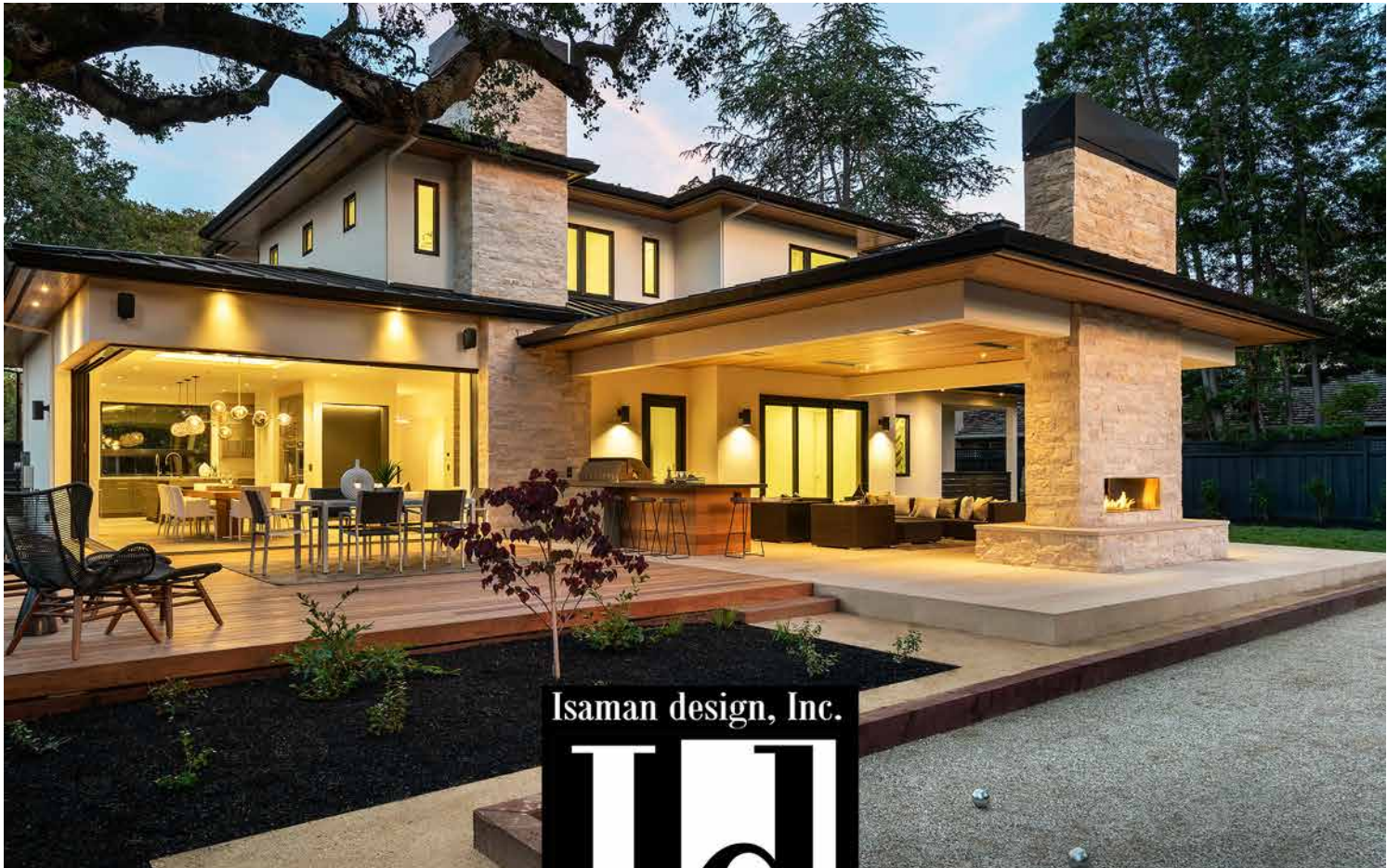


— FESTIVAL —
MOZAIC

2022
SUMMER
MUSIC
FESTIVAL
SAN LUIS OBISPO COUNTY

JULY 23-30

SCOTT YOO | MUSIC DIRECTOR



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2022 SUMMER MUSIC FESTIVAL

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	with Hélène Grimaud, piano	

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SHOW YOUR SUPPORT

At Festival Mozaic we bring powerful live performances to stunning venues in San Luis Obispo County, provide meaningful hands-on opportunities for young artists, and produce memorable and inspiring experiences.

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MUSIC DIRECTOR'S WELCOME

Every summer I look forward to returning to San Luis Obispo, my home away from home for the past 18 years. This year is no different but brings a heightened excitement as we return to the stage with a week packed with amazing musicians, incredible guest artists, and some new offerings that we hope you enjoy.

Extraordinary things happen to make this week of music possible. Months, even years, of hard work and preparation are put to the test. Musicians from around the country come together in the pursuit of perfection, where every sound and every challenge prevailed forge friendship and a collective pride in a job well done. Producing nonprofit art takes enormous effort. We strive to immerse you and guide you along a musical journey.

I hope you enjoy our 2022 Music Festival, whether you attend one performance or every event we offer. Thank you for your continued support.

Scott Yoo

Music Director

ABOUT SCOTT YOO

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 Medellin 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.



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PRESIDENT'S WELCOME

On behalf of the over 100 musicians, volunteers, host families, staff, and our incredible Board of Directors, Welcome to the 51st Festival Mozaic Summer Music Festival! It is my honor to provide a personal greeting to our guests who have traveled far and near to be a part of one of San Luis Obispo County's longest-running music festivals.

Every year, I am more amazed by the artistry and creativity that goes into each performance. Our team, headed by our amazing Music Director, Scott Yoo, has created a week of music that has something for everyone to once again be able to attend live music performances. After a difficult couple of years, these kinds of artistic expressions bring back life and reflection to our community. Art always has a way of unifying, healing, and sharing the parts of life we can't put into words.

I am also glad to have the chance to thank all those who work tirelessly year-round to assure our Festival continues to make its mark on our Great County. It is only because of your enthusiastic dedication, generous contributions, and perseverance that we have the chance to enjoy such a wide variety of talent in a way that only the Central Coast of California can deliver. I am also very honored to serve alongside my fellow Board members, each of whom brings incredible talent, shared passion, and dedication to our collective stewardship of our wonderful Festival Mozaic.

Thank you for attending and ENJOY THE SHOWS!

Rick Sample

President, Board of Directors





NOW HEAR THIS

Now Hear This, presented by Great Performances, is a primetime PBS miniseries now in its 4th season 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.



2022 FESTIVAL-AT-A-GLANCE

JULY 23 SATURDAY

7:30 P BAROQUE IN THE VINES
Page 20 Festival Orchestra with Abigel Kralik
Serra Chapel, Shandon

JULY 24 SUNDAY

10:00 A SPECTRUM OF PINOT NOIR
Wine Tasting & Brunch
Claiborne & Churchill, SLO

2:00 P KINSEY LEE
Page 22 American Folk Singer-Songwriter
See Canyon Fruit Ranch, Avila Beach

7:30 P CHRISTIAN McBRIDE
Page 23 8-Time Grammy-Winning Jazz Bassist
Harold J. Miossi CPAC, Cuesta College

JULY 25 MONDAY

11:00 A CARNIVAL OF THE ANIMALS
Page 25 Family Concert
Harold J. Miossi CPAC, Cuesta College

6:30 P PRE-CONCERT RECITAL
Page 26 Mozart Violin Sonata
Harold J. Miossi CPAC, Cuesta College

7:30 P CHAMBER CONCERT
Page 26 Tsontakis, Farrenc, Smetana
Harold J. Miossi CPAC, Cuesta College

JULY 26 TUESDAY

12:00 P MOZART FLUTE QUINTET
Page 29 Midday Mini-Concert
United Methodist Church, SLO

1:30 P PHILIP GLASS
Film presentation
Palm Theater, SLO

5:30 P MOZART VIOLA QUINTET
Page 29 Notable Dinner
Cass Winery, Paso Robles

JULY 27 WEDNESDAY

10:00 A WINE BLENDING SEMINAR
with Steve Cass
Cass Winery, Paso Robles

11:00 A FRANCK PIANO QUINTET
Page 31 Notable Insight
Harold J. Miossi CPAC, Cuesta College

12:00 P FESTIVAL BRASS QUINTET
Page 31 Midday Mini-Concert
Paso Robles City Park

2:00 P FESTIVAL RETROSPECTIVE
Conversational lecture
San Luis Obispo Museum of Art

6:30 P PRE-CONCERT LECTURE
Page 32 with Dr. Alyson McLamore
Mission San Luis Obispo de Tolosa

7:30 P CHAMBER CONCERT
Page 32 Mozart, d'Indy, Dvořák
Mission San Luis Obispo de Tolosa

JULY 28 THURSDAY

12:00 P BEN ULLERY RECITAL
Page 35 Midday Mini-Concert
Community Church of Atascadero

1:30 P THE QUEST FOR TONEWOOD
Film presentation
Palm Theater, SLO

6:30 P PRE-CONCERT RECITAL
Page 36 Reicha Woodwind Quintet
Harold J. Miossi CPAC, Cuesta College

7:30 P CHAMBER CONCERT
Page 36 Mauthe, Bruch, Franck
Harold J. Miossi CPAC, Cuesta College

JULY 29 FRIDAY

10:00 A RETROSPECTIVE TASTING
with Jason Haas and Neil Collins
Tablas Creek Vineyard, Paso Robles

12:00 P PICTURES AT AN EXHIBITION
Page 38 Midday Mini-Concert
Trinity United Methodist, Los Osos

7:30 P BRIAN STOKES MITCHELL
Page 39 Leading Man of Broadway
Fremont Theater, SLO

JULY 30 SATURDAY

2:00 P VIOLIN MASTER CLASS
with Sharon Roffman
St. Stephen's Episcopal Church, SLO

6:30 P PRE-CONCERT LECTURE
Page 40 Dr. Alyson McLamore & Michael Fine
Miossi Hall, Performing Arts Center, SLO

7:30 P FESTIVAL MOZAIC ORCHESTRA
Page 42 Hélène Grimaud, piano
Miossi Hall, Performing Arts Center, SLO

22
EVENTS

100+
ARTISTS

8
DAYS

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2022 FESTIVAL ARTISTS



Julie Ahn
Violin

is a member of the Pacific Symphony and regularly performs as a guest musician with the National Symphony Orchestra, Washington National Opera and the Kennedy Center Opera House Orchestra.

Julie has appeared in major concert venues including Carnegie Hall, Kennedy Center, Alice Tully Hall and the Library of Congress and also served as adjunct instructor of music at Howard Community College. She received her bachelor's and master's degrees at the Peabody Institute.



Brynn Albanese
Violin

enjoyed performing with both the Boston Symphony and The Boston Pops for many years, and was a founding member of Metamorphosen Chamber Orchestra directed by Scott Yoo. Now calling the

Central Coast home, Brynn is on the music faculty at Cal Poly and founded a concert series in Cambria, CA called "Cambria Concerts Unplugged." In 2021 she received her certification as a Certified Music Practitioner through SLO County Hospice. She holds a degree from the Peabody Institute in Baltimore.



Maurycy 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.



Douglas Basye
Bass

joined the Pacific Symphony in 1994 as Assistant Principal Bass. He also performs in the San Diego Symphony and teaches at CSU Long Beach. Previously he performed in the San Diego Opera, Colorado

Symphony, Grant Park Symphony, and the Orquestra Sinfonica de Tenerife in the Canary Islands, and with the Pittsburgh Symphony on a west coast tour. Doug holds a bachelor's degree from Indiana University and a master's degree from Carnegie Mellon University.



Alexander Bedenko
Clarinet

has appeared in recital at Carnegie Hall's Weill Hall, Metropolitan Museum of Art, Kennedy Center, and UNESCO in Paris. Solo appearances include the Kremlin Chamber Orchestra, Romanian and Ukraine National

Symphony Orchestras, Texarkana Symphony, Moscow Virtuosi, and recitals at the Colmar, Verbier, Spoleto and Schubertiade festivals. He has appeared as Guest Principal with the Chicago Symphony on a European tour, London Symphony Orchestra, Philharmonia Orchestra, and the Cleveland Orchestra. Alexander is a Selmer Paris and D'Addario woodwinds Artist.



Hakeem Bilal
Bass Trombone

is Assistant Professor at West Virginia University and a regular guest with the Cleveland Orchestra and Pittsburgh Symphony. He has also performed with the orchestras of Atlanta, Utah, Detroit,

Cincinnati, Baltimore, and the Kennedy Center Opera. He is a member of C Street Brass, River City Brass, and is the MC of Beauty Slap. Hakeem was featured at the 2016 and 2019 Trombone Summits in Fort Worth and performed at the 2018 and 2022 International Trombone Festivals.



Jack Brndiar
Trumpet

is Principal Trumpet of the Cleveland Chamber Symphony and a member of the Paragon and Kent Brass Quintets. He has performed with the Cleveland Orchestra for over three decades as an extra musician.

Jack has also performed with the Metropolitan Opera, the Cleveland Opera and Ballet, the Akron and Canton Symphonies, and the Blue Water Chamber Orchestra. He is on the faculty at Baldwin Wallace Conservatory, Cleveland Institute of Music and Case Western Reserve University.



Susan Cahill
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.

2022 FESTIVAL ARTISTS



Jessica Chang

Viola

is the founder and director of Chamber Music by the Bay, bringing concerts to over 2,000 Northern California youth annually. She served as violist of the Afiara Quartet in residence at the Royal Conservatory in

Toronto and also as visiting faculty at the Banff Centre. Jessica holds degrees from Yale, the Juilliard School, and the Curtis Institute, and performs frequently with ensembles throughout the Bay Area including Chamber Music Silicon Valley, Ensemble Illume, and Ensemble San Francisco.



Lisa Conway

Horn

is Second Horn in the Cincinnati Symphony. Previously she was Second Horn in the Vancouver Symphony and has also performed with the Boston, Philadelphia, San Francisco, and Montreal

Symphonies. She has performed in the Linton Chamber Music Series, with Concert:Nova, and as a regular performer in the CSO Chamber Players. Lisa has taught at Miami University of Ohio and at Cincinnati's College-Conservatory of Music. She holds a bachelor's degree from Yale and a master's degree from Juilliard.



Conrad Cornelison

Bassoon

was named Principal Bassoon of the Detroit Symphony in June 2022. Previously he was Principal Bassoonist of the Jacksonville Symphony and Adjunct Professor of Bassoon at the University of North Florida. Prior

to that he held the positions of Second Bassoon with the Houston Grand Opera and Principal Bassoon of the Baton Rouge Symphony Orchestra. He has also performed as a guest musician with the Houston Symphony, Houston Ballet, San Antonio Symphony, and the Louisiana Philharmonic. Mr. Cornelison holds degrees from Juilliard and Rice University.



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

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.



Noam Elkies

Harpichord

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.



Ari Evan

Cello

was a member of Carnegie Hall's Ensemble Connect 2018-2020 with whom he frequently performed in Weill Hall. In the summer of 2021, he toured as guest cellist with the award-winning Rolston String

Quartet. As an artist-in-residence at the Queen Elisabeth Chapel, he recorded the first three Franck piano trios with Frank Braley as part of the Chapel's upcoming Franck CD album. Prior solo performances include concertos with the Northwestern University Orchestra, Vienna Concert Orchestra, and Wallonie Royal Chamber Orchestra.

2022 FESTIVAL ARTISTS



Jeffrey Fair
Horn

has been a member of the Seattle Symphony since 2003 and Principal since 2013. He also performs as Principal of the Seattle Opera and has served as Guest Principal of the Los Angeles Philharmonic, National Symphony Orchestra, Dallas Symphony, and New Zealand Symphony Orchestra. Prior to his appointment in Seattle, Jeffrey was Principal of the San Antonio Symphony. He is a faculty member at the University of Washington and holds a degrees from the University of Oklahoma and Juilliard.



Michael Fine
Clarinet

is Grammy Award-winning recording producer. He has been artistic manager of orchestras including the Seoul and Rotterdam Philharmonics, Orchestre Philharmonique de Radio France, and Gergiev Festival Rotterdam. Also a skilled composer, a recording of Michael's music with the Royal Scottish National Orchestra was recently released by the French label Evidence and a premiere of his work *Mozaic Celebration* will occur at the 2022 season of Festival Mozaic. Michael is also a regular clarinetist with the Tongyeong International Festival.



Robert Franenberg
Bass

has been a member of the Rotterdam Philharmonic since 1984. He is also a member of the Orchestra of the 18th Century and the double bassist and violone player with the Netherlands Bach Society. He has toured with the Bach Collegium Japan, Gabrieli Consort, Netherlands Wind Ensemble, The English Concert and Dunedin Consort. A California native, he received a bachelor's degree from the California State University, Northridge, and pursued additional studies at the Sweelinck Conventorium in Amsterdam.



Susan Grace
Piano

is Associate Chair, Artist-in-Residence and Lecturer in Music at Colorado College and Music Director of Colorado College's Summer Music Festival. She has enjoyed an extensive career performing in venues throughout the world. Susan is a member of Quattro Mani, an internationally-acclaimed piano duo and has recorded for Bridge Records, Belgium National Radio, WFMT in Chicago, the Society of Composers, Wilson Audio, and Klavier International. She was nominated for a 2005 Grammy in the Best Small Ensemble Performance category.



Wynton Grant
Violin

has performed live with Shawn Mendes, Miley Cyrus, Alicia Keys and has toured with the Grammy-winning artist Rostam. He has recorded for composers Hans Zimmer, Michael Giacchino, Alan Menken and Ramin Djawadi, and can be heard on many film and television soundtracks including the Emmy-winning score to *The Mandalorian*. Wynton is an alumnus of the University of Southern California, Lynn Conservatory, and the Yale School of Music, where he was awarded the Dean's Prize.



Rolf Haas
Violin

performs regularly as part of the St. Paul Chamber Orchestra, Potsdam Chamber Academy, Graz Chamber Orchestra, and the Munich Chamber Orchestra. Rolf's mother is an artist and he has frequently been involved in performances with visual artists. He plays on a Gagliano violin previously played by his grandfather. He is also a hip-hop artist and is a founding member of the group Nocturnal Unit. He holds diplomas from the Kunst Universitat in Austria and the University of Minnesota.



David Hennessee
Viola

currently serves as Principal violist for the San Luis Obispo Symphony, Opera San Luis Obispo, and Santa Maria Philharmonic. He studied viola at the University of Oklahoma where he won the Sutton Chamber Music Award, as well as Oklahoma's Buttram String Competition. He has performed with the Oklahoma City Philharmonic, Philharmonia Northwest, and the Federal Way Symphony. Since 2002, David has taught British literature and composition at Cal Poly.



Scott Higgins
Percussion

is a freelance percussionist, teacher and composer in Denver and has performed with the Colorado Symphony, Colorado Chamber Players, Opera Colorado and Boulder Philharmonic. He is a member of Colorado Ballet's orchestra, former Principal Percussionist with the Central City Opera and Co-Director of Denver Eclectic Concerts. Previously Scott was a member of the Louisiana Philharmonic Orchestra percussion section. He holds a master's degree from Temple University and bachelor's degree from Loyola University.

2022 FESTIVAL ARTISTS



Jennise Hwang

Violin

joined the Pacific Symphony in 2017 after serving as a fellow with the New World Symphony from 2013-2017. Originally from Los Angeles, she began her musical training at the Colburn School and earned degrees

from Northwestern and the New England Conservatory. While in Boston she performed with the Boston Philharmonic, the Discovery Ensemble, and A Far Cry. She has spent summers at the Britt Festival, Britten-Pears Orchestra, Spoleto USA, Tanglewood, Pacific Music Festival, Strings Music Festival and Chautauqua.



Jonah Kim

Cello

made his solo debut in 2003 with the Philadelphia Orchestra and appeared with the National Symphony Orchestra that same year. He has appeared as soloist with the New Philharmonia, Symphony of the

Americas, Orquestra Sinfônica Nacional and has performed recitals at the Phillips Collection, Kimmel Center, Kravis Center and the Kennedy Center. Jonah has recorded at Skywalker Sound and Hit Factory studios and received two Grammy awards. He graduated from the Juilliard School and the Curtis Institute at the age of 17.



Hanbyul Jang

Violin

is a native of South Korea and began playing the violin at the age of five. Hanbyul moved to Los Angeles to pursue her studies at the Colburn School and went on to study at USC Thornton School of Music, where she

received a master's degree. She is currently a member of the violin section in the Pacific Symphony and also plays with the Los Angeles Philharmonic, Los Angeles Opera, and the Philadelphia Orchestra.



Elizabeth Koch Tiscione

Oboe

has been Principal Oboe of the Atlanta Symphony since 2007. Liz is also Principal Oboe of the Grand Teton and Aspen Music Festivals and is a member of the Atlanta Chamber Players. She has

performed with the orchestras of San Francisco, Philadelphia, St. Louis, and Baltimore, as well as the Orpheus Chamber Orchestra. She serves on the faculty at Kennesaw State University and teaches privately. Liz studied at the Interlochen Arts Academy and Curtis Institute of Music.



Carson Keeble

Trombone

appears regularly with the Seattle Symphony and Opera, Oregon Symphony, and the Pacific Northwest Ballet. He previously held positions with the Santa Fe Opera, Colorado Symphony, Louisiana

Philharmonic, and New Mexico Symphony and has performed as a guest with the orchestras of Cincinnati, Baltimore, Rochester, and Malaysia. As a chamber musician he performs with Ensemble Music New Mexico and as a frequent guest with the Seattle Symphony's chamber series. Carson is on the faculty of Oregon State and Willamette University.



Nicholas Koo

Assistant Conductor

currently serves the Colorado Symphony as cover conductor, assisting conductors including Marin Alsop and Peter Oundjian. Recently he was a guest assistant with the San Diego Symphony and assistant

conductor for Colorado College Summer Music Festival where he appeared in the PBS series *Now Hear This*. Nicholas received Master's and Doctoral degrees from Northwestern University under Victor Yampolsky and his list of mentors include Scott Yoo, Rune Bergmann, John Storgårds, Donald Nally, Vance George, and David Milnes.



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.



Gabriel Kovach

Horn

has been Principal Horn of the Phoenix Symphony since 2006. He previously served as Principal of the National Arts Center Orchestra, Chamber Orchestra of Philadelphia, Opera Philadelphia, Delaware

Symphony, and Glimmerglass Opera. He performed at the Marlboro Music Festival from 2001-2003 and returns in 2022 as a Senior Artist. Gabriel holds degrees from the Juilliard School and the Curtis Institute, where he is on the faculty of their SummerFest program. He is a Conn-Selmer Instruments artist.

— FESTIVAL —
MOZAIC

2022-23 SEASON

Notable Encounter Experience

Scott Yoo, violin
Maurycy Banaszek, viola
Robert deMaine, cello
Orion Weiss, piano

FRI / SEP 9
5:30 PM

NOTABLE INSIGHT

Methodist Church, Los Osos

SAT / SEP 10
5:30 PM

NOTABLE DINNER

Halter Ranch, Paso Robles

SUN / SEP 11
2:00 PM

CONCERT

Harold J. Miossi CPAC, Cuesta College

Jonah Kim, Artist-in-Residence

with Julia Rowe, dancer

SUN / OCT 2
2:00 PM

PERFORMANCE

Harold J. Miossi CPAC, Cuesta College

Steward Goodyear, piano

Special Guest Artist

SUN / NOV 6
2:00 PM

RECITAL

Miossi Hall, Performing Arts Center SLO

Notable Encounter Experience

Scott Yoo, violin
Burt Hara, clarinet
Bion Tsang, cello
John Novacek, piano

FRI / FEB 24
5:30 PM

NOTABLE INSIGHT

Methodist Church, Los Osos

SAT / FEB 25
5:30 PM

NOTABLE DINNER

Dana Adobe Cultural Center, Nipomo

SUN / FEB 26
2:00 PM

CONCERT

Harold J. Miossi CPAC, Cuesta College

Jonah Kim, Artist-in-Residence

with the Barclay Trio

SUN / MAR 26
2:00 PM

CONCERT

Harold J. Miossi CPAC, Cuesta College

Suzanne Bona, Baroque flute

Special Guest Artist

SUN / APR 16
2:00 PM

CONCERT

Harold J. Miossi CPAC, Cuesta College

2023 Summer Festival

JULY 19–29,
2023

DETAILS ANNOUNCED SPRING 2023

San Luis Obispo County

2022 FESTIVAL ARTISTS



Abigel Kralik
Violin & Artist-in-Residence

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, Krzywowa, Moritzburg and Prussia Cove Festivals, as well as the Perlman Music Program. Abigel 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.



Molly Langr
Harp

has performed as soloist with the Utah Symphony and the National Repertory Orchestra. Her orchestral engagements include the San Francisco Symphony, Louisiana Philharmonic, New World

Symphony, Santa Cruz Symphony, and one year with the Boise Philharmonic. Molly has played with various summer festivals including Festival Napa Valley, Round Top, Texas Music Festival, and the National Repertory Orchestra. She holds degrees from the San Francisco Conservatory of Music and Rice University.



Marcia McHugh
Flute

became a member of the Baltimore Symphony in 2006. She has since performed five concertos with the BSO and was featured in chamber music concerts for their New Music Festival. Her ensemble Trio

Sirènes has performed world premieres throughout the East Coast including the Chamber Music by Candlelight Series, of which she is Co-Artistic Director. Before joining the BSO, Marcia was a flutist with the Omaha Symphony. Her solo performance of Bernstein's *Halil* was broadcast live on Nebraska radio.



Xiaodi Liu
Oboe

serves as Adjunct Professor at the University of North Florida. She held positions with the Atlanta Symphony, Houston Symphony, Shanghai Symphony, Symphony of Southeast Texas, and Opera in the Heights.

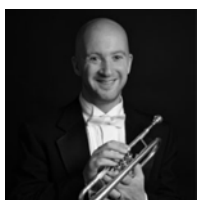
Xiaodi has performed as Guest Principal with Orpheus Chamber Orchestra, St. Paul Chamber Orchestra, and Florida Orchestra, and has appeared as a guest with the Cleveland Orchestra, Jacksonville Symphony, BBC Philharmonic, Houston Grand Opera, and San Antonio Symphony. She studied at Rice, Oberlin, and the Royal Northern College of Music.



Alexis Meschter
Violin

has been a member of the Pacific Symphony since 2019. In 2018 he joined the Buffalo Philharmonic on a tour of Poland after which he joined the orchestra as the youngest member. In 2019, he was invited

to join the Central City Opera Orchestra as their concertmaster. Alexis studied at the Peabody Conservatory in Baltimore and The Glenn Gould School of The Royal Conservatory of Music in Toronto with the renowned Russian violinist and teacher Victor Danchenko.



Adam Luftman
Trumpet

is Principal Trumpet of the San Francisco Opera and Ballet Orchestras. He previously held positions with the Baltimore Symphony, New World Symphony, and Civic Orchestra of Chicago. He has been a guest with the

orchestras of Cleveland, Philadelphia, Chicago and San Francisco. He has performed at the Grand Teton, Mainly Mozart, Tanglewood, Spoleto, and Aspen Music Festivals. Adam is faculty member at San Francisco Conservatory, Stanford, UC Berkeley and San Francisco State. He is a graduate of the Cleveland Institute of Music and Interlochen.



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.

2022 FESTIVAL ARTISTS



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.



Sharon Roffman

Violin

is concertmaster of the Royal Scottish National Orchestra. She appeared as soloist with the New Jersey Symphony at 16, and has performed as guest concertmaster of the London Symphony, Swedish Radio

Symphony, BBC Philharmonic, and many others. Sharon has collaborated with members of the Guarneri, Juilliard, and Brentano Quartets and spent several summers at Marlboro. She is the founder and director of ClassNotes, an organization that introduces public school students to music. Sharon holds degrees from Juilliard and the Cleveland Institute.



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.



Grace Seng

Violin

has performed with the San Luis Obispo Symphony, Opera SLO, SLO Master Chorale, and many other local musical groups since moving to San Luis Obispo in 2003. She maintains an active violin studio

and enjoys playing chamber music with other local musicians. She holds a Bachelor's degree from Northwestern University and a Master's degree from the Manhattan School of Music.



Grace Park

Violin

has appeared throughout the world at venues including Carnegie Hall, Disney Hall, Kennedy Center, Metropolitan Museum of Art, and Prague's Rudolfinum. She has toured with the North Czech Philharmonic,

Orchestra Filarmonica di Torino, Russian Chamber Orchestra and recently recorded her first solo album with the Prague Philharmonic. She has appeared festivals including Music@Menlo, IMS Prussia Cove, Yellowbarn, and Perlman Music Program. Grace plays on a 1717 Guarneri generously on loan from an anonymous patron.



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.



Kaitlyn Resler

Horn

was appointed Second Horn of the Florida Orchestra in 2018 while completing her master's degree at Juilliard. She has diverse performing experience including *Wicked* on Broadway, music videos with Grammy

Award-Winner Lorde, the American Ballet Theatre, the Colorado Symphony, the American Symphony, and select performances on WQXR Radio and SiriusXM. As an activist for equality, Kaitlyn co-founded eGALitarian, a young energetic female brass ensemble devoted to sharing the works of female composers and empowering women in the community.



Dariusz Skoraczewski

Cello

is Principal Cello of the Baltimore Symphony. He has been described by the Baltimore Sun as having "lush tone, expressive style and solid technique." His debut CD "Cello Populus", a collection of

contemporary solo pieces, earned considerable attention when he received the prestigious 2013 Baker Artist Award. His recording of Bach's Cello Suites has been praised by the Fanfare Magazine as presenting the "best recorded sound of a cello I ever have heard." Dariusz plays a 1702 cello made by Carlo Giuseppe Testore.

2022 FESTIVAL ARTISTS



Ben Solomonow

Cello

has been featured on NPR and WFMT and has performed at the Ojai Music Festival, North Shore Chamber Music Festival, Red Rocks Chamber Music Festival, and with the Chicago Chamber Musicians. Concerto

engagements include performances with the Pacific Symphony Orchestra and the Colburn Orchestra at Disney Hall. A graduate of the Colburn Conservatory of Music and the University of Southern California, Ben performs on a Postiglione cello loaned by the Stradivari Society of Chicago.



Michael Tiscione

Trumpet

currently serves as Associate Principal Trumpet with the Atlanta Symphony. He also serves as Second Trumpet with both the Sun Valley and Bellingham Music festivals. He has also

performed with the Chicago Symphony, New York Philharmonic, Philadelphia Orchestra, Toronto Symphony, and Utah Symphony. Michael is a member of the Atlanta Symphony Brass Quintet and performs regularly with the Atlanta Chamber Players. He holds degrees from Indiana University and Northwestern University.



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.



Anthony Wong

Violin

is on the faculty of Hong Kong Baptist University. He served as Assistant Principal Violin for the Tulsa Philharmonic Orchestra and was a member of the Hong Kong Sinfonietta. He has participated in the

Grand Teton and Waterloo festivals and is an active performer in both classical and pops concerts. Anthony holds a bachelor's degree from the Manhattan School of Music and a master's degree from Rutgers University, where he also pursued doctoral studies.

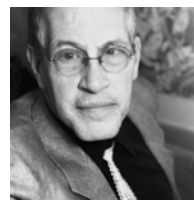


Shannon Wood

Timpani

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.



William Wood

Contrabassoon

is a member of the LA Opera Orchestra, LA Master Chorale Orchestra, New West Symphony, and the Riverside Philharmonic. He is an avid chamber music performer and is the Artistic Director and Founder

of Noon Concerts @ TrinitySB, bi-monthly thirty-minute concerts at Trinity Episcopal Church in Santa Barbara. A native Minnesotan, he is a graduate of St. Olaf College and the University of Southern California. He lives in Santa Barbara and is on the faculty at Cal State Northridge.

2022 FESTIVAL ARTISTS



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.



Jisun Yang
Violin

is Assistant Concertmaster of the San Diego Symphony and was previously a member of the St. Louis Symphony. Jisun was a finalist at the Nielsen International Competition and was a winner of the

concerto competitions at the Cleveland Institute of Music and Music Institute of Chicago, as well as the G. D. Searle Competition. Her festival engagements have included the Music Academy of the West, La Jolla, Spoleto, and Bowdoin. Jisun holds degrees from the Cleveland Institute of Music and Oberlin Conservatory.



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.



Ryan Lawrence & Maartje Hermans-Lawrence

Ryan and Maartje are both highly trained ballet professionals with degrees in dance from The Juilliard School and Het National Ballet Academy of the Netherlands, respectively. Their performance background spans continents with the majority of their careers taking place at Scapino Ballet Rotterdam, NL. They have worked with such acclaimed choreographers as Hans van Mannen, Marco Goecke, Annabelle Lopez Ochoa, Nils Christie, Lar Lubovitch, Paul Taylor, and Jiri Kylian. With performances taking place at such esteemed venues as Lincoln Center, NYC, The Joyce Theater, NYC, The Mariinsky Theatre, Moscow, Susan Dellal Center, Israel, Harris Theater, Chicago as well as in Lisbon, Stuttgart, Oslo, and Rome. Choreographically their primary works have been for the Collective with Maartje's choreography being heralded for its fearless and honest approach to meaningful subjects, and Ryan's work for its scale, musicality, and imagery.

SATURDAY

JULY
23

7:30 PM

BAROQUE IN THE VINES

Torelli, Handel, Purcell, Bach

Serra Chapel,
Shandon



ARTISTS

**Festival Mozaic
Orchestra**

Scott Yoo
leader

Abigel Kralik
violin

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sponsored by the
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Augustine
Foundation*

GIUSEPPE TORELLI

Concerto Grosso in E major, op. 8, no. 5, GieT 157; A.5.2.4 (1709)

Allegro ma non troppo - Adagio - Andante
Adagio
Allegro

GEORGE FRIDERIC HANDEL

Concerto Grosso in A major, op. 6, no. 11, HWV 329 (1739)

Andante larghetto e staccato
Allegro
Largo e staccato
Andante
Allegro

INTERMISSION

HENRY PURCELL

Abdelazer Suite, Z. 570 (1695)

Overture: Adagio ma non troppo
Rondeau
Air
Air
Minuet
Air
Jig
Hornpipe
Air

JOHANN SEBASTIAN BACH

Violin Concerto in E major, BWV 1042 (bef. 1730)

Allegro
Adagio
Allegro assai

Ms. Kralik

PROGRAM NOTES

GIUSEPPE TORELLI (1658-1709)

Concerto Grosso in E major, op. 8, no. 5, GieT 157; A.5.2.4 (1709)



Words often change their meaning over time, and the term “concerto” underwent a rather large shift in the seventeenth century. Listeners during the early 1600s would have heard vocal music—often sacred—when pieces were labeled as concerti. Gradually, though, audiences relished the impact of instruments alone, especially in large venues such as the San Petronio Basilica in Bologna, Italy. Many

Bolognese composers made such works their specialty, and the first instrument-only “concerto” was published in 1666, the same year that fifty Bolognese musicians founded a musical society called the *Accademia filarmonica*.

When the *Accademia* admitted a twenty-six-year-old Giuseppe Torelli in 1684, he became one of the driving forces behind the shift from chamber groups to larger orchestral ensembles. However, he interwove numerous passages for soloists, helping establish the model for contrast that became the “concerto grosso.” Late in his career, he assembled a dozen works for varied performing forces—each in a different key—but died before printing them; they were published posthumously as op. 8 by his brother. The Concerto Grosso in G major, fifth of the set, features two violin soloists, and it contains numerous short, accented notes that reverberate beautifully in a resonant space.

GEORGE FRIDERIC HANDEL (1685-1759)

Concerto Grosso in A major, op. 6, no. 11, HWV 329 (1739)



When it came to eighteenth-century musical “multiculturalism,” few European composers could outdo Handel. Despite his German birth, Handel is often regarded as an “English” composer because his greatest works were written in the British Isles, where he lived for over forty-five years. Ironically, though, Handel had first come to England to compose Italian operas. He had developed this expertise thanks

to some significant time spent in Italy in his twenties. In fact, he adopted the Italian approach to composition in many of his works, both vocal and instrumental. The southern influence is especially apparent in his Concerto Grosso in A major, op. 6, no. 11, in which Handel blends techniques from two of Italy’s finest composers of concertos: Corelli and Vivaldi.

Despite this Italianate foundation, Handel has another pan-European surprise up his sleeve: he opens the concerto in the French manner, using the stately, heavily dotted rhythms that characterize the beginning of a French overture. A French overture would also contain a fast fugue, such as the one heard in Handel’s second movement. Like Corelli, Handel then alternates slow and fast tempos, but the finale resembles Vivaldi’s approach, using a driving refrain as the glue within an ABA structure.

HENRY PURCELL (1659-1695)

Abdelazer Suite, Z. 570 (1695)



There are numerous instances of iffy Hollywood movies being “saved” by excellent film scores—but Henry Purcell’s incidental music for the 1695 revival of Aphra Behn’s 1676 *Abdelazer*, or *The Moor’s Revenge* was not enough to rescue the play from its abysmal opening night. Although Behn was the first Englishwoman to support herself as a writer (she also served her country as a spy in the 1666 war against

Holland), the dreadful acting of the inexperienced cast doomed the production; the next night’s audience was too small to warrant a second performance. Purcell died scarcely four months later, and although his widow published his incidental music in a 1697 collection, the suite from *Abdelazer* languished in obscurity.

The situation did not change until two hundred fifty years later, when Benjamin Britten selected Purcell’s “Rondeau” movement as the basis for *The Young Person’s Guide to the Orchestra*, which he subtitled “Variations and Fugue on a Theme of Purcell.” Britten’s score accompanied a British documentary, *Instruments of the Orchestra*, which educated decades of listeners about the varied tone colors of the orchestral families. Since then, Purcell’s “Rondeau” has reappeared many times: in television, feature films and even a video game!

JOHANN SEBASTIAN BACH (1685-1750)

Violin Concerto in E major, BWV 1042 (bef. 1730)



In contrast to the clear-cut origin of Purcell’s *Abdelazer* suite, a lot of uncertainty surrounds the genesis of Bach’s Violin Concerto in E major, BWV 1042. Was it written in the years 1717-1723, while Bach was working for Prince Leopold’s court at Cöthen? Or did he compose it in Leipzig, where he was responsible for the music at the city’s major churches from 1727 onward? Although the concerto was not

suitable as a sacred piece, it would have been a welcome addition to the repertory of the Collegium Musicum—a weekly assembly of professional and skilled amateur musicians who played for their own amusement (and certainly for the enjoyment of those who came to listen).

One of those pleasures was the E major violin concerto, which starts with three sharp ascending notes that resemble the opening of Torelli’s concerto. Like Handel, Bach was aware of current Italian trends. In the first movement, he alternates passages for the ensemble, or “tutti,” with showcase episodes for the soloist—and then, in the manner of an Italian aria, he returns to the opening material a second time. We could then imagine a singer’s lament during the slow movement, “sung” above a repetitive accompaniment. And, like a modern rapper, the violinist’s solos grow increasingly virtuosic during the dance-like finale.



American Folk Singer-Songwriter

Kinsey Lee

SEE CANYON FRUIT RANCH, AVILA BEACH

Natalie Nicoles, guitar & vocals

Nick Phackpiseth, bass

with opening act Ben Henderson

Over the last 10 years Kinsey Lee has been writing, touring, and performing with collaborative band, The Wild Reeds. Working through quarantine, spinning Carole King records and reading Carole's memoir, a solo project was born. These songs and performances are pieces of modern folk music at its best. Kinsey's raw vocals are kindred to Bonnie Raitt, Lucinda Williams, and Brandi Carlile.

Selections will be announced from the stage.

There will be one 20-minute intermission.

Performance made possible by a generous contribution from Len Jarrott with additional support by Carol and Michael Selby

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8-Time Grammy Award-Winning Jazz Bassist

Christian McBride

HAROLD J. MIOSSI CPAC, CUESTA COLLEGE

Josh Evans, trumpet
JD Allen, saxophone
Nasheet Waits, drums

Bassist Christian McBride is one of the most in-demand jazz musicians of his generation. He has performed on over 200 recordings and has collaborated with varied musical legends including Sonny Rollins, Chick Corea, James Brown, Kathleen Battle, and Edgar Meyer. A six-time Grammy award-winner, McBride consistently combines his deft musicianship with an innate ability to communicate his enthusiasm to an audience. Currently he hosts and produces "The Lowdown: Conversations With Christian" on SiriusXM satellite radio and National Public Radio's "Jazz Night in America," a weekly radio show and multimedia collaboration between WBGO, NPR and Jazz at Lincoln Center, showcasing outstanding live jazz from across the country. With his staggering body of work, McBride is the ideal host,

drawing on history, experience, and a gift for storytelling to bridge the gap between artist, music, and audience. He brings that same breadth of experience to bear as Artistic Advisor for Jazz Programming at the New Jersey Performing Arts Center (NJPAC).

McBride moved to New York in 1989 to pursue classical studies at the Juilliard School. There he was promptly recruited to the road by jazz saxophonist Bobby Watson. In 2000 he formed what would become his longest-running project, the Christian McBride Band. The CMB—saxophonist Ron Blake, keyboardist Geoffrey Keezer, and drummer Terreon Gully—have been collectively evolving McBride's all-inclusive, forward-thinking outlook on music through their incendiary live shows. Part excursion, part education, the CMB is a vehicle built on a framework of experience and powered by unfettered creativity: a mesmerizing dance on the edge of an electro-acoustic fault line. In 2009 McBride began focusing this same energy through a more traditional lens with the debut of his critically-acclaimed Inside Straight quintet, and again with the Christian McBride Big Band, whose 2012 release *The Good Feeling* won the Grammy for Best Large Ensemble Jazz Album. As his career entered its third decade, McBride added the role of mentor, tapping rising stars pianist Christian Sands and drummer Ulysses Owens, Jr. for the Christian McBride Trio's "GRAMMY-nominated album *Out Here*.

Also a respected educator and advocate, McBride spoke on former President Bill Clinton's 1997 town hall meeting "Racism in the Performing Arts." He has since been named Artistic Director of the Jazz Aspen Snowmass Summer Sessions (2000), co-director of the National Jazz Museum in Harlem (2005), and the Second Creative Chair for Jazz of the Los Angeles Philharmonic Association (2005).

Read his full biography in the digital version of your program.

Performance made possible by a generous contribution from
Shirley and Michael Ritter with additional support from **La Quinta Inn & Suites**

Selections will be
announced from the stage.

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Family Concert

Carnival of the Animals

by Camille Saint-Saëns

HAROLD J. MIOSSI CPAC, CUESTA COLLEGE

Festival Mozaic Orchestra

Nicholas Koo, conductor

John Novacek, Susan Grace, pianos

Dave Congalton, narrator

Scott Yoo, host

Movement Arts Collective

Ryan Lawrence, Maartje Hermans-Lawrence,
directors & principal choreographers

Try out different musical instruments at the Instrument Petting Zoo! Hosted by the SLO Symphony in front of the CPAC starting at 10:00 AM.

This program will last under one hour without an intermission. Join us for cookies and hot cocoa on the patio after the performance.

About Movement Arts Collective

Founded in 2017 the Movement Arts Collective was started as an incubator for local dance talent to develop into the dancers of the future through interaction with professionals, the creation of quality artistic productions, and collaboration with other arts organizations. With a three-pronged goal of performance, outreach, and education we are committed to enriching lives through movement and art.

In just 5 short years the Collective has established itself as a major artistic force for dance performance on the Central Coast. Under the direction of Ryan Lawrence & Maartje Hermans-Lawrence, two full-scale productions are brought to the stage each year, most recently a full remake of the ballet classic, *Coppélia*. In addition to these theatrical performances, collaborations with other local arts organizations, such as Festival Mozaic and the San Luis Obispo Museum of Art, bring dance to new audiences and settings.

As primarily a teaching institution for young artists, the Movement Arts Collective has also had the opportunity to work with established professionals from outside the area including choreographer Annabelle Lopez-Ochoa and artistic director Jim Vincent. Annually, dancers travel to perform and learn at festivals throughout the state, often earning high accolades for their professionalism, creativity, and adaptability. The dancers and the audiences they serve also gain insight and knowledge of various musical genres, dance styles, and production elements through lectures and outreach performances.

Performance made possible by generous contributions from Gail Kammermeyer and Linda Rawlings

MONDAY

JULY
25

7:30 PM

Harold J. Miossi
CPAC, Cuesta
College



CHAMBER CONCERT

Mozart, Tsontakis, Farrenc, Smetana

ARTISTS

Alexander Bedenko
clarinet

**Rolf Haas, Eunice Kim,
Abigel Kralik,
Maureen Nelson,
Grace Park**
violins

**Maurycy Banaszek,
Jessica Chang,
Caitlin Lynch**
violas

**Ari Evan, Sophie Shao,
Dariusz Skoraczewski**
cellos

Susan Cahill
bass

**Susan Grace,
John Novacek**
pianos

*Performance
made possible
by generous
contributions
from **Jo Anne and
Rick Miller** with
additional support
from **Mary Bianco**
and **Peggy Lance
Little***

6:30 PM PRE-CONCERT RECITAL

WOLFGANG AMADEUS MOZART

Violin Sonata in B-flat major, K. 454 (1784)

Largo—Allegro
Andante
Allegretto

Ms. Park, Mr. Novacek

7:30 PM MAIN PROGRAM

GEORGE TSONTAKIS

Portraits by El Greco, Book II (2021) [West Coast Premiere]

Mary Magdalene in Penitence—St. Francis Receiving the Stigmata
Laocoon
Agony in the Garden
St. Sebastian
Repentant St. Peter
Resurrection
Dormition of the Virgin

Ms. Kim, Mr. Banaszek, Mr. Skoraczewski, Mr. Bedenko, Ms. Grace

LOUISE FARRENC

Piano Quintet in A minor, op. 30 (1839)

Allegro
Adagio non troppo
Scherzo: Presto
Finale: Allegro

Mr. Novacek, Ms. Nelson, Ms. Chang, Mr. Evan, Ms. Cahill

INTERMISSION

BEDŘICH SMETANA

String Quartet No. 1 "From My Life" (1876)

Allegro vivo appassionato
Allegro moderato à la polka
Largo sostenuto
Vivace

Ms. Kralik, Mr. Haas, Ms. Lynch, Ms. Shao

PROGRAM NOTES

WOLFGANG AMADEUS MOZART (1756–1791)

Violin Sonata in B-flat major, K. 454 (1784)



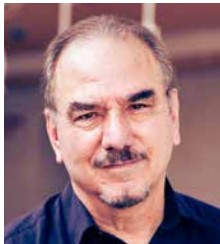
In 1764, when an eight-year-old Mozart published music for the very first time, his “opus 1” consisted of a pair of “Sonatas for the keyboard, which may be played with violin accompaniment,” K. 6–7. The violin was, in short, optional. Just twenty years later, however, Mozart’s approach to the violin had changed completely. He was living in Vienna, hearing outstanding performers such as the touring

violinist Regina Strinasacchi. He quickly offered to write a sonata for the talented virtuosa. With Mozart playing the keyboard, they premiered the new Violin Sonata in B-flat, K. 454, in front of Emperor Joseph himself, who reportedly noticed that Mozart’s music rack held a virtually empty sheet of music: Mozart had run out of time to notate the keyboard part, and so he just played the music he envisioned in his head.

Fortunately for posterity, Mozart later published the full violin sonata, allowing us to see the now-equal partners at work. In fact, they resemble a long-married couple who tend to finish each other’s sentences. Moreover, K. 454 is “concert” music, much more robust than chamber music devised for private enjoyment. Numerous Mozart scholars regard it as the best of Mozart’s violin sonatas.

GEORGE TSONTAKIS (b. 1951)

Portraits by El Greco, Book II (2021) [West Coast Premiere]



My family is from Crete, which was the birthplace of the artist Theotocopoulos. I see a tangential trilogy of factors which helped to allow Theotocopoulos become known as “El Greco,” or “the Greek.” His training as a Byzantine iconographer in Crete; his move to Venice; and his settling in Toledo, Spain. In Crete he inherited the technique of mystical elongation. In Venice he assimilated the Italian

masters. In Toledo he acquired the freedom to express his individuality without the stylistic pressures of Venice.

I began to compose with all of his works in my imagination and then allowed musical impulses to find their way to me through each painting. The order set forth in both sets, Book I and Book II, is not chronological in any way. The first set of El Greco painting inspirations were commissioned and premiered by the Boston Chamber Music Society. After being performed many times and in places as far off as Crete and Hong Kong, a consortium of five organizations – Schubert Club, Colorado College, Festival Mozaic, Arizona Chamber Music and the Hellenic American Cultural Foundation – together commissioned Book II, where eight other paintings form the inspiration. Both sets include one painting not related to the life of Jesus (Laocoon in this performance). Some pictorial themes engage both sets, most notably the Annunciation and the personal sufferings of Jesus. Book II reflects personal human repentance of Mary Magdalene and the Apostle Peter. There is a bit of a surprise ending concerning the Virgin Mary – an early icon in resplendent Byzantine style – painted by a young Theotocopoulos before he left Crete for Venice.

LOUISE FARRENC (1804–1875)

Piano Quintet in A minor, op. 30 (1839)



What is the most remarkable thing about Louise Farrenc? Was it her admission at age fifteen to the Paris Conservatory? Was it her thirty-year employment as a professor of piano at that same institution, the longest and most prominent post held by a female musician in the entire nineteenth century? Or was it the fact that when she petitioned the conservatory for a raise, wanting her salary to match that of her

male peers, the institution actually complied?

Admirers of Farrenc’s music would argue there were other remarkable features in her output. Her early piano pieces earned the praise of Robert Schumann in far-off Germany. She was believed (inaccurately) to be the first female to write symphonies, and she also produced numerous fine chamber works—despite their limited opportunity for public performance. (Her younger countryman Camille Saint-Saëns claimed, only half-jokingly, that “the very mention” of instrumental music by a French composer “was enough to send everyone running.”) Thus, it was a private audience in Farrenc’s home who first heard the Piano Quintet No. 1, with its unusual scoring for a piano and a quartet comprised of every member of the string family: violin, viola, cello, and bass. Listeners’ enthusiasm led to a second quintet scarcely six months later.

BEDŘICH SMETANA (1824–1884)

String Quartet No. 1 “From My Life” (1876)



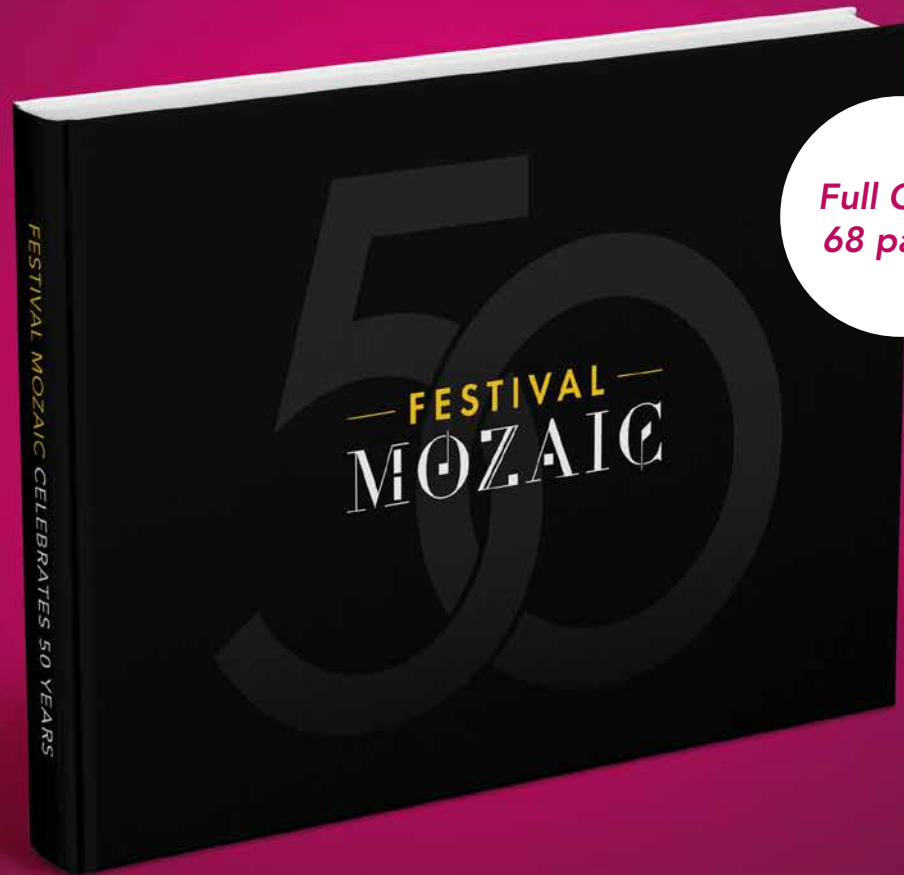
Sometimes, music makes private matters public. Even when a composer has not acknowledged a layer of personal expressivity, it can be tempting to look for it: we routinely personify the thunderous opening of Beethoven’s Fifth Symphony as “Fate knocking at the door,” and the symphony’s subsequent shift from minor to major as Beethoven’s refusal to despair as he succumbed to deafness.

However, another deaf composer, Bedřich Smetana, made the autobiographical dimension of his first string quartet explicit by subtitling it “From My Life.”

Smetana wrote the retrospective String Quartet No. 1 two years after the sudden onset of his disability, calling it a “tone picture of my life.” He explained that the first movement conveyed his “youthful love of art, romantic moods, and an indescribable longing.” The reference to the polka in the second movement referenced his love of dancing, while the tender passion of the “Largo sostenuto” portrayed the young woman “who afterwards became my faithful wife.” The finale has a mixed message, first illustrating Smetana’s joy in learning how to convey his Czech patriotism via music, but then the awful “catastrophe of deafness,” symbolized initially by a piercing high E in the first violin and then yielding to quiet resignation.

50th Anniversary

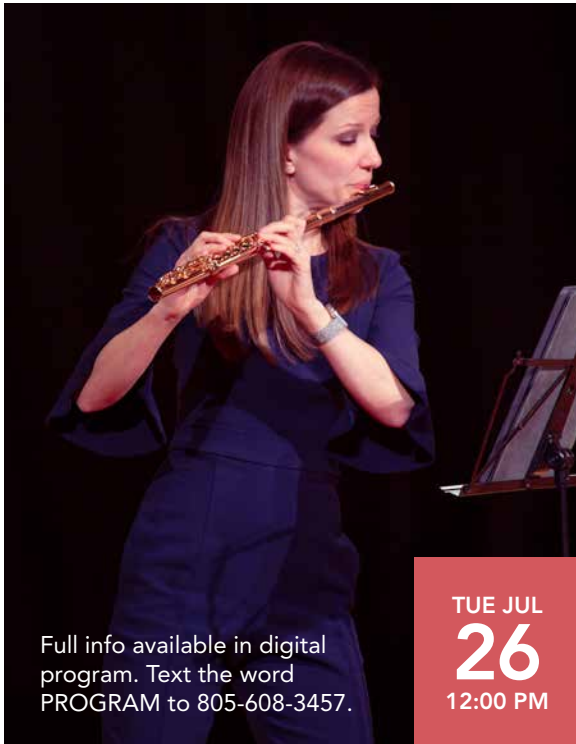
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TUE JUL
26
12:00 PM

Performance made possible by a generous contribution from Mr. and Mrs. Bert E. Forbes

Midday Mini-Concert

Mozart Flute Quintet

UNITED METHODIST CHURCH, SAN LUIS OBISPO

J. S. BACH – Trio Sonata in G major, BWV 1039

Alice K. Dade, Marcia McHugh, flutes

Jonah Kim, cello

Noam Elkies, harpsichord

W. A. MOZART, arr. Robert Stallman –
Flute Quintet in F major, K. 497 [American Premiere]

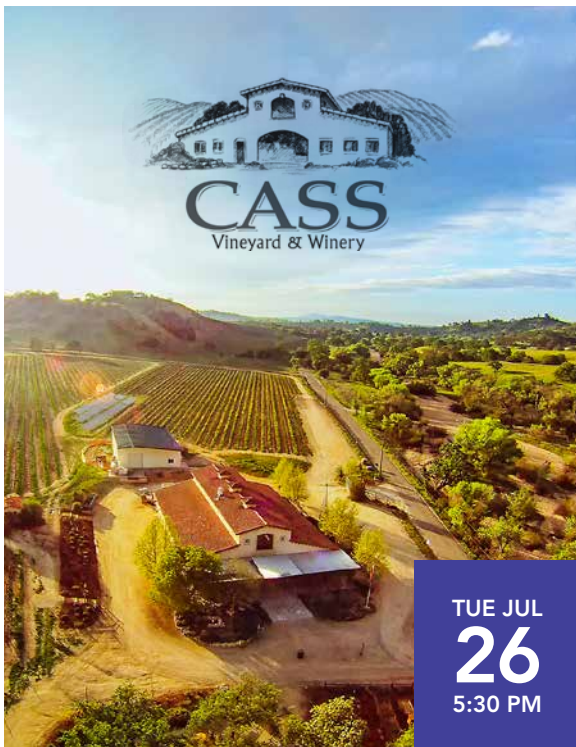
Alice K. Dade, flute

Scott Yoo, violin

Jessica Oudin, Clinton Dewing, violas

Jonah Kim, cello

This concert is dedicated in memory of Polly Monson. All Midday Mini-Concerts last about one hour and are performed without an intermission.



TUE JUL
26
5:30 PM

Evening made possible by a generous contribution from Andrea and Jerre Sumter

Notable Encounter Dinner

Mozart Viola Quintet

CASS WINERY, PASO ROBLES

Scott Yoo hosts a musical and culinary adventure! Join him and the Festival artists for an exploration of Mozart's G minor Viola Quintet, which includes a string quartet plus an extra viola! Throughout the evening you will learn about the composer, hear performances of some selections, and gain insight into the piece. The evening will conclude with a gourmet plated dinner by Cass Winery Executive Chef Charlie Wayne, complete with wines from Cass Winery.

W. A. MOZART – Viola Quintet in G minor, K. 516

Scott Yoo, host

Sharon Roffman, Jason Uyeyama, violins

Ben Ullery, Jessica Chang, violas

Ari Evan, cello

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Notable Insight

Franck Piano Quintet

HAROLD J. MIOSSI CPAC, CUESTA COLLEGE

Join music director Scott Yoo for a look behind the score of Franck's Piano Quintet. Scott and the artists will take you on an exploration into the music by Franck, discussing details of the composer's life, performing selections from the piece, and offering their own perspectives.

CÉSAR FRANCK – Piano Quintet

Scott Yoo, violin and host

John Novacek, piano

Eunice Kim, violin

Caitlin Lynch, viola

Sophie Shao, cello

*Notable Insight made possible by generous contributions from **Martha Goldin** and **Deborah and Jim Whitson***



Midday Mini-Concert

Festival Brass Quintet

PASO ROBLES CITY PARK

The Festival Brass Quintet leads a free midday concert featuring exciting and celebratory pieces for brass instruments. Selections will be announced from the stage.

Michael Tiscione, John Brndiar, trumpets

Ko-ichiro Yamamoto, Hakeem Bilal, trombones

Gabriel Kovach, horn

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

*Performance made possible by a generous contribution from **Lorey and Eric Persing***

WEDNESDAY

**JULY
27**

7:30 PM

CHAMBER CONCERT

Mozart, D'Indy, Dvořák

Mission San Luis
Obispo de Tolosa



ARTISTS

Grace Park, Sharon
Roffman, Jason Uyeyama,
Jisun Yang
violins

Maurycy Banaszek,
Jessica Chang,
Caitlin Lynch, Ben Ullery
violas

Ari Evan, Jonah Kim,
Sophie Shao,
Dariusz Skoraczewski
cellos

Susan Cahill
bass

Elizabeth Koch Tiscione,
Xiaodi Liu
oboes

Alexander Bedenko,
Michael Fine
clarinets

Fei Xie, Conrad Cornelison
bassoons

William Wood
contrabassoon

Kaitlyn Resler,
Lisa Conway,
Gabriel Kovach
horns

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

WOLFGANG AMADEUS MOZART

Viola Quintet in G minor, K. 516 (1787)

Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio—Allegro

Ms. Roffman, Mr. Uyeyama, Mr. Ullery, Ms. Chang, Mr. Evan

VINCENT D'INDY

Sextet in B-flat major, op. 92 (1927)

Entrée en sonate
Divertissement
Thème. Variations et finale

Ms. Park, Ms. Yang, Mr. Banaszek, Ms. Lynch, Ms. Shao, Mr. Kim

INTERMISSION

ANTONÍN DVOŘÁK

Serenade for Winds in D minor, op. 44 (1878)

Moderato, quasi marcia
Tempo di minuetto
Andante con moto
Finale: Allegro molto

Scott Yoo, conductor

*Ms. Tiscione, Ms. Liu, Mr. Bedenko, Mr. Fine, Mr. Xie,
Mr. Cornelison, Mr. Wood, Ms. Resler, Ms. Conway,
Mr. Kovach, Mr. Skoraczewski, Ms. Cahill*

*Performance made possible by a generous contribution from
Marti Lindholm and Allan Smith with additional support from
Ruth Lynn and Hank Sobel and Nancy Piver*

PROGRAM NOTES

WOLFGANG AMADEUS MOZART (1756–1791)

Viola Quintet in G minor, K. 516 (1787)



During the Baroque, the key usually meant something—although not necessarily the same thing to everyone. Rousseau, for instance, described G minor as suitable “for sadness,” while Charpentier noted its “serious and magnificent” qualities. Many Classic-era composers also associated keys with moods, but did not always explain the connections. Historians have long wondered what G minor

“meant” to Mozart, since he used it relatively frequently. Mozart’s Viola Quintet in G minor, K. 516, is an intriguing case because of its timing: Mozart’s father Leopold was suffering from what would be his final illness, yet Mozart wrote other works in G minor that seem unrelated to any emotional crisis. It is fully possible that Mozart simply liked the resonance of the string instruments in this dark key.

Whatever underlying message Mozart may (or may not) have intended, this quintet expresses a broad range of moods. Pulsing notes in the “Allegro” generate nervous tension, while the melody “drips” over and over again above that foundation. The second movement takes its tempo from the courtly minuet, but the harsh, accented chords contradict the expectation of a steady triple meter, giving the “Menuetto” an off-balance sensation. The quiet intensity of the “Adagio ma non troppo” resembles an opera aria; its wistfulness is underscored by Mozart’s direction to all five players to add mutes to their instruments—perhaps the first use of mutes in chamber music. The finale’s slow introduction resembles the throbbing moodiness of the first movement, but the ensuing “Allegro” changes not only the tempo but also the atmosphere: this good-natured setting brings a spirit of cheer to the quintet at last.

ANTONÍN DVOŘÁK (1841–1904)

Serenade for Winds in D minor, op. 44 (1878)



Because Austria controlled Bohemia, the young Czech Antonín Dvořák was eligible to apply for an Austrian State Stipendium, a grant providing annual support to artists. His first application garnered him 400 gulden in 1874. His award was renewed and increased over the next few years, and in 1877, Brahms—one of the judges—took the unexpected step of writing to Fritz Simrock, his publisher in Berlin, proposing that Simrock take a look at Dvořák’s *Moravian Duets*: “Play them through and you will like them as much as I do.” Simrock agreed, and a host of Dvořák compositions soon reached the market, cementing a lasting friendship between the two composers.

Brahms was aware that people might think him biased about Dvořák, so he often invited others to “use their ears.” When recommending Dvořák’s Serenade for Winds in D minor, Brahms told his friend Joseph Joachim in 1879, “I hope you will enjoy it as much as I do. . . . Have it played to you; I feel sure the players will enjoy doing it!” Indeed, performers have found it fun to play for over 140 years.

There is no “storyline” to the Wind Serenade, but images of village life come to mind, such as pompous town burghers marching in during the opening movement. The “Minuetto” resembles two different Czech folk dances, the *sousedská* (“neighbor’s dance”) and the *furiant*, a fast dance with shifting meters. A drama seems to build, then relax, during the passionate third movement. The finale wavers between anxiety and energy, and even the pompous march makes a brief reappearance before the final dramatic fanfares.

VINCENT D’INDY (1851–1931)

Sextet in B-flat major, op. 92 (1927)



The *New Grove Dictionary of Music and Musicians*—the foremost musical encyclopedia in English—concludes its entry on Vincent d’Indy by declaring, “He was a man of contradiction and complexity.” It is certainly difficult to reduce him to a one- or two-word summary; he was beloved by many of his French peers and disdained by others. Many saw him as unyielding; others welcomed his

advocacy for music of the past and his desire to elevate a French national tradition (even as he admired the innovations of Wagner, despite having fought against Germany during the Franco-Prussian War). He condemned many Modernist composers, even as he experimented with innovative techniques in his own works. It is likely that his strongly worded personal views—repugnant to many—hurt the reception of his compositions for a long time. But, as memories fade, it is possible to look at surviving artworks in a more objective way, and thus pieces such as d’Indy’s Sextet in B-Flat Major have found new audiences.

The Sextet originated during a particularly fruitful period of d’Indy’s life. He had moved to Agay along the French Riviera after World War I, embarking on a successful second marriage about the same time. His happy domestic situation led to a creative rebirth, and the energy of the Sextet resembles a suite rather than an abstract three-movement chamber piece. Audiences at the premiere demanded an encore of the central “Divertissement” (with its intermittent ghostly harmonic chords). For the finale, d’Indy crafted a wide-ranging set of variations on a theme, later interweaving a melody by Robert Schumann, resulting in an engaging and inventive work.



Jonah Kim

Artist-in-Residence

Festival Mozaic is proud to announce cellist Jonah Kim as Artist-in-Residence for the 2022-2023 season!

Inaugurated during the 2021-22 season, Festival Mozaic's Artist-in-Residence program helps gifted young musicians become the stars of tomorrow. In this year-long program, resident artists work closely with Music Director Scott Yoo and the staff of Festival Mozaic. Each artist curates and performs a recital and a chamber music program with guests of their choosing, and is featured prominently during the Summer Festival.



Full info available in digital program. Text the word PROGRAM to 805-608-3457.

THU JUL
28
12:00 PM

Midday Mini-Concert

Ben Ullery Recital

COMMUNITY CHURCH OF ATASCADERO

Assistant Principal Violist of the Los Angeles Philharmonic Ben Ullery presents a mini-recital featuring two different sonatas composed for viola and piano.

FRANZ SCHUBERT – Arpeggione Sonata, D. 821

REBECCA CLARKE – Viola Sonata

Ben Ullery, viola

Susan Grace, piano

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

Performance made possible by a generous contribution from Cynthia Johnson-George and Roger George



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THURSDAY

JULY
28

7:30 PM

CHAMBER CONCERT

Reicha, Mauthe, Bruch, Franck

Harold J. Miossi
CPAC, Cuesta
College



ARTISTS

Rolf Haas, Eunice Kim, Abigel
Kralik, Maureen Nelson,
Grace Park, Jason Uyeyama,
Jisun Yang, Scott Yoo
violins

Maurycy Banaszek, Jessica
Chang, Caitlin Lynch, Jessica
Oudin, Ben Ullery
violas

Ari Evan, Jonah Kim, Dariusz
Skoraczewski, Sophie Shao
cellos

Robert Franenberg
bass

John Novacek
piano

Marcia Mchugh
flute

Elizabeth Koch Tiscione
oboe

Alexander Bedenko
clarinet

Fei Xie
bassoon

Kaitlyn Resler
horn

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Bo Lycke with
additional support
from Libbie Agran*

6:30 PM PRE-CONCERT RECITAL

ANTON REICHA

Woodwind Quintet in E-flat major, op. 88, no. 2 (1817)

Lento—Allegro moderato
Menuetto: Allegro
Poco Andante—Grazioso
Finale: Allegretto

Ms. McHugh, Ms. Koch Tiscione, Mr. Bedenko, Mr. Xie, Ms. Resler

7:30 PM MAIN PROGRAM

TIMOTHY MAUTHE

Absence of Sky (2022) [World Premiere]

*Ms. Park, Mr. Uyeyama, Ms. Oudin, Mr. Banaszek,
Mr. Skoraczewski, Mr. Evan*

MAX BRUCH

Octet for Strings in B-flat major, op. posth. (1920)

Allegro moderato
Adagio
Allegro molto

*Ms. Kralik, Ms. Nelson, Mr. Haas, Ms. Yang, Mr. Ullery,
Ms. Chang, Mr. Kim, Mr. Franenberg*

INTERMISSION

CÉSAR FRANCK

Piano Quintet in F minor, M. 7 (1879)

Molto moderato quasi lento
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

Mr. Novacek, Mr. Yoo, Ms. Kim, Ms. Lynch, Ms. Shao

PROGRAM NOTES

ANTON REICHA (1770–1836)

Woodwind Quintet in E-flat major, op. 88, no. 2 (1817)



Sometimes, running away is a solution to one's problems. Anton Reicha was only a baby when his father died. By age ten, Reicha knew there was no future for him in Prague, so he snuck on the back of a post-chaise and made his way to his extended family. His uncle Joseph was also a musician, and he taught his skills to his nephew. When Joseph was chosen to direct the orchestra in Bonn, Reicha joined the ensemble

as a second flute player. He made lifelong friends there, including the violist Ludwig van Beethoven and the horn player Nikolaus Simrock (who later published the Woodwind Quintet to be performed tonight). Joseph let Reicha test his first symphony and other works with the group, and by 1795, Reicha decided to focus on composing and teaching.

As a professor at the Paris Conservatory, Reicha influenced an entire generation of students, including Berlioz, Liszt, and Franck (to be heard later in this program). As a composer, he almost single-handedly popularized the ensemble of a flute, oboe, clarinet, horn, and bassoon by writing twenty-four outstanding quintets for that grouping. An 1825 critic declared that Reicha's set, opus 88, merited "the admiration of the musical world."

TIMOTHY MAUTHE (b. 1983)

Absence of Sky (2022) [World Premiere]



Absence of Sky was commissioned for Festival Mozaic's 50th anniversary in 2020. The original concept was exploring perspective, and that was *before* the global suffering and shifts in perspective that occurred that year. The work was nearly complete when the country shut down. When I came back to finish the piece, I didn't recognize it and had to take it apart.

I'm always struck when I drive any direction out of SLO to different biomes: dramatic coastlines, canyons, wine country, desert, marshlands, forests, extinct volcanoes... Six years ago, my toddler and I left Los Osos in a thick fog and got lost. We ended up at a beach and went for a long walk. You couldn't see the water through the fog unless you walked up to it. The sun gradually dissolved the fog, revealing that we had been strolling next to Morro Rock, completely unaware of its presence. It was a stunningly beautiful experience of awe, first disorienting then assuring. Recalling this moment helped me rebuild *Absence of Sky* with wishes to somehow translate this experience.

The opening sonority is a dense, low-lying chord, and was the first thing I originally wrote. While I felt most of the material existed without purpose, this chord still felt like the seedgerm of the work. As it hangs still in the air, the lower strings emerge revealing a warm core followed by the upper strings emphasizing more contrasting notes. Experiencing the sonority like this gives a window into the piece's unfolding process: sonorities, melodies, whole sections, and sub-groups of players challenge and adopt each other's musical perspectives, ultimately coalescing in the final minutes.

MAX BRUCH (1838–1920)

Octet for Strings in B-flat major, op. posth. (1920)



People loved Max Bruch's (superb) first violin concerto—and this fact became a source of irritation for Bruch when the concerto continued to overshadow his later works. A case in point is Bruch's very last composition, the String Octet in B-flat, which calls for four violins, two violas, a cello, and a contrabass. The unusual addition of the bass made orchestral performance feasible; in fact, for much of the

twentieth century, the only published edition (based on a flawed set of parts hand-copied by Bruch's daughter-in-law so that Bruch could hear the work before his death) was titled "Concerto for String Orchestra (Octet)." Bruch's autograph score disappeared during World War II and did not resurface until a 1986 auction in New York. A philanthropic collector donated it to the Austrian National Library, and a critical edition was published at last in 1996.

Although Bruch's octet was considered "old fashioned" even when it was new, there is much to be said for its architectural balance and lyricism. The faster outer movements frame a passionate "Adagio," reminding us that Bruch had recently suffered not only the loss of his wife but also a son. Bruch's violin melodies seem to "sing"—an important quality since "melody," for Bruch, "was the soul of music."

CÉSAR FRANCK (1822–1890)

Piano Quintet in F Minor (1879)



César Franck, although a Belgian by birth, lived so long in Paris that he is viewed as a French composer; indeed, his music was featured in the 1871 inaugural concert of Saint-Saëns's Société Nationale de Musique, even though Franck had not yet applied for French citizenship. Franck and Saint-Saëns shared another characteristic: less-than-happy marriages. Franck's wife often announced,

"César, I do not at all approve of that piece you are playing!" Their marital tensions give some credence to Franck's biographer Léon Vallas's assertion that Franck's feelings for his pupil Augusta Holmés are detectable in the passionate Piano Quintet in F Minor.

Whether or not Vallas is correct, Madame Franck *did* detest the work and refused to hear it performed. The quintet's premiere also led to a rupture with Saint-Saëns, who played the piano part. Viewers could see that Saint-Saëns disliked the piece (although there is speculation that Saint-Saëns's reaction was jealousy stemming from his own feelings for Holmés). Afterward, when Franck publicly dedicated the quintet to Saint-Saëns, Saint-Saëns walked off the stage, leaving the score behind. Despite this rudeness, the work was quite successful with the audience, as it still is to this day.



Midday Mini-Concert

Pictures at an Exhibition

TRINITY UNITED METHODIST CHURCH, LOS OSOS

Guest pianist Alex Wasserman performs two virtuosic works for solo piano.

JOHANNES BRAHMS – Three Intermezzi op. 117

MODEST MUSSORGSKY – *Pictures at an Exhibition*

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

Performance made possible by a generous contribution from Patricia Kohlen and Gayle and Roger Rosenberger

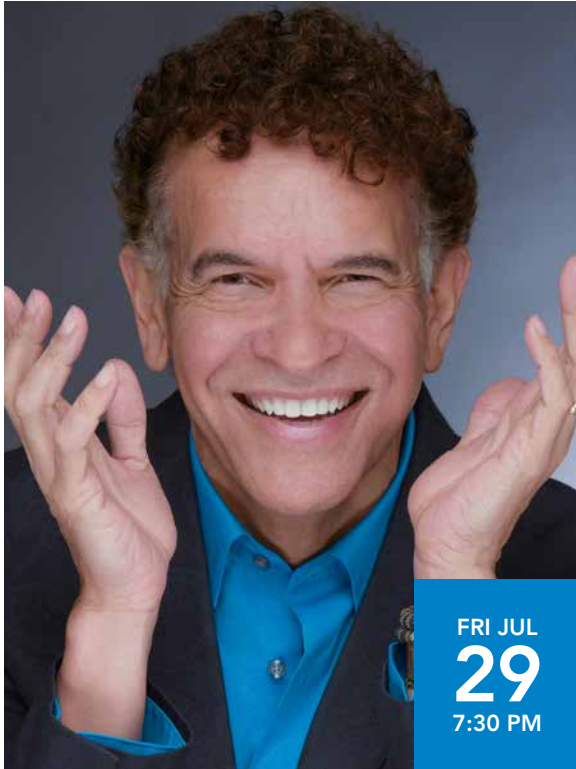


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Leading Man of Broadway

Brian Stokes Mitchell

FREMONT THEATER, SAN LUIS OBISPO

Tedd Firth, piano

Dubbed “the last leading man” by The New York Times, Tony Award-winner Brian Stokes Mitchell has enjoyed a career that spans more than 40 years in Broadway, television, film, recordings and concert appearances with the country’s finest conductors and orchestras.

Stokes (as he prefers to be called) was born in Seattle, Washington on Halloween. His mother was an educator and his father was a civilian electronics engineer and one of the original “Tuskegee Airman,” having taught radio and blinker code at Moton Field, Alabama. Stokes spent his childhood in Seattle, San Diego, Guam and the Philippines. He moved back to the United States at the age of 14 and began studying acting, singing and dancing at San Diego Jr. Theatre. Within two years he was performing on various San Diego stages including

the Old Globe Theatre and San Diego’s Starlight Opera Company. A transfer to Los Angeles with the 12th Night Repertory Company while performing multi-cultural theatre for students gave him the opportunity to start a long career in television and film.

His 40-year career on the screen began with a guest starring role on *Roots: The Next Generations*. This led to roles in many other programs including *Frasier*, *The Prince of Egypt* (singing “Through Heaven’s Eyes”), *Glee*, *Jumping the Broom*, *Madam Secretary*, *The Blacklist*, *Bull*, *Elementary*, *Prodigal Son* and a 7-year stint on *Trapper John, MD*.

Stokes received Tony, Drama Desk, and Outer Critics Circle awards for his star turn in *Kiss Me, Kate*. He also gave Tony-nominated performances in *Man of La Mancha*, August Wilson’s *King Hedley II*, and *Ragtime*. Other notable Broadway shows include *Kiss of the Spider Woman*, *Jelly’s Last Jam*, *Women on the Verge of a Nervous Breakdown* and most recently *Shuffle Along*. Stokes was four days from opening *LOVE/LIFE* at City Center Encores when most of the country shut down due to the pandemic. However, that didn’t stop him completely. Even while recovering from Covid in March of 2020, he received unexpected additional acclaim and attention for singing “The Impossible Dream” from his apartment window every night for a number of weeks in honor of the essential workers.

An extremely versatile singer, Stokes has performed at venues all over the country spanning jazz, opera, pops, country, and musical theater worlds. He has performed with the world’s preeminent conductors and artists including John Williams, Gustavo Dudamel, Marvin Hamlisch, Michael Tilson Thomas, Leonard Slatkin, Bobby McFerrin, and even the Muppets. Stokes has made multiple appearances at Carnegie Hall and has also appeared at Disney Hall, Tanglewood, Ravinia, The Hollywood Bowl, Radio City Music Hall, Boston’s Symphony Hall, Lincoln Center and the Kennedy Center. He has twice been invited to perform at the White House and has sung for Presidents Clinton and Obama.

Read his full biography in the digital version of your program.

Performance made possible by generous contributions from **Lucia Cleveland and Paul Vanderheyden** with additional support from **Paula and Don DeLay and Hotel San Luis Obispo**

Selections will be announced from the stage.

SATURDAY

**JULY
30**

7:30 PM

ORCHESTRA CONCERT

Fine, Schumann, Bruckner

Miossi Hall,
Performing Arts
Center, SLO



ARTISTS

**Festival Mozaic
Orchestra**

Scott Yoo
conductor

Hélène Grimaud
piano



*This performance is
dedicated to Anne
McGovney Brown,
the inaugural Festival
Founders Award
recipient.*

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore and composer Michael Fine

MICHAEL FINE

Mozaic Celebration (2020) [World Premiere]

ROBERT SCHUMANN

Piano Concerto in A minor, op. 54 (1845)

Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace

Ms. Grimaud

INTERMISSION

ANTON BRUCKNER

Symphony No. 3 in D minor (1873; rev. 1889)

Mehr langsam, Misterioso
Adagio, bewegt, quasi Andante
Ziemlich schnell
Allegro

*Performance made possible by a generous contribution from
Sharon Harris and Dennis Schneider with additional support from
Maria and Boyd Carano, Jean Kidder and Warren Jensen,
Diane and Marty Moroski, and Hotel Cerro*

PROGRAM NOTES

MICHAEL FINE (b. 1950)

Mozaic Celebration (2020) [World Premiere]



I was honored to be invited to compose a piece for Festival Mozaic's 50th Anniversary. As a member of the Mozaic family - playing in the orchestra and in chamber music - for seven seasons, I feel a strong connection and affinity to the Festival - our incredible Music Director Scott Yoo, my fellow musicians, the excellent staff, and of course the loyal and generous audience. The Festival's magnificent setting is a

strong part of Mozaic's special atmosphere and appeal: Between the Pacific and mountains on California's spectacularly beautiful central coast, it adds an indefinable layer of inspiration for all of us. Walking in the mountains or on the beach between services is one of the unique privileges of working with Festival Mozaic. For me as a composer, the natural environment in which we work provided a sonic context for 'Mozaic Celebration.' Much of my music has been described as music inspired by the outdoors with an occasional nod to Copland. Opening with an evocation of a SLO sunrise, there are numerous scenic vistas with several solos for my colleagues, and a few very brief quotations from pieces I've played in the Festival. It's a celebratory piece, my heart-felt tribute to Scott Yoo, The Festival, and the colleagues and friends with whom I have shared wonderful musical experiences.

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ROBERT SCHUMANN (1810-1856)

Piano Concerto in A minor, op. 54 (1845)



The pianist Clara Wieck is not well remembered today, but she helped pioneer the notion of the solo recital *and* the practice of performing from memory (much to the chagrin of later pianists!). Her father fought her marriage to Robert Schumann with all his strength, fearing (justifiably) that it would destroy Clara's solo career. Robert and Clara went to court in 1840, when she was twenty-one, in order to marry

without Wieck's consent. A year later, Robert gave Clara a Phantasie in A minor for her birthday. However, publishers weren't interested in single-movement orchestral works; as for Clara, *she* couldn't pursue a public performance after a read-through in Leipzig, because two weeks later she gave birth to their first child.

The Phantasie languished until 1845, when Clara wrote in her diary, "Robert has added a beautiful last movement to his Phantasie in A minor, so that it has now become a concerto which I mean to play next winter." On July 31st, she added, "Robert has finished his concerto and handed it over to the copyist. I am happy as a king at the thought of playing it with the orchestra." And play it she did, performing it in late 1845 and again (with Mendelssohn conducting) in 1846—just as she was starting the ninth month of her *fourth* pregnancy. The concerto quickly became one of Robert's most widely performed compositions.

After opening cascades from the soloist, the orchestra's lyrical theme pervades the whole movement (and indeed the whole concerto). After a gentle flirtation in the Intermezzo, the Finale catapults itself through wildly contrasting moods. Schumann once declared, "Everything beautiful is difficult"—and pianists performing his concerto would be quick to agree.

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ANTON BRUCKNER (1824-1896)

Symphony No. 3 in D minor (1873; rev. 1889)



In August 1873, Bruckner made a pilgrimage to Bayreuth, where his hero Wagner resided, but Wagner had grown both weary and wary of fans, so he was reluctant to meet the new arrival. Eventually, though, Bruckner was able to show "the Master" two symphonies, hoping to dedicate one of the works to Wagner. Wagner's reaction to the Second Symphony was muted, but he was intrigued by the

unusual trumpet melody that opens the Third Symphony. Wanting to study the score in more detail, he asked Bruckner to return that evening. Bruckner's reception that night was far more convivial, and by the time Bruckner went back to his lodgings, Wagner had given him permission to proceed with the dedication. Alas! Much beer had been consumed during the evening, and in the morning, Bruckner was not sure which work was to carry the dedication. He had to resort to asking if the D minor symphony was the right one; Wagner's hastily scribbled note of concurrence still survives.

The dedication of the "Wagner" symphony was not the only aspect of this work to give Bruckner trouble. He revised the work repeatedly, even before it had been performed. He wrestled to compress some of the expansive qualities of the initial 1873 score; the third revision, finished in 1889, is some 20% shorter than Bruckner's first version. A performance of the second revision, in 1877, had bombed catastrophically, but the audience attending the premiere of the 1889 version brought Bruckner back on stage for twelve curtain calls.

Despite the symphony's Wagnerian nickname, Bruckner achieves his tremendous effects without a particularly huge orchestra. Instead, by using his forces in drastically different ways over the course of the four movements, Bruckner creates a wide-ranging and magnificent panorama, reflecting, as Bruckner later explained, the great compass of emotion to be found in the world.



About the Soloist

Héléne Grimaud

Renaissance woman Héléne Grimaud is not just a deeply passionate and committed musical artist whose pianistic accomplishments play a central role in her life. She is a woman with multiple talents that extend far beyond the instrument she plays with such poetic expression and peerless technical control. Grimaud has also established herself as a committed wildlife conservationist, a compassionate human rights activist and as a writer.

She was born in 1969 in Aix-en-Provence and began her piano studies at the local conservatory. She was accepted into the Paris Conservatoire at just 13 and won first prize in piano performance a mere three years later. She continued to study with György Sándor and Leon Fleisher until, in 1987, she gave her well-received debut recital in Tokyo. That same year, renowned conductor Daniel Barenboim invited her to perform with the Orchestre de Paris: this marked the launch of Grimaud's musical career,

characterized ever since by concerts with most of the world's major orchestras and many celebrated conductors. Her thoughtful and tenderly expressive music-making allows Grimaud to deeply touch the emotions of audiences. Fortunately, they have been able to enjoy her concerts worldwide, thanks to the extensive tours she undertakes as a soloist and recitalist. A committed chamber musician, she has also performed at the most prestigious festivals and cultural events with a wide range of musical collaborators.

Between her debut in 1995 with the Berliner Philharmoniker under Claudio Abbado and her first performance with the New York Philharmonic under Kurt Masur in 1999, Grimaud made a wholly different kind of debut: in upper New York State she established the Wolf Conservation Center. Her love for the endangered species was sparked by a chance encounter with a wolf in northern Florida; this led to her determination to open an environmental education center. For a number of years, she also found time to pursue a writing career, publishing three books that have appeared in various languages. Her first, *Variations Sauvages*, appeared in 2003. It was followed in 2005 by *Leçons particulières*, and in 2013 by *Retour à Salem*, both semi-autobiographical novels.

Grimaud has been an exclusive Deutsche Grammophon artist since 2002. Her recordings have been critically acclaimed and awarded numerous accolades, among them the Cannes Classical Recording of the Year, Choc du Monde de la musique, Diapason d'or, Grand Prix du disque, Record Academy Prize (Tokyo), Midem Classic Award and the Echo Klassik Award.

Héléne Grimaud is undoubtedly a multi-faceted artist. Her deep dedication to her musical career, both in performances and recordings, is reflected and reciprocally amplified by the scope and depth of her environmental, literary and artistic interests.

Read her full biography in the digital version of your program.

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