



Paderewski Festival

Nov 5 - 7, 2021

{ P a s o R o b l e s }

C a l i f o r n i a

paderewskifest.com

November 5, 2021



Consulate General
of the Republic of Poland
in Los Angeles

Jarosław J. Łasiński

Ms. Marjorie Hamon
President of the Board of Directors
Paderewski Festival
Paso Robles

Dear President Hamon,

As Consul General of the Republic of Poland in Los Angeles, I have the honor to extend my heartfelt congratulations to you and all the organizers of the Paderewski Festival in Paso Robles at the start of its 2021 edition in Paso Robles.

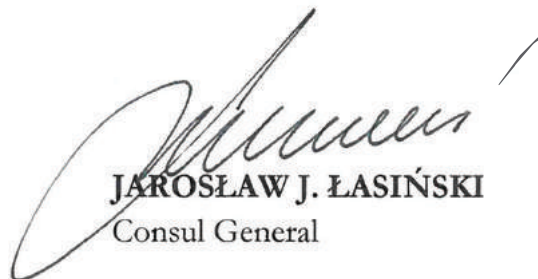
The last several months under restrictions induced by efforts to contain the COVID-19 pandemic were not easy for anyone. With hope that we have prevailed, we gather in person at one of the most prestigious musical events in California.

I would like to express my appreciation for the Festival's continuing commitment to promoting Polish music, culture and history. We recognize the Festival's important contributions toward the preservation of Paderewski's legacy as a brilliant composer, virtuoso pianist, statesman, philanthropist and world-stage politician. As a signatory of the Treaty of Versailles on behalf of Poland and the first Prime Minister of independent Poland, his efforts were instrumental in restoring Poland's independence, lost for 123 years.

In time of continuing challenges, may the hope for a brighter tomorrow, ignited by Paderewski's unwavering attitude and masterful performances for millions of admirers and music lovers during his long and illustrious career, spread through the Festival's events to all its participants.

Please accept my best wishes for a memorable and successful Festival.

Yours sincerely,



JAROSŁAW J. ŁASIŃSKI
Consul General

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Paderewski Festival

TABLE OF CONTENTS

- 04** Map of Festival Venues
- 05** Schedule of Events
- 06** Paderewski in Paso Robles
- 08** A Brief Timeline of Paderewski's Life
- 10** Friday Opening Concert
- 16** Youth Competition Winners' Recital
- 20** Gala Recital
- 26** Acknowledgements

**DOWNTOWN
PASO ROBLES**



MAP OF FESTIVAL VENUES

- 1. PARK BALLROOM**
 1232 Park St #200, Paso Robles, CA 93446
 (805) 238-5042
parkballroom.com
- 2. CASS WINERY**
 7350 Linne Rd, Paso Robles, CA 93446
 (805) 239-1730
casswines.com
- 3. CARNEGIE LIBRARY**
 (Paderewski monument & exhibit,
 M-F: 10 am – 8 pm, Sat: 10 am – 5pm)
 800 12th St, Paso Robles, CA 93446
 (805) 238-4996
pasorobleshistoricalsociety.org
- 4. PASO ROBLES PIONEER MUSEUM**
 (Paderewski exhibit, Th-Sun: 1 pm – 4pm)
 2010 Riverside Ave, Paso Robles, CA 93446
 (805) 239-4556
pasoroblespioneermuseum.org



EVENT SCHEDULE

FRIDAY, NOVEMBER 5

7:00 PM WINE RECEPTION, 7:30 PM CONCERT
OPENING CONCERT FEATURING
MESSAGES STRING QUARTET

Works by Laks, Moniuszko and Wars presented by an
award-winning quartet from Kraków, Poland
Park Ballroom *FREE Admission*



SATURDAY, NOVEMBER 6

5:00 PM CONCERT

YOUTH PIANO COMPETITION WINNERS' RECITAL

Spotlighting top young pianists from the
Central Coast in solo piano repertoire

Cass Winery *FREE Admission*

6:00 PM NO HOST BUFFET DINNER, 7:00 PM EPOCH ESTATES WINE RECEPTION, 7:30 PM CONCERT

GALA RECITAL FEATURING KEVIN KENNER

Performance by internationally acclaimed interpreter of works by Chopin and
Paderewski, preceded by wine tasting with Gala sponsor Epoch Estate Wines

Cass Winery *Tickets available at paderewskifest.com*



SUNDAY, NOVEMBER 7

10:00 AM BRUNCH AND CONCERT

THANK YOU TO PADEREWSKI PATRONS AND FRIENDS OF PADEREWSKI

A salon concert of previous Youth Competition winners accompanied by a
sumptuous brunch

Private Residence *Patron & FOP passes available at paderewskifest.com*

PADEREWSKI IN PASO ROBLES



IGNACY JAN PADEREWSKI was a frequent visitor to Paso Robles between the years 1914 and 1939. He stayed at the El Paso de Robles Hotel (now the Paso Robles Inn), and took cures in the hot springs. He also bought 2,864 acres on the West Side of Paso, and established his San Ignacio and Santa Helena ranches. A pioneer almond grower and winemaker, Paderewski transformed Central Coast agriculture and was one of the first to cultivate Zinfandel grapes in California. Wishing

to enlarge his holdings and hoping to find oil, Paderewski also acquired 2,626 acres of ranchland near Santa Maria in September 1917. Although several test drillings were carried out, oil was not discovered at that time and the land was eventually sold in November 1933.

To commemorate Paderewski's association with the area, the Paderewski Festival was launched in Paso Robles in 1993 and its annual concerts proved a resounding success. Tours of vineyards, wine tasting, and presentations of Polish culture and history were held in a variety of venues around town. The death of one of the Paderewski Festival organizers and a destructive earthquake in 2003 suspended the Festival.

In 2006, under the leadership of the Polish Music Center at USC, the Festival was re-launched as the "Paderewski Reprise" with a solo recital by Jonathan Plowright. Held at Cass Winery, the event proved that there was continued interest in preserving Paderewski's legacy in Paso Robles. Since then the Festival has gained support among from such Paso institutions as the Carnegie Library, Main Street Association, Pioneer Museum, Park Ballroom, Paso Robles Inn, Paso Wine Alliance and Rotary Club, as well industry sponsors, including Cass Winery, Derby Wine Estates, Epoch Estate Wines, Firestone Walker Brewing Company, Pear Valley Winery, and Tablas Creek Vineyard, among many others.

Over the years, the Paderewski Festival Board of Directors added more concerts and events, and launched a Youth Piano Competition.

A February 2007 letter of Frank Mecham, then Mayor of Paso Robles, suggesting a sister city agreement between Tarnów, Poland—the district encompassing Paderewski's former estate at Kąśna Dolna—led to a Festival Board members visit in Poland in 2008. Discussions with local officials, meetings at Jagiellonian University in Kraków and at the Ministry of Culture in Warsaw, as well as with Poland's First Lady led to the 2008 signing of a cultural cooperation agreement between Paso Robles and Tarnów.

The Youth Piano Competition is the Festival's embodiment of Paderewski's wish to establish a music school in Paso Robles. Young Central Coast pianists are given an opportunity to refine their skills through auditions, workshops, master classes, and concert performances in California and Poland. Every two years since 2009, selected winners of the Youth Piano Competition in Paso Robles are invited for a Cultural Exchange Program of chamber music workshops and piano master classes in Poland led by Paderewski Festival Artistic Director, Marek Zebrowski. Young Californians perform in joint public concerts at historical venues in Kraków and Warsaw. This unique program is jointly supported by the Paderewski Festival, Central Coast wineries and many local civic organizations, as well as by the Polish-Ukrainian Paderewski Foundation and diplomatic representatives of the Polish government in the United States.

In 2017, the Paderewski Festival launched the Paso Pops, an open-air patriotic-themed concert celebrating the July 4th Independence Day. With the San Luis Obispo Symphony and various soloists—including winners of the Paderewski Festival Youth Competition—performing for several thousand listeners, these concerts demonstrated the Festival's support of local artists and brought music to Central Coast audiences. Although the financial risk for such large-scale event proved too great for our small non-profit, the Festival Board continues to explore returning to a sustainable community event linking summertime music and wine tasting.

Since 2011, the Paderewski Festival cooperates with the Paderewski International Piano Competition in Bydgoszcz, Poland, and its winners are often featured at Festival Gala concerts in Paso Robles. World class artists are also invited to appear at the Festival's Gala Concert series. There is no doubt that such performances will continue to enhance the cultural atmosphere of Paso Robles, preserve Paderewski's legacy and love for the region, and enrich all who participate in this annual music feast in Paso Robles.

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Ignacy Jan Paderewski (1860-1941) a virtuoso pianist, composer, politician (the first Prime Minister of independent Poland after World War I), humanitarian and orator, was universally acclaimed as a “Modern Immortal” by his contemporaries.

- 1860** Born on November 6 in the village of Kuryłówka, in the Podolia Province of southeastern Poland (now Ukraine)
- 1872 –1879** Studies piano, harmony, counterpoint and trombone at the Music Institute in Warsaw. First published composition, *Impromptu for Piano*, appears in the journal *Echo Muzyczne* in Warsaw in 1879
- 1880** Marries a fellow-student, Antonina Korsak, who dies a year later in childbirth. Paderewski's son, Alfred, is an invalid throughout his life
- 1881–1886** Studies composition with Friedrich Kiel and Heinrich Urban in Berlin; befriends Anton Rubinstein, Richard Strauss and the music publisher Hugo Bock. Studies with Teodor Leschetizky in Vienna. Teaches at the Strasbourg Conservatory in 1885 and appears in solo and chamber music concerts
- 1888** Triumphant debut at the Salle Érard in Paris in March followed by recitals in major European capitals
- 1891** Performs in New York City for the first time. Gives over 100 concerts in U.S. and Canada during a four-month period. Initiates international annual concert tours of North America
- 1897** Purchases Kąсна Dolna estate about 60 miles southeast of Kraków (sold 1903)
- 1899**  Marries long-time companion, Helena Górska and honeymoon at Kąсна Dolna. Purchases a villa, Rioud-Bosson, near Morges, Switzerland, that becomes Paderewski's principal residence until 1940
- 1901**  Death of Alfred Paderewski. Premiere of Paderewski's only opera, *Manru*, in Dresden. American premiere at the Metropolitan Opera follows in 1902
- 1906** Makes his first piano-roll recordings for Welte-Mignon. Also records for Aeolian Company and HMV
- 1909** Symphony in B Minor, Op. 24, “Polonia,” premiered by the Boston Symphony Orchestra. Later performed in Philadelphia, New York and Baltimore

BRIEF TIMELINE OF PADEREWSKI'S LIFE

His charismatic personality and popular appeal made him one of the most cherished figures of the 20th century. Although his bold political vision for a multi-ethnic and multi-cultural United States of Poland was never realized, his musical legacy continues to inspire generations of musicians all around the world.

1914 – 1916

Purchases ranch land in California: Paso Robles (2,864 acres) and Santa Maria (2,626 acres)

1915 – 1918

Gives over 300 speeches and lecture-recitals on behalf of Polish independence. Raises millions of dollars in aid for Poland, working with U.S. President Woodrow Wilson and the political elites of Europe

1918-1922

As the representative of Poland signs the Versailles Treaty, restoring Polish sovereignty after 123 years. Serves as the first Prime Minister of Poland, Minister of Foreign Affairs, and Poland's representative to the League of Nations. Resigns from all political posts and resumes international concert tours in 1922



1923



Receives the honorary Doctor of Law degree from the University of Southern California for his political achievements. Also honored by Lwów, Yale, Jagiellonian, Oxford, Columbia, Poznań, Glasgow, Cambridge, and New York Universities

1932

Performs for 15,000 at Madison Square Garden, raising \$37,000 for unemployed American musicians

1934

Paderewski's wife, Helena, dies in Switzerland after a long illness

1937 – 1938

Appears in British film, *Moonlight Sonata*, portraying himself in a 21-minute recital of works by Beethoven, Chopin, Liszt and his own *Menuet*. Performs a 40-minute radio recital, broadcast live around the world and carried in North America by the NBC Network

1939

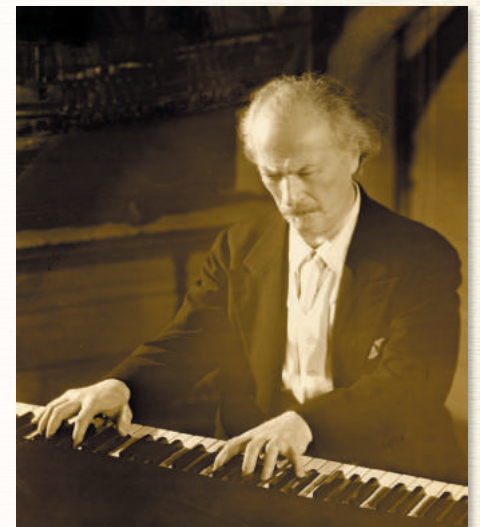
Last American tour cut short as Paderewski becomes ill in New York and sails for Europe on May 30

1939-1941

Conducts anti-Nazi campaign from his home in Switzerland, but does not join Polish government in exile. Evacuated via France, Spain, and Portugal, he reaches New York in November 1940. Dies in New York on June 29, 1941, and receives a state burial at the Arlington National Cemetery

1992

Paderewski's body is returned to Poland and buried in the Royal Crypt of the Warsaw Cathedral in a ceremony attended by the presidents of Poland and the United States.



FRIDAY
NOVEMBER
05
7:00 P.M.

PARK
BALLROOM



FRIDAY OPENING CONCERT



MESSAGES STRING QUARTET

Małgorzata Wasiucionek & Oriana Masternak, violins | Maria Shetty, viola | Beata Urbanek-Kalinowska, cello

Stanisław Moniuszko (1819-1872) String Quartet No. 1 in D minor

I. Allegro agitato

II. Andantino

III. Scherzo. Allegro moderato

IV. Finale. Un ballo campestre. Allegro assai

Szymon Laks (1901-1983) String Quartet No. 3 (1945)

I. Allegro quasi presto

II. Poco lento, sostenuto

III. Vivace non troppo

IV. Allegro moderato, giusto

Henryk Wars (1902-1977) Miłość Ci wszystko wybaczy [Love Forgives All] (1933)

Ach, jak przyjemnie! [Gee, It's So Nice!] (1938)

Good Love (1956)

Flipper (1963)

FINANCED WITHIN THE SCOPE OF THE MULTI-ANNUAL PROGRAM INDEPENDENT 2017-2022,
AS PART OF THE "CULTURAL BRIDGES" SUBSIDY PROGRAM OF THE ADAM MICKIEWICZ INSTITUTE.

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Meet the Messages String Quartet

THE MESSAGES STRING QUARTET (Małgorzata Wasiucioneck and Oriana Masternak, violins; Maria Shetty, viola and Beata Urbanek-Kalinowska, cello) was founded in Kraków in 2014. Only a year later they won the Second Prize, Silver Medal and a Special Award for their interpretation of Shostakovich's Quartet at the Second International Competition of Chamber Music in Plovdiv, Bulgaria. Recognized by Poland's Ministry of Culture and National Heritage, in February 2016 the Messages Quartet was awarded a Young Poland Scholarship Program Grant enabling them to record the Complete String Quartets by Szymon Laks for DUX in 2017. Building on their pioneering recordings of chamber music by Philip and Xaver Scharwenka, the Messages' Laks album received excellent reviews in the French, German, British, American and Polish press.

The Messages Quartet's mission is to promote chamber music by lesser-known and emerging contemporary composers. Over the past several years, they have presented several world premieres of music by Polish and foreign composers. The Quartet's current repertoire includes works by Grażyna Bacewicz, Szymon Laks, Stanisław Moniuszko, Andrzej Panufnik, Karol Szymanowski, and Mieczysław Weinberg, alongside the standard repertoire of string quartet masterpieces.

Members of the Messages Quartet graduated from Chopin Music University in Warsaw and Kraków Music Academy. They completed their postgraduate solo studies and master courses at leading European universities, including Paris, Brussels, Vienna, and Stuttgart. Besides their concert activities, members are on the faculty at the Academy of Music in Katowice and Kraków. They also regularly collaborate with the National Polish Radio Symphony Orchestra in Katowice, the Beethoven Academy Orchestra, and Sinfonietta Cracovia.

Praised by *Le Monde* for the "precise and refined quality of their playing" and described by Lynn René Bayley in *The Art Music Lounge* as, "playing with plenty of energy ... what a pleasure it is to just bask in their sound!", the Messages String Quartet has appeared across Europe and South America to universal and well-deserved acclaim. The ensemble's latest recordings of Andrzej Panufnik's and Stanisław Moniuszko's quartets solidify and further amplify the *Ruch Muzyczny* review stating that, "Messages Quartet ... is undoubtedly a new power on the Polish quartet stage and must be observed." Invitations to the 2021 Paderewski Festival and in the Bay Area represent the Messages Quartet's US debut.



“Messages Quartet...is undoubtedly a new power on the Polish quartet stage and must be observed.

Review by Ruch Muzyczny



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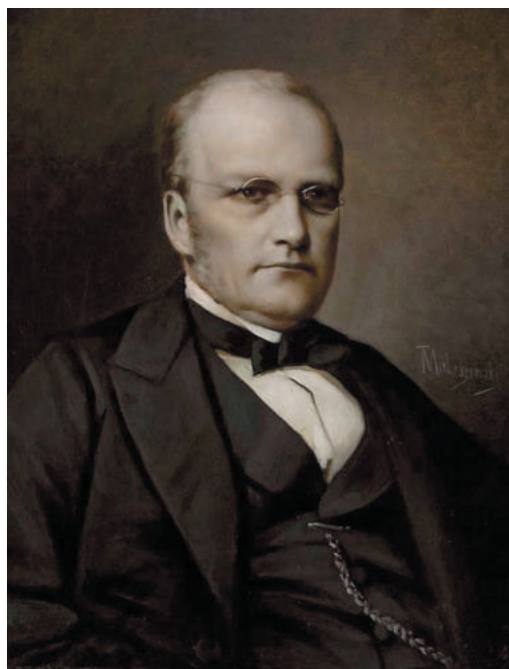


FRIDAY OPENING CONCERT



Program Notes

BY MAREK ZEBROWSKI



Stanisław Moniuszko wrote many popular art songs and operas. His music is filled with patriotic folk themes of the peoples of the former Polish–Lithuanian Commonwealth. © National Museum of Warsaw, painting by Tytus Maleszewski

S **TANISŁAW MONIUSZKO** (1819-1872) was born to a family of Polish landowners in Ubiel, not far from Minsk in Russian-partitioned Poland (now Belarus). His family moved to Warsaw when Moniuszko was nine and soon thereafter he began to take piano lessons in Poland's capital. Afterwards, he continued to study composition in Berlin in the mid-1830s and his early success there as a composer came with one of his song settings of a poem by Adam Mickiewicz. In time, Moniuszko became the leading 19th century composer of Polish vocal music. He wrote over 300 songs for voice and piano set to texts by the most important poets of the times, including Adam Mickiewicz, Józef Ignacy Krasiński and Antoni Edward Odyniec. Also known as the father of Polish national opera, Moniuszko began with a number of operettas in the late 1830s and early 1840s. During the next two decades, he wrote such operas as *Halka*, *Straszny dwór* [The Haunted Manor], *Hrabina* [The Countess] *Fliś* [The Raftsmen], and *Paria* that remain popular to this day.

Moniuszko also wrote a number of cantatas and liturgical works, including masses, litanies and a *Requiem*. Of his orchestral works *Bajka* [Fairytale], a concert overture written in 1848, is decidedly the most popular, with *Two Concert Polonaises* (dating from the mid-1860s) still occasionally heard in performance. With their characteristic melodies and rhythmic patterns, Poland's popular dances—including the *polonaise*, *mazurka*, *krakowiak*, *kujawiak* and *oberek*—were the main source of Moniuszko's inspiration as a composer. Skillful use of this material permeates most of his oeuvre and is especially noticeable in his operas, operettas, and songs.

Among Moniuszko's other instrumental works are two of his string quartets. Dating from the years 1837-1840, they were written toward the end of Moniuszko's time as composition student of Carl Friedrich Rungenhagen in Berlin. Both quartets remained unperformed during the composer's lifetime and were first heard at a concert in Warsaw in 1895.

Moniuszko's *String Quartet No. 1* in D minor is dedicated to Józef Elsner, professor at the Warsaw Music Conservatory and Warsaw University, who was also Chopin's teacher in the 1820s. The opening theme of the first movement, *Allegro agitato* is dominated by an expressive dotted rhythm figure closely resembling the main first movement subject in Chopin's F minor Piano Concerto. A gracious second subject, rather Schubertian in character, follows and both themes follow the sonata form outline. The second movement, *Andantino*, has a lovely and simple melody, again reminiscent of early Schubert. Dramatic tension builds up during an impassioned dialogue between the first violin and cello. In the original-sounding third movement *Scherzo*, the main theme is a robust example of an attractive Polish mazurka with some polyphonic textures making an appearance in the trio section. The finale, *Allegro assai*, subtitled *Un ballo campestre e sue conseguenze* [A village dance and its outcome], begins with the *hajduk*, a Highlanders' dance from southern Poland. Danced in pairs, solo, and groups, it highlights male dancers who play a leading role, showing off series of complicated steps, jumps, knee-bends, and hand-slapping against raised legs. After a traditional unison intonation of the main subject by the lead violin and viola, the "bagpipe" cello effect dominates the accompaniment throughout this lively and decidedly "folksy" movement. Overall, this quartet's engagingly fresh and attractive melodies draw on the Mozart-Haydn-Schubert tradition and enrich it with a uniquely Polish flavor.

Continued on Page 14 ►

FRIDAY OPEN

SZYMON LAKS (1901-1983) was born in Warsaw and studied mathematics and composition in Wilno (now Vilnius in Lithuania) and Warsaw in the early 1920s. By 1925 he moved to Vienna where he worked as pianist in silent cinemas, and a few years later settled in Paris to continue studying composition at the Paris Conservatoire. By the outbreak of World War II, Laks was already an established composer, but in 1941 he was arrested in Paris and sent to Auschwitz. After a month or so, Laks was asked to join the Auschwitz orchestra, first as a violinist and arranger, and later as a conductor and music director. Fluent in several European languages, Laks was also able to interpret for the foreign-born inmates and assemble a highly proficient ensemble that was able to rehearse and perform in a separate building.

Although he managed to improve the living conditions for his musicians, Laks was painfully aware of the unfairness of these privileges and of the illusions of normalcy his orchestra was forced to project:

I personally believe that music was simply one of the parts of camp life and that it stupefied the newcomer in the same way as did everything else he encountered in his first days in the camp and to which he gradually became habituated in time—up to the moment of complete acclimatization and callousness ... Music kept the ‘spirit’ (or rather the body) of only ... the musicians, who did not have to go out to hard labor and could eat a little better.¹

The Auschwitz orchestra under Laks gave Sunday afternoon concerts of light music and performed at all kinds of official gatherings. The composer remembered that,

... when an SS-man listened to music, especially of the kind he really liked, he somehow became strangely similar to a human being ... at such moments the hope stirred in us that maybe everything was not lost after all. Could people who love music to this extent, people who can cry when they hear it, be at the same time capable of committing so many atrocities on the rest of humanity? There are realities in which one cannot believe.²

Subtitled “On Polish Folk Themes,” Laks’s **String Quartet No. 3** dates from 1945 and reflects both his love of Polish folk music and his harrowing wartime experience. This four-movement work opens with a lively *Allegro quasi presto* that immediately digs into a lively *oberek*, a fast form of the *mazurka*. A softer and rather melancholic *kujawiak*-like theme (first intoned by the lower strings) provides some contrast to this robust movement that ends on a highly spirited note. The slow movement, *Poco lento, sostenuto*, settles into a long and wistful melody that receives rich support from all lower strings. The contrasting idea, first introduced to a mysterious pizzicato accompaniment, soars when taken over by the lead violin. The third movement, a short and convivial scherzo marked *Vivace non troppo*, is a quick round dance built around string pizzicatos with only occasional asides from bowed strings. The last movement, *Allegro moderato, giusto* begins in a marching-style but soon becomes a swirling dance with each instrument intoning a tune and provoking a robust response from the rest of the ensemble. Bursts of amazing virtuosity ensue when, finally, the entire group settles on the original idea of a triumphal march echoing the jaunty music from Poland’s Tatra Mountain highlands.

This work was written as soon as Laks returned to Paris in May of 1945 after being freed from a concentration camp in southern Germany to which he had been transferred from Auschwitz a few months earlier. The American soldiers who liberated the camp apparently said to Laks, “Hitler is dead. How are you? OK?” Shortly after this encouragement of sorts, Laks sat down to compose this string quartet, his third (the first two are lost), completing it by fall of 1945. The work was world-premiered at the Sorbonne University in Paris on 25 November 1945.



[Szymon] Laks worked in the baroque and classical genres, the traditional principles and formal construction of instruments combining for tonal harmony. He possessed a sense of proportions, a mastery of polyphonic technique, a rhythmic purity, and a simple and pure style. © WBUR, Aug. 2017, wbur.org/hereandnow/2017/08/03/szymon-laks.



Henryk Wars was a prolific Polish musician known as the King of Jazz. He was a forerunner of Polish jazz, who helped shape musical circles in Poland and abroad. © Culture.pl, Aug. 2018, culture.pl/en/artist/henryk-wars.

Sources:

1. Szymon Laks, *Music of Another World*. Northwestern University Press, 1989.
2. Ibid

HENRYK WARS (1902-1977) was the Polish equivalent of George Gershwin, Cole Porter and Irving Berlin, all rolled into one. He studied fine arts and law in Warsaw in the early 1920s before being enticed to study composition and conducting at the Warsaw Conservatory. Soon after graduating, Wars encountered American jazz and became its first promoter in Poland; his 1927 tune *New York Times* is considered the first jazz composition in Poland. During the next few years Wars composed tangos, waltzes, foxtrots and many songs for Warsaw's vibrant cabaret and music revue scene. By the 1930s he branched into film scoring and became Poland's best-known author of soundtracks to over fifty films; a great number of songs from them were instant hits and are still popular in Poland today.

Taken prisoner by the Germans and later Soviets during the early days of World War II, Wars was able to escape both of his captors and settle in Lwów, then under the Soviet occupation. With other refugee musicians from Nazi-occupied Poland, Wars eventually assembled an orchestra and began touring the Soviet Union for the next two years. By the end of December 1941, Wars joined the Anders Army and with it (and his ensemble) crossed to Persia in spring of 1942. Renamed "Polish Parade," Wars's orchestra accompanied the 8th British Army throughout the Middle East and Italy, performing for the Allied soldiers and fighting alongside with them until the war's end in May of 1945. After spending two years in Italy, in 1947 Wars emigrated to the United States and settled in Los Angeles, where he changed his name to the phonetically equivalent 'Henry Vars.' After a few difficult years he was able to restart his career by working for Fritz Lang's *The Big Heat* (1953), and later scoring several Westerns for John Wayne's production company. In America he is remembered mostly for his scores to *Flipper* and *Daktari* (both features and TV series) in the mid-1960s. He died on 1 September 1977 in L.A. after a long illness.

Wars's music to the film, *Szpieg w masce* [A Masked spy] was simply an unqualified triumph. To this day, his tender waltz *Miłość Ci wszystko wybaczy* [Love Forgives All] seductively delivered in a night club scene by Hanka Ordonówna, remains firmly in the canon of Polish popular song. Lyrics were written by one of Poland's greatest modern poets, Julian Tuwim. Mixing romance and rather timely politics, this melodrama pitted a femme fatale cabaret singer and a foreign spy (with many strong hints at German intelligence as her masters), and a young son of a Polish engineer who is working on an effective anti-aircraft device. Given that World War II and merciless Nazi bombardments of Poland in September of 1939 were still a relatively distant future, the script by writer/director Mieczysław Krawicz, was nothing short of prescient. The patriotic plot component, the story of love and betrayal (with attempts at redemption), and truly memorable music made this film a sine qua non cinematic hit right after its October 1933 premiere.

Ach jak przyjemnie! [Gee, It's So Nice!] is another great song by Wars, heard right after the opening credits. The music is set to a flotilla of kayaks rowed by a gaggle of schoolgirls singing about the pleasures of being young in a beautiful world and rowing along on a lovely summer afternoon. This song comes from the 1938 romantic comedy, *Zapomniana melodia* [Forgotten Melody]. The lighthearted plot is a story of a young female student who—through a series of comedy of errors set-ups—falls in love with the young nephew of the teacher that is habitually being pranked by the girls. Two other songs from this film also became mega-hits in Poland and the film was one of the greatest box-office successes in pre-war Poland.

After settling in Los Angeles in 1947, Wars's first film for John Wayne's Batjac Productions Company was the 1956 Western *Seven Men from Now*. Its excellent director, Budd Boetticher, was known for his great work on location. Shot in Lone Pine, California, this film was praised for its gripping story of a former sheriff who blames himself for his wife's death during a Wells Fargo Bank robbery. He resolves to find all seven of his wife's killers. Along the way he encounters a married couple of homesteaders traveling to settle in California as well as some other shady characters. With a truly excellent cast including Randolph Scott, Gail Russell and Lee Marvin, this is one film in which John Wayne wanted to have a leading role but couldn't because of his work on *The Searchers*, another great Western classic. Wars's score is magnificent, convincingly American and Western-style sounding with the title song and a tender ballad, *Good Love* (both to lyrics by By Dunham), released as singles and published as sheet music.

In 1963, a decade after Wars's Hollywood first breakthrough with Fritz Lang's *Big Heat*, real and lasting recognition for Wars's talents as a film composer and songwriter in the US was finally realized with *Flipper*—a film for young audiences, directed by James B. Clark and shot in the Florida Keys. Initially, this project didn't seem too exciting to many who were involved in it and, in fact, the studio had problems finding a composer. Wars recalled:

I was told, "Mr. Wars... We're offering you to score a film about a dolphin. Honestly, we're turning to you because ten other composers turned us down already. The film has no stars. Its only star is a fish, but an attractive one." I agreed—I had no choice. Later I saw the film and was absolutely charmed by it. It was a history of a young boy, son of a fisherman, who took care of a young dolphin.³

In another interview Wars discussed the challenges and rewards that came with writing not only the score for *Flipper* and the *Flipper's New Adventure* sequel, but also for the long-running television series:

Flipper...really was a series for children, or maybe for youngsters. And, as you know, a dolphin played the lead. And the fact that there was no love story, no drama, no killing in it—it was a very difficult task for the composer to arrive at a proper musical concept for the story. I think it was successful, even though it took a few years to write it, and to this day it's being shown all around the world, in fact. It was even shown in Poland, as my friends had written to me about it.⁴

Wars's *Flipper* score is one of his happiest, most optimistic and colorful sounding ones, once again proving his talents as a composer, orchestrator and conductor. With its runaway success, the inevitable sequel, *Flipper's New Adventure*, came out in 1964. Wars wrote more truly delightful music for it, including the title *Flipper Song*, as well as *Imagine* (sung by Chris Crosby) and *It's a Cotton Candy World* (sung by Jerry Wallace), and once again conducted the orchestra for the soundtrack. As his wife Elżbieta later remembered, there was much talk about nominating *Flipper* for the Academy Award. But the composer was very much against the idea, arguing, "It's a film about a fish!"

3. From a 25 June 1967 article in *Przekrój* magazine, "Wars Henryk, jego życie z piosenką" [Wars Henryk, His life with a song]. Translated by MZ.

4. From a Radio Free Europe broadcast on 12 September 1977, commemorating Wars's death. Transcribed and translated by MZ.



YOUTH COMPETITION WINNERS' RECITAL

Felix Mendelssohn-Bartholdy (1809-1847) *Rondo capriccioso* in E major, Op. 14

NOELLE HADSALL

Third Place, Junior Division

Frederic Chopin (1810-1849) *Scherzo* No. 2 in B-flat minor, Op. 31

SELA YARBROUGH

Second Place, Junior Division

Domenico Scarlatti (1685-1757) *Sonata* in A major, K. 24

SURI KIM

First Place, Junior Division

Ludwig van Beethoven (1770-1827) *Sonata*, Op. 57 "Appassionata" (I. *Allegro assai*)

Ignacy Jan Paderewski *Impromptu* in F major (1879)

ANDY SHEN

Third Place, Senior Division

Johannes Brahms (1833-1897) *Sonata*, Op. 2 (I. *Allegro non troppo, ma energico*)

Ignacy Jan Paderewski *Nocturne*, Op. 16 no. 4

AIDAN PURTELL

Second Place, Senior Division

Domenico Scarlatti *Sonata* in G major, K. 427

Frederic Chopin *Valse* in A-flat major, Op. 42

HOLLY HADSALL

First Place, Senior Division

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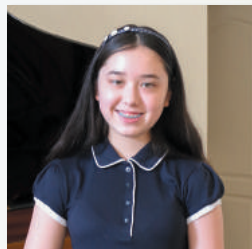
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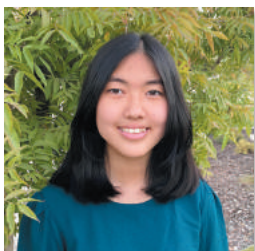
NOELLE HADSALL (13) has studied piano for seven years. Currently she attends La Colina Junior High in Santa Barbara and studies piano with Pascal Salomon. Competing in the Paderewski Festival Youth Piano Competition

annually since 2017, she has been a finalist in the Junior Division each year. She participated in the 2019 Cultural Exchange Program in Poland, attending master classes and performing in several historical venues in Warsaw and Kraków. Winner of the Santa Barbara Performing Arts Scholarship and Santa Barbara Music Club, Noelle enjoys chamber music as well as voice lessons and singing in musical theatre. She also enjoys running, hiking, skiing and playing on a club soccer team.



SELA YARBROUGH (12) began learning piano at the age of three and started concertizing at four. She is a sixth grader at the Monarch River Academy in Kingsburg and studies piano with Andreas Werz. A bilingual

speaker of English and Japanese, Sela also attends Central Valley Japanese School. She recently won First Prize in the Music Teachers Association of California Fresno Branch Piano Competition, as well as First Prize in the SoCal International Piano Competition, and Third Prize in the 2020 Paderewski Festival Youth Competition. Besides performing throughout California and Japan, Sela enjoys reading, drawing, knitting and traveling. She wishes to visit Europe someday and experience the countries from which the music she cherishes originates.



SURI KIM (13) is an eighth grader at Orcutt Junior High and a student of Lynne Garrett since the age of five. A finalist of the Paderewski Youth Competition for the past three years

(first place in 2018 and 2019, second in 2020), Suri has performed at the Festival's winners' recitals and was invited to perform at the Paso Pops in July 2019. Winner of the Southwestern Youth Music Festival Competition and a regional and state finalist of the CAPMT Honors Competition and the CAPMT Contemporary Competition, Suri loves to perform at recitals and occasionally play the piano for fun. Her other interests include reading, research, math, photography, and travelling.



ANDY SHEN (15) currently is a sophomore in SLO High School and studies piano with Alan Boehmer. A bilingual speaker of English and Mandarin Chinese, Andy is legally

blind and reads Braille. A piano student for ten years, he has placed among the finalists of the Paderewski Youth Competition for the past five years that he has participated. Andy is also the 2020 First Place and Grand Prize winner at the CAPMT Contemporary Music Competition and he recently performed at the Santa Maria Philharmonic Youth Showcase. Besides piano, Andy's interests include chemistry and math as well as singing, reading, swimming, travel and learning Spanish and French.



AIDAN PURCELL (16), an eleventh grader in the Clovis Unified School District, began studying music at five and has worked with professor Andreas Werz since 2015. He is the First Prize winner at the 2021 Southern California International Piano Competition and the 2021 California Music Teachers'

Association Piano Concerto Competition. This summer Aidan also participated in the Philadelphia Young Pianists' Academy Summer Festival. A finalist at the 2020 Paderewski Youth Piano Competition and the 2020 Centro Franz Liszt Youth Piano Competition in Spain, Aidan earned recognition at the 2020 MTAC's Northern California Piano Concerto Competition, 2020 Henry and Carol Zeiter Piano Competition, and 2019 Sylvia M. Ghiglieri Piano Competition in Stanislaus. Aidan intends to pursue piano performance as a professional and continues to perform in various venues in California and Germany. In his spare time, he enjoys tennis.



HOLLY HADSALL (16) has played piano for ten years and currently studies with Pascal Salomon. A junior at San Marcos High School in Santa Barbara, Holly is a four-time finalist in the Paderewski Festival Youth Competition and participated in the 2019 Cultural Exchange Program in Poland, performing

for master classes given by faculty of Kraków Music Academy and giving concerts in historical venues of Warsaw and Kraków. She is also a scholarship recipient from the Santa Barbara Music Club. Fond of chamber music, Holly is currently working with musicians from Santa Barbara Strings. She also sings soprano in Madrigals (an advanced choir at San Marcos High) and plans to combine a career in medicine with being active as a musician.



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Piano

Frederic Chopin (1810-1849). *Andante spianato et Grande polonaise brillante*, Op. 22
Ballade No. 1, Op. 23

Ignacy Jan Paderewski (1860-1941) *Nocturne in B-flat major*, Op. 16 no. 4
Toccata "Dans le désert," Op. 15
Six Humoresques, Op. 14
1. *Menuet*
2. *Sarabande*
3. *Caprice*
4. *Burlesque*
5. *Intermezzo polacco*
6. *Cracovienne fantastique*

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Born in California, Kenner was introduced early to the classical music traditions in Poland and as a teenager studied in Kraków with Ludwik Stefański, one of Poland's most distinguished pianists. Returning to the U.S., Kenner continued his studies with Leon Fleisher at the Peabody Conservatory in Baltimore and worked with Leonard Bernstein at the Tanglewood Music Center. Stanisław Skrowaczewski, who frequently performed and recorded with Artur Schnabel, described his concert tour collaborations with Kenner as the most sensitive and beautiful he remembered.

Kevin Kenner has performed and recorded with violinist Kyung-Wha Chung and concertized with the Tokyo, Escher, Belcea, Mosaiques, Apollon Musagete, Endellion and Vogler Quartets. In addition, he has frequently been invited to appear at the Verbier Festival and at Chopin and His Europe Festival in Warsaw.

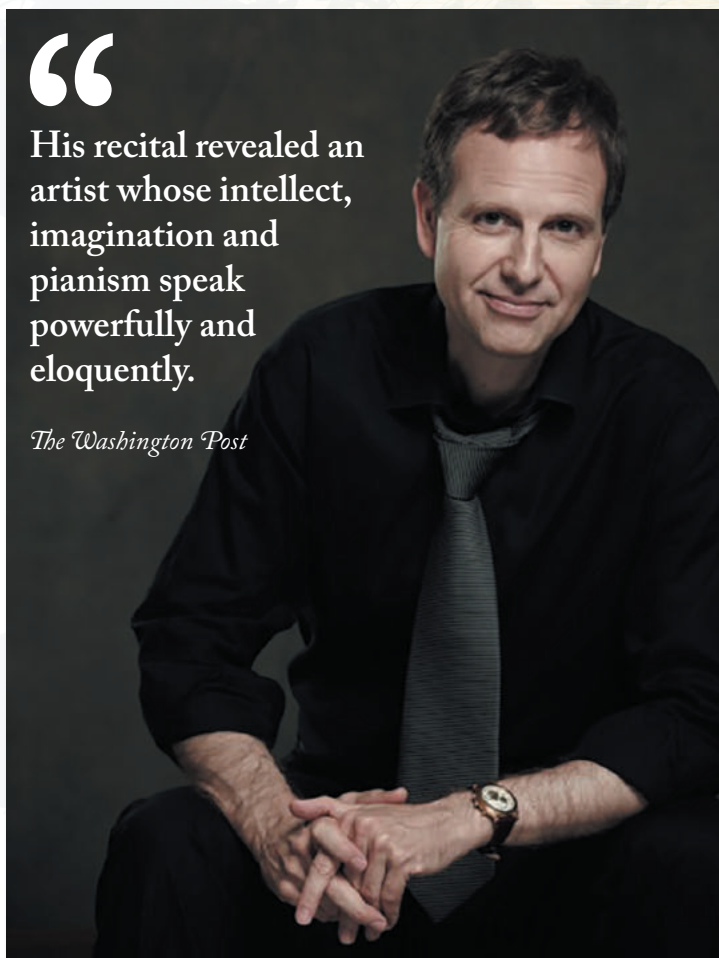
A distinguished recording artist, Kenner's interpretations of works by Paderewski and Chopin were selected as recordings of the month by the *Gramophone Magazine*. Other Kenner recordings were heralded by *Diapason*, *Fanfare* and Polish National Radio. After teaching for more than a decade as professor at London's Royal College of Music, Kenner accepted a post at the University of Miami's Frost School of Music, where he continues to prepare young and talented pianists for international performance careers. He has served as juror at the Busoni Competition in Bolzano and at the Chopin International Competition in Warsaw, among many others.

Throughout his distinguished career, Kevin Kenner's artistry as a concert and recording artist was praised by highly influential magazines and media outlets. The *Gramophone Magazine* wrote of "Kenner's sense of the long line and overall architecture" in Chopin's late works and noted that "His approach to Paderewski's music reveals long acquaintance and great affection, with beautifully judged rubato and beguiling intimacy." While *Le Nouvel Observateur* noted that, "If we only discover one pianist during this year of Chopin, let it be Kevin Kenner," *The Washington Post* summed it up best by reporting that, "His recital revealed an artist whose intellect, imagination and pianism speak powerfully and eloquently."

“

His recital revealed an artist whose intellect, imagination and pianism speak powerfully and eloquently.

The Washington Post



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GALA CONCERT

Program Notes

BY MAREK ZEBROWSKI

FREDERIC CHOPIN'S Op. 22—better-known as the *Andante spianato et Grande polonaise brillante*—is a study in contrasts. Scored for piano and orchestra and sketched on the cusp of Chopin's departure from Poland in 1830, the *Polonaise* itself was completed after Chopin settled in Paris in 1831. It is a glittering virtuoso work written by a young pianist with an infallible technique and supremely confident of his skills as a composer. A few years later, before the April 1835 concert at the Paris Conservatoire where Chopin would perform this *Polonaise* with orchestra, he decided to begin it with a solo introduction—an improvisatory and dreamy *Nocturne*—before the magnificent *Polonaise* takes center stage with a triumphant horn fanfare. This poetic and ruminative *Andante spianato* introduction was permanently joined to the *Polonaise* when both were finally published in 1836 under the title, *Grande Polonaise Brillante précédée d'un Andante Spianato pour le Piano-Forte*, and dedicated to Madame Baroness Frances Sarah d'Est. Since that time, however, this work has been performed almost always as a solo piece.

Published in 1836, *Chopin's Op. 23* is the first of his *Four Ballades*, a path-breaking quartet of extended piano compositions that were apparently inspired and linked to poetry. Poland's romantic-era bard, Adam Mickiewicz, also lived in exile and was one of Chopin's closest friends in Paris. Mickiewicz was famous for extemporizing poetic narratives—in Polish or French—to the accompaniment of improvised music. It is possible that the genre of the ballade, which Chopin is credited with inventing, was the outcome of one of the Chopin-Mickiewicz soirées in Parisian salons. According to Mickiewicz, "Ballade is a narrative based on real (common) life events or a tale from the era of knights, enlivened by the strangeness of the romantic world, sung in a melancholy tone, serious in style, straightforward and natural in its expression." Chopin opens his Ballade No. 1 in an inventive and dramatic fashion. After a stern opening note, the unison melodic line withers away and dies on an enigmatic, mildly dissonant harmony. This forceful yet puzzling introduction sets the scene for a gently lilting tune that almost literally mimics a spoken narrative. It is interwoven with episodes of great contrast, charm, and brilliance before a splendid climax is reached and a precipitous coda ensues. Robert Schumann's reaction to this exceptional music was telling, "It would inspire a poet to write words to it."

GNACY JAN PADEREWSKI'S relatively modest catalogue of compositions can be explained by the fact that, once his whirlwind concert career took off in 1888 after his Paris debut, he hardly had time to write music. Before fame took him away from composing, during his young adulthood in the early and mid-1880s Paderewski wrote several cycles of salon piano miniatures that proved very popular and enduring with the public. Some of his champions and publishers even suggested that he become a full-time composer. As a mature artist and world-famous pianist in the early 1900s, Paderewski indeed tried to take some time off of his concert tours and concentrate on larger piano and symphonic forms. That's when he was finally able to complete his opera, *Manru*, and the monumental "Polonia" Symphony, as well as two large-scale solo piano works, the Op. 21 Sonata and Piano Variations, Op. 23.

The *Six Humoresques de Concert Op. 14* date from 1887 and are arranged in two groups, with the first three *Humoresques* coming under the heading "A l'antique," and the remaining three labelled "A la moderne." The first set explores eighteenth century genres, and opens with Paderewski's most famous composition, the *Menuet*. It is followed by a charming and wistful *Sarabande* and ends on a virtuoso pastiche, *Caprice genre Scarlatti*. The second set opens with a witty (and more "modern") *Burlesque*, followed by the *Intermezzo polacco* and ending on a vigorous *Cracovienne fantastique* that rivals the *Menuet* in its enduring popularity.

Dans le désert—Tableau musical en forme d'une Toccata pour piano, Op. 15, was published in 1889 in Berlin. It is a more substantial and rather ambitious work that seeks to evoke exotic and coloristic effects from various piano registers. Although some vaguely Arabic melodic and harmonic turns employed by Paderewski may point towards the deserts of North Africa, this composition sounds like an extended improvisation and an exploration of a vaguely defined mood rather than an excursion to an exotic place. Interestingly, no sketches of this work survive and, to this day, this *Toccata* is very rarely heard in public.

In view of his pianistic reputation resting in a large part on Chopin's repertoire, it is interesting that *Paderewski's Op. 16 Nocturne* is the only work in this genre written by him. There are indications that various individual pieces from Op. 14, 15 and 16 were once planned by Paderewski to be published together as a *Third Piano Suite*, but—according to the greatest Paderewski expert, Dr. Małgorzata Perkowska—in the composer's opinion "they turned out shamefully" and were instead published separately under different opus numbers. Be it as it may, Paderewski's sole *Nocturne* is a lovely and passionately romantic work. Written around 1891, it is dedicated to Princess Rachel de Brancovan, Paderewski's very close friend in Paris, before he married Helena von Rosen Górska in 1899.

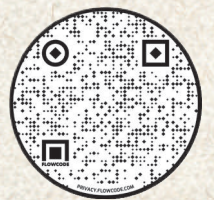


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