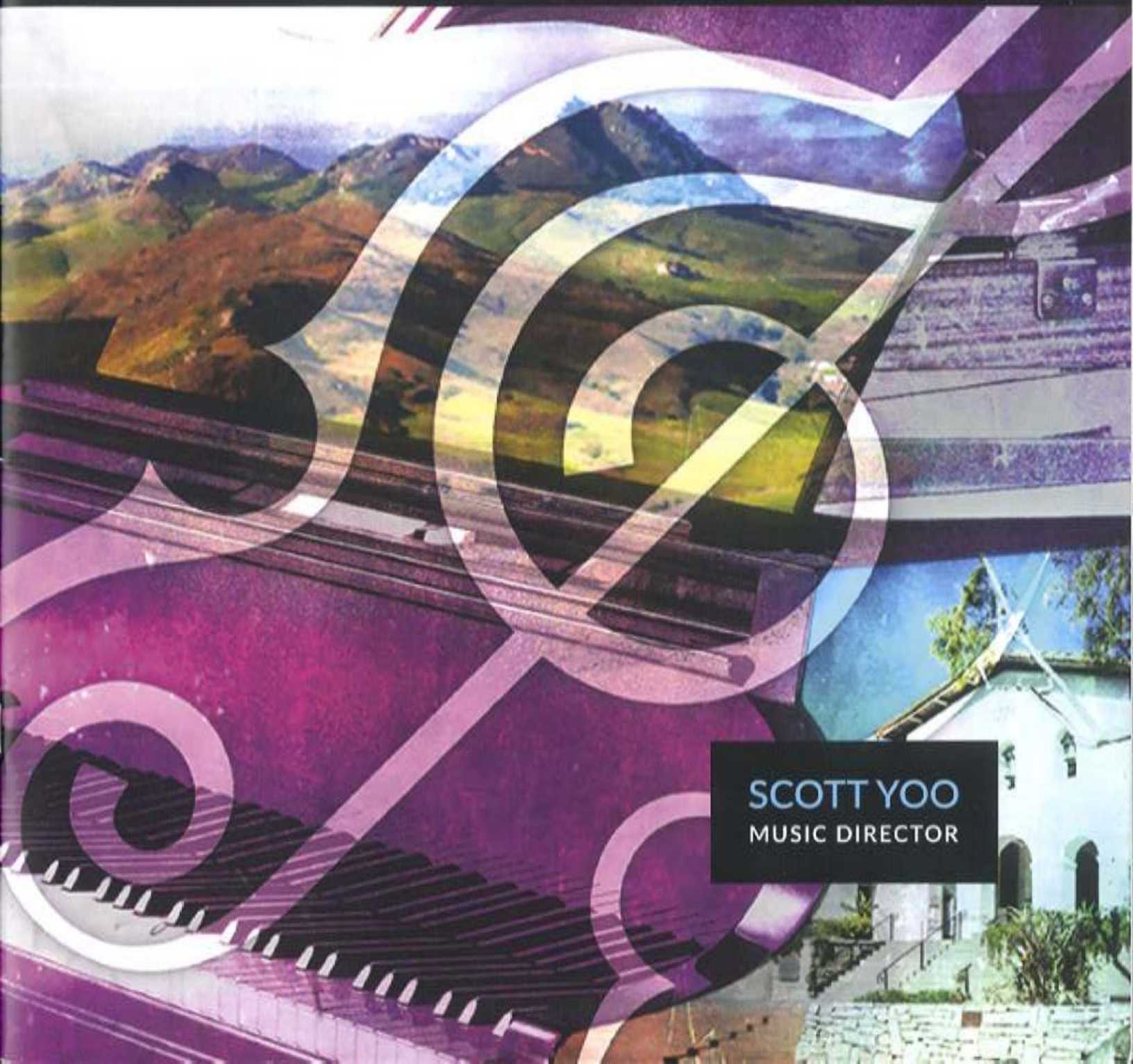


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2016 | 2017 SAN LUIS OBISPO, CALIFORNIA



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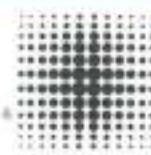


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WELCOME

SCOTT YOO, MUSIC DIRECTOR

Welcome to the 2016-2017 Wintermezzo Chamber Music Series. This year we are exploring an array of chamber music and shining a spotlight on the piano in our expanded offerings.

In our first weekend, we feature three Sonatas with piano. The Beethoven D major Violin Sonata was his first—and dedicated to Antonio Salieri of *Amadeus* fame. The Grieg Sonata was his third and last, and represented the pinnacle of Grieg's compositional powers. Dan Coleman's *Pavanes and Symmetries* was originally written as a work for flute and string orchestra that I premiered with the Metamorphosen Chamber Orchestra. The version that we perform for you was just recorded by Festival Principal Flutist Alice K. Dade and Festival pianist John Novacek, slated for release by Naxos in the spring of 2017. We round out the program with a delightful Concerto by Vivaldi for Flute, Violin, Bassoon, and Continuo.

In our second weekend, we present two Piano Quartets. Frank Bridge, known as the teacher of Benjamin Britten, wrote his *Phantasy Quartet* in 1910—a piece described by his pupil as "Brahms happily tempered by Fauré." Fauré's C minor Piano Quartet is a reaction to his broken engagement to Marianne Viardot. It is one of the absolute greats in the chamber music repertoire. Completing this program is Brahms' Second Cello Sonata, completed in a flurry of activity at his summer vacation home at Lake Thun that also produced the C Minor Piano Trio and the A major violin sonata.

I encourage you to attend as many events as you can in each weekend. We design the programs to be sequential; my colleagues and I will explore and learn about the music along with you, while you sip a glass of wine or enjoy a farm-to-table meal. The WinterMezzo series gives us a chance to stay connected with you, this audience that we appreciate so much, and to strengthen our connection to each other and this music.

Scott Yoo,
Music Director

FESTIVAL MOZAIC STAFF

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In the **Notable Encounter Dinner**, join the artists in a musical and culinary adventure. Award-winning Central Coast wines are paired with local, fresh cuisine in intimate settings. Enjoy the hospitality of San Luis Obispo County and hear the artists perform program highlights.

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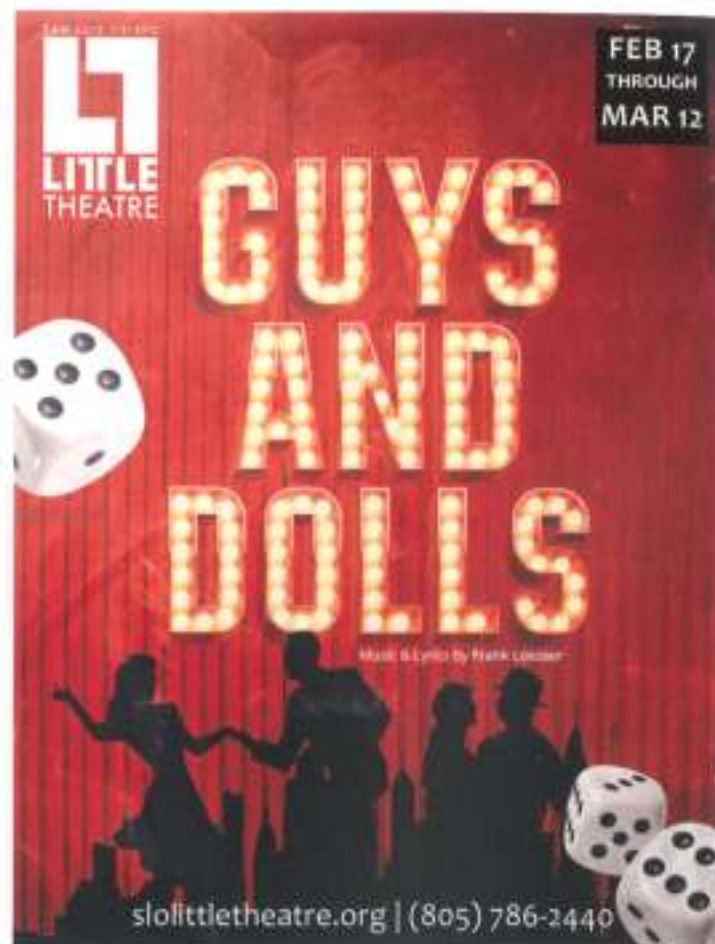
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ABOUT THE ARTISTS



SCOTT YOO, Music Director and Violin

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

NOVEMBER ARTISTS



ALICE K. DADE, Flute

is the Assistant Professor of Flute at the University of Missouri, and is Artist Faculty of the Medellín Festicámara. She is also a member of the Missouri Quintet. A graduate of the Juilliard School, Alice was Acting Co-Principal Flute of the Swedish Radio Symphony Orchestra and has performed with the Bergen, New York, and Los Angeles Philharmonics, as well as the St. Louis Symphony. She recently completed her first recording of contemporary flute repertoire at Skywalker Sound.

Sponsored by Polly Manson



SUSAN GRACE, Piano & Harpsichord

has performed solo and chamber recitals, and has appeared as soloist with orchestras in the United States, Europe, the former Soviet Union, South Korea, India and China. Susan is Associate Chair, Artist-in-Residence and Lecturer in Music at Colorado College and Music Director of the Colorado College Summer Music Festival. She is a member of Quattro Mani, a Grammy-nominated two-piano ensemble. She has recorded for Bridge Records, Belgium National Radio, WFMT in Chicago, the Society of Composers, Wilson Audio, Klavier International and Klavier Music Productions.



LISA NAUFUL, Bassoon

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

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FEBRUARY ARTISTS



TOBY APPEL, Viola

has been a member of TASHI, the Lenox and Audubon Quartets; guest artist with the Alexander, Manhattan and Vermeer Quartets, and the Lincoln Center Chamber Music Society. His festival performances include Mostly Mozart, Ravinia, Santa Fe, Angel Fire, Seattle, Chamber Music Northwest, and Marlboro, as well as festivals in England, France, Korea, Germany, Italy, Finland, and Greece. He is a frequent commentator for National Public Radio's Performance Today and has been on the faculty of Juilliard since 1990.



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.

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BION TSANG, Cello

won an Avery Fisher career grant and the bronze medal in the IX International Tchaikovsky Competition. As a chamber musician, he has collaborated with violinists Pamela Frank, Jaime Laredo, violist Michael Tree and cellist Yo-Yo Ma. He received his bachelor's degree from Harvard University and his master's degree in music from Yale University. He is on the faculty at the University of Texas Butler School of Music.

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WinterMezzo I: November 2016

Thursday, November 17 · 6 pm

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Friday, November 18 · 5:30 pm

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Concert

UNITED METHODIST CHURCH
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SAN LUIS OBISPO*Concerto in G minor for Flute, Violin, Bassoon, and Continuo*, F. XII/8, RV 106 ANTONIO VIVALDIAllegro
Largo
Allegro*Ms. Dade, Mr. Yoo, Ms. Nauful, Ms. Grace**Violin Sonata No. 1 in D Major*, op. 12, no. 1 LUDWIG VAN BEETHOVENAllegro con brio
Tema con Variazioni
Rondo: Allegro*Mr. Yoo, Ms. Grace*

INTERMISSION

Pavanes and Symmetries DAN COLEMAN

arr. Benjamin Loeb

*Ms. Dade, Ms. Grace**Sonata No. 3 for Violin and Piano*, op. 45 EDVARD GRIEGAllegro molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato*Mr. Yoo, Ms. Grace**Special thanks to the Paderewski Festival for the use of the harpsichord and Steinway piano.*

ANTONIO VIVALDI (1678–1741)

Concerto in G minor for Flute, Violin, Bassoon, and Continuo, F. XII/8, RV 106 (c. 1720–30)

As a major center of commerce, Venice hosted thousands of merchant ships—and tens of thousands of sailors. Therefore, Venice also was home to a host of abandoned (usually illegitimate) children. The city established multiple orphanages, and ensured that the young residents were taught a trade. One skill that was seen as highly marketable was musical training—even for girls. Four Venetian orphanages competed to display the most highly skilled performers, and tourist guidebooks said that hearing the orphans give a concert was a “don’t-miss” activity.

Antonio Vivaldi was the violin teacher at the Ospedale della Pietà orphanage. Moreover, he also composed hundreds of pieces for the young women, and historians today must use the flimsiest of clues to date the surviving works. The *Concerto in G minor for Flute, Violin, Bassoon, and Continuo* is a case in point. It paraphrases an aria from Vivaldi’s opera *La verità in cimento* that premiered in 1720 (Vivaldi moonlighted as a composer for Venice’s busy opera houses). But flutes did not begin to replace recorders in the orphanage until almost a decade later—but perhaps this was a rewritten recorder work.

In any event, the flute stars throughout this chamber concerto, and although the other soloists have moments to shine, they serve as a “mini-orchestra” the rest of the time. The outer movements bustle along with energetic, often elegant melodies, but the central “Largo” is a marked contrast. The solo flute plays a simple rising-and-falling tune against an almost comical “oom-pah” accompaniment—reminding us that Vivaldi was, after all, teaching children.

LUDWIG VAN BEETHOVEN (1770–1827)

Violin Sonata No. 1 in D Major, op. 12, no. 1 (1797–98)

In William S. Newman’s massive 933-page study of classical sonatas, the only person to receive a chapter of his own is Ludwig van Beethoven; even Haydn and Mozart share a heading. But, even though Beethoven would soon be lionized in nineteenth-century Vienna, the situation was quite a bit different just a few years earlier. Beethoven had come to the metropolis in the early 1790s, where he gradually built his reputation not only as a pianist but also as a composer.

How excited a twenty-eight-year-old Beethoven must have been to see that Austria’s foremost music journal, the *Allgemeine musikalische Zeitung* (General Music Newspaper), had reviewed his first set of violin sonatas, Opus 12, shortly after their publication in 1799. And how outraged he must have grown as he read the reviewer’s essay. The critic felt as if he had struggled through a forest filled with hostile obstacles and had emerged “weary, exhausted, and joyless.” He declared, “It is undeniable that Mr. Beethoven goes his own way; but what a bizarre and arduous way it is!”

We now laugh at such blindness and incomprehension—but it is a reminder of Beethoven’s powerful role as a “change agent.” *Violin Sonata No. 1* illustrates many of the features that had boggled the 1799 critic’s mind: the first movement drives both the piano and violin forward through endless cascades of notes. In the variations movement, Beethoven stretches the fairly simple theme to almost unrecognizable contrasts. During the finale, Beethoven calls for repeated sharp accents—on off-beats, repeatedly catching listeners off-guard. These features delight us today, but they were shockingly new to Beethoven’s peers.

DAN COLEMAN (b. 1972)

Pavanes and Symmetries (2000)

Pavanes and Symmetries was originally conceived as a work for string orchestra and solo flute. It was premiered by flutist Elizabeth Ostling and the Metamorphosen Chamber Orchestra in Boston in 2001, with Scott Yoo as conductor. This weekend’s performance of *Pavanes and Symmetries* will be the world premiere of Benjamin Loeb’s arrangement for flute and piano.

Composer Dan Coleman attended the University of Pennsylvania and the Juilliard School and was composer-in-residence of the Tucson Symphony and Metamorphosen Chamber Orchestra. His works have been performed by many leading ensembles, including the American Composer’s Orchestra, Indianapolis Symphony, Orpheus Chamber Orchestra, St. Paul Chamber Orchestra, and even Festival Mozaic, which performed his Chamber Symphony at the Performing Arts Center in 2004. He has also composed arrangements for popular artists Lisa Loeb and Calexico and has worked as an orchestrator for feature films.

EDVARD GRIEG (1843–1907)

Sonata No. 3 for Violin and Piano, op. 45 (1887)

Before Edvard Grieg, no one really thought about Norway when it came to concert masterpieces. But along came works such as Grieg’s masterful piano concerto and his ever-popular *Peer Gynt* suites, and suddenly Norway was “on the map.” Perhaps in an unconscious bid to keep the world’s attention focused on his beloved homeland, Grieg—in his later years—turned his pen almost exclusively to music that celebrated his national heritage.

One consequence of this shift of focus was that nearly all of Grieg’s late works were small-scale genres such as piano miniatures and song settings. In fact, the *Violin Sonata No. 3 in C minor*, op. 45, written twenty years before his death, proved to be the last large-scale instrumental composition Grieg was able to complete. It was inspired both by Grieg’s acquaintance in 1886 with an attractive twenty-year-old violinist from Italy, Teresina Tua, as well as by his introduction that same year to new violin sonatas by Franck and Brahms. Many commentators view Opus 45 as Grieg’s finest piece of chamber music, for it displays a considerable amount of ingenuity even as it showcases his Norse background.

The violinist plunges directly into the dramatic first theme, and then alternates between stormy, impassioned fireworks and a lyrical melody. The piano ushers in the romantic second movement, set in E major—far removed, harmonically, from C minor. The violin subsequently introduces a Norwegian folk dance, returning to a minor mode; its pizzicato (plucked) passages add to the folk-like ambiance. The finale re-establishes the anxious C minor mood of the opening, and although the sonata ends with a C major coda, the cheerful key is overwhelmed by the frenzied tempo of the conclusion.

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PHILIP GLASS

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JOHANN SEBASTIAN BACH

- Aria
- Variation 1 (a 1 clav.)
- Variation 2 (a 1 clav.)
- Variation 3 (canone all'unisuono a 1 clav.)
- Variation 4 (a 1 clav.)
- Variation 5 (a 1 o vero 2 clav.)
- Variation 6 (canone alla seconda a 1 clav.)
- Variation 7 (a 1 o vero 2 clav., al tempo di giga)
- Variation 8 (a 2 clav.)
- Variation 9 (canone alla terza a 1 clav.)
- Variation 10 (fughetta a 1 clav.)
- Variation 11 (a 2 clav.)
- Variation 12 (canone alla quarta a 1 clav.)
- Variation 13 (a 2 clav.)
- Variation 14 (a 2 clav.)
- Variation 15 (canone alla quinta a 1 clav.: Andante)
- Variation 16 (ouverture a 1 clav.)
- Variation 17 (a 2 clav.)
- Variation 18 (canone alla sexta a 1 clav.)
- Variation 19 (a 1 clav.)
- Variation 20 (a 2 clav.)
- Variation 21 (canone alla settima a 1 clav.)
- Variation 22 (a 1 clav. alla breve)
- Variation 23 (a 2 clav.)
- Variation 24 (canone all'ottava a 1 clav.)
- Variation 25 (a 2 clav.: Adagio)
- Variation 26 (a 2 clav.)
- Variation 27 (canone alla nona a 2 clav.)
- Variation 28 (a 2 clav.)
- Variation 29 (a 1 o vero 2 clav.)
- Variation 30 (quodlibet a 1 clav.)
- Aria da capo

WinterMezzo II: February 2017

Friday, February 24 · 6 pm

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TOBY APPEL, viola
BION TSANG, cello
JOHN NOVACEK, piano*Phantasie Piano Quartet* FRANK BRIDGE*Mr. Yoo, Mr. Appel, Mr. Tsang, Mr. Novacek**Cello Sonata No. 2 in F Major, op. 99* JOHANNES BRAHMSAllegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto*Mr. Tsang, Mr. Novacek*

INTERMISSION

Piano Quartet No. 1 in C minor, op. 15 GABRIEL FAURÉAllegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto*Mr. Yoo, Mr. Appel, Mr. Tsang, Mr. Novacek**Special thanks to Richard Berg for the use of the Yamaha piano, which belonged to Samantha Curran.*

FRANK BRIDGE (1879–1941)

Phantasie Piano Quartet (1910)

Many concert-goers relish the “canon”—the masterpieces written by celebrated composers of the eighteenth and nineteenth centuries. In fact, it can be a challenge to get audiences to listen to anything else. Modern composers struggle to get their new works performed, and pieces from the more distant past—prior to the eighteenth century—also get relatively few hearings. Still, there are those who have tried to change the status quo, and one such entrepreneur was Walter Willson Cobbett. He was a highly successful English businessman, but he was also fanatical about chamber music. Contemporaries teasingly said that Cobbett “devoted to commerce the little time he could spare from music.” His wealth allowed him to sponsor performers, societies, publications, and a lending library of scores. And, in 1905, he established a prize for “phantasies”—new chamber works that resembled seventeenth-century fantasias, or “fancies,” which were single movements with contrasting sub-sections.

Frank Bridge entered the competition—but did not win; still, his *Phantasie Quartet* was the runner-up. And, two years later, Bridge’s *Phantasie Piano Trio* took the prize. Three years after that, in 1910, Cobbett commissioned eleven British composers to write phantasies of various types; Frank Bridge fulfilled his contract with the *Phantasie Piano Quartet*, which many regard as his best “phantasy” composition.

Bridge’s balanced craftsmanship is apparent both in the small- and large-scale structure. The dramatic opening fanfare contains the seeds for the rest of the *Phantasie*. Some of the motifs are reworked in the lively central section, and then the fanfare motif makes a languid reappearance, creating a symmetrical “arch,” with a lovely coda to wrap up this luscious work.

JOHANNES BRAHMS (1833–1897)

Cello Sonata No. 2 in F Major, op. 99 (1886)

Any Hollywood star is aware of the dangers of type-casting. Christopher Reeve, for example, struggled to “escape the cape” after starring as Superman. In a similar way, Johannes Brahms encountered pigeon-holing with his *Cello Sonata No. 2* in 1886. Audiences expected another piece in the same mold as his first cello sonata, written twenty years earlier—and were resistant to the very different piece that they heard instead. Modern commentators joke that the first cello sonata reflected a maturity beyond Brahms’s years, whereas the second sonata (written in his fifties) returned to youthful energy and verve.

To many listeners of Brahms’s day, however, the work seemed to be simply a mess. A fellow composer, Hugo Wolf, complained that it was “Tohuwabohu” (chaos). He declared, “We marvel at Herr Brahms as the greatest bluffer of this century and of all future millennia.” Even forty-five years later, Arnold Schönberg (an advocate for the sonata) remembered that the initial audiences found it “indigestible.” But Brahms did not let the poor reception stop him. After playing the keyboard part at the premiere (with cellist Robert Hausmann), Brahms continued to perform the sonata surprisingly frequently in a period when his public appearances were otherwise winding down.

One challenging feature was Brahms’s use of what Schönberg called “developing variation”—not repeating motifs exactly, but mutating them each time they recur. Today, we appreciate the artistry of that evolving structure, but it exceeded the grasp of most nineteenth-century listeners. Not everyone was put off, however; his friend Elizabeth von Herzogenberg was a century ahead of her peers with her enthusiastic advocacy for the sonata’s mellow warmth and thrilling qualities.

GABRIEL FAURÉ (1845–1924)

Piano Quartet No. 1 in C minor, op. 15 (1884)

Music—and musicians—can be politically motivated. A case in point was the establishment of the Société Nationale de Musique in 1871. Frenchmen wanted the new society to celebrate French music—in other words, music that was not German, since France was still licking its wounds after the Franco-Prussian War. Regardless of the initial impetus, the society provided a wonderful venue for up-and-coming composers. One of the premieres in 1880 was that of Fauré’s *Piano Quartet in C minor*—which, alas, bombed. Fauré later explained, “They found my music noisy and discordant,” and he continued revising it after the premiere. Although this quartet would come to be regarded as one of Fauré’s first masterpieces, he had great difficulty in finding a publisher, and he experienced more than one demoralizing rejection; he later referred to the firm of Choudons as the “Terror of Quartets.”

With the passage of time (and perhaps because of the revisions), it is hard for us now to hear what had disturbed Fauré’s early listeners. After a majestic opening, the first movement alternates between forcefulness and dreaminess. The lively scherzo has a carefree melodic line dancing above an energetic accompaniment, with the strings playing pizzicato (plucking) for long stretches. The subsequent “Adagio” is a deliberate and solemn meditation—a last period of thoughtfulness before launching into the “Allegro molto.” This finale ebbs and flows through both lyrical moods and passages of ominous urgency until climbing to an enormous climax of almost orchestral intensity. It is possible to forget that it is a “mere” quartet that is playing.

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- No. 12 in c minor "Ocean"

JOCelyn SWIGGER is Associate Professor of Keyboard Studies at the Sunderman Conservatory of Gettysburg College. She has taught at Fort Lewis College, the CUNY Queensborough, and Adelphi University, and has accompanied at the Manhattan School of Music and the Juilliard School. She has appeared with Ameropa chamber music festival in the Czech Republic and Spain, and received a Fulbright Scholar Teaching Grant in 2008 for work in Paraguay. She holds undergraduate degrees from Oberlin College and Oberlin Conservatory, and master's and doctoral degrees from the Eastman School of Music.

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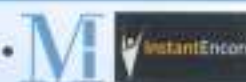
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DENNIS SCHNEIDER, President
is President of Biokinetic Engineering, Inc., a forensic engineering consulting firm based in San Luis Obispo. His interest in human impact trauma and its relationship to automotive safety began in his hometown of Detroit, Michigan at Wayne State University and was expanded with his research investigations at General Motors Research Laboratories. Following MS and PhD degrees in bioengineering at UC San Diego, Dennis' research and teaching career focusing on trauma and its causes continued as a faculty member at the UCSD medical school Surgery Department. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist, moved to the Central Coast in 2000, thus completing a long courtship with the area's beauty, art, and music.



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. In 2008 she started a west coast branch of Golden Seeds, a nationwide angel network that invests in women-backed businesses across all sectors. Jo Anne also invests with Sand Hill Angels in the Bay Area. She joined the Founders Circle of the Cal Poly Center for Innovation and Entrepreneurship in 2010 and has been a member of the Cal Poly Engineering Dean's Advisor Council since 2011 and the University of Colorado Engineering Dean's Council since early 2014. Jo Anne currently serves as chair of the compensation committee of Synergy, Inc. in Chicago. She has a BS in Mathematics from the University of Michigan, an MS in Computer Science from the University of Colorado and an MBA from the University of Chicago.



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 a Bachelor of Science in Business Administration and Master of Public Policy from Cal Poly. Jeri studied oboe at CSU Northridge and New England Conservatory. She has a cat named Mozart. Jeri's appreciation of Festival Mozaic began after attending her first Mozart Festival in 1980.



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 west-side. She currently volunteers and oversees grant applications for SLO's Senior Nutrition Program. 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 children and three grand-children. Juliane has degrees from Stanford and the University of Missouri- Kansas City.



WARREN JENSEN, Treasurer
was an attorney in the San Luis Obispo County Counsel's office for almost 26 years, rising through the ranks to head the 13-lawyer office from 2008-2012, when he retired. He was in private practice in Northern California for ten years before moving to San Luis Obispo. Warren has significant experience in governmental law, public finance, tax law, employment law, and civil litigation. Warren has had a long-standing interest in classical music and has an extensive collection of classical CDs. During elementary and high school, he played trumpet in concert, marching, jazz and pit bands and attended summer music camps. He served as a commissioned officer in the Navy from 1969-72. Warren earned B.S., M.S., and J.D. degrees, all from the University of California at Berkeley. He and his wife enjoy movies, concerts, reading, and travel.



STEVE BLAND
relocated to San Luis Obispo from Atlanta eleven 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 Opera SLO 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. Other interests include cycling, music, family history and travel. John is married and has four children and six grand-children. He has had many years of singing experience with various choral groups and has performed in the chorus of OperaSLO.



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 and now makes her home in San Luis Obispo. 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,

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and information security. Jano has been a dedicated fan and supporter of Festival Mozaic since attending her first concert at Chapel Hill in 2010.



GAIL KAMMERMEYER

was born and raised in Los Angeles. She graduated from the University of Southern California and raised three children with her husband in Manhattan Beach. She enjoyed her work as a full time mother and homemaker for a number of years and then began a teaching career with the Redondo Beach School District for 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.



MARTI JORGENSEN LINDHOLM

A San Luis Obispo native, Marti has always loved music, especially participating in the making and sharing of music. She became a music educator K-14 to help children learn that they personally could make music. After graduating from UCSB in Piano Performance, Marti earned her Masters at Cal, later her Doctorate in Music Ed from UOP. After retiring from SLCUSD 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 Washington, son in the Bay Area, or adventuring abroad.



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 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, the organization created from the merger of NCWS & SARP.



MICHAEL RITTER

and his wife Shirley came to Avila Valley in 2000 where they have a small farm growing organic avocados and olives. Following college and law school, Mike held various management positions for a telephone company. After practicing regulatory law he joined the cable television industry where he helped build what became the third largest cable television company in the country. He served as President and Chief Operating Officer and on the Board of Directors of that company. He also held Directorship positions on several entertainment media

company Boards. Mike served on the Board of the Reno/Sparks Theater Coalition, his local church and is President of the Board of Trustees of the Avila Beach Community Foundation. He is an avid sailor having sailed 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 EF 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, relocating to San Luis Obispo 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 SINGEN

trained in Economics at Oberlin, earned an MD from NYU, and loved the bi-weekly 'nose-bleed' student seats at Carnegie Hall and Lincoln Center. Resident training in LA and two years as a Navy Pediatrician led to a 34-year medical school career of faculty research, administration, patient care, and mentoring. Bern has over 200 research publications, served on medical journal editorial boards, and was a frequent NIH research grant consultant. A mid-career Masters in Public Health from Johns Hopkins University eventually led to a 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. He and his cat reside in San Luis Obispo.

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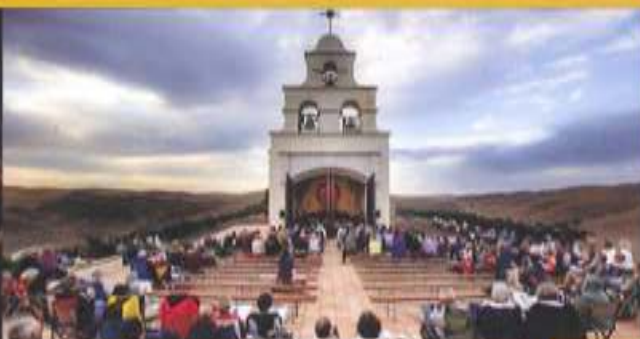
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