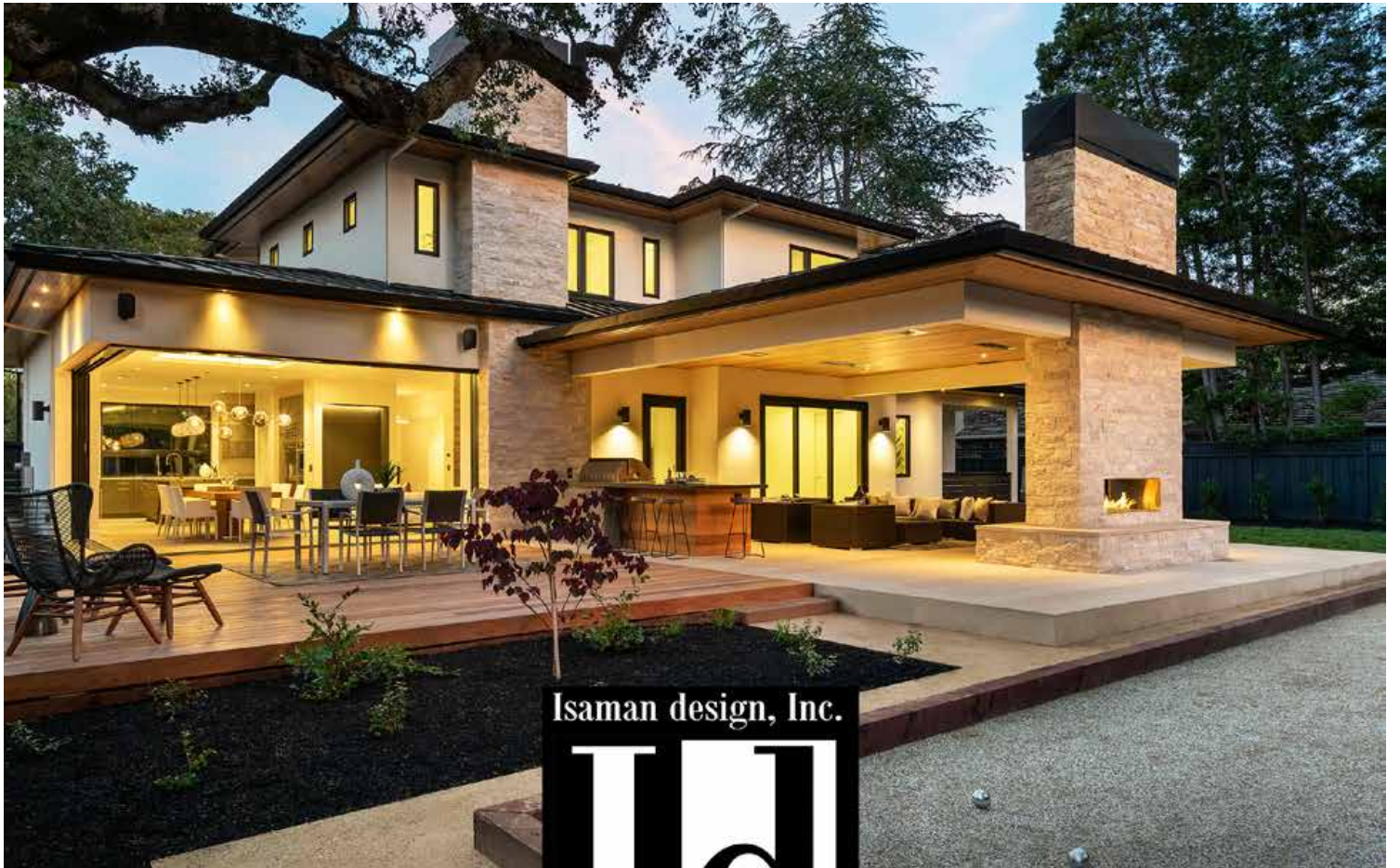


— FESTIVAL —
MOZAIC

2023
SUMMER
MUSIC
FESTIVAL
SAN LUIS OBISPO COUNTY

JULY 22-29

SCOTT YOO | MUSIC DIRECTOR



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2023 SUMMER MUSIC FESTIVAL

WELCOME

Music Director's Welcome	5
President's Welcome.....	7
Festival-at-a-Glance.....	9
Festival Artists	11

FESTIVAL MAINSTAGE EVENTS

JUL 22	Family Concert	19
	Copland's <i>Appalachian Spring</i>	
JUL 22	Opening Night Celebration	20
	Beethoven, Martinů, Kim, Copland's <i>Appalachian Spring</i>	
JUL 23	Rachel Baiman	23
	Americana Singer-Songwriter	
JUL 23	Chamber Music at Cuesta	24
	Hummel, Françaix, Villa-Lobos, Beethoven	
JUL 24	Notable Encounter Dinner	27
	Evolution of the Piano Quartet	
JUL 25	Chamber Music in the Mission	32
	Poulenc, Ginastera, Mozart, Dvořák	
JUL 26	Chamber Music at San Miguel	36
	Cowell, Fauré, Brahms	
JUL 27	Notable Encounter Insight	39
	Rachmaninoff, Borodin, Stravinsky's <i>The Soldier's Tale</i>	
JUL 27	Lucia Micarelli & Leo Amuedo	40
	Violin/Guitar Duo	
JUL 28	Chamber Music at Cuesta	42
	Stravinsky's <i>The Soldier's Tale</i>	
JUL 29	Baroque in the Vines	46
	Vivaldi, C. P. E. Bach, J. S. Bach	

THANK YOU

Contributors	48
Sponsors	51
Leadership & Administration.....	52
Favorite Wineries.....	53
Hosts & Volunteers	54



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MUSIC DIRECTOR'S WELCOME

Whether you are a seasoned classical music aficionado or a curious newcomer, Festival Mozaic's 2023 Summer Music Festival offers something for everyone. As we embrace the familiar we also welcome the new, aiming to create a welcoming and inclusive atmosphere where musical discoveries and shared experiences bring our community together.

For 18 Seasons I've called San Luis Obispo my home away from home. Each season involves months of hard work and preparation to make the music come alive in performances that we will remember for a lifetime.

Thank you to all the musicians and performers. Thank you to our incredible Board of Directors, Staff and Volunteers, and Host Families that dedicate their time and resources to making Festival Mozaic not only one of the highlights of my year but one of the most treasured experiences on the Central Coast of California.

I look forward to seeing you throughout the week and thank you for your continuing support. Enjoy!



Scott Yoo
Music Director
The Sharon Harris and Dennis Schneider Chair

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.

Music Director Chair generously underwritten by **Sharon Harris & Dennis Schneider**



Baroque in the Vines at Serra Chapel



Scott Yoo



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PRESIDENT'S WELCOME

On behalf of Festival Mozaic and its dedicated Board of Directors, it is my great pleasure to welcome you to this 52nd Summer Music Festival in San Luis Obispo County. We are thrilled to have you join us for this extraordinary celebration of music and artistry.

Our Summer Festival is the pinnacle event in our annual calendar, bringing together talented musicians, their host families, our staff and volunteers, our sponsors, and passionate music lovers like yourself from across the country. Over eight days, our Music Director, Scott Yoo, has curated a captivating lineup of performances that span a range of genres and styles, ensuring something to enchant every listener. From the opening Family Concert, Aaron Copland's *Appalachian Spring*, in partnership with the SLO Movement Arts Center, to our closing concert of Baroque music at the magnificent Serra Chapel in Shandon, Festival Mozaic celebrates the rich heritage of classical music while embracing innovation and exploration. By presenting world-class musicians and ensembles, we aim to inspire and captivate our audiences, creating lasting connections between performers and listeners.

Thank you for being a part of our Festival Mozaic family. Your presence and support contribute to the vitality and success of this Festival. We're excited to share this musical journey with you and to create cherished memories that will resonate long after the final notes have been played.

Warm regards,



Edie Lycke
President, Board of Directors



Hélène Grimaud



Christian McBride, Julia Rowe, Jonah Kim



Sharon Roffman, Eunice Kim, Maureen Nelson

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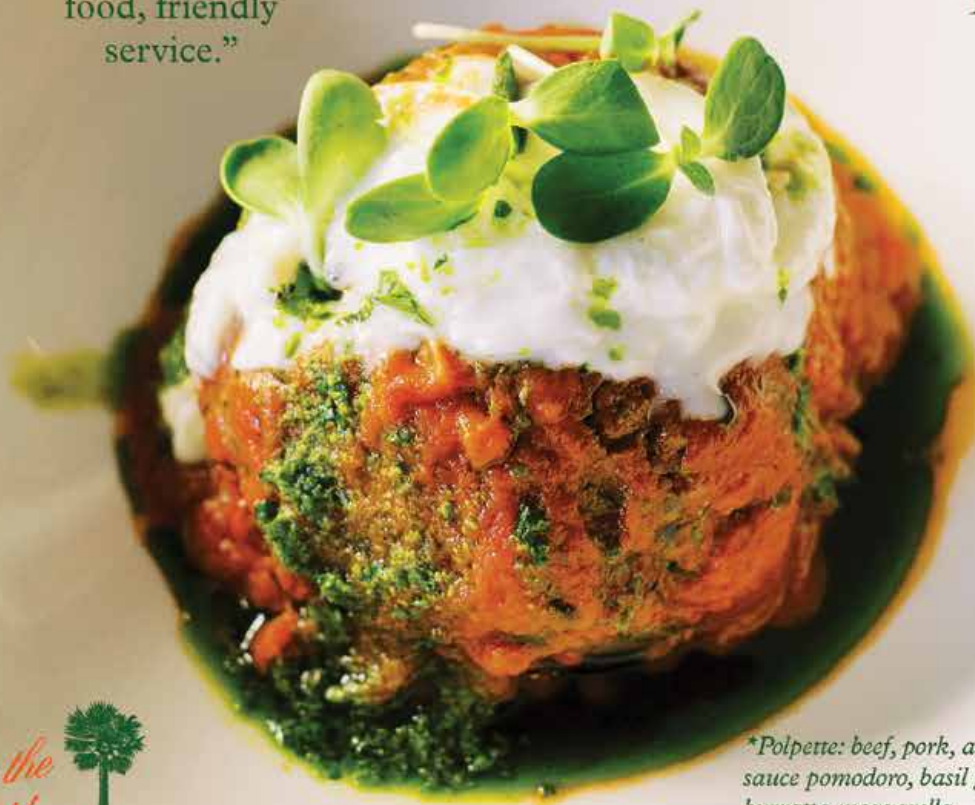
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2023 FESTIVAL-AT-A-GLANCE

JULY 22 SATURDAY

11:00 A FAMILY CONCERT

Page 19 Copland's *Appalachian Spring*
Harold J. Miossi CPAC, Cuesta College

7:30 P OPENING NIGHT CELEBRATION

Page 20 Beethoven, Martinů, Kim, Copland's
Appalachian Spring
Harold J. Miossi CPAC, Cuesta College
6:30 Pre-Concert Lecture

JULY 25 TUESDAY

12:00 P MIDDAY MINI-CONCERT

Page 31 Eunice Kim & John Novacek
Trinity United Methodist, Los Osos

2:00 P FILM PRESENTATION

Amadeus
Palm Theater, SLO

5:30 P MISSION PLAZA DINNER

Mission San Luis Obispo de Tolosa

7:30 P CHAMBER CONCERT 2

Page 32 Poulenc, Ginastera, Mozart, Dvořák
Mission San Luis Obispo de Tolosa
6:30 Pre-Concert Lecture

JULY 28 FRIDAY

12:00 P MIDDAY MINI-CONCERT

Page 41 Alice Dade, Jessica Oudin
& Alex Wasserman
Community Presbyterian, Cambria

2:00 P FILM PRESENTATION

Tár
Palm Theater, SLO

7:30 P CHAMBER CONCERT 4

Page 42 Rachmaninoff, Borodin,
Stravinsky's *The Soldier's Tale*
Harold J. Miossi CPAC, Cuesta College
6:30 Pre-Concert Lecture

JULY 23 SUNDAY

2:00 P RACHEL BAIMAN

Page 23 Americana Singer-Songwriter
See Canyon Fruit Ranch, Avila Beach

7:30 P CHAMBER CONCERT 1

Page 24 Hummel, Françaix, Villa-Lobos,
Beethoven
Harold J. Miossi CPAC, Cuesta College
6:30 Pre-Concert Lecture

JULY 26 WEDNESDAY

12:00 P MIDDAY MINI-CONCERT

Page 35 Alex Wasserman
Cass Winery, Paso Robles

4:00 P CHAMBER CONCERT 3

Page 36 Cowell, Fauré, Brahms
Mission San Miguel Arcángel
3:00 Pre-Concert Lecture

JULY 29 SATURDAY

7:30 P BAROQUE IN THE VINES

Page 46 Vivaldi, C. P. E. Bach, J. S. Bach
Serra Chapel, Shandon

JULY 24 MONDAY

12:00 P MIDDAY MINI-CONCERT

Page 27 Stewart Goodyear
Harold J. Miossi CPAC, Cuesta College

5:30 P NOTABLE DINNER

Page 27 Evolution of the Piano Quartet
Halter Ranch Vineyard, Paso Robles

JULY 27 THURSDAY

12:00 P MIDDAY MINI-CONCERT

Page 39 Abigail Kralik & Noam Elkies
United Methodist Church, SLO

2:00 P NOTABLE INSIGHT

Page 39 Stravinsky's *The Soldier's Tale*
Harold J. Miossi CPAC, Cuesta College

5:30 P LUCIA MICARELLI & LEO AMUEDO

Page 40 Violin/Guitar Duo
Dana Adobe Cultural Center, Nipomo

25
EVENTS

50⁺
ARTISTS

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2023 FESTIVAL ARTISTS



FEATURED GUEST ARTIST

Stewart Goodyear | Piano

Proclaimed "a phenomenon" by the Los Angeles Times and "one of the best pianists of his generation" by the Philadelphia Inquirer, Stewart Goodyear is an accomplished concert pianist, improviser and composer. Mr. Goodyear has performed with, and has been commissioned by, many of the major orchestras and chamber music organizations around the world. Last year, Orchid Classics released Mr. Goodyear's recording of his suite for piano and orchestra, "Callaloo" and his piano sonata. His recent commissions include a Piano Quintet for the Penderecki String Quartet, and a piano work for the Honens Piano Competition. Mr. Goodyear's discography includes the complete sonatas and piano concertos of Beethoven, as well as concertos by Tchaikovsky, Grieg and Rachmaninov, an album of Ravel piano works, and an album, entitled "For Glenn Gould", which combines repertoire from Mr. Gould's US and Montreal debuts. His Rachmaninov recording received a Juno nomination for Best Classical Album for Soloist and Large Ensemble Accompaniment. Mr. Goodyear's recording of his own transcription of Tchaikovsky's "The Nutcracker (Complete Ballet)", was chosen by the New York Times as one of the best classical music recordings of 2015. His discography is released on the Marquis Classics, Orchid Classics, Bright Shiny Things and Steinway and Sons labels. His newest recording, Adolphus Hailstork's Piano Concerto with the Buffalo Philharmonic under JoAnn Falletta, will be released in March 2023 on the Naxos label. His composition for solo cello and piano, "The Kapok" was recorded by Inbal Negev and Mr. Goodyear on Avie Records, and his suite for solo violin, "Solo", was commissioned and recorded by Miranda Cuskson for the Urlicht Audiovisual label. Highlights for the 2022-23 season are his return to the Nashville Symphony Orchestra, Baltimore Symphony Orchestra, Montreal Symphony Orchestra, Southbank Centre (UK), and a North American tour with the Chineke! Orchestra.

*Featured Guest Artist generously underwritten by
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ARTIST-IN-RESIDENCE

Jonah Kim | Cello

Jonah Kim is an artist of great charisma and originality. Kim's beauty of tone is immediately distinguishable by its signature sweetness. He invites the listener in with "the cosy warmth of a well-loved cashmere sweater," (Gramophone) then "dives into the music with courage underpinned by formidable technical prowess, with which he achieves a dazzling performance". (All About the Arts) Kim made his solo debut with Wolfgang Sawallisch and the Philadelphia Orchestra at 12 years of age, and has since captured the hearts of audiences around the world. Beyond the stage, his newest recording of the Kodaly Solo Sonata is being praised for "[capturing] the very elusiveness that gives the music its substance" (Gramophone) and "flawless delivery of its Herculean technical demands". (The Strad) Born in Seoul, South Korea, Kim taught himself cello watching VHS tapes of Pablo Casals. He was awarded full scholarship to The Juilliard School at seven. That year, Kim became penpals with Janos Starker who invited him to Bloomington. He would continue to travel to Indiana to study with Starker throughout his career at the Curtis Institute of Music in Philadelphia, where he enrolled at eleven. He was the first fellow to train with all of the instructors: Orlando Cole, David Soyer, Peter Wiley and Lynn Harrell. Kim defines a truly American school of cello by reconciling the Italian, German, Russian, Franco-Spanish and Hungarian lineages. "One of the very finest American cellists, he brings out things that you possibly never realized were in [the music]. He has that indefinable "it". (Art Music Lounge) Kim makes his home in San Francisco with his wife, the respected and beloved American ballerina, Julia Rowe.

2023 FESTIVAL ARTISTS



Erik Arvinder
Violin

is a multi-faceted musician performing and recording throughout Europe and the United States. Erik is a founding member of the Vamlingbo String Quartet, a group that has shared their passion for the art form for over

two decades. He was a permanent member of the Royal Stockholm Philharmonic Orchestra prior to relocating to Los Angeles and has served as concertmaster for several ensembles, including the Royal Swedish Opera. Erik is also a sought-after arranger and conductor and has conducted an array of prominent orchestras including the Swedish Radio Symphony.



Ani Aznavoorian
Cello

has appeared as soloist with orchestras including the Chicago Symphony, Tokyo Philharmonic, Helsinki Philharmonic, and Boston Pops. She is principal cellist of Camerata Pacifica and appears regularly at

chamber music festivals globally. She has also served on the 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 Clinton, and was a top prize winner of the International Paulo Cello Competition. She proudly performs on a cello made by her father Peter Aznavoorian.



Karol Bennett
Soprano

is a champion of living composers and has performed numerous premieres and many of the most vocally challenging works of the past century. Ms. Bennett has appeared as soloist with ensembles including the Houston

Symphony, St. Paul Chamber Orchestra, San Francisco Contemporary Music Players, Sinfonietta Cracovia, and Da Camera of Houston and has been featured at the Bowdoin, Round Top, Marlboro, Georgetown, Veracruzana, and Morelia Music Festivals. Her recording of Earl Kim's music with Scott Yoo was chosen for the New York Times' "Critics' Choices."



Mauryc Banaszek
Viola

joined the Concert Artist Faculty at Kean University in 2011. He is a founding member of the conductor-less chamber orchestra ECCO and has performed with Musicians from Marlboro, Guarneri String Quartet and

BargeMusic in New York. His festival appearances include Marlboro, Seattle, Santa Fe, Aldeburgh, Moritzburg and he was recently featured as a soloist with the National Symphony Orchestra of Mexico. He is a graduate of the Manhattan School of Music.



Susan Cahill
Double Bass

has been a member of the Colorado Symphony since 1997. She regularly performs with the St. Paul Chamber Orchestra and Colorado Chamber Players and is a faculty member at the University of Denver and

Colorado College Summer Music Festival. Susan is a founding member of Grande Orquesta Navarre and co-director of Denver Eclectic Concerts, a series fusing classical music with other genres. She is a graduate of Indiana University and plays an 1823 bass made by Giuseppe Santori of Turin.



Alice K. Dade
Flute

is Associate Professor of Flute at the University of Missouri. She has appeared as a guest star of PBS's Now Hear This and performed as soloist with the Guanajuato and Guadalajara Symphonies among others.

Her first solo CD, Living Music, was released on Naxos in 2018. Former Acting Co-Principal Flute of the Swedish Radio Symphony and Guest Principal of the Seoul and Bergen Philharmonics, Alice is a Powell Artist and plays a handmade 14K Powell Flute with a platinum headjoint.



Clinton Dewing
Violin & Viola

is a member of the Jacksonville Symphony. He received a bachelor's 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.



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.

2023 FESTIVAL ARTISTS



Noam 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.



Sterling Elliott
Cello

is a 2021 Avery Fisher Career Grant recipient and the winner of the Senior Division of the 2019 National Sphinx Competition. His orchestral appearances in the 2021/2022 season include Haydn Cello Concerto No. 2

with the San Antonio, Richmond, West Virginia symphony orchestras and the Indianapolis Chamber Orchestra; the Popper Hungarian Fantasy with the Orlando Philharmonic and Hawaii Symphony Orchestra, and the Elgar Concerto with the Midland Symphony. He will appear in a Tuesday Matinee recital at Merkin Hall at the Kaufman Music Center, Ashmont Hill Chamber Music Society, and Tuesday Musicale, as well as chamber music at Festival Mozaic and with Shai Wosner and friends for Peoples Symphony Concerts.



Eunice Kim
Violin

made her solo debut at age seven with the Korean Broadcasting Symphony in Seoul and has since appeared as soloist with the Philadelphia Orchestra, Albany Symphony Orchestra, Louisville Symphony, and St. Paul

Chamber Orchestra. Eunice has attended festivals such as Marlboro and Ravinia's Steans Institute, and she is currently the violinist of the Steans Piano Trio. She holds a bachelor's degree from Curtis, where she was awarded the Milka Violin Artist Prize upon graduation.



Abigél Kralik
Violin

has won top prizes at the New York International Artists Association, Vienna International Music Competition, Rising Stars (Berlin) Grand Prix, Talents for Europe International Competition, and Koncz

Janos competition. She has been featured at the Verbier, Clasclas, Budapest, Krzyzowa, Moritzburg and Prussia Cove Festivals, as well as the Perlman Music Program. Abigél earned bachelor's and master's degrees from the Juilliard School where she was awarded the Kovner Fellowship during her studies with Itzhak Perlman and Laurie Smukler.



Caitlin Lynch
Viola

is violist of the Aeolus String Quartet and the Grammy-nominated chamber orchestra, A Far Cry. Caitlin has performed with the Cleveland Orchestra, Alarm Will Sound, with members of the Tokyo, Cleveland, Juilliard,

Guarneri, and Cavani Quartets, as well as the Weilerstein Trio. She is a member of the American Contemporary Music Ensemble and has appeared as soloist with numerous orchestras. She has performed in fourteen countries across five continents, from Carnegie Hall to the Sydney Opera House to the United Nations.



Lin Ma
Clarinet

was appointed Principal Clarinetist of the National Symphony Orchestra by Gianandrea Noseda in 2018. Prior to joining the NSO, Ma served as Assistant Principal and E-flat Clarinetist of the Baltimore Symphony

Orchestra since 2015. He also played a one-year position as Second Clarinet in the Houston Symphony. Ma earned his Master of Music degree at Rice University, under the tutelage of Richie Hawley, and he holds a Bachelor's Degree from Oberlin Conservatory of Music where he studied with Richard Hawkins. Ma has also studied at the Idyllwild Arts Academy with Yehuda Gilad, and the Middle School attached to the Central Conservatory of Music in Beijing with Yuanfu Huang. Ma is a Buffet Crampon Performing Artist, and he plays on Vandoren reeds and mouthpieces.



Maureen Nelson
Violin

made her solo debut with the Philadelphia Orchestra at age 15. As former founding member of the Ensō String Quartet, she led the Grammy-nominated ensemble for nearly two decades, winning top prizes at the Banff

and Fischhoff Competitions. Along with a busy touring and teaching schedule, she made numerous critically acclaimed recordings with the Ensō. Maureen is a graduate of the Curtis and Yale, and has been a violinist in the St. Paul Chamber Orchestra since 2016.



John Novacek
Piano

is a Grammy nominee and Steinway artist, regularly performing as a soloist, recitalist and chamber musician. He has performed in the world's preeminent venues including Carnegie Hall, Kennedy Center, Hollywood

Bowl and major halls in Europe and Japan. He's appeared at dozens of festivals, among them Aspen, La Jolla, Ravinia, Wolf Trap, BBC Proms, Lucerne and Verbier. His own compositions are performed by the 5 Browns, Ying Quartet, Three Tenors, and Diana Ross and he has over 30 CDs on major record labels.

2023 FESTIVAL ARTISTS



Jessica Oudin
Viola

is a member of the Atlanta Symphony and has performed with the orchestras of Cleveland, Minnesota, Houston, Baltimore, and others. Jessica 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. Previously she served as Assistant Principal of the Cabrillo Festival in Santa Cruz. Jessica holds degrees from the Cleveland Institute of Music and the Juilliard School.



Mathis Rochat
Viola

has appeared as soloist with the Geneva Chamber Orchestra, The Camerata Schweiz and the Norddeutsche Philharmonie. He also has appeared as a featured artist at the Schleswig Holstein, Tsinandali, Deauville,

and Davos Festivals, as well as Kronberg's CMCW and Krzyzowa Music programs. Mathis studied as part of the young student program with Antoine Tamestit in Cologne and earned his bachelor's degree from the Mendelssohn Bartholdy Hochschule Leipzig under the tutelage of Tatjana Masurenko. He is now an artist in residence at the Queen Elisabeth Music Chapel in Waterloo with Miguel Da Silva. He is a former Villa Musica fellow and plays a viola by Pierre Vidoudez from 1949.



Sophie Shao
Cello

received an Avery Fisher Career Grant at age 19 and is a former member of Chamber Music Society Two at Lincoln Center. She was a prizewinner at the 2001 Rostropovich Competition and a laureate of the 2022

Tchaikovsky Competition. She has appeared as soloist with the American Symphony Orchestra and the BBC Concert Orchestra and has performed at the Bard Festival, Chamber Music Northwest, and Philadelphia Chamber Music Society. Sophie holds degrees from Curtis and Yale.



Hayato Tanaka
Trumpet

currently serves as principal trumpet of the Tucson Symphony Orchestra. His orchestra performance career includes appearances with the Cleveland Orchestra, Pittsburgh Symphony Orchestra, Indianapolis Symphony

Orchestra, San Francisco Symphony, Houston Symphony, San Diego Symphony, Los Angeles Philharmonic, and Orchestre Symphonique de Montréal. Hayato completed an Artist Certificate Program at Cleveland Institute of Music in 2015 and a Professional Studies Certificate at the Colburn School in 2017.



Annabelle Taubl
Harp

joined the San Francisco Ballet Orchestra as the Principal Harpist in December 2014. Annabelle made her Carnegie Hall debut with the New York String Orchestra under the direction of Jaime Laredo. As a student she

performed on NPR's "From the Top" and was selected to be featured on the program's first CD. Beginning harp lessons at age 5, Annabelle attended the Juilliard School pre-college program and later earned a full scholarship to the Hartt School. Her solo appearances include the Tanglewood Music Center orchestra, Juilliard Pre-College Symphony, the Merrimack Valley Philharmonic, Symphony ProMusica, Symphony by the Sea, the Nashua Chamber Orchestra, and the United States Military Academy Concert Band. Annabelle frequently performs with the Boston Symphony Orchestra, the Dallas Symphony Orchestra, and the Boston Pops.



Ben Ullery
Viola

currently serves as Assistant Principal viola of the Los Angeles Philharmonic. He has recently appeared as Guest Principal with the Chicago Symphony, Pittsburgh Symphony, Minnesota Orchestra, Detroit Symphony,

and Australian Chamber Orchestra. He has recorded chamber works for Bridge and Albany records and has been featured in chamber performances on NPR's Performance Today. As a teacher, he is on the faculty of the Aspen Music Festival and the Colburn School. Ben is a graduate of Oberlin Conservatory.



Jason Uyeyama
Violin

is an Associate Professor of Violin and Director of String Studies at La Sierra University, where he teaches violin, viola, and chamber music.

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.



Alex Wasserman
Piano

serves as the head of the Piano Division at Reinhardt University, and performs regularly throughout the United States. His upcoming CD of music by Poulenc, Ravel, and Saint-Saens with oboist Elizabeth Tiscione and

bassoonist Andrew Brady will be released on Centaur Records later this year. Alexander holds degrees from the University of Southern California, Peabody Institute, and a Doctor of Musical Arts degree from the Cleveland Institute of Music. He is a Shigeru Kawai artist.



Shannon Wood
Percussion

is the Principal Timpanist of the St. Louis Symphony. He previously held positions with the Grand Rapids Symphony and Florida Philharmonic 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, Colorado, Grand Teton, Eastern Sierra, Spoleto, and Tanglewood festivals. Shannon is a New World Symphony alumni and holds degrees from the University of Michigan and Temple University.



Fei Xie
Bassoon

was named Principal Bassoon of the Minnesota Orchestra in 2017. He joined the Baltimore Symphony in 2008 where he later served as Principal for five years. Previously, he was a member of the Houston Grand

Opera. He has performed as Guest Principal with the Houston Symphony and the Baltimore Chamber Orchestra, and has performed at festivals including Sun Valley, Tanglewood, Music Academy of the West, and Compos do Jordão in Brazil. He holds degrees from Oberlin and Rice.



Ko-ichiro Yamamoto
Trombone

is Principal Trombone of the Seattle Symphony and the Saito-Kinen Orchestra, and is a faculty member of the University of Washington. Previously he was Principal Trombone of the Metropolitan Opera for 10

seasons. Ko-ichiro has performed with many groups including the New York Philharmonic, U. S. Army Band, and as Guest Solo Principal Trombone of the NHK Symphony Orchestra. Born in Tokyo, Ko-ichiro began studying trombone at age 12 and went on to study at Juilliard.



5th Season Coming Spring 2024

Now Hear This, presented by Great Performances, is a primetime PBS miniseries that brings the greatest music ever written to millions of viewers through modern and captivating storytelling. **Festival Mozaic congratulates Scott Yoo** on another amazing season of bringing classical music to new audiences while giving existing fans even more ways to love this artform.





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2023-24 SEASON

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September 15-17, 2023

Music Director Scott Yoo and guest performers present an immersive weekend of Notable Encounters and chamber music performances.

John Novacek: Artist-in-Residence

October 27-29, 2023

2023-2024 Artist-in-Residence, pianist John Novacek, performs in an intimate solo recital setting.

2024 Winter Music Festival

February 22-25, 2024

Stay tuned for an exciting week of concerts, Notable Encounters, master classes, and more. Featuring music director Scott Yoo, Artist-in-Residence John Novacek, and special guest violinist Leila Josefowicz.

2024 Summer Music Festival

July 17-27, 2024

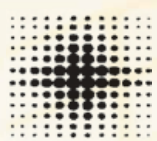
Season Announcement February 26, 2024

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SAT JUL
22
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Family Concert

Appalachian Spring

by Aaron Copland

HAROLD J. MIOSSI CPAC, CUESTA COLLEGE

Scott Yoo, conductor

Movement Arts Center

Ryan Lawrence, host & choreographer

Festival Mozaic Chamber Players



This concert is open for all ages and will last under one hour without an intermission. Bring the kids out to the CPAC at 10:00 AM to try playing a variety of musical instruments at the **SLO Symphony's Instrument Petting Zoo**.

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SATURDAY

JULY
22

7:30 PM

Harold J. Miossi
CPAC, Cuesta
College

OPENING NIGHT

Beethoven, Martinů, Kim,
Copland's *Appalachian Spring*



ARTISTS

Karol Bennett
soprano

Alice K. Dade
flute

Lin Ma
clarinet

Fei Xie
bassoon

John Novacek
piano

Erik Arvinder, Clinton Dewing, Aurelia Duca, Abigel Kralik, Maureen Nelson, Eunice Kim, Jason Uyeyama, Scott Yoo
violins

Maurycy Banaszek, Caitlin Lynch, Jessica Oudin, Mathis Rochat
violas

Ani Aznavoorian, Jonah Kim, Sophie Shao
cellos

Susan Cahill
double bass

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

LUDWIG VAN BEETHOVEN

Sonata for Violin and Piano in F major, op. 24 "Spring" (1800-01)

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Mr. Yoo, Mr. Novacek

BOHUSLAV MARTINŮ

Three Madrigals for Violin and Viola (Duo No. 1), H. 313 (1947)

Poco allegro
Poco andante
Allegro

Ms. Kralik, Mr. Rochat

EARL KIM

Three Poems in French (1989)

En sourdine (Muted) – Paul Verlaine (from *Fêtes galantes*, 1st Collection)
Recueillement (Meditation) – Charles Baudelaire
Colloque Sentimental (Sentimental Colloquy) – Verlaine (from *Fêtes galantes*, 2nd Collection)

Ms. Bennett, Ms. Kim, Mr. Arvinder, Mr. Banaszek, Ms. Aznavoorian

INTERMISSION

AARON COPLAND

Appalachian Spring (suite for 13 instruments) (1944)

Ms. Dade, Mr. Ma, Mr. Xie, Mr. Novacek, Ms. Nelson, Ms. Duca, Mr. Uyeyama, Mr. Dewing, Ms. Lynch, Ms. Oudin, Mr. Kim, Ms. Shao, Ms. Cahill

Scott Yoo, conductor
Ryan Lawrence, choreographer
Laina Babb, costume design
Sommer Roman, set design
Zachary Hubbard, lighting design

Principal dancers:

Maartje Hermans, Sarah Hill, Elena Hsia, Justin Grapentine, Imke Lawrence, Ryan Lawrence, A'lia Martin, Samantha Murphy

SLO Movement Arts Center Dancers

Performance is made possible by a generous contribution from **Edie & Bo Lycke**.
Additional funding provided by **Lucia Cleveland & Paul Vanderheyden**

PROGRAM NOTES

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata for Violin and Piano in F major, op. 24 "Spring" (1800-01)



Most Beethoven portraits depict a grim-faced man whose disordered grey hair was as storm-tossed as his musical imagination, a person now legendary for his determination to "keep going" despite the horrifying onset of deafness. We forget that Beethoven was once young (although his hair was always messy). Still, he began stretching expectations early on, and in his "Spring" Sonata, op. 24, the

violinist and pianist are equal partners—a marked change from most previous composers' violin sonatas, which customarily gave the keyboard a subsidiary role.

Later in Beethoven's career, much of his music would seem titanic, but this sonata is joyous and playful. True: the second movement is poignant, but it is not pathos-filled; it is tender rather than heart-breaking. Then, after an introductory piano solo in the "Scherzo," the violin joins in—but it remains almost always a beat behind the piano. It sounds like a game of tag, with the violin unable to catch up; the movement certainly lives up to the "joke" suggested by its Italian label. The energetic rondo finale is a cheerful conclusion, crafted by repeatedly varying the rondo melody and by changing keys numerous times, thus keeping both players on their toes.

BOHUSLAV MARTINŮ (1890-1959)

Three Madrigals for Violin and Viola (Duo No. 1), H. 313 (1947)



It's never good news when your music is blacklisted—and when it's the Nazis who have banned your compositions, it is certainly advisable to stay clear. Thus, in spring 1940, as the German army advanced on Paris, Bohuslav Martinů fled the French capital and took temporary refuge in the south of France. Then, after travelling to Lisbon, he and his wife were at last able to sail to the United States early in

1941. Still, Martinů's grasp of English was poor and, understandably, he was homesick. A commission for a symphony perked him up, however, and its success led to a series of four more annual symphonic commissions. After the war, Martinů was planning his return to Europe when disaster struck again: he fell from a balcony and fractured his skull.

During his slow recuperation, Martinů had no strength to continue with orchestral compositions. However, he attended a performance of Mozart's duos for violin and viola, played by the siblings Lilian and Joseph Fuchs—and he immediately decided to write his own duo for the talented pair. The result was his celebrated *Three Madrigals*, in which two vigorous movements with rapidly interlocking passages frame a shimmering, atmospheric central movement.

EARL KIM (1920-1998)

Three Poems in French (1989)



Born in Dinuba, California, to Korean immigrant parents, Earl Kim's training as a composer was interrupted by World War II. Moreover, he flew over the shattered remains of Nagasaki the day after it had been bombed, and his dismay at the devastation led, many years later, to the quietly intense anti-nuclear-war composition *Now and Then*.

Three Poems in French also came very late in Kim's career (at age 69!), written the year before he retired from Harvard. His fascination with "the exotic and passionate realm" of French impressionism led him—like Debussy—to set two poems by Paul Verlaine and one by Charles Baudelaire. Kim's delicate compositions are austere, carefully addressing each syllable of the poetry. In "En sourdine," Kim employs word-painting, placing "profond" (deep) on the lowest pitch of the opening phrase, and letting "extasiés" (ecstatic) reach the top of the next phase. Conversely, in the intimate "Recueillement," Kim contradicts our expectations by sending the melody upward during the phrase "il descend" (it descends). In turn, the impassioned conversation during "Colloque Sentimental" has virtually no impact on the icy landscape of the accompaniment, which is filled with chilly oscillations: nothing the lovers say can change things.

AARON COPLAND (1900-1990)

Appalachian Spring (suite for 13 instruments) (1944)



Billy the Kid, *Rodeo*, *Appalachian Spring*: it is a credit to Aaron Copland's imagination that these well-loved depictions of the pioneer spirit came from a Brooklyn-born composer whose direct experience with the frontier was non-existent. It also helped that choreographer Martha Graham did have first-hand memories of her grandparents' Pennsylvania farm.

Appalachian Spring got its start when Elizabeth

Sprague Coolidge attended Graham's dance recital and was so impressed that she commissioned three ballets. Graham offered the third ballet to Copland, and they hammered out a simple scenario: that of a young pioneer couple facing the daunting task of building a home. Since Graham had not named the work, Copland called it simply "Ballet for Martha." Finally, the day before the ballet's 1944 debut, Graham recalled Hart Crane's poem, *The Bridge*, which contained the phrase "O Appalachian Spring"—and the dance received its title at last.

Because the work premiered in the tight confines of the Library of Congress, Copland could use only thirteen instruments. He later made a shortened suite version of the ballet for the same thirteen instruments. In the score's climactic section, he borrowed a traditional Shaker tune, "Simple Gifts," using it as the basis for five variations that are the highlight of the work. His ballet score was awarded the Pulitzer Prize, and its music remains a beloved addition to the concert repertory.



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SUN JUL
23
2:00 PM



Americana Singer-Songwriter

Rachel Baiman

SEE CANYON FRUIT RANCH, AVILA BEACH

Rachel Baiman, Lead Vocals / Guitar / Banjo / Fiddle
Steve Haan, Bass / Vocals

After appearing on the Festival Mozaic & SLO Brew Rock *Late Night Series* in 2022, Americana singer, songwriter, and multi-instrumentalist Rachel Baiman returns to Festival Mozaic to headline this show at See Canyon Fruit Ranch! Rachel was raised in Chicago and has been recording and touring internationally with 10 String Symphony, Winnipeg folk band Oh My Darling, and Kacey Musgraves. With her 2017 debut *Shame*, Rachel emerged as a fearless voice of the American female experience. On her new full-length album *Cycles*, she has found a grittier musical medium for her signature unabashed and defiant songwriting, employing a majority-female team.

Selections to be announced from the stage. There will be one 20-minute intermission.

Performance is made possible by a generous contribution from **Leonard Jarrott**.
Additional funding provided by **KCBX**

MONDAY

JULY
23

7:30 PM

Harold J. Miossi
CPAC, Cuesta
College

CHAMBER CONCERT 1

Hummel, Françaix, Villa-Lobos, Beethoven



ARTISTS

Karol Bennett
soprano

Alice K. Dade
flute

Stewart Goodyear
piano

Annabelle Taubl
harp

**Erik Arvinder, Eunice Kim,
Abigel Kralik, Maureen
Nelson, Jason Uyeyama**
violins

**Caitlin Lynch, Jessica
Oudin, Mathis Rochat,
Ben Ullery**
violas

**Ani Aznavoorian,
Jonah Kim, Sophie Shao**
cellos

Susan Cahill
double bass

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

JOHANN NEPOMUK HUMMEL

Piano Quintet in E-flat, op. 87 (1802)

Allegro e risoluto assai
Menuetto (Allegro con fuoco) e trio
Largo
Finale: Allegro agitato

Mr. Goodyear, Ms. Kim, Ms. Lynch, Ms. Aznavoorian, Ms. Cahill

JEAN FRANÇAIX

Quintette for Flute, Harp, and String Trio (1932)

Andante tranquillo
Scherzo
Andante
Rondo

Ms. Dade, Ms. Taubl, Mr. Arvinder, Mr. Ullery, Mr. Kim

HEITOR VILLA-LOBOS

Suite for Voice and Violin (1923)

1. *A Menina e a Canção (A Girl and the Song): Un pouco moderato*
2. *Quéro ser Alégre (I Want to Be Happy): Vagaroso e calma*
3. *Sertaneja (Country Girl): Animado e espiritoso*

Ms. Bennett, Ms. Nelson

INTERMISSION

LUDWIG VAN BEETHOVEN

String Quintet in C major, op. 29 "The Storm" (1801)

Allegro moderato
Adagio molto espressivo
Scherzo: Allegro
Presto

Ms. Kralik, Mr. Uyeyama, Mr. Rochat, Ms. Oudin, Ms. Shao

Performance is made possible by a generous contribution from **Marti Lindholm & Allan Smith**.
Additional funding provided by **Deborah & Jim Whitson**

PROGRAM NOTES

JOHANN NEPOMUK HUMMEL (1778-1837)

Piano Quintet in E-flat, op. 87 (1802)



We know that Mozart and his wife Constanze had six children (although only two lived to adulthood). Arguably, though, they had a *seventh* child for two years. After meeting the prodigy Johann Nepomuk Hummel in 1786, Mozart offered the seven-year-old not only free tuition but also room and board. Thus, young Hummel studied (and played billiards) with Mozart nearly every day. At the end of 1788,

Mozart advised Hummel's father to follow the model of Mozart's own parents: he should take his talented son on an extended tour of Europe to introduce him to the world. The older Hummel did not hesitate, and the resulting (profitable) tour occupied the next five years.

Why, today, do we not know Hummel better than we do? The answer is Beethoven, who overshadowed most of his generation. Still, there were many who admired Hummel passionately; one was Schubert, who modeled his own "Trout" quintet on Hummel's unusual instrumentation for Opus 87: piano, violin, viola, cello, and bass. Chopin, too, listed the "Masters" as being "Mozart, Beethoven, and Hummel." Hummel's E-flat quintet is a testimony to his undeserved obscurity; its virtuosic piano writing and effective use of strings leads listeners through passion, humor, melancholy, and brilliance.

JEAN FRANÇAIX (1912-1997)

Quintette for Flute, Harp, and String Trio (1932)



History is full of stories about talented prodigies whose baffled parents did not know what to make of their exceptional offspring. Since both of Jean Françaix's parents were professional musicians and teachers, they knew *exactly* what to make of him. They were not alone in recognizing their son's precocious talents; the composer Ravel believed that young Françaix demonstrated "the most fruitful

[gift] an artist can possess, that of curiosity." By the time Françaix was ten, he was studying with the master teacher Nadia Boulanger; he also excelled at the Paris Conservatory. Besides performing widely, he composed more than two hundred pieces over his long career.

Jean Françaix was a pianist—but that did not mean that he fell short when writing for other instruments, as demonstrated by his Quintette for Flute, Harp, and String Trio. In fact, it illustrates his great love for different tone colors, which he interweaves beautifully. Unlike most chamber works, it opens with a slow, serene movement, and then whirls through a rapid "Scherzo." The "Andante" eases between groups of five and three pulses, while French listeners might laugh aloud at the finale, since it plays with the melody of a well-known French nursery song.

HEITOR VILLA-LOBOS (1887-1959)

Suite for Voice and Violin (1923)



Heitor Villa-Lobos was a rebel. As a child, he would sneak out of the house to play guitar, an instrument that was disdained by the Brazilian middle and upper classes. After his father's death, he joined a group of street musicians in Rio. He also took various journeys into the Brazilian backcountry, absorbing the folk traditions he encountered. One biographer says that Villa-Lobos collected a thousand tunes on

these journeys, and the energy of that music can be felt in his own compositions.

Although some critics ferociously disapproved of Villa-Lobos's music, many listeners adored it. A group of supporters sent him to Europe, and in Paris, he wrote the Suite for Voice and Violin—which some people immediately called "unplayable." It *is* challenging for both musicians: the violinist performs all sorts of virtuosic techniques, while the vocalist opens with an odd poem by Mário de Andrade. The second movement has no words at all, and the suite closes with nonsense syllables as well as exclamations about sharp knives and the sounds of gunshots (pow! pow!) Many listeners had *never* heard music like this before, but its ingenuity shows why Villa-Lobos was regarded as the most creative composer of twentieth-century Brazilian art music.

LUDWIG VAN BEETHOVEN (1770-1827)

String Quintet in C major, op. 29 "The Storm" (1801)



The String Quintet in C is called "The Storm"—but not because of the years of legal wrangling that followed its publication. Instead, the quintet's finale is peppered with agitated oscillations, or "tremolos," earning the piece its tempestuous nickname. Nevertheless, the quintet also illustrates Beethoven's oft-turbulent relationships with publishers. After finishing the work, Beethoven gave (or sold) a

copy to the dedicatee, Count Moritz von Fries. Moreover, Beethoven sold the publication rights to the firm of Breitkopf and Härtel. Apparently, though, Count Fries had given *his* copy to the publishers Artaria and Co. The lawsuits dragged on for more than a decade, with Beethoven accusing Artaria of theft. When Artaria was exonerated of this charge, Beethoven was told by the courts to publish a public retraction (although he never did).

Beethoven's career spanned the end of the Classical era and the rise of Romanticism, and this quintet represents a turning point for the thirty-year-old composer. Its first two movements are still "classical" in ways that Mozart would have recognized, although its harmonies are increasingly adventurous. The latter two movements, however, foreshadow Beethoven's titanic works yet to come. Via this quintet, we hear Beethoven saying farewell to the past and moving toward his future.



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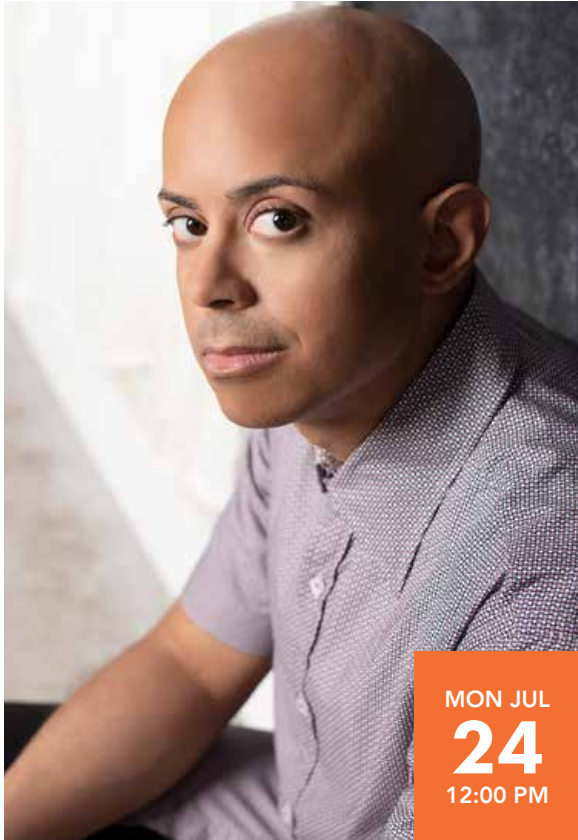
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MON JUL
24
12:00 PM

Midday Mini-Concert

Stewart Goodyear

HAROLD J. MIOSSI CPAC, CUESTA COLLEGE

Featured Guest Artist, pianist Stewart Goodyear, presents a free recital of works for solo piano. Selections to be announced from the stage.

All Midday Mini-Concerts last about one hour and are performed without an intermission.

Performance is made possible by a generous contribution from **Shirley & Michael Ritter**.
Additional funding provided by **The Rawlings Family**



The Mini-Concert Series is made possible in part by a contribution from The Community Foundation of San Luis Obispo County



MON JUL
24
5:30 PM

Notable Encounter Dinner

Evolution of the Piano Quartet

HALTER RANCH VINEYARD, PASO ROBLES

Join Scott Yoo for a deep dive into the popular chamber music ensemble, the piano quartet. You will learn about the history of the art form and hear selections of different quartets. Afterwards, enjoy a gourmet dinner on the patio complete with Halter Ranch wines.

Scott Yoo, host
Stewart Goodyear, piano
Caitlin Lynch, viola
Ani Aznavoorian, cello



HALTER RANCH

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Additional funding provided by **Maria & Boyd Carano**



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Jason Haas, Tablas Creek Vineyard



Russ and Margo Zink, Boyd and Maria Carano, Scott Yoo, Edie and Bo Lycke



Jim Hale and Deborah Howe



Notable Encounter Dinner at Cass Winery



Susan Bumbaca, Jeri Corgill, Kathryn and Bob Meyer



Alan Smith and Marti Lindholm



Clifton Swanson and Scott Yoo



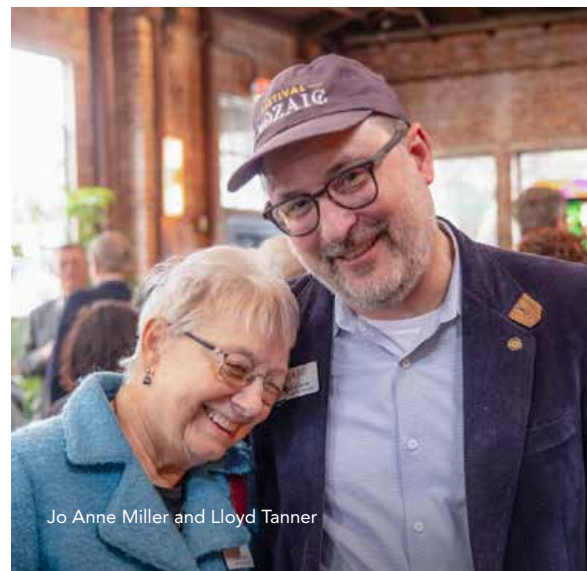
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Jo Anne Miller and Lloyd Tanner



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Midday Mini-Concert

Eunice Kim & John Novacek

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Violinist Eunice Kim and pianist John Novacek collaborate on a mini-recital of works for violin and piano.

SCHUBERT – Violin Sonata in A major "Grand Duo"

NOVACEK – Four Rags for Violin and Piano

PROKOFIEV – *Cindarella Suite*

All Midday Mini-Concerts last about one hour and are performed without an intermission.

Performance is made possible by a generous contribution from
Suzan Boatman.
Additional funding provided by **Nancy & Ron Marvin**



The Mini-Concert Series is made possible in part by a contribution from The Community Foundation of San Luis Obispo County

A graphic design featuring a large treble clef and musical notes. The text "supporting the arts on the central coast" is written in red. The SLO Provisions logo, which includes a red circle with a white fork and spoon icon and the text "SLO PROVISIONS" and "EATS & SWEETS", is prominently displayed. At the bottom, the website "SLOPROVISIONS.COM" is listed.

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TUESDAY

JULY
25

7:30 PM

Mission San Luis
Obispo de Tolosa



CHAMBER CONCERT 2

Poulenc, Ginastera, Mozart, Dvořák

ARTISTS

Alice K. Dade

flute

Lin Ma

clarinet

Fei Xie

bassoon

Erik Arvinder

Aurelia Duca

Abigel Kralik

Scott Yoo

violins

Clinton Dewing

Jessica Oudin

Mathis Rochat

violas

Ani Aznavoorian

Sterling Elliott

Sophie Shao

cellos

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

FRANCIS POULENC

Sonata for Clarinet and Bassoon, FP 32a (1922)

Allegro: Très rythmé

Romance: Andante très doux

Final: Très animé

Mr. Ma, Mr. Xie

ALBERTO GINASTERA

Impresiones de la Puna (1934)

Quena: Lento

Canción: Moderato

Danza: Animado

Ms. Dade, Mr. Yoo, Ms. Duca, Mr. Dewing, Mr. Elliott

WOLFGANG AMADEUS MOZART

Viola Quintet in D major, K. 593 (1790)

Larghetto; Allegro

Adagio

Menuetto: Allegretto

Finale: Allegro

Mr. Yoo, Ms. Duca, Mr. Rochat, Mr. Dewing, Mr. Elliott

INTERMISSION

ANTONÍN DVOŘÁK

Sextet in A major, op. 48 (1878)

Allegro moderato

Dumka: Poco allegretto

Furiant: Presto

Finale: Tema con variazioni

Ms. Kralik, Mr. Arvinder, Ms. Oudin, Mr. Ullery, Ms. Shao, Ms. Aznavoorian

Performance made possible by exclusive underwriting support from Sharon Harris & Dennis Schneider.
Additional funding provided by the City of San Luis Obispo

PROGRAM NOTES

FRANCIS POULENC (1899–1963)

Sonata for Clarinet and Bassoon, FP 32a (1922)



The nineteenth century was an exciting time for instrumentalists: iron frames gave pianos more volume *and* more notes; brass instruments gained valves, allowing them to play complete scales, while woodwind instruments got various mechanical improvements. By the early twentieth century, French composers in particular took advantage of these enhancements—and they began to challenge

old norms for the *kinds* of pieces they composed. For instance, most wind or string sonatas feature a solo player plus a pianist—but in the Sonata for Clarinet and Bassoon, Francis Poulenc ditches the piano altogether. Instead, the two woodwind instruments are partners—sometimes equal, and sometimes taking turns in the spotlight.

Poulenc was pleased with what he had crafted; he told his colleague Darius Milhaud, “I think you’ll really like my Sonata for clarinet and bassoon . . . there’s a lot of writing to it.” He described the counterpoint—the two interlocking melodic lines—as “sometimes quite amusing.” What he meant was that the two instrumentalists sometimes have to stay very much on their toes to remain precisely coordinated, especially in the two outer movements. The “Romance,” in contrast, gives them a chance to sing more lyrically (and catch their breath).

WOLFGANG AMADEUS MOZART (1756–1791)

Viola Quintet in D major, K. 593 (1790)



Mozart wrote music for many purposes: for employers, for commissions, for concert performances, and as gifts for friends. In the case of the Viola Quintet, K. 593, the dedicatee—a “Hungarian amateur”—is unknown; it might have been commissioned (along with Mozart’s last quintet) by Johann Tost. Tost was Hungarian, and a great music lover; Joseph Haydn also wrote works for this

wholesale merchant.

Mozart was pleased with K. 593. He played it himself at private music parties, partnered by his friends Haydn and the Abbé Maximilian Stadler. In fact, Haydn may have influenced the quintet’s construction. The first movement opens with a slow introduction, a device often employed by Haydn. Surprisingly, that “Larghetto” tempo returns for a brief time just before the movement’s end. Scholars suggest that the second movement’s tempo—“Adagio” rather than “Andante”—is also a Haydn tribute, since he was famous for his beautiful adagio movements.

The last two movements reflect Mozart’s growing interest in interwoven melodic lines. The minuet is a canon, with the violins introducing a tune that is mimicked by the other three instruments. The finale contains a fugue (an even more complex structure), and the quintet concludes with marvelous energy and drive.

ALBERTO GINASTERA (1916–1983)

Impresiones de la Puna (1934)



Many a young man has been mortified when he brings home his fiancée to meet his family, only to have his mother unearth a childhood photo album. More often than not, though, both his mother and his bride-to-be are delighted to coo over those photographic legacies, since they can see what he cannot: that the photos show a fresh-faced, innocent boy whose eyes reflect his curiosity and wonder

about the world. In a way, this situation resembles Ginastera’s attitude toward *Impresiones de la Puna*; he wrote it when he was only eighteen, and later withdrew it from his catalogue, claiming that it was merely “the essay of a good student.” Fortunately, he eventually allowed it to be reinstated, for it is a beautiful evocation of the Argentine *puna*—the treeless, windswept wasteland in the high Andes.

The flute and string quartet also celebrate the traditional music of the pre-Columbian tribes who resided in that desolate landscape. “Quena” is a South American flute, so the modern flute’s solo cadenza mimics that older instrument. The “Canción” (“Song”) sways gently, but contains a central “Yaraví,” a plaintive Andean lament. The “Danza” is filled with syncopated rhythms and spirited energy, as promised by its “dance” title.

ANTONÍN DVOŘÁK (1841–1904)

Sextet in A major, op. 48 (1878)



Some composers are “great” not solely because of their music, but also because of their mentorship of younger colleagues. Brahms had been one of the judges when Dvořák applied to renew a stipend that supported struggling artists. Brahms voted to support the renewal, and moreover, two years later, when the grant was due for renewal a fourth time, Brahms sent some of Dvořák’s music to his own publisher

and urged him to print it. The publisher not only accepted the pieces but also asked the young Czech composer to compose some “Slavonic” dances modeled on Brahms’s *Hungarian Dances*. Dvořák quickly agreed, and one commentator said that they led to “a positive assault on the sheet music shops.”

This success was fresh in Dvořák’s mind when he started work on his Sextet in A minor, op. 48. Fifty percent larger than a string quartet, the sextet offers a rich array of colors and textures, as heard in the first movement’s shifts from delicacy to boisterousness. The “Dumka” is elegiac, while the “Furiant” evokes Dvořák’s homeland. The closing movement’s six variations bring the sextet to an emphatic close. Like Brahms before him, Dvořák had the gift of masterworks in his pen.



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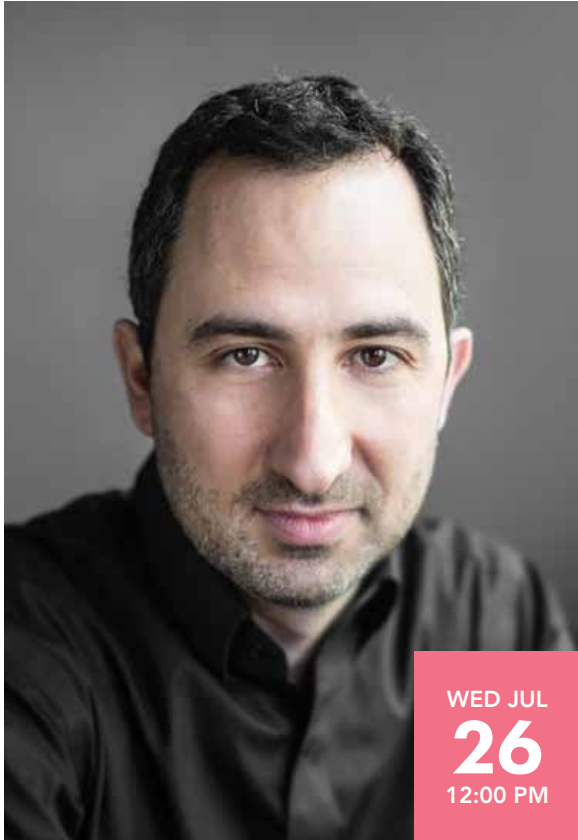
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WED JUL
26
12:00 PM

Midday Mini-Concert

Alex Wasserman

CASS WINERY, PASO ROBLES

After his Festival Mozaic debut in 2022, pianist Alex Wasserman returns to the Midday Mini-Concert series for a recital of works for solo piano.

ARNO BABADJANYAN – Poem

MAURICE RAVEL – Le Tombeau de Couperin

All Midday Mini-Concerts last about one hour and are performed without an intermission.

Performance is made possible by a generous contribution from
Candace & Bert Forbes.

Additional funding provided by **Betty & John Maynard**



The Mini-Concert Series is made possible in part by a contribution from The Community Foundation of San Luis Obispo County

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WEDNESDAY

JULY
26

4:00 PM

Mission San
Miguel Arcángel

CHAMBER CONCERT 3

Cowell, Fauré, Brahms



ARTISTS

Noam Elkies
Stewart Goodyear
John Novacek
pianos

Shannon Wood
drum

Eunice Kim
Maureen Nelson
Jason Uyeyama
Scott Yoo
violins

Maurycy Banaszek
Caitlin Lynch
violas

Ani Aznavoorian
Jonah Kim
cellos

3:00 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

HENRY COWELL

Homage to Iran, L. 845 (1957)

Andante rubato
Interlude: Presto
Andante rubato
Con spirito

Ms. Nelson, Mr. Elkies, Mr. Wood

GABRIEL FAURÉ

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

Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

Mr. Goodyear, Mr. Yoo, Ms. Lynch, Mr. Kim

INTERMISSION

JOHANNES BRAHMS

Piano Quintet in F minor, op. 34 (1865)

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro—Trio
Finale: Poco sostenuto—Allegro non troppo—Presto, non troppo

Mr. Novacek, Ms. Kim, Mr. Uyeyama, Mr. Banaszek, Ms. Aznavoorian

Performance is made possible by a generous contribution from **Barbara Renshaw**.
Additional funding provided by **Nancy Piver**

PROGRAM NOTES

HENRY COWELL (1897–1965)

Homage to Iran, L. 845 (1957)



Readers of the *New York Tribune* saw an eye-catching headline in 1924: “Cowell Displays New Method of Attacking Piano.” Cowell’s avant-garde techniques were growing famous worldwide; in fact, the Hungarian composer Béla Bartók asked permission to use tone clusters (closely adjacent notes that create dissonant chords), assuming that Cowell had copyrighted the device. Twenty-five years later,

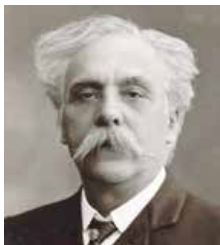
Cowell’s innovative spirit had not faded, but he felt that Western composers needed to explore cultures from around the world to achieve “future progress in creative music.”

Cowell practiced what he preached in 1957, after serving as a cultural ambassador to the Middle East. Cowell delved deeply into Iranian music while acting as a consultant to Radio Tehran, and the effect of that exploration can be heard in *Homage to Iran*, dedicated to Iranian violinist Leopold Avakian. Although the published score calls for (only) violin and piano, that instrumentation was a compromise: Avakian usually performed the work with a third player who improvised on a Persian drum, which was what Cowell wanted. However, since most Western musicians lacked the stylistic expertise to create that percussion part, Cowell adapted the keyboard score, asking the pianist to mute the strings at times to produce a percussive effect. Nevertheless, many performers reinstate the drum, which will be the case in today’s concert.

Cowell did not directly quote any Persian music, but captured its flavor in *Homage’s* scales and rhythmic patterns. The first and third movements sound free-flowing and relaxed, while the “Interlude” races along in tight cohesion. The spirited finale features irregular pulse groupings, and it ends with an intense drive to the finish.

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 their premieres in 1880 showcased Fauré’s Piano Quartet in C minor—which, alas, bombed. Fauré later explained, “They found my music noisy and discordant,” and he continued tinkering with 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 publishing firm of Choudons as the “Terror of Quartets.”

With the passage of time (and perhaps because of the revisions), it is now hard for us to hear what had annoyed 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 often possible to forget that it is a “mere” quartet that is playing.

JOHANNES BRAHMS (1833–1897)

Piano Quintet in F minor, op. 34 (1865)



The Piano Quintet in F minor, op. 34, is regarded as the crown of Brahms’s chamber music, but it is actually “Take 3” of the work—and it might not exist if Brahms had not had honest friends. In 1862, Brahms had crafted a quintet by adding an extra cello to the normal quartet ensemble of two violins, a viola, and a cello, but his friend (and virtuosic violinist) Joseph Joachim told him the quintet

“lacked charm.” Brahms scrapped the strings altogether in his second attempt and rewrote the composition as a sonata for two pianos. It was now his friend (and virtuosic pianist) Clara Schumann who wrinkled her nose, so he returned to the string quartet foundation and added a piano rather than the second cello. As the saying goes, the third time was the charm: yet another friend, the conductor Hermann Levi, told Brahms, “You have turned a monotonous work for two pianos into a thing of great beauty, a masterpiece of chamber music.”

Levi was right, for many reasons. The quintet conveys a spirit of heroic tragedy, in part because Brahms does not turn to the brighter major mode for the finale, but instead sustains the f minor harmony at the end. After the robust determination of the first movement, the “Andante, un poco adagio” is a quieter reverie. The “Scherzo” repeatedly plays with our expectations, changing character abruptly but sustaining its intensity throughout. The finale opens with an air of mystery, but soon begins to build inexorably toward the whirlwind conclusion that seems to end with a gasp. It is no wonder that the F minor quintet is Brahms’s most-performed chamber work.



John Novacek

Artist-in-Residence

Festival Mozaic is proud to announce pianist John Novacek as Artist-in-Residence for the 2023-2024 season!

Inaugurated during the 2021-2022 season, Festival Mozaic's Artist-in-Residence program connects our audiences with a different artist each year. Each artist curates and performs both a solo recital and a chamber music program with guests of their choosing, and is featured prominently during the culminating Summer Festival. Whether the selected artist is a gifted up-and-coming performer or a seasoned professional, the Artist-in-Residence works closely with Music Director Scott Yoo and the staff of Festival Mozaic throughout the programming and planning process.



Midday Mini-Concert

Abigel Kralik & Noam Elkies

UNITED METHODIST CHURCH, SLO

Violinist Abigel Kralik is joined by pianist Noam Elkies for a recital of music for violin and piano.

YSAÏE – Sonata for Solo Violin in D minor ‘Ballade’, op. 27

J. S. BACH – Sonata No. 2 for Solo Violin, Grave

BACH/ELKIES – *Goldberg Suite*

CLARA SCHUMANN – Three Romances for violin and piano, op. 22

All Midday Mini-Concerts last about one hour and are performed without an intermission.

Performance is made possible by a generous contribution from
Paula & Don DeLay.
Additional funding provided by **Peggy Little**



The Mini-Concert Series is made possible in part by a contribution from The Community Foundation of San Luis Obispo County



Notable Encounter Insight

Stravinsky's *The Soldier's Tale*

HAROLD J. MIOSSI CPAC, CUESTA COLLEGE

Scott Yoo guides you on a tour into the music of Stravinsky's *The Soldier's Tale*. He will discuss the history surrounding the piece, Stravinsky's influences and musical style, and the ensemble will perform some selections. Please note that the musicians may not perform the piece in its entirety.

Scott Yoo, host

Lin Ma, clarinet; **Fei Xie**, bassoon;

Hayato Tanaka, trumpet; **Ko-ichiro Yamamoto**, trombone; **Shannon Wood**, percussion;

Maureen Nelson, violin; **Susan Cahill**, double bass

Performance is made possible by a generous contribution from
Ruth Lynn & Hank Sobel.
Additional funding provided by **Andrea & Jerre Sumter**



THU JUL
27
5:30 PM

"A violinist of heart-melting talent."

— THE WALL STREET JOURNAL



Violin / Guitar Duo

Lucia Micarelli & Leo Amuedo

DANA ADOBE CULTURAL CENTER, NIPOMO

Join violinist and singer Lucia Micarelli and guitarist Leo Amuedo for an intimate night of music showcasing their diverse influences moving from jazz, to classical, to traditional fiddle music, Americana, and Latin, while creating a musical map bound together by Lucia's trademark emotional vulnerability and Leo's technical wizardry.

Selections to be announced from the stage. There will be one 20-minute intermission.

Lucia Micarelli

A superb classical musician, Lucia Micarelli is recognized throughout the world for being a featured soloist with Josh Groban, Chris Botti, Jethro Tull, and also for her starring role on the critically acclaimed HBO series *Treme*. Since then, Lucia's profile has continued to soar. In 2018, Lucia appeared in her first PBS concert special, which aired throughout the US and spawned a live album. In 2020, Lucia joined the Hallmark Family and starred in the Hallmark Movies & Mysteries holiday movie *The Christmas Bow*. Having been influenced by her experience on *Treme*, she's absorbed many types of musical styles and has since added singing to her repertoire.

Leo Amuedo

Born in Montevideo, Uruguay, Latin Grammy nominee, Leo Amuedo learned his first guitar chords when he was 4 years old and has grown in to one of the top guitarists performing today. He is best known for touring with Chris Botti and Ivan Lins, as well as his recordings with Barbra Streisand, Stevie Wonder, and Julieta Rada.

*Performance is made possible by a generous contribution from Gail Kammermeyer.
Additional funding provided by New Times San Luis Obispo*



Midday Mini-Concert

Alice Dade, Jessica Oudin & Alex Wasserman

COMMUNITY PRESBYTERIAN CHURCH, CAMBRIA

A mini-recital of works for flute, viola and piano.

DOPPLER – Hungarian Fantasie, op. 26

BRUCH – Romanze for viola and piano, op. 85

HOFFMEISTER – Duo for flute and viola in G major

CHOPIN – Selected works for solo piano

Alice K. Dade, flute

Jessica Oudin, viola

Alex Wasserman, piano

All Midday Mini-Concerts last about one hour and are performed without an intermission.

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FRIDAY
**JULY
28**
7:30 PM

CHAMBER CONCERT 4

Rachmaninoff, Borodin,
Stravinsky's *The Soldier's Tale*

Harold J. Miossi
CPAC, Cuesta
College



ARTISTS

Lin Ma
clarinet

Fei Xie
bassoon

Hayato Tanaka
trumpet

Ko-ichiro Yamamoto
trombone

Shannon Wood
percussion

John Novacek
piano

Erik Arvinder
Abigel Kralik
Maureen Nelson
violins

Ben Ullery
viola

Sterling Elliott
Sophie Shao
cellos

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

SERGE RACHMANINOFF

Prelude in G major, op. 23, no. 5 (1910)

Mr. Novacek

ALEKSANDR BORODIN

Cello Quintet in F minor, AB 11 (1853-4; completed 1960 by (Orest Evlakhov)

Allegro con brio
Andante ma non troppo
Menuetto
Finale: Prestissimo

Ms. Kralik, Mr. Arvinder, Mr. Ullery, Mr. Elliott, Ms. Shao

INTERMISSION

IGOR STRAVINSKY

L'histoire du soldat (The Soldier's Tale) (1918)

1. *Marche du Soldat* (The Soldier's March)
2. *Petits airs au bord du ruisseau* (Airs by a Stream)
3. *Pastorale* (Pastorale)
4. *Marche royale* (Royal March)
5. *Petit concert* (The Little Concert)
6. *Trois danses: Tango—Valse—Rag* (Three Dances: Tango—Waltz—Rag)
7. *Danse du Diable* (The Devil's Dance)
8. *Grand Choral* (Great Chorale)
9. *March triomphale du Diable* (Triumphal March of the Devil)

Mr. Ma, Mr. Xie, Mr. Tanaka, Mr. Yamamoto, Mr. Wood, Ms. Nelson, Ms. Cahill

Karin Hendricks-Bolen, director

Antwon Mason, Soldier

Erik Stein, Devil

Chloe Rosero, Princess & choreographer

Jason Bolen, props & set design

Jennifer 'Z' Zornow, lighting design

Laina Babb, costume design

Performance is made possible by a generous contribution from **Jo Anne & Rick Miller**.
Additional funding provided by **Jean Kidder & Warren Jensen** and **Gayle & George Rosenberger**

PROGRAM NOTES

SERGE RACHMANINOFF (1873–1943)

Prelude in G major, op. 23, no. 5 (1910)



August 23, 1910, is perhaps not the most noteworthy date in history, although outfielder Fred Clarke did tie the Major League Baseball single-game record of four assists while playing for the Pittsburgh Pirates. In western Montana and northern Idaho, the “Big Burn” forest fire that had torched three million acres (and had taken eighty-five lives) was at last contained.

And, halfway around the world, at the peaceful Ivanovka estate in the Uvarovsky district of Russia, Serge Rachmaninoff had a remarkably fruitful day as a composer: he started working on his Opus 32 by composing the Piano Prelude in G major—and went on to write two more preludes that same day. In fact, all thirteen of the op. 32 preludes took only nineteen days to complete: a marked contrast to the ten preludes of Opus 23, which had spanned two years.

The completion of op. 32 marked the end of an even bigger project: a full set of twenty-four preludes, each in a different major or minor key. Rachmaninoff had launched the set with a prelude in C-sharp minor in 1892. Although its extreme popularity meant that Rachmaninoff grew exceedingly tired of it, the C-sharp minor prelude cast its shadow over the remaining twenty-three pieces: its striking opening motif of three descending pitches (two neighboring notes and a larger leap downward) reappears throughout the later preludes. In the G major prelude (No. 5 in the op. 32 set), Rachmaninoff lightly disguises the motif by putting an extra note in front and by leaping upward at the end. Unlike its antecedent, however, the G major prelude is serene and comforting.

ALEKSANDR BORODIN (1833–1887)

Cello Quintet in F minor, AB 11

(1853–4; completed 1960 by Orest Evlakhov)



In the late 1850s, Russia saw the rise of “The Five”: a group of composers who aspired to create a distinctly Russian sound. They were also called the “Mighty Handful”—but the “hand” was missing a finger until 1862, when Aleksandr Borodin joined the meetings of César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and their leader, Mily Balakirev. At twenty-eight years old, Borodin

was the oldest member; he had been busy building a successful career as a chemist and professor at the Medical-Surgical Academy in St. Petersburg, and had taken many long trips to visit laboratories in other nations (although he certainly soaked in as much music as he could).

Even before joining “The Five,” Borodin already shared their ethos, as can be heard in the folklike qualities of his Cello Quintet in F minor. Written while he was a student, Borodin had come under public fire from his chemistry teacher for spending too much time on music. Listeners would argue that Borodin’s time was well-spent, since the quintet is lyrical and assured. A relentless pulsation supports the first movement, while Borodin may have been inspired by Russian peers for the whirling effects in the “Andante’s” first variation and the third movement’s “Menuetto.” Borodin seems to have

liked his dramatic descending scale in the finale, since he reused the device in other works. However, the demands of his profession meant that Borodin was the least productive of the “Mighty Handful”—which may be why he never finished the composition. A Russian musicologist constructed a coda for the finale when the quintet was published at last in 1960.

IGOR STRAVINSKY (1882–1972)

L’histoire du soldat (The Soldier’s Tale) (1918)



After evaluating Stravinsky’s compositions, we might decide that we need to be on our guard around musicians and their instruments. Not only does the orchestra in *The Rite of Spring* propel a sacrificial maiden to dance herself to death, but *The Soldier’s Tale* revolves around a decrepit fiddle that proves to have enormous power: when wielded with malice, those who hear it cannot keep their feet still, try as they might.

The violin in question belongs, initially, to a soldier who is returning home on leave. An old man offers to trade a very special book for that violin; the book contains answers to every conceivable question. The naive soldier agrees to the swap and goes to the old man’s home in order to learn how to use the book. He thinks it is a three-day visit—but discovers, when making his way home at last—that he has been gone for three years. His fiancée had given up waiting and has married another, and even his own mother seems to be afraid of him. Although the soldier does use the book to become wealthy and, in time, the husband of a beautiful princess, the violin re-enters his life and (spoiler alert!) at last proves to be his downfall.

One aspect of Stravinsky’s ironic morality story may seem particularly relevant to us today. *The Soldier’s Tale* had been created to earn some money, since World War I and the Russian Revolution had cut off Stravinsky’s income. Alas! After its first performance, the 1918 influenza pandemic closed all theaters. It would be years before the complete *Soldier’s Tale* was performed again.



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SATURDAY

JULY
29

7:30 PM

BAROQUE IN THE VINES

Vivaldi, C. P. E. Bach, J. S. Bach

Serra Chapel,
Shandon

ARTISTS

**Festival Mozaic
Baroque Ensemble**

Scott Yoo
leader

Alice K. Dade
flute

Fei Xie
bassoon

**Aurelia Duca
Eunice Kim
Abigel Kralik
Maureen Nelson**
violins

Jonah Kim
cello

ANTONIO VIVALDI

Bassoon Concerto in E minor, F. VIII, no. 6, RV 484 (after 1728?)

*Allegro poco
Andante
Allegro*

Mr. Xie

VIVALDI

Flute Concerto in D major, op. 10, no. 3, RV 428 "Il gardellino" (The Goldfinch) (1729)

*Allegro
[Larghetto cantabile]
Allegro*

Ms. Dade

VIVALDI

Concerto for Four Violins in B minor, op. 3, no. 10, RV 580 (1711)

*Allegro
Largo
Allegro*

Ms. Kralik, Ms. Nelson, Ms. Kim, Ms. Duca

INTERMISSION

CARL PHILIPP EMANUEL BACH

Cello Concerto in A minor, H. 432, Wq. 170 (1750)

*Allegro assai
Adagio
Allegro assai*

Mr. Kim

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 3 in G major, BWV 1048 (before 1721)

*[Allegro]
A Brandenburg Interlude (Noam Elkies 1985/1998) — Adagio
Allegro*

Performance is made possible by a generous contribution from **Diane & Marty Moroski** in honor of Marty's retirement.
Serra Chapel is generously donated by **The Clark Family** and **The Augustine Foundation**

PROGRAM NOTES

ANTONIO VIVALDI (1678-1741)

Bassoon Concerto in E minor, F. VIII, no. 6, RV 484 (after 1728?)



Nowadays, tourists seldom visit the orphanages of a city they're exploring, but that practice was commonplace in early eighteenth-century Venice. The city maintained four orphanages, or *ospedali*, which gave their orphans advanced musical training; each orphanage strove to present the most impressive ensemble. The *Ospedale della Pietà* (for females only) made a strategic move by hiring violin virtuoso Vivaldi

as a teacher; he himself was a tourist attraction, and he also wrote scads of compositions to feature his young pupils.

It is not clear, however, if Vivaldi's Bassoon Concerto in E minor was intended for a Pietà player. Visitors reported seeing bassoonists among the orphans, but surviving financial records do not show payments to a bassoon teacher nor other bassoon-related costs. No matter who performed the concerto, it is a true showcase for the instrument's capabilities: the outer movements require *many* large leaps and rapid-note passages, while the middle movement asks the bassoonist to "sing" in a much more lyrical fashion.

Flute Concerto in D major, op. 10, no. 3, RV 428 "Il gardellino"
(The Goldfinch) (1729)

Many nations have regional language differences. Bostonians tend to say "aht" rather than "art"; "y'all" replaces "you" in many parts of the South. Venetians also employ a characteristic dialect, such as replacing Italian "Cs" with "Gs"; in fact, some linguists identify "Venetian" as a separate language. Therefore, the nickname "Il gardellino" for Vivaldi's Flute Concerto in D major, op. 10, no. 3, is actually "Il cardellino" (goldfinch) in Italian—but listeners will have no trouble guessing that Vivaldi is mimicking a bird in this appealing concerto.

Vivaldi was musically progressive by showcasing the still-new transverse (sideways) flute. When he assembled six flute concertos for publication (by modifying older works), the resulting Opus 10 was the first set of flute concertos ever published in Italy. Its "Goldfinch" concerto is justifiably popular, since it permits the soloist to twitter "*a piacimento*" (as one wishes). The birdsong settles down in the central movement, when Vivaldi evokes the flowing lines of a "Siciliana" folk song.

Concerto for Four Violins in B minor, op. 3, no. 10, RV 580 (1711)

A 1713 Venetian tourist guidebook that urged visitors to seek out Antonio Vivaldi declared that he was "among the best who play the violin." Although Vivaldi wrote effective concertos featuring the many different instruments played by the young females at the Pietà, he had a special understanding of his own string instrument. Many of his violin concertos are still regarded as masterpieces today.

Despite his fame in Venice, Vivaldi knew that real success would come from international recognition, and so he arranged for his third publication, twelve concerti grossi called *L'estro armonico* (The Harmonic Whim), to be printed in Amsterdam by one of Europe's finest publishers, thus giving his Opus 3 widespread circulation. The tenth concerto in the set uses an unusual grouping of four violin soloists, although the often-showcased cello almost becomes a fifth soloist. Unexpectedly, Vivaldi lets the soloists (not the orchestra) launch the first movement, and the concerto's minor mode generates a stormy, dramatic atmosphere throughout.

CARL PHILIPP EMANUEL BACH (1714-1788)

Cello Concerto in A minor, H. 432, Wq. 170 (1750)



No one will be startled to see a cellist as the featured performer in Carl Philipp Emanuel Bach's Cello Concerto in A minor—but if we had lived in Germany three hundred years ago, we might have been flabbergasted at the sight. It would have been like seeing our bicycle taking center stage. In Germany, cellos were still "support" instruments, moving the piece along by reinforcing the bass line, but they would

never get the spotlight. C. P. E. Bach was one of the first northern Europeans to give the cello this featured role.

As if Bach were trying to demonstrate the versatility of the instrument, he employs different styles in each movement. Just as if we were flipping through a radio dial, encountering a classical station, then top-40 hits, then jazz, and so forth, we hear an agitated "storm-and-stress" movement, then a sensitive, expressive "Andante," followed by an animated "galant" finale. It is clear: the cello can do it all!

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto No. 3 in G major, BWV 1048 (before 1721)



Marriage can change everything—not always in a good way. In 1717, Bach started working in Cöthen for Prince Leopold, who loved music, so it was a remarkably fruitful environment. However, when the prince remarried in 1721, a chill was soon felt: the new princess did *not* like music, and grudged her husband's lavish expenditures on such entertainment. Therefore, Bach may have sent six of his concerti grossi as

a "sample portfolio" to the Margrave of Brandenburg in the hope of employment. Sadly, not only did the margrave not hire Bach, but he also never even acknowledged the gift.

Thankfully, the concertos survived their dusty years in the Brandenburg library. Today, the third Brandenburg Concerto illustrates Bach's ability to juggle various instrumental choirs in endless combinations. A curious feature of Brandenburg 3 is its central "movement" consisting solely of two chords: is improvisation called for? To fill that odd open space, Harvard professor and composer **Noam Elkies** has created a new movement. He writes:

Typically a Baroque concerto that opens and ends with fast movements has a slow middle movement, often with reduced forces. But Bach's score of the third Brandenburg concerto connects movements 1 and 3 with just a single measure of two chords, the "Phrygian half-cadence" that would normally end the slow movement. Perhaps Bach intended to insert such a movement here. In 1998 Scott Yoo asked me to supply one. I obliged by adapting an earlier piece (as Bach himself often did too), the prelude of a prelude-and-fugue pair à la Bach that I had written some years before. The *siciliano* prelude became "A Brandenburg Interlude", a musical conversation for violin, cello, and keyboard. I rewrote the final four measures so that the rest of the orchestra can join with Bach's half-cadence.



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