serves as Assistant Principal for the Cabrillo Festival. Ms. Oudin has appeared with the Chamber Music Society of Lincoln Center and has collaborated with violinist Itzhak Perlman at both Carnegie Hall and New York's Metropolitan Museum of Art. She holds degrees from the Cleveland Institute of Music and the Juilliard School.

Generously sponsored by Nancy Piver


DAVID PARMETER, Bass

is a member of the Pacific Symphony. He began studying double bass at age 20 at UCLA, after studying the cello for 10 years, and won numerous scholarships and awards before graduating with a Bachelor's degree. International performances include festival appearances in Italy and France as well as tours through Germany, Austria and Switzerland. David regularly performs with the Los Angeles Opera and various chamber ensembles, as well as on motion picture soundtracks.

Generously sponsored by Carol and Mike Selby


NICHOLAS PLATOFF, Trombone

was appointed Associate Principal Trombone of the San Francisco Symphony in April 2016. Nicholas spent two years as a fellow with the New World Symphony in Miami where he produced and curated "MIXTAPE," the first-ever concert of the New Audience Fellow Initiative. His festival appearances include Verbier, Spoleto USA, Britten-Pears, Aspen, and the National Orchestral Institute. Nicholas is a low brass coach for the SFS Youth Orchestra and his private trombone students have been accepted to many of the top music schools in the country. He holds a Bachelor's degree from Northwestern University.

Generously sponsored by Supervisor Adam Hill


GRACE SENG, Violin

Grace has performed with the San Luis Obispo Symphony, Opera SLO, SLO Master Chorale, and many other local musical groups since moving to San Luis Obispo in 2003. She maintains an active violin studio and enjoys playing chamber music with other local musicians. She holds a Bachelor's degree from Northwestern University and a Master's degree from the Manhattan School of Music.

Generously sponsored by Dr. David Yeh


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. His special interest in modern music has led him to premiere works of composers such as Donald Erb and John Adams. He also leads many ensembles as conductor, including the precollege division at the Cleveland Institute of Music, and is the artistic director of the Lev Aronson Legacy Festival in Dallas, which promotes the teaching and playing traditions of influential cello pedagogue and Holocaust survivor, Lev Aronson.

Generously sponsored by Candace and Bert Forbes


ELIZABETH KOCH TISCIONE, Oboe

has been Principal Oboe of the Atlanta Symphony since 2007. Liz is also Principal Oboe of the Grand Teton and Aspen Music Festivals and is a member of the Atlanta Chamber Players. She has performed with the orchestras of San Francisco, Philadelphia, St. Louis, and Baltimore, as well as the Orpheus Chamber Orchestra. She serves on the faculty at Kennesaw State University and teaches privately. Liz studied at the Interlochen Arts Academy and the Curtis Institute of Music.

Generously sponsored by Andrea and Jerre Sumter

2017 Festival Artists

**MICHAEL TISCIONE, Trumpet**

currently serves as Acting Associate Principal and Second Trumpet with the Atlanta Symphony. He also serves as Second Trumpet with both the Sun Valley and Bellingham Music festivals. He has performed with the orchestras of Chicago, New York, Philadelphia, Toronto and Utah. Michael is a member of the Atlanta Symphony Brass Quintet and performs regularly with the Atlanta Chamber Players. He holds degrees from Indiana University and Northwestern University.

Generously sponsored by Anne Brown

**BEN ULLERY, Viola**

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

Generously sponsored by Mary and John Frey

**JASON UYEYAMA, Violin**

is an Associate Professor of Violin and Director of String Studies at La Sierra University. He has appeared at the Aspen, Taos and Tanglewood festivals, and performs regularly with the Los Angeles Philharmonic. In 2008, he became Music Director of Community Kids Connection, a mentoring program offering free music lessons to low income children in San Bernardino, CA. Jason holds a Master's degree from the Juilliard School.

Generously sponsored by Barbara Bell

**SERGEI VASSILIEV, Clarinet**

was a prizewinner at The International Young Artist Competition in Kharkov, Ukraine at the age of 12. Sergei has served as the principal clarinetist of the Boise Philharmonic, Des Moines Metro Opera Festival, and has appeared with the Houston Symphony and the United States Air Force Academy Band. His festival appearances include Music Academy of the West, Sarasota, Hot Springs, Crested Butte, and Colorado. He currently serves as the principal clarinetist of the Colorado Springs Philharmonic, and he performs throughout the west with the Colorado Symphony, Boulder Philharmonic, Las Vegas Philharmonic, and the Altezza Trio.

Generously sponsored by Mary Baiamonte

**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 San Francisco, St. Louis, Sun Valley Summer, and Utah symphonies. She has recorded and toured as Guest Principal Flute with the Buffalo Philharmonic. Solo performance highlights include the Dame Myra Hess Memorial Concert Series, radio broadcasts on WFMT, WNIB, and KDB-FM, and winning the 2006 Music Academy of the West Concerto Competition. Katrina attended Northwestern University and the San Francisco Conservatory.

Generously sponsored by Jeri and Todd Corgill

**JACOB WILDER, Horn**

completed his preparatory studies in Chicago before moving to Los Angeles to study at the Colburn Conservatory. He completed a Bachelor's degree and an Artist Diploma at Colburn while freelancing, working in the recording industry, and collaborating with prestigious chamber ensembles. Since 2015, Jacob has served in the Virginia Symphony—as Fourth Horn and Third/Associate Principal Horn—while also playing for the Virginia Opera. He will begin a fellowship with the New World Symphony in Miami in Fall 2017.

Generously sponsored by Diana and Edward Platt

**ANTHONY WONG, Violin**

is on the faculty of Hong Kong Baptist University. He served as Assistant Principal Violin for the Tulsa Philharmonic Orchestra and was a member of the Hong Kong Sinfonietta. He has participated in the Grand Teton and Waterloo festivals and is an active performer in both classical and pops concerts. Anthony holds a Bachelor's degree from the Manhattan School of Music and a Master's degree from Rutgers University, where he also pursued doctoral studies. He was the recipient of the Hong Kong Jockey Club Music and Dance Fund scholarship.

Generously sponsored by Hanne and Mort Nielsen

**SHANNON WOOD, Timpani**

is the Principal Timpanist of the St. Louis Symphony. He previously held positions with the Grand Rapids Symphony and the Florida Philharmonic Orchestra and has performed with the orchestras of Auckland, Atlanta, Baltimore, Chicago, Cincinnati, Detroit, Philadelphia, San Diego, St. Paul, San Francisco, Santa Cecilia, Seattle, and Singapore. His summer engagements have included Aspen, Aims, Colorado, Grand Teton, Eastern Sierra, Spoleto, and Tanglewood. Shannon is a New World Symphony fellow alumnus and holds degrees from the University of Michigan and Temple University. He is also a composer, and is endorsed by Zildjian, Remo, Freer Percussion and BMI.

Generously sponsored by Wayne Wright

**FEI XIE, Bassoon**

is principal of the Baltimore Symphony Orchestra, a position he won in 2012 after having joined the orchestra as second bassoon in 2008. Previously he was a member of the Houston Grand Opera Orchestra and the Mansfield Symphony. He has performed as guest principal with the Houston Symphony and the Baltimore Chamber Orchestra, and has performed at festivals including Sun Valley, Tanglewood, National Repertory Orchestra, Music Academy of the West, and Compos do Jordão in Brazil. A native of China, Fei is the son of renowned Peking Opera musicians. He holds a Bachelor's degree from Oberlin Conservatory and a Master's degree from Rice University. In Fall 2017, Fei will assume the position of Principal Bassoon of the Minnesota Orchestra.

Generously sponsored by Alexandra Santos

**JISUN YANG, Violin**

is Assistant Concertmaster of the San Diego Symphony and was previously a member of the St. Louis Symphony. Jisun was a finalist at the Nielsen International Competition and was a winner of the concerto competitions at the Cleveland Institute of Music and Music Institute of Chicago, as well as the G. D. Searle Competition. Her festival engagements have included the Music Academy of the West, La Jolla, Spoleto, and Bowdoin. Jisun holds degrees from the Cleveland Institute of Music and Oberlin College.

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2017 Fringe Artists Bios



FIRE AND GRACE

Guitarist William Coulter and violinist Edwin Huizinga first met while performing with Baroque ensemble Apollo's Fire in 2014. Since then, their duo Fire and Grace has been combining classical music with other genres, most notably folk and Celtic. William is a Grammy Award winner and an internationally acclaimed master of the steel-string guitar. He has been the music director of Tomaseen Foley's *A Celtic Christmas* since 1998 and is based in Santa Cruz, where he teaches at University of California - Santa Cruz. Edwin performs around the world as a violinist with indie rock bands, baroque orchestras, and popular artists, including a 2016 appearance with Stevie Wonder. He is a founding member of Classical Revolution and performs regularly with the Carmel Bach Festival.

Generously sponsored by NRG on behalf of the California Valley Solar Ranch



SIMPLY THREE

Comprised of conservatory-trained violinist Glen McDaniel, cellist Zack Clark, and bassist Nick Villalobos, Simply Three has been enthralling listeners with their unique arrangements of popular songs since the group's inception in 2010. Combining original works with innovative covers that showcase their technical virtuosity and musicianship, the trio embodies the essence of "Classical crossover" artists. The group has gained an international following with millions of views of their inventive music videos on YouTube and has received critical acclaim from Rolling Stone magazine, Ryan Seacrest, and popular artists OneRepublic and Janelle Monáe.

Generously sponsored by Brigitte and Bruce Falkenhagen

"Simultaneously so modern and classical."

-The Huffington Post



STEPHEN PRUTSMAN

Stephen Prutsman is equally at home as a composer, pianist and conductor and moves easily between classical, jazz, and world music styles. Beginning his career as a solo jazz pianist and keyboardist in art rock groups, he has gone on to collaborate with and compose for noted ensembles including the Kronos Quartet and the St. Paul Chamber Orchestra, where he was Artistic Partner from 2004-2007. His works have been performed by top artists including Dawn Upshaw, Leon Fleischer, Yo Yo Ma, the St. Lawrence String Quartet, and many more. Passionate about making music accessible to all, Stephen is involved with a number of projects to create enjoyable artistic environments for children on the autism spectrum and their families.

Generously sponsored by Shirley and Mike Ritter

"...rhythmic freedom, warm colorings and jazzy spontaneity."

-The New York Times

Midday Mini-Concert: *Mendelssohn*

Wednesday, July 19, 2017 at 12:00pm

COMMUNITY CHURCH OF ATASCADERO
5850 ROSARIO AVENUE, ATASCADERO, CALIFORNIA

JOHN NOVACEK, piano

GRACE PARK, violin

BRIAN THORNTON, cello

Piano Trio No. 2 in C minor, op. 66 **FELIX MENDELSSOHN**

Allegro energico e fuoco
Andante espressivo
Scherzo. Molto Allegro quasi Presto
Finale. Allegro appassionato

Mr. Novacek, Ms. Park, Mr. Thornton

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PCPA
PACIFIC CONSERVATORY THEATRE

LEND ME A TENOR THE MUSICAL JUL 6 - 23
Solvang Festival Theater
Book & Lyrics by Peter Sham, Music by Brad Carroll, Based on the play by Ken Ludwig

NEWSIES THE BROADWAY MUSICAL JUL 27 - AUG 20
Solvang Festival Theater
Music by Alan Menken, Lyrics by Jack Feldman, Book by Harvey Fierstein, Based on the Disney film written by Bob Tzudiker & Noni White

William Shakespeare's **Twelfth Night** AUG 24 - SEP 10
Solvang Festival Theater

AUGUST WILSON'S **FENCES** SEP 15 - OCT 1
Marian Theatre, Santa Maria

TICKETS 922-8313 | BOX OFFICE 12:30-7PM WED-SUN | PCPA.ORG

Notable Encounter Dinner: *Quartet for the End of Time*

Wednesday, July 19, 2017 at 6:00pm

TOLOSA WINERY
4910 EDNA ROAD, SAN LUIS OBISPO, CALIFORNIA

SCOTT YOO, host
ROMIE DE GUISE-LANGLOIS, clarinet
NOAM D. ELKIES, piano
EMILY DAGGETT SMITH, violin
JONAH KIM, cello

Quatuor pour la fin du temps (Quartet for the End of Time) **OLIVIER MESSIAEN**

1. *Liturgie de cristal ("Liturgy of Crystal")*
2. *Vocalise, pour l'Ange qui annonce la fin du Temps ("Vocalise, for the Angel who Announces the End of Time")*
3. *Abîme des oiseaux ("Abyss of the Birds")*
4. *Intermède ("Interlude")*
5. *Louange à l'Éternité de Jésus ("Praise to the Eternity of Jesus")*
6. *Danse de la fureur, pour les sept trompettes ("Dance of Fury, for the Seven Trumpets")*
7. *Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps*
("A Mingling of Rainbows for the Angel who Announces the End of Time")
8. *Louange à l'Immortalité de Jésus ("Praise to the Immortality of Jesus")*

Mr. Elkies, Ms. de Guise-Langlois, Ms. Daggett Smith, Mr. Kim

Generously sponsored by



TOLOSA

Notable Encounter
Series Sponsored by



Special thanks to Richard Berg for donating the use of tonight's Yamaha piano, which belonged to Samantha Curran.

Chamber Series: *Triumph Over Adversity*

Thursday, July 20, 2017 at 7:30pm

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

ROMIE DE GUISE-LANGLOIS, clarinet
JOHN NOVACEK, NOAM D. ELKIES, pianos
MAUREEN NELSON, GRACE PARK, EMILY DAGGETT SMITH, JISUN YANG, violins
BEN ULLERY, viola
ERIC BYERS, JONAH KIM, BRIAN THORNTON, cellos

String Quartet No. 1, op. 57, "From the Salvation Army: A Revival Service" **CHARLES IVES**

Chorale
Prelude
Offertory
Postlude

Ms. Nelson, Ms. Yang, Mr. Ullery, Mr. Byers

Piano Trio No. 2 in C minor, op. 66..... **FELIX MENDELSSOHN**

Allegro energico e con fuoco
Andante espressivo
Scherzo. Molto allegro quasi Presto
Finale. Allegro appassionato

Mr. Novacek, Ms. Park, Mr. Thornton

INTERMISSION

Quatuor pour la fin du temps (Quartet for the End of Time) **OLIVIER MESSIAEN**

1. *Liturgie de cristal ("Liturgy of Crystal")*
2. *Vocalise, pour l'Ange qui annonce la fin du Temps ("Vocalise, for the Angel who Announces the End of Time")*
3. *Abîme des oiseaux ("Abyss of the Birds")*
4. *Intermède ("Interlude")*
5. *Louange à l'Éternité de Jésus ("Praise to the Eternity of Jesus")*
6. *Danse de la fureur, pour les sept trompettes ("Dance of Fury, for the Seven Trumpets")*
7. *Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps*
("A Mingling of Rainbows for the Angel who Announces the End of Time")
8. *Louange à l'Immortalité de Jésus ("Praise to the Immortality of Jesus")*

Mr. Elkies, Ms. de Guise-Langlois, Ms. Daggett Smith, Mr. Kim

Generously sponsored by Diane and Marty Moroski

Chamber Series
Sponsored by



Special thanks to Richard Berg for donating the use of tonight's Yamaha piano, which belonged to Samantha Curran.

TRIUMPH OVER ADVERSITY

PROGRAM NOTES: TRIUMPH OVER ADVERSITY • JULY 20, 2017

CHARLES IVES (1874–1954) *String Quartet No. 1*, op. 57 “From the Salvation Army: A Revival Service” (1897–1909)

At times, Yale professor Horatio Parker hardly knew what to make of his eccentric student Charles Ives. Ives recalled showing Parker a pair of fugues he had written, with the main theme in a different key each time it reappeared; as Ives put it, “It resulted, when all got going, in the most dissonant sounding counterpoint.” The disconcerted Parker decided it was a joke, and after looking briefly at the score, returned it to Ives, with a teasing comment about “hogging all the keys at one meal.” Ruefully, Ives remembered that Parker eventually reached his limit with Ives’s experiments: “Parker...asked me not to bring any more things like these into the classroom.”

Parker had hardly any more sympathy regarding Ives’s great fondness for church hymns, believing they “should have no

place” in art music. Still, Ives had become Connecticut’s youngest salaried organist when he was only fourteen, and this repertory was part of his daily fare as a musician. So, despite his teacher’s disdain, Ives began working on his *String Quartet No. 1* around 1897, using numerous hymn tunes as his melodic material. He continued working on it for several years, since he took a job with a life insurance firm after graduation, and composition was restricted to his free time. He modeled each movement after selections he had written for the organ, starting with a fugue, and then using service music as the basis for movements two through four. But, even those who know Protestant hymns well will have to listen hard to detect them in the quartet, for Ives transformed them in a richly varied, almost Brahmsian manner.

FELIX MENDELSSOHN (1809–1847) *Piano Trio No. 2 in C minor*, op. 66 (1845)

Felix Mendelssohn was an “Ancient,” to use an old English term. With this label, eighteenth-century British commentators categorized the unusual listeners who still cherished music of the past (a very different situation from that of today, in which it is hard to find audiences willing to listen to *new* music!) In fact, Mendelssohn is credited with launching the “Bach Revival”; Mendelssohn’s multi-year effort to present the *St. Matthew Passion* helped make Bach the household name he has been for the past two centuries.

Still, Mendelssohn did not reject the innovations that were occurring in new music of his time. His *Piano Trio No. 2 in C minor*, op. 66, displays his ability to build dramatic urgency and tension even as he interweaves older techniques—including the use of a chorale-tinged tune in the finale. Although the trio is dedicated to the noted violinist Louis

Spohr, Mendelssohn sent the autograph—the handwritten original score—to his sister Fanny as a birthday gift. He warned her of its challenges: “The Trio is a bit beastly to play, but not really difficult.”

In 2017, we tend to forget that many of our “standard” instruments today underwent considerable refinement during the nineteenth century. Mendelssohn frequently showcased the increasing capabilities of the piano; for instance, the keyboard launches the first two movements, either alone or with only sustained strings. And, while the instruments often echo each other at times in “old-fashioned” contrapuntal imitation, there also are racing, nimble passages that remind us that this is the Mendelssohn who had composed the *Overture to A Midsummer Night’s Dream*.

OLIVIER MESSIAEN (1908–1992) *Quatuor pour la fin du temps (Quartet for the End of Time)* (1941)

Few works have more evocative titles than *The Quartet for the End of Time*, especially when we know that it was written while Messiaen was incarcerated in Stalag VIII-A as a prisoner of war during World War II. Messiaen’s composition capitalized on the skills of three fellow POWs—a violinist, a cellist, a clarinetist—with Messiaen himself playing piano. The camp’s commandant facilitated a premiere, which took place in a chilly barracks on January 15, 1941; the building was crammed to the rafters with fellow prisoners and German officers.

The quartet’s eight movements reflect the seven days of Creation followed by an eighth day of timeless eternity. In his score, Messiaen described at length the work’s mystical religious imagery, inspired by the visions of the Apocalypse in the Bible’s Book of Revelations. Movement I depicts “the

awakening of the birds” as well as “the harmonious silence of heaven”; Movement II evokes the powerful seventh angel described in Revelations, while Movement III juxtaposes the abyss of “Time with its sorrows and its weariness” against the birds, representing human desire for light and joy. Movement IV, a livelier “scherzo,” relieves the tension for a time, followed by Movement V, which portrays love and reverence for the Word as embodied by Jesus. Movement VI is energetic and rhythmic, illustrating the seven trumpets of the Apocalypse, and Movement VII returns to the angelic imagery introduced in Movement II. Movement VIII also returns to an earlier image, that of Jesus, but Messiaen explains that this time, the focus is on Christ as “the Word made flesh” and Jesus’s slow ascent toward paradise.

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Midday Mini-Concert: *Erik Arvinder Violin Recital*

Friday, July 21, 2017 at 12:00pm

TRINITY UNITED METHODIST CHURCH
490 LOS OSOS VALLEY ROAD, LOS OSOS, CALIFORNIA

ERIK ARVINDER, violin

JOHN NOVACEK, piano

Four Pieces for Violin and Piano, op. 78**JEAN SIBELIUS**

Impromptu

Romance

Religioso

Rigaudon

Poeme in C major, op. 40**EMIL SJÖGREN**

Violin Sonata No. 35 in A major, K. 526.....**WOLFGANG AMADEUS MOZART**

Molto allegro

Andante

Presto

Mr. Arvinder, Mr. Novacek

This program will be performed without intermission

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Fringe Series: *Simply Three*

Friday, July 21, 2017 at 7:30pm

CLARK CENTER FOR THE PERFORMING ARTS
487 FAIR OAKS AVENUE, ARROYO GRANDE, CALIFORNIA

SIMPLY THREE

GLEN MCDANIEL, violin

ZACK CLARK, cello

NICHOLAS VILLALOBOS, double bass

Selections to be announced from the stage.

*This program will be performed
without an intermission.*



The electrifying trio of Glen McDaniel, Nick Villalobos, and Zack Clark, together known as Simply Three, has been captivating audiences worldwide with high-octane performances since 2010. Acclaimed as “having what it takes” (Boston Philharmonic) and “highly imaginative and well played” (Maine Today), Simply Three continues to receive praise for their ability to impress listeners with a multitude of genres that span from Puccini and Gershwin to artists such as Adele, Coldplay, and Michael Jackson. By reshaping convention through this style of genre hopping, the trio continues to seek the true essence of classical crossover with original works as well as innovative arrangements that showcase their technical virtuosity and heartfelt musicality.

With an ever-growing online popularity, Simply Three is creating a renewed excitement for instrumental music through inventive music videos that have captured the hearts of millions of YouTube viewers across the globe. Furthermore, their works have gained great critical recognition by publications such as The Huffington Post, Rolling Stone, and RyanSeacrest.com, as well as mainstream artists themselves. Chart-topping rockers OneRepublic praised Simply Three’s version of their hit single “Counting Stars,” exclaiming they “LOVE this ‘Counting Stars’ cover!” Additionally, GRAMMY®-nominated R&B sensation Janelle Monáe proclaimed the trio’s project of her hit singles “Cold War” and “Tightrope” to be “an honor” while making it a highlighted feature of her personal website.

Simply Three has old school training but a new school sound. Their quest to look beyond the scope of possibility has led them to collaborate with some of the world’s most creative musicians, including Kellindo Parker (Janelle Monáe), Alyson Stoner, and Jeff Smith (M-Pact), in hopes of creating a new, fresh genesis for string playing. With this, the trio is able to merge shows into a unique synergy of thrilling performances and tone-rich sounds not soon to be forgotten.

Generously sponsored by Bruce and Brigitte Falkenhagen

Midday Mini-Concert: *Beethoven String Quartet*

Saturday, July 22, 2017 at 12:00pm

SANTA ROSA CATHOLIC CHURCH
1174 MAIN STREET, CAMBRIA, CALIFORNIA

SERENA MCKINNEY, JISUN YANG, violins
LUKE FLEMING, viola
ANDREA CASARRUBIOS, cello

String Quartet No. 1 in F major, op. 18.....**LUDWIG VAN BEETHOVEN**

Allegro con brio
Adagio affettuoso ed appassionato
Scherzo: Allegro molto
Allegro

Ms. McKinney, Ms. Yang, Mr. Fleming, Ms. Casarrubios

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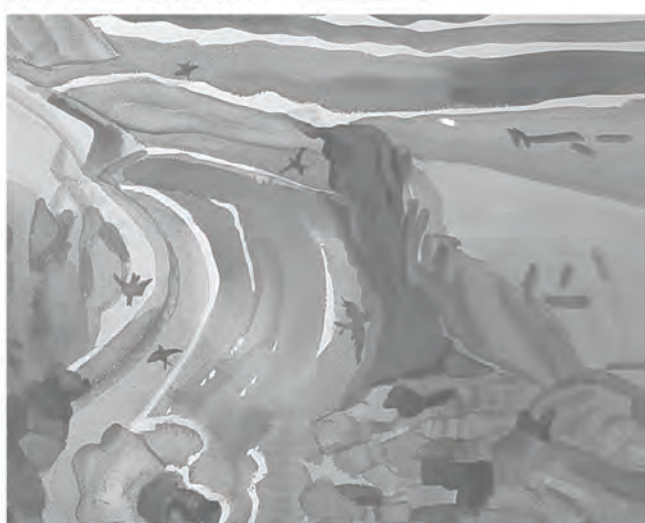
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JULY 7–AUG 27, 2017

Orchestra Series: *Baroque in the Vines*
Saturday July 22, 2017 at 7:30pm

SERRA CHAPEL
MCMILLAN CANYON ROAD, SHANDON, CALIFORNIA

FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, leader

AURELIA DUCA, SERENA MCKINNEY, GRACE PARK, EMILY DAGGETT SMITH, violins

Sinfonia di Concerto Grosso No. 1 in F major.....**ALESSANDRO SCARLATTI**

Allegro
Adagio
Allegro
Adagio
Allegro

Concerto a cinque in G minor, op. 5 no. 11 **TOMASO ALBINONI**

Allegro
Adagio
Allegro

Sinfonia for Two Flutes and Strings in D minor, F. 65, BrC 7**WILHELM FRIEDEMANN BACH**

Adagio
Allegro

INTERMISSION

Le quattro stagioni (The Four Seasons)..... **ANTONIO VIVALDI**

Violin Concerto in E major, op. 8 no. 1, "*La primavera*" ("Spring")

Allegro
Largo
Danza pastorale

Ms. Duca

Violin Concerto in G minor, op. 8 no. 2, "*L'estate*" ("Summer")

Allegro non molto
Adagio e piano—Presto e forte
Presto

Ms. McKinney

Violin Concerto in F major, op. 8 no. 3, "*L'autunno*" ("Autumn")

Allegro
Adagio molto
Allegro 'Caccia'

Ms. Park

Violin Concerto in F minor, op. 8 no. 4, "*L'inverno*" ("Winter")

Allegro non molto
Largo
Allegro

Ms. Daggett Smith

Generously sponsored by the Clark Family and the Augustine Foundation

Orchestra Series Sponsor: The Estate of Roy Gersten

PROGRAM NOTES: BAROQUE IN THE VINES • JULY 22, 2017

ALESSANDRO SCARLATTI (1660–1725) *Sinfonia di Concerto Grosso No. 1 in F major* (1715)

More than one commentator has scratched his head over why a fifty-five-year-old Alessandro Scarlatti—whose Baroque-era fame rested squarely on his enormous output of operas, cantatas, and other vocal genres—would suddenly turn his pen to writing a dozen instrumental concertos with the title *Sinfonie di Concerto Grosso*. Did Scarlatti simply feel ready for a change? Or was he inspired by the blockbuster success of Corelli's opus 6 *Concerti Grossi* the preceding year? Did Scarlatti plan to publish his *sinfonie* in England, since his autograph score ended up in the British Museum?

We may never know the answers, but the first question misunderstands something about Scarlatti: he had already

been writing music for instrumental ensembles all through his long career. His large-scale vocal works opened with overtures, and Scarlatti had proven himself an innovator in that regard; he had ushered in a three-section format of contrasting fast-slow-fast tempos, soon known as the “Italian overture.”

Arguably, Scarlatti just expanded that foundation in his twelve *sinfonie*, which (with one exception) follow a fast-slow-fast-slow-fast pattern. Nevertheless, as the first *sinfonia* reveals, Scarlatti also used those varying tempos to showcase lilting tunes, plaintive laments, and lively imitations between his two flutes and the orchestra.

TOMASO ALBINONI (1671–1751) *Concerto a cinque in G minor*, op. 5, no. 11 (1707)

During *Manchester by the Sea*, viewers hear the Albinoni *Adagio*, which they are likely to recognize from its ubiquitous use in dozens of movies and television programs; film composer Lesley Barber included it specifically for its melancholy familiarity. The irony, of course, is that it would not have been familiar to Tomaso Albinoni's contemporaries because he did not write the work, and this spurious composition now overshadows much of the fine music that Albinoni did compose, including his exemplary *Concerti a cinque*, opus 5.

The loss is ours, certainly. In fact, the observer Johann Joachim Quantz, writing in 1752, famously credited Giuseppe Torelli with inventing the concerto genre, but said that it took Albinoni (and Vivaldi) to give it a “better form.” Part of that improvement was Albinoni's routine employment of a fast-slow-fast tempo plan that still characterizes most concertos today. Albinoni used repetitive motifs within movements to make them cohesive, as heard in the brisk descending three-note group that recurs multiple times in the first “*Allegro*” of *Concerto No. 11*. Albinoni also applied occasional innovative twists, such as the brief spotlight given to the cello at the start of the “*Adagio*”; it actually plays in a higher register than the accompanying violas.

WILHELM FRIEDEMANN BACH (1710–1784) *Sinfonia for Two Flutes and Strings in D minor*, F. 65, BrC 7 (c. 1740-45)

Like father, not always like son, as the contrast between Johann Sebastian Bach and his eldest son Wilhelm Friedemann reveals. It is an understatement to say they both had talent, but the older Bach worked unceasingly and produced a vast legacy of music (and children), while W.F. was far less prolific as a composer, and didn't marry until he was forty. Although W.F. was widely admired as an organist, he found it hard to settle into long-term employment. He spent the last two decades of his life out of work, and after his death, his wife and sole surviving child were left in poverty.

Ironically, Wilhelm Friedemann's portrait shows him smiling—something never seen in the dour depictions of his father.

A great deal of W.F. Bach's music was never published, and a number of his manuscripts were lost in the chaos of World War II. One “survivor” is the *Sinfonia in D minor*, a two-part structure that resembles a prelude and fugue. The lovely “*Adagio*” showcases two flutes that seem to float above the string texture, while the energetic “*Allegro*” shows that W.F. did share his father's ability to interweave instrumental lines in complex yet coherent ways.

ANTONIO VIVALDI (1678–1741) *Le quattro stagioni* (The Four Seasons) (1725)

Once the toast of Venice for his spectacular violin playing, Vivaldi was a poor money-manager, and he died nearly penniless; he was soon forgotten. But, after J.S. Bach was “rediscovered” in the nineteenth century, scholars began examining the composers who had influenced him. Performers eventually followed their lead, and a post-World War II recording of *The Four Seasons* helped Vivaldi skyrocket back into popularity.

“Between Harmony and Invention.” A novelty of the set was that its first four concertos were based on poems (perhaps by Vivaldi himself). Each sonnet (and concerto) focused on a different season of the year. The concertos all conform to a tempo plan of fast-slow-fast, but they employ different sound effects in each movement. Listeners can hear the lightning bolts and thunder of a spring storm, the distant barking of a goatherd's dog, the revels of peasants celebrating the harvest, an autumnal hunt, and shivering in the wintry chill. These “*quattro stagioni*” (“four seasons”) have become not only Vivaldi's most recognized pieces, but also some of the most popular Baroque works ever.

We might nickname Vivaldi the “Costco Composer,” for he produced hundreds of concertos, usually published in bulk. In 1725, he unveiled a dozen concertos called “*The Battle*

Fringe Series: *Fire and Grace*

Sunday, July 23, 2017 at 2:00pm

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FIRE AND GRACE

EDWIN HUIZINGA, violin

WILLIAM COULTER, guitar

Prelude from Cello Suite No. 1 in G major, BWV 1007 **JOHANN SEBASTIAN BACH**

LIQUID GOLD SUITE

Allemande from Partita No. 2 in d minor, BWV 1004..... **BACH**

Marga's Moment **BRIAN FINNEGAN**

Courante **BACH**

The Honeybee Jib..... **TRADITIONAL IRISH**

Sarabande..... **BACH**

The Quarter Inch Wick..... **KATHLEEN KEANE**

Gigue **BACH**

The Wedding Reel **TRADITIONAL IRISH**

An Daingean **WILLIAM COULTER**

L'inverno (Winter) from *The Four Seasons*..... **ANTONIO VIVALDI**

Allegro non molto

Largo

Allegro

INTERMISSION

Three Traditional Bulgarian Tunes **TRADITIONAL BULGARIAN**

Kopanitsa - Dance

Polognala e Todora - Love Song

Kopanitsa - Dance

Music from Riverdance **BILL WHELAN**

Riverdance Jig

Excerpt from Corona

Chronos

Reel Around the Sun

Two Tangos **ASTOR PIAZZOLLA**

Libertango

Oblivion

L'estate (Summer) from *The Four Seasons* **ANTONIO VIVALDI**

Allegro non molto

Adagio

Presto

Program subject to change.

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William Coulter plays a SCGC Brazilian OM Guitar and uses D'ddario strings exclusively.

Notable Encounter Dinner: *Beethoven's Genius*

Sunday, July 23, 2017 at 6:00pm

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JASON UYEVAMA, violin
NINA TSO-NING FAN, violin
MADELEINE KABAT, cello

String Quartet No. 10 in E-flat major, op. 74, "Harp" **LUDWIG VAN BEETHOVEN**

Poco adagio—Allegro
Adagio ma non troppo
Presto—
Allegretto con varizioni

Mr. Uyeyama, Ms. Fan, Mr. Ullery, Ms. Kabat

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Orchestra Series: *Eight Seasons*

Monday, July 24, 2017 at 8:00pm

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751 PALM STREET, SAN LUIS OBISPO, CALIFORNIA

FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, leader and violin

AURELIA DUCA, SERENA MCKINNEY, GRACE PARK, EMILY DAGGETT SMITH, violins

Le quattro stagioni (The Four Seasons)..... **ANTONIO VIVALDI**

Violin Concerto in E major, op. 8 no. 1, "*La primavera*" ("Spring")

Allegro
Largo
Danza pastorale

Ms. Duca

Violin Concerto in G minor, op. 8 no. 2, "*L'estate*" ("Summer")

Allegro non molto
Adagio e piano – Presto e forte
Presto

Ms. McKinney

Violin Concerto in F major, op. 8 no. 3, "*L'autunno*" ("Autumn")

Allegro
Adagio molto
Allegro 'Caccia'

Ms. Park

Violin Concerto in F minor, op. 8 no. 4, "*L'inverno*" ("Winter")

Allegro non molto
Largo
Allegro

Ms. Daggett Smith

INTERMISSION

Cuatro Estaciones Porteñas ("Four Seasons of Buenos Aires")..... **ASTOR PIAZZOLLA**
(ARR. LEONID DESYATNIKOV)

Verano Porteño ("Buenos Aires Summer")
Otoño Porteño ("Buenos Aires Autumn")
Invierno Porteño ("Buenos Aires Winter")
Primavera Porteño ("Buenos Aires Spring")

Mr. Yoo

Generously sponsored by Jamie C. Barlett

Orchestra Series Sponsor: The Estate of Roy Gersten

PROGRAM NOTES: EIGHT SEASONS • JULY 24, 2017

ANTONIO VIVALDI (1678–1741) *Le quattro stagioni* (The Four Seasons) (1725)

Many shoppers have bought a dozen eggs while buying groceries, but in an early eighteenth-century music shop, customers could pick up a dozen concertos. Purchasers of Vivaldi's 1725 publication *Il cimento dell'armonia e dell'invenzione* ("The Battle Between Harmony and Invention") found an unexpected bonus in the first four concertos: Vivaldi had included sonnets (perhaps written by him) that evoked the four seasons of the year. Moreover, within the scores of these concertos, Vivaldi put short explications of their musical symbolism. The delights of this early "program music"—in which instruments convey a loose storyline—have elevated Vivaldi to extreme popularity since his post-World War II rediscovery.

The poetry of "La primavera" ("Spring") begins, "Springtime has arrived. / The birds celebrate her return with festive song, / and murmuring streams are / softly caressed by the breezes." A thunderstorm interrupts that cheerful atmosphere, complete with upward sweeps of violin "lightning," but the birdsong soon returns. During the "Largo," we are told, "the goatherd sleeps, / his faithful dog beside him"—and against that quiet backdrop, the violas steadily "bark" on behalf of the hound. Dancing peasants cavort during the finale, while sustained strings evoke the drones of a bagpipe.

During the opening of "L'estate" ("Summer"), a shepherd and his flock languish in the shimmering heat while hearing the calls of a cuckoo, turtledove, and goldfinch. But the North Wind starts to blow, and the shepherd weeps, worried about the havoc that the storm will wreak. He tries to sleep during the second movement, with gnats and flies buzzing nearby, but thunder from the approaching tempest interrupts him. The storm breaks in the "Presto," and the shepherd was right: the harvest is destroyed.

Vivaldi's "L'autunno" must have depicted the "Autumn" of some other year, since it opens with the peasants celebrating an abundant harvest with dancing, singing, and a great deal of alcohol. More and more of them topple downward as the "liquor of Bacchus" takes effect. Muted strings mimic their slumber in the "Adagio," while the closing movement illustrates an autumnal hunt, complete with horn calls, gunshots, and growling dogs.

Unsurprisingly, "L'inverno" ("Winter") features shivering between icy gusts of wind, followed by foot-stamping and chattering teeth. Pizzicato (plucked) strings in the "Largo" portray the rain while a fire warms those indoors. Another venture outside during the finale leads to cracking ice before racing home to shut out the wintry winds.

ASTOR PIAZZOLLA (1921–1992) *Cuatro Estaciones Porteñas* ("Four Seasons of Buenos Aires") (1964–70); arr. Leonid Desyatnikov (1999)

The *Cuatro Estaciones Porteñas* ("Four Seasons of Buenos Aires") is a global work, influenced—in different ways—by Italy, Argentina, the United States, France, Russia, and the Baltic States. Italy first played a role not via Antonio Vivaldi or his *Four Seasons*; rather, the parents of Astor Piazzolla both came to Argentina as Italian immigrants (which is why we pronounce his last name with an "L" sound rather than a "Y"). The family soon traveled north to the United States, settling in New York City. Piazzolla's North American musical experience was sharply mixed; he took lessons with a former student of Rachmaninoff, but he also started learning to play a bandoneon (a small button-operated version of an accordion) that his father had brought home from a pawnshop.

Piazzolla's mastery of that instrument led to a love-hate relationship that lasted for years. When his family moved back to Argentina in 1936, Piazzolla's talent won him positions in various tango orchestras. But, he spent part of his income on music lessons with the classical composer Alberto Ginastera, and in time, he stopped performing, devoting himself to composition. Ginastera urged him to enter a competition; although a fistfight broke out between listeners who didn't appreciate the inclusion of two bandoneons within the

orchestra, Piazzolla won the contest. The prize sent him to Paris to study with the renowned teacher Nadia Boulanger.

Boulanger galvanized Piazzolla to return whole-heartedly to his nation's music when she heard him play a tango and exclaimed, "You idiot! That is the real Piazzolla!" Returning to Argentina, he developed *Nuevo tango*, his new experimental approach (which led at least one traditionalist to threaten him with a gun). He threw together "Verano Porteño" as background music for a play in 1964, using the Argentine term "porteño" for residents of Buenos Aires, a port city (and with no thought of Vivaldi's "Summer"). But, in 1969, he followed up with a second season, and then two more in 1970, using his quintet to perform them as a set for the first time later that year.

Piazzolla's four seasons later journeyed back to Europe, where a Latvian violinist asked his Russian friend Leonid Desyatnikov to adapt them for an orchestra comprised of Baltic musicians. Desyatnikov inserted a number of direct references to Vivaldi's seasons within Piazzolla's framework, resulting in a delightful suite that—again—has been travelling the globe.

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MIDDAY MINI-CONCERT SERIES

Midday Mini-Concert: *Grace Park and Noam Elkies Recital*

Tuesday, July 25, 2017 at 12:00pm

ST. TIMOTHY'S CATHOLIC CHURCH
962 PINEY, MORRO BAY, CALIFORNIA

GRACE PARK, violin
NOAM ELKIES, piano

Violin Partita No. 3 in E major, BWV 1006 **JOHANN SEBASTIAN BACH**

Preludio
Loure
Gavotte en Rondeau
Menuett I
Menuett II
Bourrée
Gigue

Ms. Park

Keyboard Partita No. 1 in B-flat major, BWV 825 **BACH**

Prelude
Allemande
Courante
Sarabande
Menuett I
Menuett II
Gigue

Mr. Elkies

Violin Sonata No. 33 in E-flat major, K. 481 **WOLFGANG AMADEUS MOZART**

Allegro molto
Adagio
Allegretto

Ms. Park, Mr. Elkies

This program will be performed without intermission.

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Chamber Series: *Beethoven Quartets*

Tuesday, July 25, 2017 at 7:30pm

UNITED METHODIST CHURCH
1515 FREDERICKS STREET, SAN LUIS OBISPO, CALIFORNIA

ERIK ARVINDER, NINA FAN, SERENA MCKINNEY, GRACE PARK, JASON UYEYAMA, JISUN YANG, violins
JESSICA CHANG, LUKE FLEMING, BEN ULLERY, violas
ANDREA CASARRUBIOS, MADELEINE KABAT, BRIAN THORNTON, cello

String Quartet No. 1 in F major, op. 18 **LUDWIG VAN BEETHOVEN**
Allegro con brio
Adagio affettuoso ed appassionato
Scherzo: Allegro molto
Allegro

Ms. McKinney, Ms. Yang, Mr. Fleming, Ms. Casarrubios

String Quartet No. 10 in E-flat major, op. 74, "Harp" **BEETHOVEN**
Poco adagio—Allegro
Adagio ma non troppo
Presto—
Allegretto con variazioni

Mr. Uyeyama, Ms. Fan, Mr. Ullery, Ms. Kabat

INTERMISSION

String Quartet No. 14 in C-sharp minor, op. 131 **BEETHOVEN**
Adagio ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato (recitative)
Andante ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

Ms. Park, Mr. Arvinder, Ms. Chang, Mr. Thornton

Generously sponsored by Warren Jensen and Jean Kidder

Chamber Series
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BEETHOVEN QUARTETS

PROGRAM NOTES: BEETHOVEN QUARTETS • JULY 25, 2017

LUDWIG VAN BEETHOVEN (1770–1827) *String Quartet No. 1 in F major*, op. 18 (1798–1801)

Many of us take for granted services that would have been considered luxuries in previous generations—broad-band internet access, 24-hour television programming, even electricity and running water. Still, virtually no one today possesses a convenience that was enjoyed by numerous Viennese aristocrats in Beethoven's time: a personal string quartet of musicians, ready to perform chamber music as desired.

Once Beethoven had settled in the metropolis, he began rubbing shoulders with these patrons. He also studied the outstanding quartet repertory of his occasional teacher, Joseph Haydn, and the last quartets written by the late Mozart. At last, at age twenty-eight, Beethoven embarked upon composing his own first set of quartets, which in time became his opus 18. He had finished at least two of the six in mid-1799 when a close friend, Karl Amenda, had to leave

Vienna to deal with the aftermath of a brother's death. As a farewell gift, Beethoven gave Amenda a manuscript copy of tonight's F major quartet.

Two years later, Amenda got an urgent letter from Beethoven: "Do not lend your Quartet to anybody, because I have greatly changed it, having just learned how to write quartets properly." And he certainly *had* mastered the art—in fact, he put the revised F major quartet at the start of the set, as an introductory showcase of his new skill. He dedicated opus 18 to Prince Lobkowitz, one of the Viennese noblemen who spent a fortune on music, and who thereby encouraged Beethoven and others to produce the outstanding works that we cherish today (even if we don't have private ensembles to perform them!)

BEETHOVEN *String Quartet No. 10 in E-flat major*, op. 74, "Harp" (1809)

Even for the increasingly deaf Beethoven, Vienna in 1809 was almost unbearably noisy: it was under bombardment by Napoleon's French army. In fact, Beethoven dashed into his brother's basement, clutching a pillow around his head as he desperately tried to protect what remained of his hearing. It doesn't take much imagination to envision the stormy, anguished composition that we might have written after these circumstances—and this is why we are *not* Beethoven, for one of his first subsequent works was the *String Quartet No. 10 in E-flat major*, op. 74, and it is hard to conceive of a piece with a warmer, gentler opening.

Yes, there is an occasional sharp chord in the "Poco adagio" introduction, but it still sustains a primarily peaceful build-up to the sprightly "Allegro." And, it is not long after that tempo

change that we hear the first delightful texture that gives the quartet its "Harp" nickname: the violins play rapid repeated notes, rather like jingling sleigh bells, while the lower instruments pluck their strings in alternation. The four players then trade roles before dashing off into new material—racing scales, rapid oscillations, and a host of other devices, although the pizzicato plucking returns several times.

The remaining movements continue the sense of well-being. The second movement is quietly eloquent, and while the "Presto" races along inexorably, it interweaves almost-comical imitative passages. With just the slightest pause, the quartet leaps into the finale's playful "sighing" theme and six variations. The cannons of the summer, it seems, were long forgotten.

BEETHOVEN *String Quartet No. 14 in C-sharp minor*, op. 131 (1825–26)

When Beethoven sent his opus 131 quartet to his publisher, he teasingly wrote that it was "scrambled together with pilferings from this and that"—and then he had to reassure the printer that the music actually was new, not recycled. Still, opus 131 intrigues us to this day because of its fascinating structure. Beethoven transcended the ordinary boundaries of string-quartet craftsmanship: it is a seven-movement work (when the norm was still four), yet all seven movements are to be played without pause, creating, in effect, one massive piece. Beethoven's tonal relationships between the movements also were unexpected; the quartet journeys through several distant keys before returning to the initial C-sharp minor tonality.

True, the seven movements can be grouped into a structure that resembles a more conventional quartet: movements one and six could be regarded as slow introductions to the fast

movements that follow, while the tiny "Andante moderato" is really just a transition between the "Allegro molto vivace" and the central relaxed "Andante." In an ordinary quartet, we would also not be surprised to hear a rapid-fire "Scherzo" (movement five) followed by a speedy finale (as in the closing "Allegro").

We cannot simply dismiss those "extra" movements, however. For instance, the slow first movement dwarfs the second movement in scale, and it is crafted as a fugue, with a subject that more than one analyst has deemed "unearthly." The significance of this opening "Adagio" is underscored in the finale, when Beethoven returns to a transformed version of the fugue subject (its opening melody). Overall, the opus 131 quartet is one of the most tightly crafted works Beethoven ever wrote; it is certainly one of his finest.

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Orchestra Series: *Classical Evolution*

Wednesday, July 26, 2017 at 8:00pm

MISSION SAN LUIS OBISPO DE TOLOSA
751 PALM STREET, SAN LUIS OBISPO, CALIFORNIA

FESTIVAL MOZAIC ORCHESTRA
SCOTT YOO, conductor and host

Notable Encounter: Classical Evolution

An exploration of the transition in styles from Mozart to Beethoven, led by Scott Yoo

Symphony No. 40 in G minor, K. 550 **WOLFGANG AMADEUS MOZART**
Molto Allegro
Andante
Menuetto: Allegretto
Allegro assai

INTERMISSION

Symphony No. 1 in C major, op. 21 **LUDWIG VAN BEETHOVEN**
Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto. Allegro molto e vivace
Finale. Adagio—Allegro molto e vivace

Generously sponsored by Dr. Marti Jorgensen Lindholm and Allan Smith

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PROGRAM NOTES: CLASSICAL EVOLUTION • JULY 26, 2017

WOLFGANG AMADEUS MOZART (1756–1791)—*Symphony No. 40 in G minor*, K. 550 (1788)

The relationships of fathers and sons can be complicated, and psychologists have speculated endlessly about the bonds between Leopold Mozart and his astonishing offspring Wolfgang Amadeus. Did Leopold's earnest but often smothering efforts to control his son leave no room for Wolfgang to mature as an adult? Or was Wolfgang such an eccentric, free spirit that no amount of guidance would have had an effect on his behavior? No matter what view one might hold, Leopold's death in 1787 was a devastating blow to the young genius. Moreover, it was a loss for music history as well, because the voluminous correspondence between the two also came to an end—and those letters have been an invaluable mine of information about Mozart's plans, views, and activities.

The subsequent dearth of family letters from mid-1787 onward contributes to the mystery surrounding Mozart's *Symphony No. 40 in G minor*. Mozart produced three complete symphonies in the summer of 1788—numbers 39, 40, and 41—but why? Nowadays we like to talk of “artistic inspiration” letting a composer go wherever his fancy takes him, but Mozart never enjoyed that kind of freedom. He needed to be pragmatic about the time he spent composing, because he had a family to support; he certainly could not afford to invest his energy on works that didn't have a planned performance. One plausible theory is that Mozart might have intended to go to London—a city in which he had been a child sensation. In the early 1790s, Haydn made the first of

his London visits, and the excursions proved to be a financial gold-mine for him—and Mozart might well have enjoyed similar success. However, despite the best efforts of generations of scholars, the justification for writing these symphonies is still unknown.

Compounding the mystery, *Symphony No. 40* exists in two versions: Mozart added his beloved clarinets at some point—again, an unlikely way for Mozart to have spent his time unless he had a clear performance opportunity. And, in addition to the mysterious motivation, the symphony was an astonishing break from convention in many ways. Audiences accustomed to noisy “hammer-blow” chords at the opening of symphonies may be taken aback by the quiet, restless murmuring that launches *Symphony No. 40*—and the use of the minor mode was an unusual choice as well. Even though the slow movement is in the major mode, it's one of the most melancholy treatments of that mode imaginable. The third movement is a minuet—but it seems that the imaginary dancers must be upset with each other, judging from the minuet's stern character. The mood lightens during the trio at the center of the movement, but that truce is short-lived; the dark minuet theme takes hold once more. The finale is filled with an agitated energy; the opening phrase sounds like a nervous question, and the emphatic response is clearly “no!!”—and the movement ends with three sharp chords, as if stamping the feet for emphasis.

LUDWIG VAN BEETHOVEN (1770–1827)—*Symphony No. 1 in C major*, op. 21 (1800)

The Beatles released “Hello, Goodbye” in 1967—but it might have also served as Beethoven's theme song in 1800. What was Beethoven leaving behind when he introduced his *Symphony No. 1 in C major*? Many commentators believe that this work is a farewell to the symphonies of the Classical masters Haydn and Mozart; Beethoven used this symphony as a tribute to their achievements even as it also served as a demonstration of what could come next.

Audiences had no difficulty in perceiving Beethoven's homage to the past. The French composer Hector Berlioz heard rhythms that evoked Mozart's *Don Giovanni*. The slow introduction leading to the first “Allegro con brio” was modeled on Haydn, as was the witty finale movement. Still, the “aggressive oomph” (as Ethan Mordden puts it) was Beethoven's. But, in the second movement, Beethoven withheld most of that muscularity; the “Andante” is as graceful and eloquent as anything written by Mozart.

Beethoven, alas, was also having to say farewell to his hearing. For at least two years, he had become increasingly aware of issues, but the situation was deteriorating—and, two years later, he would write the famous Heiligenstadt Testament, in which he revealed to his brothers the disability he had been hiding. He confessed that he had considered suicide—but that music had saved him: “it was impossible to leave the world until I had brought forth all that I felt was within me.”

Beethoven had begun saying “hello” to the future in the first symphony's numerous innovations. In fact, for those with

excellent harmonic ears, the very first notes would have been a jarring surprise. The announced key is “C major”—but the initial chords are in F major, and *then* the “Adagio molto” eases into G major, before at last reaching the promised C major. An appalled reviewer wrote in the *Allgemeine musikalische Zeitung*, “No-one will reproach a brilliant artist like Beethoven for taking such liberties, but that opening is not a suitable way to begin a large concert.”

The same writer was unappreciative of the prominent role of the wind instruments, saying, disdainfully, that the piece sounded “more like a wind band than an orchestra.” To be fair, many of the brass and woodwinds were stereotyped as “outdoor” instruments, suitable for military bands. In 1800, most of them would have been fairly clumsy—brass instruments did not have valves, and woodwinds had a limited number of mechanical keys. Beethoven's use of this wider palette of tone color foreshadowed the taste of later Romantic composers.

Beethoven also presented a masked version of another innovation: in the manner of Classical symphonies, he called the third movement a “minuet,” but *no* one danced a minuet at an “Allegro molto e vivace” tempo. Beethoven had turned the minuet into a frenzied “scherzo” in all but name—and would start using the actual term in his subsequent symphony. Unsurprisingly, many listeners were thrilled by this first symphony, and a Leipzig newspaper writer who attended the premiere proclaimed it “truly the most interesting concert in a long time.”

Notable Encounter Insight: *Brahms' Romanticism*

Thursday, July 27, 2017 at 4:00pm

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JONAH KIM, cello and host
ROMIE DE GUISE-LANGLOIS, clarinet
EMILY DAGGETT SMITH, AURELIA DUCA, violins
CAITLIN LYNCH, viola

Clarinet Quintet, op. 115.....**JOHANNES BRAHMS**

Allegro
Adagio—Più lento
Andantino—Presto non assai, ma con sentimento
Finale: Con moto

Ms. de Guise-Langlois, Ms. Daggett Smith, Ms. Duca, Ms. Lynch, Mr. Kim

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Chamber Series: *Winds of Change*

Thursday, July 27, 2017 at 7:30pm

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

ALICE K. DADE, KATRINA WALTER, flutes
ELIZABETH KOCH TISCIONE, XIAODI LIU, oboes
MICHAEL FINE, ROMIE DE GUISE-LANGLOIS, clarinets
FEI XIE, bassoon
JESSE MCCORMICK, JACOB WILDER, horns
NOAM D. ELKIES, harpsichord
MAUREEN NELSON, EMILY DAGGETT SMITH, AURELIA DUCA, violins
CLINTON DEWING, CAITLIN LYNCH, JESSICA OUDIN, violas
ANDREA CASARRUBIOS, JONAH KIM, BRIAN THORNTON, cellos

Musique de Table (Tafelmusik): Trio in E minor for flute, oboe, and basso continuo, TWV 42:e2.....**GEORG PHILIP TELEMANN**

Affettuoso
Allegro
Dolce
Vivace

Ms. Dade, Ms. Koch Tiscione, Mr. Thornton, Mr. Elkies

Horn Quintet in E-flat major, K. 407 **WOLFGANG AMADEUS MOZART**

Allegro
Andante
Allegro

Mr. McCormick, Ms. Nelson, Ms. Oudin, Mr. Dewing, Ms. Casarrubios

INTERMISSION

Clarinet Quintet, op. 115.....**JOHANNES BRAHMS**

Allegro
Adagio—Più lento
Andantino—Presto non assai, ma con sentimento
Finale: Con moto

Ms. de Guise-Lanlgois, Ms. Daggett Smith, Ms. Duca, Ms. Lynch, Mr. Kim

Quintet for Winds **JOHN HARBISON**

Intrada
Intermezzo
Romanza
Scherzo
Finale

Ms. Walter, Ms. Liu, Mr. Fine, Mr. Xie, Mr. Wilder

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PROGRAM NOTES: WINDS OF CHANGE • JULY 27, 2017

GEORG PHILIPP TELEMANN (1681–1767) *Musique de Table (Tafelmusik): Trio in E minor for flute, oboe, and basso continuo*, TWV 42:e2 (1733)

For most Americans, “Bach” is the first name to come to mind when thinking of the greatest German Baroque composers—but for audiences living in Germany, “Georg Philip Telemann” was much more celebrated. Not only did he produce more than 3,000 compositions, but he was also a rare example of a skillful musician *and* businessman. He engraved his printing plates himself in many cases, and managed his advertising, subscriptions, and distribution to numerous countries.

When Telemann offered his *Musique de Table* (“Banquet Music”), one of his 186 subscribers was a certain “Mr. Handel” in London, reflecting the widespread esteem for Telemann’s

music. The publication came in three volumes, or “Productions,” with works for varying combinations of seven instruments. The full ensemble opens and closes each Production with an overture and a “Conclusion”; each volume also features a concerto and three sonatas: one solo, one trio, and one quartet.

The second Production’s trio, in E minor, showcases a flute and an oboe, accompanied by a “basso continuo”—a pair of lower-pitched instruments. Telemann’s use of “Affettuoso” (“Affectionate”) and “Dolce” (“Sweet”) illustrates his ability to shape various emotions, creating a nice variety in between the lively “Allegro” and “Vivace” movements.

WOLFGANG AMADEUS MOZART (1756–1791) *Horn Quintet in E-flat major*, K. 407 (K6. 386c) (1782)

“Joseph Leutgeb” is hardly a household name, but for horn players, he might be considered a patron saint. Scholars are confident that it was for Leutgeb that Mozart wrote his four celebrated horn concertos, horn rondo, and this *Horn Quintet* K. 407; the considerable demands of these pieces give us a good measure of Leutgeb’s sizable talent. Mozart had known Leutgeb since childhood, and Mozart’s father had given Leutgeb a loan in 1777 to help him move from provincial Salzburg to metropolitan Vienna (where Leutgeb maintained a “day job” as a cheesemonger). When young Mozart himself moved to Vienna, he began writing for his old friend the several horn works that are so cherished today. The men’s

friendship continued to the end of Mozart’s too-short life; he mentions Leutgeb in his very last letter.

The horn quintet was the second work composed for Leutgeb, and may be the most virtuosic of all Mozart’s horn-writing, requiring a wide range and rapid passagework—not easy tasks on an instrument that would not gain valves for another thirty years. The three movements span the gamut of the horn’s capabilities: energetic scales and arpeggios in the outer movements, with long-breathed, flowing melodies in the “Andante.”

JOHANNES BRAHMS (1833–1897) *Clarinet Quintet*, op. 115 (1891)

Audio recording technology started coming into widespread use in the first decade of the twentieth century—but it is unfortunate that this innovation wasn’t generally available just a couple of decades earlier, for we might have been able to preserve performances of Richard Mühlfeld, the clarinetist who inspired four outstanding chamber works from Brahms.

Still, we are fortunate to have the compositions themselves. Brahms—who had declared himself to be retired and had gone as far as to prepare his will—surprised himself by starting to compose again after visiting Meiningen, where the director of the court orchestra had arranged for Brahms to

hear Mühlfeld play. The Clarinet Trio, op. 114, soon followed, and when Brahms sent it to his publisher, he mentioned that he was embarked on “a far greater folly.”

That pending work was the *Clarinet Quintet*, op. 115, and Brahms wrote it to showcase not flashy virtuosity, but rather the qualities that characterized Mühlfeld’s playing: “refined musicality, intimate expression, and beautiful tone,” to quote Malcolm MacDonald. The quintet also reveals Brahms’s predilection for shifts between major and minor harmonies, as well as his delight in Hungarian gypsy effects; moreover, he ties the quintet together with a recurring “motto” theme.

JOHN HARBISON (b. 1938) *Quintet for Winds* (1979)

“Hey, Johnny, it’s a beautiful July day; let’s go swimming”—“No, I can’t; this is the summer I’m studying all the Bach cantatas.” Needless to say, there are reasons that John Harbison is a much-decorated American composer, having won a Pulitzer Prize, a Kennedy Center Friedheim Award, as well as a MacArthur “Genius” grant. And, when the Aulos Wind Quintet won the 1978 Walter W. Naumburg Chamber Music Competition, their prize included the opportunity to commission a work from the composer of their choice—and thus Harbison was invited to write the *Quintet for Winds*.

It might be more accurate to say that Harbison was invited to *finish* the quintet. He had already been experimenting with a composition for this type of ensemble (flute, clarinet, oboe, bassoon, and French horn). In his own program note for *Quintet*, he teasingly wrote, “Ever since Marsyas, a flute-playing satyr engaged in competition with the string player Apollo, was flayed alive for being unable to sing and play at the same time, wind players have been sentenced to forage in a sparse and undernourished musical literature.” Harbison, thankfully, created an outstanding—and extremely challenging—repertory addition for ever-hungry woodwind quintets.

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Fringe Series: *The Jazz Age*

Friday, July 28, 2017 at 7:30pm

FREMONT THEATRE
1035 MONTEREY STREET, SAN LUIS OBISPO, CALIFORNIA

STEPHEN PRUTSMAN, composer and piano
STEVEN COPES, SERENA MCKINNEY, violins
BEN ULLERY, viola
MADELEINE KABAT, cello

Hexapoda: Five Studies in Jitteroptera..... **ROBERT RUSSELL BENNETT**

Mr. Copes, Mr. Prutsman

Jazz Etudes..... **STEPHEN PRUTSMAN**

Mr. Prutsman

INTERMISSION

Live musical scores for the following silent films:..... **STEPHEN PRUTSMAN**

The Cameraman's Revenge (1910)

Suspense (1913)

Mighty Like a Moose (1926)

Mr. Copes, Ms. McKinney, Mr. Ullery, Ms. Kabat, Mr. Prutsman

Generously sponsored by Libbie Agran and Guy Fitzwater

Special thanks to Richard Berg for donating the use of tonight's Yamaha piano, which belonged to Samantha Curran.

PROGRAM NOTES: THE JAZZ AGE • JULY 28, 2017**ROBERT RUSSELL BENNETT** (1894–1981) *Hexapoda: Five Studies in Jitteroptera* (1941)

Robert Russell Bennett is a composer remembered foremost as an orchestrator of over three hundred Broadway and London musicals, including *Oklahoma* and *South Pacific*. For Bennett, who studied under Nadia Boulanger, the bright lights of Broadway were only a way to pay his bills, and never outshone his love of composing serious music. While *Abraham Lincoln Symphony* may be his most ambitious work on the classical side, *Hexapoda: Five Studies in Jitteroptera*

is assuredly his greatest crowd pleaser. First performed in 1940 by the violinist Louis Kaufman (and later played by Jascha Heifetz), the work was written in a weekend in response to Kaufman's assertion to Bennett that 'the low-down music of the day was worth saving by a serious-minded composer'. The joyful, schizophrenic energy of this modest suite is impossible to resist.

STEPHEN PRUTSMAN

This remarkable trio of classic shorts each belongs to contrasting genres in filmmaking which in keeping with the silent film tradition of alliteration marketing I like to label "The Suspenseful, the Surreal and the Silly". Within these contrasting genres, love is prominent, whether it be bug-love in "The Cameraman's Revenge", impending danger to loved ones in "Suspense" or in "Mighty Like a Moose" marital-love revamped, revived and renewed. (More alliteration, sorry...) When writing for silent film, I like to borrow musical languages of the time. In "Suspense" you'll hear noir-like harmonies, somewhat discordant yet always with a foreboding, doom

like, pedal point constant pitch which ones hopes will resolve with relief. In "The Cameraman's Revenge" sardonic, Soviet-style rhythms and harmonies sandwich sneaky hints of "La Vie en Rose" when Mrs. Beetle rendezvous with her suave French painter-lover. And of course, in the American comedy "Mighty Like a Moose" swing and Charleston (the musical style not the town) predominate. I do like to sneak in tunes of the time so if you think you hear a snippet of "Oh, You Beautiful Doll" or "Solitude" you may be on to something...

Suspense (1913)

Director, screenwriter and actress of "Suspense", Lois Weber is considered to be the most important female filmmaker the industry has ever known. The film features the earliest example of split screen, anxiety-inducing shots through key

holes and mirrors, and a cliff-hanger chase. Although uncredited, horror film actor Lon Chaney makes his film debut as the hobo with evil intent.

The Cameraman's Revenge (1912)

Polish filmmaker Ladislav Starevicz introduced his now classic "The Cameraman's Revenge" as the first puppet-animated film of its kind. He often used actual dead insects for this purpose, although understudies were needed in

plentiful supplies. No doubt wings and legs would fall off and replacements were to be had. "Cameraman's Revenge" tells the bizarre yet captivatingly funny story of insect infidelity and jealousy.

Mighty Like a Moose (1926)

A comedy-classic by any stretch, Leo McCarey's "Mighty Like a Moose" tells the hysterically funny story of an unsightly couple who unbeknownst to their mates undergo plastic surgery and begin an lurid affair with each other. It stars Vivian Oakland and Charlie Chase as the wife and husband.

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NOTABLE ENCOUNTER SERIES

Notable Encounter Insight: *On Stage with Strauss*

Saturday, July 29, 2017 at 5:30pm

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AURELIA DUCA, violin

JESSICA CHANG, CAITLIN LYNCH, violas

ANDREA CASARRUBIOS, MADELEINE KABAT, cellos

SUSAN CAHILL, double bass

Metamorphosen for string septet.....**RICHARD STRAUSS**

Mr. Yoo, Ms. Duca, Ms. Chang, Ms. Lynch, Ms. Casarrubios, Ms. Kabat, Ms. Cahill

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Orchestra Series: *Metamorphosis and Reformation*
Saturday July 29, 2017 at 8:00pm

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER
HIGHWAY ONE, SAN LUIS OBISPO, CALIFORNIA

FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, conductor

ROMIE DE GUISE-LANGLOIS, clarinet

Metamorphosen, a study for 23 solo strings, TrV 290.....**RICHARD STRAUSS**
Adagio ma non troppo – Agitato – Adagio, tempo I

Clarinet Concerto**AARON COPLAND**
Slowly and expressively—Cadenza—
Rather fast

Ms. de Guise-Langlois

INTERMISSION

Symphony No. 5 in D, op. 107 “Reformation”**FELIX MENDELSSOHN**
Andante—Allegro con fuoco
Allegro vivace
Andante
Chorale *Ein’ feste Burg ist unser Gott*: Andante con moto—Allegro vivace—Allegro maestoso—Più animato poco a poco

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METAMORPHOSIS AND REFORMATION

PROGRAM NOTES: METAMORPHOSIS AND REFORMATION • JULY 29, 2017

RICHARD STRAUSS (1864–1949) *Metamorphosen*, TrV 290 (1945)

In 1941, after completing his final opera, *Capriccio*, the seventy-seven-year-old Strauss began feeling his mortality. Strauss told a friend, “My next piece will be scored for harps.” But, as William Mann has quipped, it was not yet time for Strauss to compose for a “Paradise Philharmonic Orchestra”; Strauss still had work to do on Earth. Some of his last pieces seemed to be nostalgic glimpses back at a vanished society, while others were fully aware of contemporary horrors—for much of the world that Strauss loved was crashing into ruins as World War II raged onward.

Metamorphosen, a work written not for orchestra but as a study for “23 solo strings,” reflected the dark spirit of lines in a poem by Goethe: “No one can really know himself.” Strauss believed that the process of metamorphosis, through which mankind approached divinity, was being subverted; he feared

that the turmoil around him proved that the world was headed toward bestiality. Many locations of his past triumphs—the opera houses at Munich and Dresden—were being destroyed; he wrote “Mourning for Munich” along one margin of the score.

Metamorphosen swells in size by means of four interlocking motifs, one of which sounds hauntingly familiar—but it is only at the end, in a section marked “In Memoriam,” that we recognize the “March funèbre” from Beethoven’s “Eroica” symphony. It is telling that although Strauss conducted the piece at a rehearsal the night before, he could not bring himself to attend the actual premiere on 25 January 1946. *Metamorphosen* seems to have been Strauss’s way of bidding farewell to German culture, and Alan Jefferson calls it “possibly the saddest piece of music ever written.”

AARON COPLAND (1900–1990) *Clarinet Concerto* (1948)

Carl Maria von Weber was inspired by Heinrich Baermann to write his clarinet *Concertino* and *Quintet*, Johannes Brahms came out of retirement to compose for clarinetist Richard Mühlfeld, while Aaron Copland’s inspiration was—wait for it!—the “King of Swing,” Benny Goodman. Actually, it didn’t hurt that the inspiration was supported by a \$2,000 commission (which Goodman called “real money”). Still, Goodman had been proving himself to be a serious clarinet player via numerous recordings and commissions; he had obtained works from Béla Bartók, Darius Milhaud, and Paul Hindemith, so Copland was in good company.

Funnily enough, though, Goodman was not the only musician with a jazz background to request a new piece from Copland in 1946; Copland was also weighing an offer from Woody Herman. Herman, however, wanted a piece for his band,

whereas Copland could write for an orchestra if he accepted the Goodman commission. Since Copland was just about to leave for South America on a government-sponsored lecture and concert tour, he couldn’t take on both tasks—and the Goodman concerto won out.

While in Rio de Janeiro, Copland finished the first movement, which he described as a “pas de deux” that “will make everyone weep.” He linked that opening to the fast finale with a solo cadenza for the clarinet, which he later adjusted when Goodman worried that some passages were a little too “altissimo” for him when playing serious repertory. It took Copland more than a year to finish the concerto, but at last he was able to craft the “stark, severe, and jazzy” style that he wanted for the finale.

FELIX MENDELSSOHN (1809–1847) *Symphony No. 5*, op. 107 “Reformation” (1830)

If Mendelssohn had asked you to burn his *Symphony No. 5*, could you do it? His executors certainly couldn’t, despite Mendelssohn’s stipulation in his will to do so. Why would he feel this way? He probably wanted to forget a work that had brought him both frustration and embarrassment.

Properly, this piece should be called Mendelssohn’s “second” symphony—or perhaps his sixteenth, if we count his teenaged products: twelve string “sinfonias” and two “Kindersinfonien.” Still, it was only his second symphony for a full orchestra, but the “number five” designation came from its posthumous publication in 1868. The work was planned for an 1830 celebration of the Augsburg Confession, a Lutheran statement of faith that had been adopted 300 years earlier. However, Mendelssohn’s symphony was rejected in favor of a conservative choral composition by Eduard Grell.

The next attempt to present the symphony also failed. Mendelssohn arranged for a Parisian performance, but after one rehearsal, the musicians rebelled, claiming the work had too much counterpoint and not enough melody. Humiliated, Mendelssohn never visited Paris again. The symphony premiered at last in 1832, during one of the three concerts presented while Mendelssohn was under consideration for the leadership of the Berlin Singakademie—and he was not awarded the post.

Without those negative associations, though, we can enjoy the impact of this powerful symphony. Its “Reformation” nickname came from not only its inspiration, but also Mendelssohn’s repeated quotations of the “Dresden Amen” and the chorale known as “A Mighty Fortress” (introduced, unusually, by a solo flute).

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Notable Encounter Insight: *The French Connection*

Sunday, July 30, 2017 at 10:00am

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ALICE K. DADE, flute and host
MEREDITH CLARK, harp
LUKE FLEMING, viola

Sonatine en Trio for flute, viola, and harp..... **MAURICE RAVEL**
Modère (ARR. CARLOS SALZEDO)
Mouvement de Menuet
Animé

Ms. Dade, Mr. Fleming, Ms. Clark

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Sunday July 30, 2017 at 3:00pm

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ALICE K. DADE, flute
XIAODI LIU, oboe
MEREDITH CLARK, harp
JOHN NOVACEK, piano
STEVEN COPES, SCOTT YOO, JASON UYEVAMA, violins
JESSICA CHANG, LUKE FLEMING, CAITLIN LYNCH, JESSICA OUDIN, violas
MADELEINE KABAT, JONAH KIM, cellos
SUSAN CAHILL, double bass

Six Metamorphoses after Ovid, op. 49 **BENJAMIN BRITTEN**

- I. PAN, who played upon the reed pipe which was Syrinx, his beloved.
- II. PHAETON, who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
- III. NIOBE, who, lamenting the death of her fourteen children, was turned into a mountain.
- IV. BACCHUS, at whose feasts is heard the noise of gaggling women’s tattling tongues and shouting out of boys.
- V. NARCISSUS, who fell in love with his own image and became a flower.
- VI. ARETHUSA, who, flying from the love of Alpheus the river god, was turned into a fountain.

Ms. Liu

Sonatine en Trio for flute, viola, and harp..... **MAURICE RAVEL**
(ARR. CARLOS SALZEDO)

- Modéré
- Mouvement de Menuet
- Animé

Ms. Dade, Mr. Fleming, Ms. Clark

Piano Quintet in C minor..... **RALPH VAUGHAN WILLIAMS**

- Allegro con fuoco
- Andante
- Fantasia, quasi variazioni: Moderato

Mr. Novacek, Mr. Yoo, Ms. Oudin, Mr. Kim, Ms. Cahill

INTERMISSION

Viola Quintet in E-flat major, op. 97 **ANTONIN DVOŘÁK**

- Allegro non tanto
- Allegro vivo—Un poco meno mosso
- Larghetto
- Finale. Allegro giusto

Mr. Copes, Mr. Uyeyama, Ms. Lynch, Ms. Chang, Ms. Kabat

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PROGRAM NOTES: SCOTT YOO AND FRIENDS • JULY 30, 2017

BENJAMIN BRITTEN (1913–1976) *Six Metamorphoses after Ovid*, op. 49 (1951)

Joy Boughton must have felt well-named when Benjamin Britten composed *Six Metamorphoses after Ovid* for her, thanks to a commission from the Aldeburgh Festival. Britten produced six short miniatures for unaccompanied oboe, drawing his subject matter from ancient Roman mythological tales.

Some of the characters that Britten showcased are not as familiar as others, so he added subtitles to explain the context of each movement. His description of Syrinx as Pan's "beloved" was a bit euphemistic, since she had been fleeing from Pan when she was transformed into marsh reeds. Nevertheless, the oboe's stepwise phrases suit the imagery of "panpipes" quite well. Similarly, the oboe's galloping

rhythms evoke the out-of-control horses as "Phaeton" tries to drive his father's chariot across the sky.

"Niobe" rashly challenged Leto (mother of Apollo and Diana), which led to the slaughter of her fourteen children; the oboe weepingly laments—sometimes in fourteen-note groups—as Niobe slowly turns to stone. The melody of "Bacchus" is off-balance, filled with short silences, as the merriment and drinking cause stumbling and perhaps hiccups. In "Narcissus," the high-pitched echoes convey the reflections he sees of himself in the pool, and the cascading notes in "Arethusa" depict the fountain's dripping water.

MAURICE RAVEL (1875–1937) *Sonatine en trio for flute, viola, and harp* (1905; arr. Salzedo)

The beloved piano *Sonatine* that inspired this trio was composed by "Verla"—or so the autograph manuscript proclaimed. Ravel had sent the first movement under a pseudonym (an anagram of his name) to the *Weekly Critical Review* as his submission for a sonata competition sponsored by the magazine in 1903. Various claims have been made about the piece's subsequent history—"Ravel was the only entrant!" "He would have won but he exceeded the 75-measure limit!" "He won, but the magazine went bankrupt before the work could be published!" "He withdrew the work so he could publish it himself!" It is unclear what actually unfolded, but Ravel did expand his submission (he had kept

a copy) into a three-movement work, which led in time to a lucrative publishing contract.

In a similar way, it is not entirely clear if Ravel actually endorsed the flute, cello, and harp arrangement that the harpist Carlos Salzedo made of the *Sonatine*. It seems Ravel *did* hear it performed, but a degenerative disease had made speech difficult. However, Ravel had orchestrated so much music himself that it is likely he would have appreciated the wide range of color the trio version is able to achieve. In today's performance, we hear the cello's part played by the viola.

RALPH VAUGHAN WILLIAMS (1872–1958) *Piano Quintet in C minor* (1903; rev. 1905)

War changes people. Although Vaughan Williams was nearly forty-two years old when World War I began in 1914, he was quick to volunteer, spending the subsequent four years as a wagon orderly and, later, an artillery officer. In June 1918 (a few months before the Armistice), his *Piano Quintet in C minor* was performed, a work he had written some fifteen years earlier—and, almost immediately, he pulled the manuscript out of circulation and shelved it. It remained suppressed for more than eighty years, but at last, in 1999, his widow authorized a performance as part of an academic conference on Vaughan Williams, and the quintet was published at last in 2002.

The historical record does not reveal why Vaughan Williams withdrew the quintet, but it is tempting to speculate that the "Brahmsian" spirit routinely ascribed to the first movement may have played a role. England had just spent four years in bitter fighting against Germany and Austria, and Vaughan Williams might have been rejecting that stylistic approach. Today, though, the quintet seems to be a long-lost treasure. Its central hymn-like movement is followed by a theme-and-variations finale, which Vaughan Williams himself had quietly resuscitated and reworked for his 1954 Violin Sonata.

ANTONÍN DVOŘÁK (1841–1904) *Viola Quintet in E-flat*, op. 97 "The American" (1894)

Many newcomers to America head to popular cities—New York, Las Vegas, Hollywood—or to natural wonders such as the Grand Canyon and Yosemite. Not many people set their sights on Spillville, Iowa, but this was Antonín Dvořák's target. He had come to the United States to direct the newly founded National Conservatory of Music, and he travelled to Iowa during his first vacation because of its substantial expatriate Czech population. It was comforting to be surrounded by speakers of his native language, and he found the quiet atmosphere stimulating. After finishing his twelfth string quartet, opus 96, he turned his pen to opus 97, the *String Quintet in E-flat*.

Both the quartet and quintet are nicknamed "American" because of their origin. They also share clarity and directness; Dvořák said he "wanted to write something really melodious and simple." Dvořák showcases the extra viola right at the quintet's start; it plays a solo melody before the other instruments enter. The tune's pentatonic quality and later stretches of steady rhythms have led to the suggestion that Dvořák was influenced by the music of Iroquois Indians. Regardless of his inspiration, the quintet reflects Dvořák's gift for writing soulful themes as well as passages of exuberant cheerfulness.

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DENNIS SCHNEIDER, President

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



JO ANNE HEYWOOD MILLER, Vice President

is co-founder of SLO Seed Ventures and managing partner at Brown Dog Partners. After successful careers as an engineer and entrepreneur, Jo Anne began working in early stage investing and in 2008 she started a West coast branch of Golden Seeds, investing in women-backed businesses. She joined the Founders Circle of the Cal Poly Center for Innovation and Entrepreneurship and is a member of the Cal Poly Engineering Dean's Advisor Council since 2011 and the University of Colorado Engineering Dean's Council. Jo Anne currently serves as chair of the compensation committee of Synergy, Inc. in Chicago. She has a BS in Mathematics from the University of Michigan, an MS in Computer Science from the University of Colorado and an MBA from the University of Chicago.



JERI CORGILL, Past President

is an accomplished local government manager with a passion for music and an awareness of the essential function of arts in a vital community. Her experience working in the public/non-profit sector began after moving to Paso Robles in 1989, and has included local government management and serving on non-profit boards. Jeri holds two degrees from Cal Poly: Bachelor of Science in Business Administration, and Master of Public Policy. Jeri's love of music began as a small child, and her desire to play music eventually led to studying oboe at CSU Northridge and New England Conservatory. She has a cat named Mozart.



JULIANE MCADAM, Secretary

and her husband Pete live in Los Osos after moving from Los Angeles in 2011. Juliane's teaching career spanned 40 years, mostly English and Spanish to middle school students in a private school on LA's Westside. She currently volunteers and oversees grant applications for SLO's Meals That Connect. For years Juliane would time visits to her parents in Los Osos to coincide with the Festival, savoring its intimate access to classical music. In addition to music, she loves reading, writing, piano, and visiting her three grown children and three grandchildren. Juliane has degrees from Stanford and the University of Missouri-Kansas City.



WARREN JENSEN, Treasurer

served 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 degrees from the University of California at Berkeley.



JAMIE BARLETT

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



STEVE BLAND

relocated to San Luis Obispo from Atlanta twelve years ago with his partner Dwyne Willis. In Atlanta Steve worked in the meeting and travel industry and volunteered with a number of organizations. Since moving to San Luis Obispo he has served as president of the board of the San Luis Obispo County Arts Council (ARTS Obispo) on the board of the San Luis Obispo Symphony and is an active volunteer with Woods Humane Society. Steve and Dwyne own and operate SLO Provisions, a gourmet and specialty food market.



JOHN FREY

taught chemistry and engaged in chemical research for 40 years at several universities and is now retired. He served on the Board of Directors of OperaSLO from 1999-2014 and currently serves on the Steering Committee of the Lifelong Learners of the Central Coast. He is a member of the Rotary Club of SLO. He teaches courses on opera and musical theater for LLCC and OperaSLO. His other interests include cycling, music, family history and travel. He is married and has 4 children and 6 grandchildren. He has had many years of singing experience with various choral groups and has performed in the chorus of OperaSLO.



GAIL KAMMERMEYER

was born and raised in Los Angeles. She graduated from the University of Southern California and raised three children with her husband in Manhattan Beach. She taught with the Redondo Beach School District for 26 years. The family spent sabbatical and visiting professor years at Cornell in Ithaca, Carleton University in Ottawa, London, and Guadalajara. Active in community and philanthropic organizations in the South Bay of Los Angeles, she was a fundraiser for the University of Southern California and for the Los Angeles Philharmonic and supported the building of the Walt Disney Concert Hall. Gail enjoys family, friends, art, theater, symphony, opera, chamber music, jazz, traveling, dining, wine tasting, skiing, and hiking.



JANO KRAY

is a native Californian who spent part of her childhood on the Central Coast before relocating to the Bay Area. She returned to the Central Coast in 2010. After attending Northern Arizona University where she majored in English Literature, Jano started her professional career as a software developer at Bank of America in San Francisco. She eventually built a successful consulting practice specializing in information technology strategy and technical training. In addition to working with financial institutions, retail, and corporate clients, Jano spent 14 years at Stanford University working in the areas of fundraising/donor management, ecommerce, and information security.



MARTI JORGENSEN LINDHOLM

San Luis Obispo native, has always loved music. After graduating from UCSB in Piano Performance, Marti earned her Master's at Cal and later her Doctorate in Music Education from UOP. After retiring from San Luis Coastal Unified School District in 2009 her greatest joy has been playing chamber music, being a rehearsal pianist accompanying various local productions, organizing fundraising concerts for SLOMA, teaching privately, and being the Music Director/Organist of St. Peter's by-the-Sea Episcopal Church in Morro Bay. She has sung with Vocal Arts and Master Chorale and is an active member of Rotary de Tolosa. Marti loves traveling with her husband Allan either to see her grand daughters in WA, son in the Bay area, or adventuring abroad.



CARRIE MILLER

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



SUSAN BRANCHE POTEET

came to this area from New Orleans where she worked with the Army Corps of Engineers building 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 CheriArt, LLC, 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.



MICHAEL RITTER

and his wife, Shirley, came to Avila Valley in 2000 where they have a small farm growing organic avocados, olives and lavender. 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. Mike 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 grandchildren.



RICK SAMPLE

began a twenty plus year run in the financial services industry at E F Hutton & Company and Painewebber after graduating from Cal Poly. He then followed his own entrepreneurial call launching two startups. In 2013, Rick re-entered the Wealth Management Business with Morgan Stanley in SLO, relocating to SLO with his wife Julie. He mentors young entrepreneurs through Cal Poly's CIE at the Hothouse. He is an accomplished chef, avid golfer and fisherman.



BERN SINGESEN

grew up in Storrs, Connecticut, in a university-based family immersed in classical music. While trained in Economics at Oberlin, its Conservatory of Music was a major life influence. He received an MD from NYU, and loved the bi-weekly 'nosebleed' student seats at Carnegie Hall, Lincoln Center, and Town Hall. Resident training in Los Angeles, two years as a Navy Pediatrician, and then Rheumatology 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 200 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 mid-career Masters in Public Health from Johns Hopkins University eventually led to two-year tour as a Deputy Public Health Officer in SLO County. He enjoys biking, primitive and modern art, devouring the newspaper, and choral singing, and also plays bluegrass music.



JOHN STIPICEVICH

is a native of California and attended college at San Jose State University where he earned a degree in Economics. After a career in higher education he forged a career in the wine and spirits business, and he currently serves as Area Sales Manager for Classic Wines of California. He also owned and operated Monterey Street Wines for 3 years. John is a 30-year resident of San Luis Obispo County. He served on the San Luis Obispo Symphony Board of Directors for six years and was a Rotarian with the San Luis Obispo Daybreak Club, and served as President of both.

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2017 Festivities for the Festival

100% of the proceeds of these festive parties benefit the Festival. Make friends, visit beautiful Central Coast venues, and enjoy culinary experiences in intimate settings. Sign up and purchase tickets at most Festival events. Tickets are limited – first come, first served!

Paella & Poetry Salon, Saturday, August 26

Hosted by Juliane and Pete McAdam on the patio of their Los Osos home.

Enjoy an evening of fine wines, enticing Spanish appetizers, and the excitement of watching delicious paella full of wonderful local shellfish prepared right in front of you by Chef Brian. Throughout the evening, and while enjoying a dessert of panna cotta, participate in a poetry salon, reading favorite poems and listening to others' favorites, original or by published poets. There will also be music from Pete's guitar and some sung poetry.

Limited to 12 people. \$130 per person.

Learn to Taste Wine Like a Sommelier, Sunday, October 8, 2017, 3 p.m.

Hosted by John Stipicevich and Rick Sample at SLO Provisions

Have you always wanted to be able to identify wine without knowing what is in your glass? John Stipicevich, wine industry veteran of 24 years will lead you through the process and teach you the techniques the top sommeliers use to identifying a wine "blind." Both local and international wines will be tasted and paired with special bites prepared by Rick Sample, a local foodie talent. Rick and John have been pairing wine and food together for five years. All level of wine experience and knowledge is welcome.

Limited to 16 people. \$75 per person.

Creston Wine Trail Tasting Tour, Sunday, October 29, 2017

Hosted by Susan Poteet

Visit the back-country wineries of Creston in style with limousine service and a Southern-style catered picnic and great company provided by Susan Poteet. Creston Wine Trail. Visit August Ridge, Chateau Margene and Still Waters wineries, and taste olive oil at Olivas de Oro. Transportation, lunch and tasting fees included.

Limited to 8 people. \$125 per person.

Harvest Cooking Class, Saturday, January 20, 2018

Hosted by Jo Anne and Rick Miller

Acclaimed culinary personality Debbie Duggan will lead an instructional cooking class and then participants will sample and share their creations in a feast. Enjoy farm-fresh fruits and vegetables paired with classic California wines and the beautiful home of Rick and Jo Anne Miller, nestled in the hills of Baron Canyon Ranch.

Limited to 12 people. \$130 per person.

Taste of Asia Brunch with Scott Yoo and Alice Dade, Sunday, Feb. 25, 2018

Hosted by Oki Momo

Join Music Director Scott Yoo, his wife Alice Dade and Dr. David Yeh at Oki Momo for a dim sum brunch extravaganza. Peking duck, pork buns, egg custard tarts, savory noodles, hot and sour soup, har-gow dumplings and other Asian delicacies will be paired with sake, teas and bottomless mimosas. Join the Festival Mozaic.

Limited to 24 people. \$85 per person.

Cinco de Mayo Garden Fiesta, Friday, May 5, 2018

Hosted by Barbara Bell

The beauty of Bishop Peak and San Luis Mountain will frame a delightful evening at Edgehill, the lovely home of Barbara Bell. Drink margaritas and enjoy delicious foods highlighting the festive Mexican heritage of the Central Coast.

Limited to 12 people. \$130 per person.

Japanese Gourmet Feast at Villa Filaree

Hosted by Sharon Harris and Dennis Schneider, on Saturday, October 27

For the discerning foodie and culturally adventurous, chef Yazu of the acclaimed Goshi restaurants will amaze your palate and reward your aesthetic sense with his award winning sushi offerings. This will be a special opportunity to meet the chef and witness his creative process. Enjoy sake and wine pairings and the beautiful views in the art-filled home of Sharon Harris and Dennis Schneider in the pastoral setting of the Varian Ranch.

Limited to 12 people. \$175 per person.

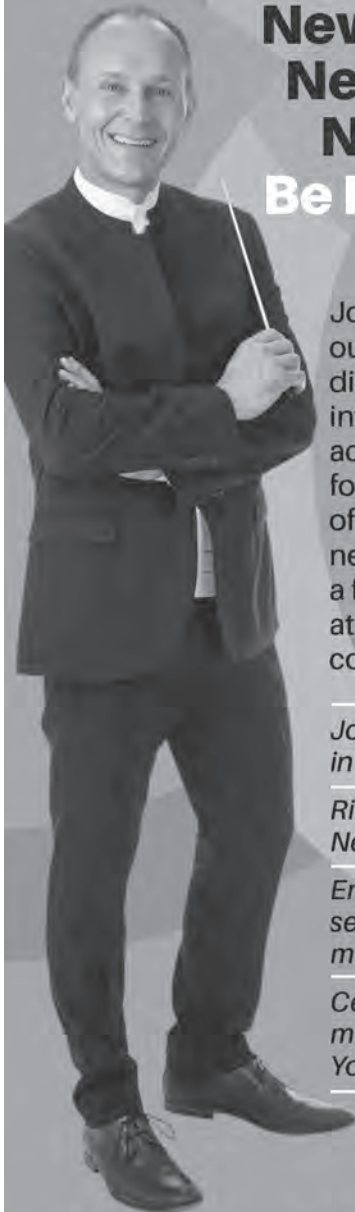
2017 Raffle Prizes

Choose Your Own Prize, Tickets \$20 each or 6 for \$100. Drawing will be held at final concert on July 30. Winner need not be present to win.

1. Beautiful "Mariposa" clutch and bracelet from our Mexico trip (provided by the Board of Directors)
2. Transform your body -- Bamboo Massage and Pool/Spa day at the Madonna Inn Spa plus Personal Training session at Equilibrium Fitness (provided by Madonna Inn & Equilibrium FMV \$225)
3. Transform your pantry - Trader Joe's gift basket (provided by Trader Joe's, FMV \$150)
4. A night at the opera Tickets to the SLO Opera "Madame Butterfly" plus Dinner at Big Sky Cafe
5. Transform into an awake person -A coffee basket and coffee roaster Tour from Coastal Peaks Coffee
6. A case of wines from the Festival favorite wineries
7. "Metamorphosis" by Glynis Chaffin Tinglof - a signed and framed 2017 Festival poster (framing by Frameworks)
8. 4 tickets to Disneyland

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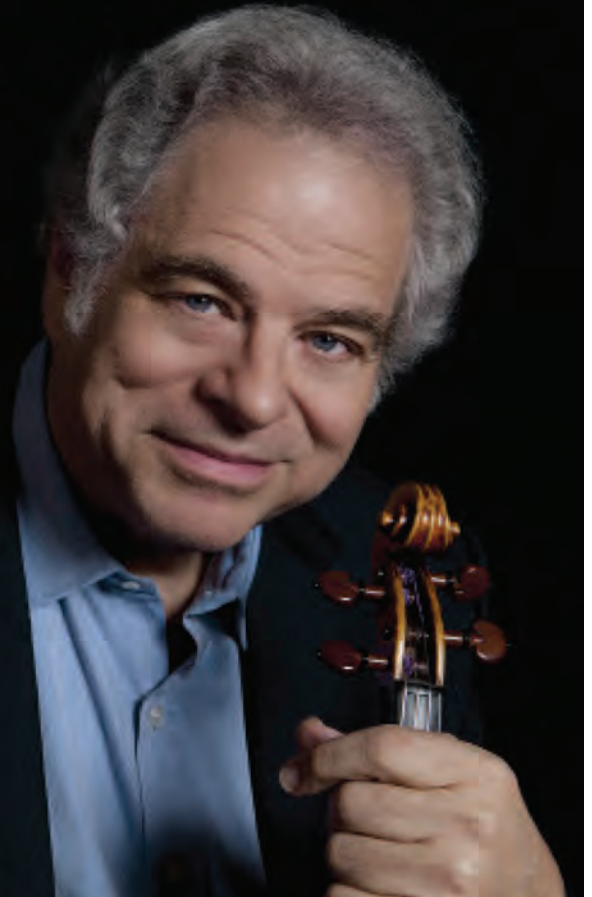
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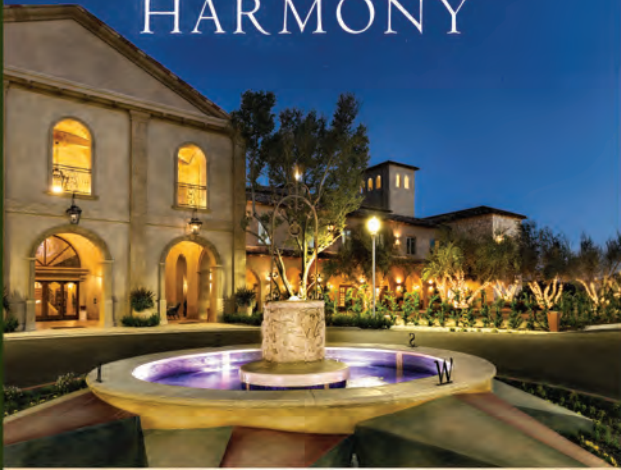


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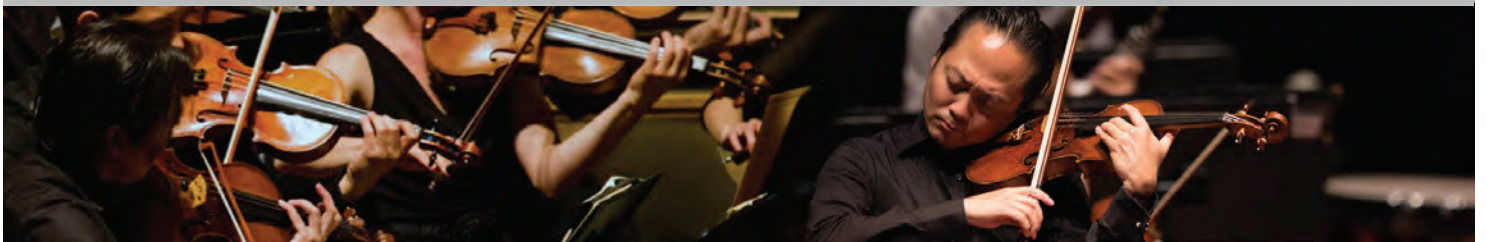
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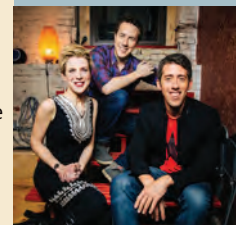
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