

— FESTIVAL —  
MOZAIC

# NOTABLE ENCOUNTER EXPERIENCE

SEP 15-17, 2023

## Notable Insight

Duruflé and Schumann

Friday, September 15, 5:30 PM  
Trinity United Methodist Church

## Notable Soirée: Mozart Flute Quartet

Mozart Flute Quartet in  
D major, K. 285

Saturday, September 16, 2:00 PM  
Trilogy Monarch Dunes

## Chamber Concert

Mozart, Duruflé and  
Schumann

Sunday, September 17, 2:00 PM  
Harold J. Miossi CPAC

Pre-Concert Lecture with Dr. Craig Russell at 1:00 PM



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## ARTISTS

### ALICE K. DADE

Flute

### JESSICA CHANG

Viola

### SCOTT YOO

Violin

### IEVA JOKUBAVICIUTE

Piano

### ANI AZNAVOORIAN

Cello

## PROGRAM

### WOLFGANG AMADEUS MOZART

Flute Quartet in D major, K. 285 (1777)

Allegro  
Adagio  
Rondeau

*Ms. Dade, Mr. Yoo, Ms. Chang, Ms. Aznavoorian*

### MAURICE DURUFLÉ

Prélude, Récitatif et Variations, op. 3 (1928)

Prélude: Lent et triste—  
Récitatif: Lent et triste—  
Thème et variations

*Ms. Dade, Ms. Jokubaviciute, Ms. Chang*

## INTERMISSION

### ROBERT SCHUMANN

Piano Quartet in E-flat major, op. 47 (1842)

Sostenuto assai—Allegro ma non troppo  
Scherzo: Molto vivace  
Andante cantabile  
Finale: Vivace

*Ms. Jokubaviciute, Mr. Yoo, Ms. Chang, Ms. Aznavoorian*

# PROGRAM NOTES

## WOLFGANG AMADEUS MOZART (1756–1791) Flute Quartet in D major, K. 285 (1777)



Most people know that Mozart suffered from a lack of recognition in his lifetime, that he struggled to support his family in a world that took his extraordinary talent for granted, and that he died far younger than he should have. Those who have studied Mozart more closely, however, know that he brought some of his suffering upon himself. He managed to offend his hometown patron with dismaying regularity, and at last the Archbishop of

Salzburg kicked the incorrigible young musician to the proverbial curb.

Mozart hit the road in search of new employment and visited Mannheim in 1777. Not long after his arrival, he was asked by a wealthy merchant, Ferdinand de Jean, to write six works featuring the flute. After an initial burst of enthusiasm, Mozart lost interest in the commission, claiming to “hate the flute.” In any event, Mozart never finished writing the full set, and so de Jean paid him only a portion of the fee—definitely not a promising indication of Mozart’s potential for business success.

Non-flautist musicians might wish that Mozart hated *their* instruments, too, judging from the high caliber of one of the completed de Jean pieces: the Flute Quartet in D major, K. 285. The elegant opening movement showcases the flute in a concerto-like fashion. The string trio plucks a pizzicato accompaniment to the poignant flute melody during the “Adagio”—which biographer Alfred Einstein called “perhaps the most beautiful accompanied solo ever written for the flute.” The flute and violin take the lead in turns during the buoyant rondo finale—possibly reflecting the joyful spirit of the Christmas Day on which this quartet was finished.

## MAURICE DURUFLÉ (1902–1986) *Prélude, Récitatif et Variations*, op. 3 (1928)



Students nowadays routinely complain about final exams, but few collegians are locked into a room with their classmates starting at 6 a.m. and continuing until 11:30 p.m. That, however, was the practice a century ago at the Paris Conservatory for many of its end-of-term examinations. Perhaps it helped that there were incentives, contributed by various benefactors, such as the pianos given to winners in the piano courses. The young

Maurice Duruflé profited mightily under this system: in June 1928, after a 17.5-hour stint in the fugue exam (with no access to an instrument), he won the *premier prix*; his prize was having his entry printed by a leading French publisher. That same June, he was judged to be the *only* student worthy of a prize in the composition class, so he was given *two* awards: 600 francs from the Halphen Foundation and 708 francs from the *Prix Lepaulle*.

That double-prize-winning work was to be the only chamber music that Duruflé would ever compose: the trio for piano, viola, and flute that he titled *Prélude, Récitatif et Variations*. Nevertheless, the young composer’s

diverse skills saturate the piece. In the atmospheric opening for the “Prélude,” the piano plays alone before being joined by the viola and at last the flute. During the “Récitatif,” the flute and viola take turns with a chant-like motif that will be transformed into the theme for the closing “Variations.” The finale is a kaleidoscope of styles: first lush, then fluttering, then languid, and eventually exhilarating. And there was an honor yet to come: France’s National Society of Music hosted the trio’s premiere in January 1929. Not bad for a student work!

## ROBERT SCHUMANN (1810–1856) Piano Quartet in E-flat major, op. 47 (1842)



Money can’t buy happiness—but perhaps marriage can. Robert Schumann had wooed the piano virtuosa Clara Wieck since she was sixteen, but her father Friedrich was convinced that marriage would undermine her solo career and therefore refused his blessing. Only when the lovers had gone to court for permission to wed (when Clara was about to turn twenty-one) did Friedrich capitulate. After the wedding in 1840, Schumann’s

compositional output soared. He wrote some 135 art songs that year, leading historians to label 1840 as his *Liederjahr* (“year of song”). The following year was Schumann’s “symphony year,” while 1842 has been nicknamed his “chamber music year.” One of the finest products of that third year was the Piano Quartet in E-flat Major, op. 47, scored for violin, viola, cello, and piano.

It was always advantageous in the nineteenth century to link one’s compositions to aristocrats, and thus the Piano Quartet is dedicated to the amateur cellist Count Mateusz Wielhorski. Nevertheless, the piano is particularly prominent, which is no surprise, considering Schumann’s bride of two years. Indeed, Clara performed the work frequently, even after her husband’s death in 1856 at age forty-six. The quartet’s lasting appeal is due to several factors: it seems Beethovenian in the opening movement’s juxtapositions of quiet intensity and sudden fire, while the Scherzo is delightfully spooky. Still, the cello’s starring role in the slow movement reminds us that the dedicatee was a cellist—and clearly, a good one. The exuberant finale clarifies why Clara regarded the quartet as “a beautiful work, so youthful and fresh, as if it were [Robert’s] first.”

# ARTISTS



## **SCOTT YOO** | Music Director & Violin

Music Director Chair generously underwritten by Sharon Harris & Dennis Schneider

Scott Yoo is the Chief Conductor and Artistic Director of the Mexico City Philharmonic and the Music Director of Festival Mozaic. He is also the Host and Executive Producer of the PBS Great Performances series *Now Hear This*. He is the Conductor of the Colorado College Music Festival and the founder of the Medellín Festicámara. Scott has conducted major orchestras around the world, including Dallas, San Francisco, St. Paul, London Symphony, L'Orchestre Philharmonique de Radio France, and the Royal Scottish National

Orchestra. As a violinist, Scott has made solo appearances with orchestras throughout the country and as a guest with chamber music festivals worldwide. Scott was born in Tokyo and raised in Glastonbury, CT. He received a bachelor's degree from Harvard University and has won the Young Concert Artists International Auditions and an Avery Fisher Career Grant.



## **ALICE K. DADE**

Flute

Alice is an award winner of the Olga Koussevitsky Wind Competition and the New York Flute Club Competition. She has performed as soloist with the Guanajuato Symphony, PRIZM Festival

Orchestra, and the Festival Mozaic Orchestra. She has performed chamber music as part of the Busan One Asia Festival, Chestnut Hill Chamber Series, Concordia Chamber Players, the Princeton Festival, and Summerfest of Kansas City. As Acting Co-Principal Flute of the Swedish Radio Symphony Orchestra, Alice performed in concert tours to Russia, Germany, Italy, and Belgium. Her first solo album, *Living Music*, was released in February 2018 on Naxos. Alice is a Powell Artist and plays a handmade 14K Powell Flute with a platinum headjoint. Learn more about Alice at [alicekdade.com](http://alicekdade.com).



## **IEVA JOKUBAVICIUTE**

Piano

Lithuanian pianist Ieva Jokubaviciute's powerfully and intricately crafted performances have earned her critical acclaim throughout North America and Europe. She regularly tours and appears

at international music festivals including Marlboro, Ravinia, Bard, Caramoor and many others. Ieva is Associate Professor of the Practice of Piano at Duke University, having previously been on the faculty at Shenandoah Conservatory in Virginia. Ieva is also on the faculty at the Kneisel Hall Chamber Music School and Festival in Maine and is a mentoring artist at the Marlboro Music Festival in Vermont. She holds degrees from the Curtis Institute in Philadelphia and Mannes College of Music in NYC, where she studied with Seymour Lipkin and Richard Goode.



## **JESSICA CHANG**

Viola

Jessica Chang leads a versatile career as a chamber musician and educator. As the Founder and Executive Director of Chamber Music by the Bay, Jessica directs and performs concerts

throughout the Bay Area, reaching thousands of young people annually. She has held residencies with Project 440, the Savannah Music Festival, Music from Angel Fire, and Music Beyond the Chamber. She was a member of the Afara Quartet, with whom she held residencies at The Banff Centre and the Royal Conservatory in Toronto. She has appeared at many festivals including Juneau, Bard, Prussia Cove, Tanglewood, Verbier, and Aspen, among others. She teaches privately and regularly performs with ensembles throughout the Bay Area including Ensemble SF, Ensemble Illume, and Chamber Music Silicon Valley. Jessica holds degrees from Yale University, The Juilliard School, and the Curtis Institute of Music.



## **ANI AZNAVOORIAN**

Cello

Cellist Ani Aznavoorian has appeared as soloist with orchestras around the world including the Chicago Symphony Orchestra, Tokyo Philharmonic, Helsinki Philharmonic, and Boston Pops.

Aznavoorian is the principal cellist of Camerata Pacifica and appears regularly at chamber music festivals globally. She has also served on the music faculty at the University of Illinois in Champaign/Urbana. She is the recipient of the Bunkamura Orchard Hall Award, was named Presidential Scholar in the Arts upon receiving a medal from President Bill Clinton, and was a top prize winner of the International Paulo Cello Competition. She is a proponent of new music and has premiered concertos by Lera Auerbach and Ezra Laderman and chamber music repertoire by John Harbison, David Bruce, and Bright Sheng. She proudly performs on a cello made by her father Peter Aznavoorian in Chicago.



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