



CABRILLO FESTIVAL OF CONTEMPORARY MUSIC 2012

FEARLESS@50

**50TH ANNIVERSARY
SEASON TRIBUTE**



CABRILLO MUSIC FESTIVAL

GERHARD SAMUEL
conductor



SYMPHONY - OPERA - CHAMBER MUSIC - 18 SOLOISTS

AUGUST 21-23/28-30, 1964

TICKETS: CABRILLO COLLEGE, Aptos
THE RECORD HUNTER, Aptos
THE MUSIC BOX, Santa Cruz
JANSEN'S MUSIC, Watsonville

Make music with pipes, pots, cans

One of the more unusual works being performed at this year's Cabrillo Music Festival is Lou Harrison's "Concerto for Violin with Percussion Orchestra."

Harrison, a resident of Aptos, is of interest, of course, as the only local composer represented on the festival program, but the main aspect of his piece that catches both eye and ear is the instruments for which it is scored.

Besides the solo violin, the concerto calls for:

Pipe lengths, flower pots, brake drums, coffee cans, wash tubs, windbells, a coil chime from an old grandfather clock, hollow wood blocks, metal rattles, maracas, cymbals and gongs and drums.

All these instruments are divided up among five musicians, so that it looks like they are manning booths at a flea market.

Conductor Gerhard Samuel and his performers have stuck to the original scoring as closely as possible. However—and this was at the suggestion of Harrison — there has been one deviation from the score.

Trash has been substituted for wash tubs because, as Harrison explained, they give a much deeper, richer sound.

Lest anyone think it extraordinary to see two galvanized metal trash cans suspended upside down in the middle

of a concert hall stage, Harrison had this assuaging comment: "They have an elegant precedent in the bronze drums of Southeast Asia."

The concerto was written over a 19-year span. The solo violin part was completed in 1940, while the percussion accompaniment was not finished until 1959.

Harrison, who these days sports a small beard flecked

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Harrison at rehearsal



Listening Guide



A DREAM CAME TRUE AT CABRILLO COLLEGE

When Cabrillo College was born in Watsonville in 1959 as the first college in the County, the small group of faculty and staff found an appetite in the community for higher learning and culture. By the fall of 1962, the infant



New Cabrillo College Campus in Aptos, c. 1960s

Cabrillo College had moved to a new campus in Aptos, a location selected because it was midway between the resort community of Santa Cruz and the agricultural community of Watsonville and it seemed to connect a variety of interests. While locals eagerly participated in the college chorus, there was not much music available at that time. In this cultural backwater the Sticky Wicket, a small roadside



Sticky Wicket performance, c. 1960s

cafe within a mile of the new Cabrillo campus, provided welcome refreshment with thought provoking books, art, music and drama.

There, composer Lou Harrison and bassoonist Robert Hughes performed, as well as other local singers and instrumentalists. And there, seeking a larger venue, such visionaries studied the new 540-seat Cabrillo Theater,

paneled in redwood, specifically designed for acoustic quality. Cabrillo choral director Ted Toews, Sticky Wicket owners Sydney and Vic Jowers, Bob Hughes, Lou Harrison, singer Alyce Vestal and others gathered sympathetic people to envision the best use for this theater in its first year. Their meeting drew a handful of residents, including Bud Kretschmer. A summer music festival that would marry the talents of the college with those of the community and beyond was conceived. It would include visual art as well as music, preferably of the broadest possible spectrum.



Vic Jowers, Sticky Wicket proprietor, c. 1960s

To bring this idea to fruition, the cooperation of additional professionals was needed along with an unusual commitment from Cabrillo College. The name "Cabrillo Music Festival" had already been claimed by another organization, so the dreamers founded the Cabrillo Guild of Music in early 1963, with a 24-member board of directors chosen from the college and community. Volunteers from both the College and the widespread communities readily offered their services. The College agreed to provide performance and exhibition facilities, and staff to support the mechanics of the Festival, including publicity and ticket sales. Community responsibilities included securing a musical director, music rental, housing for musicians and funding.

Gerhard Samuel, conductor of the Oakland Symphony, was always open to challenges and was willing to launch the fledgling event, agreeing to be the founding musical director. Artists and orchestra members from across the country, including some from Oakland, were enlisted and an ambitious program was planned. Nine concerts of music composed over a period of 400 years, including chamber, full orchestra, vocal, choral and opera, would combine with Expressionist art and a huge mobile by Cabrillo's Jim Conlon on stage. There was even a world premiere of a Gordon Cyr work composed just the year before.

With an estimated first year cost of \$15,000, fundraising was essential, despite the fact that orchestra members would receive only honorariums. Fifteen guarantors agreed



Founding Music Director Gerhard Samuel, c. 1960s

to pitch in \$1,000 each if fundraising and ticket sales failed to cover expenses...but they did so. After the artistic success of the first year guarantors were never again needed.

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Evaluating the Festival after the first year, the College Board had given a green light for future summers by appointing a permanent administrative director, paid with College funds. This support continued for the first ten years, and the Cabrillo Theater hosted the Festival for twenty years. As other College programs developed, scheduling for the redwood theater became increasingly difficult and in 1974 some Festival concerts were performed in other venues. By 1982, the Festival was well established and able to be independent of Cabrillo, without whose support it never would have existed. The dream had achieved its place in the sun.

—Heard an optimistic financial report on the Cabrillo Music Festival from festival director Richard Hart. Ticket sales, at \$3,200, are \$1,400 ahead of last year at this time; advertising has exceeded by \$400 the \$1,000 originally sought, and \$9,828 of \$10,700 has been raised in the fund drive, Hart said.

**Written in 2012 by
Rich Hart, Cabrillo Festival's first
Administrative Director**

THE FIRST 25 YEARS

Reprinted from the 25th
Anniversary Program Book

For 25 years, the Cabrillo Music Festival has flowed. Like a river, after springing from two sources, it constantly changed its course.

SHAPING THE FESTIVAL

The first Cabrillo Festival would set the course for a quarter century of innovative approaches to music, conductors and board responsibility. It would be contemporary, yet respecting the past, a blend of many eras. And it would be distinctly “American.”



Lou Harrison and Robert Hughes, c. 1960s

Primary consideration was given to the search for a Music Director. At Bob Hughes' suggestion and Ted Toews' urging, the Oakland Symphony's impressive conductor Gerhard Samuel, accepted the challenge. With Samuel came orchestra members of the Oakland, San Francisco, Vancouver and other symphonies, some of which still return each season to play in the Festival orchestra.

Principal violist Ken Harrison, who is the Festival's personnel manager, comments. “Gary was committed to performing new music. His philosophy was a clear attempt to provide a vehicle for performing works of West Coast and other American composers in juxtaposition with lesser known works by traditional composers.”

Opening night, Wednesday, Aug. 21, 1963, 8:15 p.m.: “It was exciting,” Bud Kretschmer recalls. “Nobody knew how many people would come...I stood on the porch outside Cabrillo Theater and watched cars come into the parking lot. There were very few until the last 15 minutes...”

Sidney Jowers writes from her home in Canterbury, England: “A glorious fanfare broke out from the library patio. It was a brilliant impresario touch from Bob Hughes...eight-foot torches lit the pathway to the theater from the art exhibition in the library...” About 300 attended the first concert. “It was an equal thrill to see Gerhard Samuel step in front of the orchestra...and strike up the band!” recalls Kretschmer.

By the time of its 25th anniversary, then music director Dennis Russell Davies was in his 14th season and, for the second year, the Festival had its own “home,” a festive hillside tent on the UC-Santa Cruz campus. It survived what board members considered a “grave” decision to leave its Mid-county concert hall. Again, audiences heard a combination of new music and rarely heard works of the great composers. It was also a sentimental program, featuring the music of previous conductors Gerhard Samuel and Carlos Chávez, plus compositions by Lou Harrison as he celebrated his 70th birthday.



Pre-concert Orchestra prep at Cabrillo Theater, c. 1960s

THE MUSIC DIRECTORS

Initially, Gerhard Samuel provided vision, challenges and inventive programming of orchestral, choral and operatic works, often on the same concert. The first season, he scheduled Rameau's, *Hippolyte et Aricie*. A triumph in his fourth season was the Kurt Weill-Bertolt Brecht *Three Penny Opera*. In one concert, audiences heard both Ralph Shapey's *Incantation for Soprano and Ten Instruments* followed by Robert Schumann's Symphony No. 4 in D Minor.

In Samuel's six years, staging became increasingly complicated until in 1968 (to the consternation of the fiscally constrained board) performances of the Frank Martin opera *Le Vin Herbe* were canceled and one Festival weekend had to be dropped. The deficit was too much for the Board to overcome and eight local donors assumed fiscal responsibility.



Lou Harrison and Carlos Chávez, c. 1970s

Rather than “going dark” in 1969, then Festival administrator Timothy Welch suggested Richard Williams and the Amici della Musica chamber orchestra of Santa Clara University. The Amici's need to provide its musicians with guaranteed work, in addition to the Board's desire not to abandon the Festival concept, led to this “marriage of convenience.”

Meanwhile, the search for a new Music Director was led by Bob Hughes, who had studied and conducted with Carlos Chávez at the University of Buffalo. “He is the top 20th century musician of Mexico—the Charles Ives of Mexican music,” says Hughes.

With 1969 a bicentennial year in California history, the Board, headed by J.A. “Bud” Wyckoff, commissioned new work by Carlos Chávez to be premiered at the Festival, and a plaque commemorating California explorer Dan Gaspar de Portola for the theater lobby.

Chávez' work *Discovery* was the catalyst for the real discovery that year: the Festival

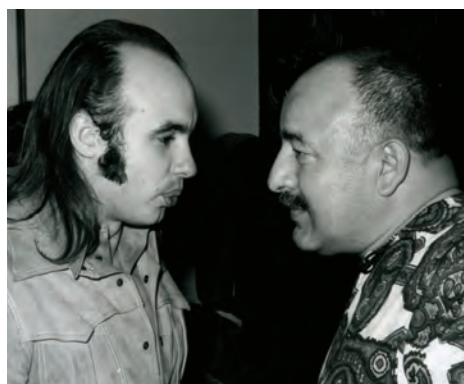
Board enthusiastically invited the composer to return in 1970 as its new Music Director and Conductor.

In his four-year tenure Chávez employed a formal tone, performing large orchestral piece and generally unobtrusive contemporary music. But there were daring moments too, such as staging in the college gymnasium Lou Harrison's puppet opera *Young Caesar*. It caused a stir, not being able to receive the PG rating.

But Chávez' overall formality was inconsistent with the mood of the early 1970s. Ticket sales dwindled while the cost for these larger orchestras went up and once again the Board searched for a new Music Director.

Attending a concert during the 1973 season was the young conductor of the St. Paul Chamber Orchestra and another admirer of Chávez. This was Dennis Russell Davies. Davies was also known in music circles for his work at the Juilliard Ensemble and Lincoln Center's New and Newer Music Series.

When the Festival called for applications from prospective Music Directors, Davies' name was submitted. Marion Taylor, then a new Board member, had been asked to form a Music Committee and serve on the Search Committee. She recalls Davies' interview: "He had been in Aspen and his plane was delayed by storm. By 5 p.m., the committee was waiting patiently when he finally came in late. He was wearing jeans and a headband—really 60s. Within an hour, he had sold himself. He spoke of his involvement with new composers...he believed in using chamber-size orchestras...." But just to be certain, two committee members John Orlando and Ed Bennett, flew to Aspen at their own expense to watch this "young maverick" at work. They returned favorably impressed.



Dennis Russell Davies and Manuel Santana, 1974

Bob Hughes remembers "We saw the photograph of him on his motorcycle and knew then—we had to have that fabulous guy."

Marion Taylor adds: "After the first concert, principal cellist (the late) Sally Kell came up to me and said: "Thank you for a wonderful conductor."

The mood of the Festival changed. Board president Manuel Santana, administrator Earleen Overend and Music Director Davies started slowly building a more informal festival. First came the season of women composers, presenting a daring production of Beth Anderson's opera, *Young Joan*. Two musicians "streaked" that performance. "It was their statement," recalls Davies.

In successive years, Davies has invited figures such as John Cage, Virgil Thomson, Aaron Copland, Dave Brubeck, Keith Jarrett, Janos Starker, Jan deGaetani and many more. In 1985, he programmed music of the Soviet Union in juxtaposition to music of the United States.



Romuald Tecco, Concertmaster 1975-1991

With Concertmaster Romuald Tecco, Davies as pianist has given many recitals. One night at Holy Cross Church, the piano yielded new and unusual sounds as they performed George Crumb's *4 Nocturnes for Violin and Piano*.

Critics have called Davies a "conducting tiger." The year of Hans Werner Henze's children's opera *Pollicino*, Daniel Cariaga of the *Los Angeles Times* described the work as "aesthetic violence" breaking into the ordinary "warm and benign" Augusts of Santa Cruz County. Never, it seems, is the Festival without some critical controversy.

Without question, this is a most unusual and exhilarating festival.

THE MUSICIANS

An unusual bond exists between Festival musicians and people of the community. For 25 years, the Festival players have come to this area for modest expense money only (early orchestra members played for \$5 per diem). Many of these players date from the Chávez years: two played in the first Festival.



John Cage and Dennis Russell Davies, 1982

Festival supporters house these visitors, from international celebrities to less famous players and sometimes to even the critics. Lasting friendships thus are formed.

Early Board president, Ruth Frary for several years housed critic Robert Commanday, then conductor of Oakland's Symphony Chorus. "I'm not an academician at music, but it was very exciting to me to have our county involved in exploratory programming. There was no thinking that they had to play just the war horses here in the hinterlands. I gained much understanding by talking to the musicians" she says, "and to Mr. Commanday."

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THE BOARDS

In early years, festival directors and staff came from the college. Later, to avoid conflict between the Festival and other art groups, and because of the growth of the Festival and Santa Cruz Symphony, the college hired a director to oversee both organizations. The position grew in importance and became a full time job during the term of Earleen Overend, a later Board president.

The terrible blow of Proposition 13 dealt by California voters virtually ended the college's financial support for the arts. Cultural groups would have to manage on their own. The Cultural Council, the county's innovative cultural clearinghouse, provided significant assistance.

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THE FIRST 25 YEARS CONTINUED



Concerts at Mission San Juan Bautista, c.1970s

The structure of the Festival Board changed of necessity. In early years, social obligations accompanied this prestigious position. In the early 70s, Boards took on a social consciousness, aiming to keep ticket prices low and to take concerts into the community. In Davies' first year, guest conductor Victoria Bond led a concert at Watsonville's downtown plaza. The audience included nursing home patients in wheelchairs. They had been transported to the site on a special bus.

Around this time, the need for a larger and acoustically superior concert hall became clear, leading to Board support for a proposed private development in Aptos.

With the momentous decision of moving from Cabrillo College Theater looming, and the awesome task of raising budgets to the \$300,000 level, new Board members were chosen for their financial sophistication. President Mary Kay Hubbard describes the 1987 Board: "They are working people, movers. They translate their skills to the Festival. We are in very good shape and look ahead to the longevity of the Festival. Everyone is pleased..."

THE MUSIC

Music remains the main stream. The Festival Board members from every era agree that the most heated debate has been over the "new" or "experimental" music.

Audiences have sometimes booed, but returned. When more traditional works are

performed, the same audiences are on their feet, applauding and cheering.

Marion Taylor reflects, "It is in the context of hearing the new music that makes the old music sound different. You realize that some of it may have been new once, too, and you really have to listen to it in a fresh way."

The richness and variety of 25 years of challenging programming cannot be easily summarized. Premieres alone range from songs by Gordon Cyr to William Bolcom's *Fantasia Konzertante*.

There have been many "discoveries." Charles Amirkhanian, wizard of the new music concert night for many seasons brought Laurie Anderson to Aptos before she captured popular attention. The Kronos Quartet played in Aptos in the mid-70s.

And there have been traditional masterpieces—Beethoven's *Symphony No.9* and *Triple Concerto*; Haydn's *Creation* and *Mass No.7 in Time of War*, the Brahms's *Piano Concerto No. 1 in D Minor*.

A MISSION AND A FUTURE

If one event stands out as "pure festival," it is the day at San Juan Bautista, inspired by Board president Manuel Santana and made real by director Davies. At first it was an opportunity to show off the outstanding orchestra in a facility with resonant acoustics. It expanded to become a festive day devoted to music and friends. In this 25th year, it symbolized the spirit of Cabrillo Music Festival and its willingness to move forward in order to continue to deserve highest recognition.

"It was a very shocking idea for the Board, the San Juan Bautista day," recalls Davies. "Cabrillo Theater was the Festival's second birthplace after the Sticky Wicket. Yet the Festival's being open to change and growth is its saving grace. For me, the tent was the logical extension, because the music never sounded good at the theater. But I am sure there are going to be even more changes.



The Festival Tent at UCSC, 25th Anniversary, 1987

People tell me there are concert halls being built here every day."

Whatever the future, the past reveals a foundation laid with outstanding musicians. "No one else in the United States could have written the piano concerto we heard from Lou Harrison last year," says Bob Hughes.

The Festival was built by a board of directors who trusted the vision of the music directors. "Sure they argue with the conductors on programming, but in the end they trust that these are people of insight," Hughes continues, and he offers a suggestion: "If the day ever comes that Dennis Russell Davies leaves—and we hope that it is not soon—the community should take his suggestions as to where to go. His knowledge and foresight are incomparable."

Written by Marybeth Varcados

Edited by Ken Harrison and Jean Lerner


June 6, 1987



Copland conducts Copland, marquee at the Coconut Grove, 1978

**"Where there's a will
there's a festival."**

—Robert Commanday,
SF Chronicle, August 21, 1967



1963

NOTEBOOK

Recipe for a festival

By SAM VESTAL

What is a music festival?
It is a man named Ted, with an idea, and many music loving friends.

It is dedication.
And baby sitters.

Long nights, beer and coffee before dawn.

Miles of walking in San Francisco seeking doors to publicity.

Luncheons for music critics.

And a woman in a men's club.

It is a Pacific Telephone company credit card and two past due telephone bills.

A visit to the money man and lots of signatures.

It is faith.

And hope.

Charity.

And guarantors! God Bless them.

An upset artist.

Letters to the editor.

Pros and con.

Newspapers, radio and television promotion.

Conferences with Bach lovers and jazz impresarios. Directions, advice and worn tires on a car.

Loving wives and patient husbands.

It is TV dinners.

And martinis at the Miramar.

It is the Aptos Beach Inn burning down and an unemployed jazz pianist.

The Watsonville band's two horns.

It is a brokerage business and its secretary.

A teacher and a flute player, two kids and burned cookies.

Board of directors' meetings, meetings, meetings, ad infinitum.

Purchase orders and contracts.

Nathan, David, Peggy and Milton, Dwight, Joan, Margaret, Jane, Patrice, Leland, George, Sally, Helen Carole, Anna, Nance, and Edgar.

And Poska, Balian, Tarnopolsky,

Boudouris, van Valkenburgh, de Coteau, Heimberg, Zukerman, Lincoln and Smith.

Also O'Brien, Cooper and Jones. To name a few.

Rooms to be had, and found, from Huckleberry Island to Monte Vista Christian school.

And three young children, mom and dad camped in a tent on Caserly road.

Sliced ham, and potato salad afloat on the bay.

Good ladies named Clark, Arnerich, Travers, Petersen and Hudson.

And some buckets of beer.

Horn player Richard Dunn who identified himself to the press as Herbert Von Karajan. Sort of a joke he said later. The joke almost went world wide via wire-photo.

Vivaldi, Cyer, Beethoven, Stravinsky, Hayden, Mozart, and Charlie Brown.

Sonata, symphony, percussion and fugue.

First violins, second violins, cellos, violas, bassoons, tubas, timpani, and capon legs from Louie Facelli.

Road signs painted by diamond merchants and vacationing wives.

Overtime and no time at all.

Olives and cherries, wine at the Wicket.

Fine oils and wall enamel, and sweat on the brow.

Impromptu parties with nothing to eat.

Steaks on a porch and a Julia on a beach.

Begonias from Antonelli, Tuesday evenings with Aptos Society, ladies at Denton's, tickets at Ford's, cider from Steve, and a baby sitter named Linda.

A credit card from Standard and a battery from Wayne.

A baton from Oakland. Creation by Samuel.

Curtain going up, grab your seat.

That's what's a festival!

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THE SECOND 25 YEARS



Festival moves to SC Civic Auditorium in 1991.



John Adams conducts the Festival Orchestra, 1991

Two years after the 25th anniversary, indeed, the day did come. In 1990, following the earthquake that destroyed downtown Santa Cruz, Dennis Davies celebrated his last season, having completed a remarkable tenure that spanned 17 years! And the Festival did take his suggestions on where to go. Davies was instrumental in bringing John Adams to the Festival in 1991 as interim Artistic Director. At that time, there were equally big administrative changes afoot. The Festival was clearly at a turning point and the challenges of rebuilding after the earthquake brought untold complexity and urgency to the effort. By January 1991, the Festival Board headed by Richard Klein had announced the appointment of Tom Fredericks and Ellen Primack, two seasoned professionals, to provide fresh administrative leadership for the Festival. News of big changes at the Civic Auditorium and the Festival's first season of its use as a home venue came in quick succession. Credit for the upgrades at the Civic was shared by the Cultural Council of Santa Cruz headed by Lance Linares at the time; the Civic Auditorium, then managed by Eddie Scher; the personal vision of project designer Rick Larsen, who



Ellen Primack and Tom Fredericks, first sold out Civic show, 1996

was technical director for both the Cabrillo Festival and the Santa Cruz County Symphony; Ellen and Tom, of course; plus financial support from The William and Flora Hewlett Foundation, The David and Lucile Packard Foundation, and the Fleishhacker Foundation to design

and build the specialized equipment needed to transform the Civic into an acoustic concert hall. 1991 also marked the beginning of deliberate efforts to re-engage the community and to "put the 'festival' back into the Festival." With the Civic as the focal point, we closed Church Street between the Auditorium and City Hall gardens for the beginning of what has become the *Church Street Fair*.

With all these changes and more, history would definitely mark 1991 as a turning point for the Festival, but not necessarily in all the ways anyone could imagine. The John Adams' season was an artistic success, but nonetheless added to the accumulated debt that had been building since the years of "The Tent." It brought the Festival to the financial brink. Undaunted, the board and staff looked to the challenging road ahead with optimism. That changed too, however, in the fall of 1991, when Davies' decision not to remain as music director became official, and the Festival was now without artistic leadership.

The challenges appeared insurmountable and there were days when we were not sure if there would be another Festival, not to mention who the music director might be. With little time to spare, a committee of board, staff, and musicians was formed to chart the course. It was decided that, if we were to have a season at all, it would have to be a season of guest conductors as potential candidates for permanent appointment. A short A-List was compiled and presented to Davies. On that list was a 32-year-old named Marin Alsop, who Davies had heard great things about. He felt sure that if Marin was interested, the Festival should offer her the position of Music Director.

THE MARIN ALSOP ERA



Dennis Russell Davies passes baton to Marin Alsop, 1992

From that day forward, none of us looked back. In one season Alsop showed she could take Cabrillo to another place and beyond. She quickly won over the audience, the orchestra, the press, community leaders, foundations and other major donors. As the Festival's new Music Director she decided to capitalize



Richard Einhorn's *Voices of Light*, 1996

on the contemporary, cutting edge dimension by focusing exclusively on new music. That decision allowed the Festival to shine the spotlight on the creative process by featuring living composers and gave us a unique artistic profile among international festivals.



Leonard Bernstein's *Mass*, 1999

The next big turning point came in 1999. By then the Festival had retired its accumulated debt and felt emboldened enough to produce Leonard Bernstein's monumental *Mass*, which "stinted on nothing..." as Joshua Kosman proclaimed in his review for the *San Francisco Chronicle*. David Beck, writing for the *San Jose Mercury News*, summed it up as follows, "*Mass* is a triumph on many levels... For Marin Alsop and her Cabrillo Music Festival to attempt *Mass* was audacious. For them to have succeeded, and succeeded as brilliantly as they did, was little short of miraculous."

Mass was an astonishing success in so many ways. Not only did it completely sell out its three performances at the Civic, it really connected Cabrillo to the larger community in ways never imagined. It also gave the Festival the confidence and skills necessary to take on larger scale projects. It led to productions of Aaron Copland's opera *The Tender Land* in 2000, Philip Glass' multimedia theater piece *The Photographer* plus Lou Harrison's opera *Rapunzel* in 2001, and Mark Adamo's opera *Little Women* in 2002.

By Marin Alsop's tenth anniversary, her programming consisted almost entirely of works by living composers with an ever-growing number of them in residence at



Philip Glass' *The Photographer*, 2001

the Festival. With the Festival's focus now clearly established, we made it official and changed our name to the *Cabrillo Festival of Contemporary Music!*

The next big change came in 2005 when the Festival received the largest personal gift in its history from the estate of Ellen Schuck. Her bequest effectively doubled the Festival's newly named *Artistic Initiative Reserve Fund*, a powerful resource that would come to provide the financial stability that would embolden the Festival to further advance the cause of new music and the work of living composers.



Ellen Schuck with Marin Alsop, c. 1990s

In 2006, the Festival launched a series of high profile commissions. The first was *LIFE: A Journey Through Time*, a multimedia work with photographic images by Frans Lanting, score by Philip Glass, and visual media by Alexander Nichols. *LIFE* has had performances throughout the United States, Europe, and South America. *LIFE* was followed by symphonic commissions from Kevin Puts in 2007, Pulitzer prize-winner Christopher Rouse in 2008, Michael Hersch in 2010, plus an historic seven world premieres in 2011, each written to celebrate Marin Alsop's 20th anniversary season as music director. This was followed by five commissions in 2012 for the Festival's 50th, including a multimedia symphonic project titled *Hidden World of Girls* created in collaboration with Nikki Silva and Davia Nelson, a.k.a. The Kitchen Sisters of NPR radio, and composers Laura Karpman, Clarice Assad, Alexandra du Bois, and Nora Kroll-Rosenbaum.



Frans Lanting's *LIFE: A Journey Through Time*, 2006



James MacMillan, Marin Alsop, and Christopher Rouse, 2001

Most importantly, as it approaches its next half century, Marin Alsop has infused the Cabrillo Festival with a clear commitment to contemporary music and to making this a "composers' festival." Music critic Scott MacClelland once made the point that "these composers have Alsop to thank for bringing their music to life and to audiences. Their names may ultimately outlive hers, but in the moment she's the sun and they're the planets, and the rest of us can fasten our seat belts for this 'screaming' ride around a solar system called Cabrillo."

Here's to the next 50 years!

"What makes Cabrillo a remarkable festival from a composer's perspective is the freedom from dogma. New music festivals can be rather dogmatic and school-oriented places where you can very easily feel left out if you're not part of the in-crowd. There isn't an in-crowd or an out-crowd here, there's just a crowd that wants to hear music, share music, talk about music, so I think it conjures or fosters a really open atmosphere of collegiality, of enjoyment, of inspiration and spirit. It's really very special."

— Composer Brett Dean, 2009



Osvaldo Golijov, Brett Dean, and Marin Alsop, 2009

REFLECTIONS@50



Joan Tower and Marin Alsop, 1995

When Dennis Russell Davies first spoke to me about taking over his beloved Festival, Cabrillo had just completed its 29th season and Dennis had served as music director for 17 of those years! It is hard to believe that here it is 21 years later. We've had more than a hundred composers in residence and are now recognized globally for offering an in-depth, accessible, inclusive and inspired artistic experience of new music for orchestra.

More importantly, to have these outstanding musicians in our orchestra work so hard to give voice to new works; to have an audience not afraid to take chances; and to be surrounded by so many talented composers—that is really what makes this Festival so irresistible. Cabrillo is, to me, an ideal of what the world could and should be, a place filled with discovery and adventure!

Most of all, Cabrillo feels like going home, like visiting people who are special and dear and connecting in a way that makes life feel full. This sense of shared community is part of Cabrillo's DNA. The seeds of the Festival were sewn in the early 1960s at an informal concert series at the Sticky Wicket cafe. These bohemian events were born out of a shared curiosity about new sounds and compositions. This communal desire still motivates everything we do at Cabrillo and I want to express my appreciation to all those founding visionaries and the music directors, musicians, composers, donors, board

members, and volunteers who have nurtured this amazing Festival called Cabrillo.

As we look to the future, I truly feel that we are building global communities among musicians, composers, audiences and donors who have embraced the Cabrillo experience and hold it close to their own ideals of what music for orchestra can be in the 21st century. There is no greater promise for the future than that!



Marin Alsop
Music Director/Conductor
1992-present



A young Emily Wong with Ken Harrison, c. 1980s

It's odd to look back and realize I was almost a "baby" when I started playing the Festival. At the time, I was the youngest member at 21. How different the 70s were from the 2010s. And I wonder if we have become more, or less, tolerant? Or have we just learned what we truly love?

I learned how to "prepare" a piano with nuts and bolts, paper, and various objects between and on top of the strings. We played outdoor concerts that were like "happenings," and we were "streaked" during one of our more formal indoor concerts. I watched audiences listen to music by John Cage composed through chance—a random order of notes played by four

different orchestras simultaneously—and I was impressed at how willing our listeners were to open their minds to something so life-changing. It certainly changed my life. I saw then the potential to affect our lives through music, whether in building a tolerance for the unusual and unexpected, or in building communities.

The music became bigger and more passionate over the years. One of my most unforgettable moments was being so moved by the troubling yet inspiring story of Joan of Arc portrayed in Carl Dreyer's silent film *The Passion of Joan of Arc*. It was set to music for live orchestra by Richard Einhorn, and Marin was required to synchronize precisely with the timing of the film. About 40 minutes into the performance I suddenly noticed one of the violinists lean over and call my name, "Emily, Marin is trying to get your attention!" I looked up to see Marin desperately waving at me to play the very important tolling bells, and my crucial moment was quickly passing! These were the actual bells from Joan of Arc's town which had been recorded to be played by a keyboard. Thankfully, despite a distracted bell toller, Marin was able to skillfully keep us on track with the film. Since then I have been able to redeem myself with pieces like the virtuosic Concerto for Orchestra by Aaron Jay Kernis, by having actually played all of the notes (even the ones the composer didn't anticipate the pianist could play!).

So what is it that has drawn me back year after

year? There is a sense of discovery—knowing that in the hands of someone like Marin, and before that Dennis Russell Davies, the Festival will be an adventure, sometimes thrilling, perhaps moving, or really off-the-wall. But always new and something worth talking about.

I must add that it's an ingenious side benefit (albeit born out of necessity) to have local residents host musicians. It brings us together both inside and outside of the concert hall, where we can discuss all of the new offerings of music. Did we like a piece, love it, hate it? It is through those conversations and shared experiences that I, among many others, have built lifelong friendships, for which I am eternally grateful.



Emily Wong
Festival Principal Pianist
1977-present



Aaron Copland flanked by Earleen Overend and Wayne Palmer, outside at the Cooper House, 1978

Wayne [Palmer] and I had the good fortune of housing Aaron Copland when he was the Festival's Composer-in-Residence in 1978. As we think back over our long association with the Cabrillo Festival, the memories of those two weeks remain as some of our most cherished. What a gentle and grateful guest he was—and what fascinating tales he told, especially when reminiscing about Paris in the 20s. As a student living in Paris, Copland was at the hub of the vitality and magic of the era. Every young artist wanted to do something nobody had done before. Tradition was nothing; innovation everything.

We were eager listeners, and he was a willing storyteller, and he would always end by saying, "Of course, at the time, no one knew it was Paris in the 20s."

I like to apply that quote to the Cabrillo Festival. At the time, no one knew it was "Aptos in the 60s." But the climate was right, and forces came together to create a Festival that would champion innovation and originality.

Throughout the decades from the 60s to the present, the many participants—Music Directors, conductors, musicians, Boards of Directors, staff, donors, community volunteers, and audiences—possessed the boldness and desire to sustain a Music Festival like no other. When people retired from active roles, they replaced themselves with "like" players who shared the passion for keeping the Festival alive and strong for future generations.

I love this Festival. My involvement began in 1972 and continues to this day. It has brought musical challenges, lasting friendships, and immeasurable joy! What a thrill to be a part of the 50th anniversary celebration.

And the next 50 years? The anticipation is already building!



Earleen Overend
Current Festival Board
Member (since 2007)
Board President 1978-80
Executive Director 1972-74

CABRILLO FESTIVAL COMMISSIONS

| | | |
|------|----------------------|---|
| 1968 | Edward Applebaum | Concerto for Viola and Chamber Orchestra |
| 1969 | Carlos Chávez | <i>Discovery</i> |
| 1972 | Robert Hughes | <i>Auras</i> |
| 1974 | Beth Anderson | <i>Joan</i> |
| 1975 | Louis Ballard | <i>Ishi (Man) "America's Last Civilized Man"</i> |
| 1979 | Eric Stokes | Symphony(s) |
| 1982 | John Cage | <i>Dance/4 Orchestras</i> |
| 1982 | Lou Harrison | Symphony No.3 |
| 1988 | Lou Harrison | <i>Grand Duo</i> |
| 1997 | Gregory Rians Smith | <i>A MAJOR-minor Mystery</i> |
| 2006 | Philip Glass | <i>LIFE: A Journey Through Time</i> |
| 2007 | Kevin Puts | Symphony No. 4 |
| 2008 | Christopher Rouse | Concerto for Orchestra |
| 2009 | Michael Hersch | Symphony No. 3 |
| 2011 | Philip Glass | <i>Black and White Scherzo</i> |
| | Mark Adamo | <i>Prepositions and the Names of Fish</i> |
| | John Corigliano | <i>Cabrillo Lullaby</i> |
| | Michael Daugherty | <i>Fever</i> |
| | Zosha Di Castri | <i>Alba</i> |
| | Avner Dorman | <i>Reflections</i> |
| | Chiayu Hsu | <i>Xuan Zang</i> |
| 2012 | Laura Karpman | <i>Hidden World of Girls: Stories for Orchestra</i> |
| | Clarice Assad | <i>The Disappeared</i> |
| | Alexandra du Bois | <i>Beneath Boundaries</i> |
| | Laura Karpman | <i>Portraits for Orchestra & Samples</i> |
| | Nora Kroll-Rosenbaum | <i>Double Adventures</i> |
| | James MacMillan | <i>Woman of the Apocalypse</i> |
| | Dylan Mattingly | <i>I Was a Stranger</i> |
| | Gregory Rians Smith | <i>The Animated Orchestra</i> |
| | John Wineglass | <i>Someone Else's Child</i> |

CABRILLO FESTIVAL COMPOSERS IN RESIDENCE 1963-2012

| | | |
|-----------------------|--------------------|----------------------|
| John Adams | Alexandra du Bois | William Kraft |
| John Luther Adams | Richard Einhorn | Nora Kroll-Rosenbaum |
| Miguel del Aguila | Donald Erb | Richard Kvistad |
| Beth Anderson | Joe Fancher | Libby Larsen |
| Edward Applebaum | Richard Felciano | Tania Leon |
| Elinor Armer | Margaret Fisher | Max Lifchitz |
| Robert Ashley | Bill Fontana | Garrett List |
| Clarice Assad | Fred Fox | David T. Little |
| David Balakrishnan | Kenneth Fuchs | Larry London |
| Louis Ballard | Doug Fulton | John Mackey |
| George Barati | Peter Garland | James MacMillan |
| Mason Bates | Michael Gatonska | Ingram Marshall |
| Ross Bauer | Christopher Gaynor | Dylan Mattingly |
| Sally Beamish | Philip Glass | Nicholas Maw |
| William Bolcom | Oswaldo Golijov | Frank McCarty |
| Victoria Bond | Donald Grantham | Dalang Midiyanto |
| Charles Boone | Mark Grey | Shuko Mizuno |
| Daniel Brewbaker | Lou Harrison | Gordon Mumma |
| Margaret Brouwer | David Heath | Thea Musgrave |
| Chris Brown | Steve Heitzeg | Conlon Nancarrow |
| Dave Brubeck | Hans Werner Henze | Anthony Newman |
| John Cage | Martin Herman | Trish Nielsen |
| Jorge Calandrelli | Michael Hersch | Andrew Norman |
| Christopher Caliendo | Sean Hickey | Mark O'Connor |
| Stefan Carow | Jennifer Higdon | Pauline Oliveros |
| Elliott Carter | Matthew Hindson | Nazim Ozel |
| Enrico Chapela | Heinz Holliger | Arvo Paert |
| Carlos Chávez | Alan Hovhaness | Wayne Peterson |
| Anna Clyne | Chiayu Hsu | Peter Plonsky |
| Donald Cobb | Huang Ru | Vincent Plush |
| David Cope | Robert Hughes | Kevin Puts |
| Aaron Copland | Andrew Imbrie | Behzad Ranjbaran |
| John Corigliano | Michael Ippolito | Terry Riley |
| Gordon Cyr | David Jaffe | David Rimelis |
| Michael Daugherty | Pierre Jalbert | Megan Roberts |
| Tina Davidson | Keith Jarrett | Henry S. Rosenthal |
| Robin de Raaff | Lee Johnson | Christopher Rouse |
| Jon Deak | Nancy Karp | Gerhard Samuel |
| Brett Dean | Laura Karpman | Somei Satoh |
| David Del Tredici | Elena Kats-Chernin | Pamela Sawyer |
| Stephen Whiton DeWitt | Daniel Kello | Daniel Schmidt |
| Zosha Di Castri | Aaron Jay Kernis | William Schottstaedt |
| Avner Dorman | Tristan Keuris | William Schuman |
| David B. Doty | Hi Kyung Kim | Joseph Schwanter |

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Stephen Scott
Ralph Shapey
Michael Shapiro
Ray Shattenkirk
Allen Shearer
Kathy Sheehy
Charles Shere
Marijn Simons
Stanislaw Skrowaczewski
Gregory Smith
Dale S. Soules
James Stadig
Eric Stokes
Nathaniel Stookey
Allen Strange
Allen Strange
Joby Talbot
James Tenney
Virgil Thomson
Francis Thorne
Joan Tower
Ralph Towner
George Tsontakis
Mark-Anthony Turnage
Chinary Ung
Stewart Wallace
Dan Welch
Olly Wilson
John Wineglass
Julia Wolfe
Emily Wong
Charles Wuorinen
Isang Yun
Earl Zindars

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THE ARCHIVES CONTINUED

CONDUCTORS/COMPOSERS WORKSHOP COMPOSERS-IN-RESIDENCE 2002-2012

| | | | | | | |
|------------------|-----------------|------------------|-----------------|------------------|---------------------|---------------|
| Lembit Beecher | Paul Dooley | Trevor Gureckis | Daniel Kellogg | Andrew McPherson | Baljinder Singh | Wang Lu |
| Alexandra Bryant | Mandy Fang | Rafael Hernandez | Elizabeth Kelly | Clint Needham | Sekhoni II | Orianna Webb |
| Chen Zhangyi | Michael Foumai | Robert Honstein | Linda Kernohan | Thomas Osborne | Leanna Sterios | Greg Wrammage |
| Mark Dancigers | Ruby Fulton | Chia-Yu Hsu | David T. Little | Steven Rice | Dan Visconti | Roger Zare |
| Ian Dicke | Federico Garcia | James D. Norman | Missy Mazzoli | Chris Rogerson | Aleksandra Vrebalov | |

CABRILLO FESTIVAL ORCHESTRA MEMBERS 1963-2011

| VIOLIN | (concertmasters bold) | | | | | |
|--------------------------|------------------------------|----------------------------|-------------------------|-------------------------|------------------------------------|--|
| Elizabeth Gibson | 1970 | Lucille Gewinn | | David Prudence | 1964-66, 68 | |
| Valerie Adams | 2007 | Van der Wyk | 1966-67 | Christopher Reed | 1989-90 | |
| Lillian Akersborg | 1963-64 | Rose Marie Glyde | 1972 | James Ricardo | 1976 | |
| Brynn Albanese | 2005-08 | Joseph Gold | 1966-67 | Mary Ann Ringgold | 1965 | |
| Laura Albers | 2006 | Kenneth Goldsmith | 1971-74 | Philip Rose | 1992 | |
| Matthew Albert | 2001-02, 04, 07-11 | Doris Griffin | 1965 | Robert Rozak | 1971 | |
| Don Ambrosen | 1973-74, 87-88 | Thomas Halpin | 1965, 67, 70 | Nathan Rubin | 1963, 70 | |
| John Andersen | 1996-97, 99-2000 | Laura Hamilton | 1986 | William Rusconi | 1966, 72, 96-97, 2001 | |
| Jacqueline Anderson | 1971-72 | Kay Hampson | 1974 | Jeanne Saier | 1989 | |
| Patrice Anderson | 1984-85 | Tetsuya Hayashi | 1971 | Leslie Sawyer | 1993-98, 2000-03 | |
| Susan Angell | 1967 | William Henry | 1964 | Irene Sazer | 1986 | |
| Stephanie Arada | 1997, 2000 | Steve Huber | 1997 | Steve Scharf | 1982, 97 | |
| Linda Ashworth | 1964 | Anne Huter | 2002-04 | Jill Schultz | 1984-87 | |
| Walter Ayres | 1978, 81-85 | Yumi Hwang Williams | 1998-2010 | Rachel Segal | 2004-05 | |
| Lori Badessa | 1974-75 | Betty Iacovetti | 1971-90 | Tammy Seymour | 2005-06 | |
| Allison Bailey | 1996 | Patricia Isham | 1966-67 | James Shallenberger | 1970, 79-87 | |
| Elizabeth Baker | 1973, 79-91, 93 | Rebecca Jackson | 2008-11 | Sarah Shellman | 2007-11 | |
| Haig Balian | 1963 | Pamela Jacobson | 1999-2004, 07-08 | Claudia Shih | 1984-87, 88, 90-91 | |
| Berthe Baret | 1963 | Celeste Jankowski | 2006-07 | Carol Shive | 1971 | |
| Bonnie Bauch | 1977 | Tracey Jasas-Hardel | 1998-99 | Claude Sim | 1999 | |
| Lorra Baylis | 1990-95 | Carol Jenkins | 1996 | Robert Simonds | 2011 | |
| Martha Beames | 1966 | Sarah Johnson | 1977 | Amy Sims | 1995-97 | |
| Cary Belling | 1992-96 | Robyn Julyan | 2008-11 | Ariane Sletner | 1998-2003 | |
| Gary Beswick | 1964 | Gloria Justen | 2008 | Judith Sloss | 1977-81 | |
| Ed Bogas | 1964-65 | Philip Kashap | 1987-91, 93-97, 99-2003 | Dan Smiley | 1981-85 | |
| James Boudouris | 1963 | Louis Kingman | 1972 | Elena Sopoci | 2000-06, 08-11 | |
| Anca Bourgart | 1973 | Anne Kish | 1967, 70 | Deborah Spangler | 2008, 10-11 | |
| William (Skip) Bouton | 1972 | John Konigsmark | 1967-68, 70 | James Stark | 1992-95 | |
| Mary Brizius Weingart | 1964-65 | Tim Kovatch | 1986-87 | Marjorie Stecklein | 1972-88 | |
| Robert Brosseau | 1992 | Erroll Kuhn | 1971-72 | Kate Stenberg | 1986 | |
| Susan Brown | 1976-2010 | Janet Lakatos | 1974-75 | Kay Stern | 1992-96 | |
| Gary Bruns | 1989-98, 2000-06, 08-09, 11 | Isidor Lateiner | 1967-68 | Eleanor Stevems | 1967 | |
| Justin Bruns | 2005-11 | Rita Lee | 2006-11 | Charmian Stewart | 1998-2000, 02-11 | |
| Winifred Bullock | 1965 | Lenore Lehr | 1973 | Leslie Stewart | 1982-87, 93-2005, 07-11 | |
| Lily Burton | 1986 | Donna Lerew | 1966 | Martin Stoner | 1982-87 | |
| Anne Byron | 1967 | Daniel Lewin | 1999-2011 | Jacqueline Suzuki | 1995 | |
| David Cann | 1972, 2005 | David Litvenov | 1977-79 | Carole Swift-Matton | 1988, 90-91, 93, 95-2011 | |
| Marian Carlton | 1971 | Richard Lohman | 1989-94 | Alice Talbot | 1989-92, 94-2000, 02-03, 05-08, 10 | |
| Margaret Carpenter | 1994 | Lee Lufkin | 1970-84, 88 | Vladimir Tarnopolsky | 1964-66 | |
| Karen Chan | 1997 | Maxine Maddon Spencer | 1981-97 | Romuald Tecco | 1975-91 | |
| Cleveland Chandler | 1998 | Roy Malan | 1975-80 | John Tenny | 1966, 71 | |
| Anne Chandra | 2005-08, 10 | Cynthia Mancinelli | 1998-2002 | Virginia Tilton | 1967 | |
| Scott Chaney | 1967-89, 91-93, 95-2004 | Gordon Marron | 1965-66 | Benjamin Tomkins | 2011 | |
| Chung-Mei Chang | 2000, 02-03 | Robin Mayforth | 1994 | Aino Tossavainen | 1975 | |
| Jeanne Clausen | 1974, 76 | Andrew McCann | 2011 | Mary Ann Tucker | 1980 | |
| Catherine Coats | 1970 | Betty McClintock | 1965 | Sara Usher | 1982-85 | |
| Jeff Corwin | 1996 | Emma McGrath | 2008-09 | Anita Van Heer Thomason | 1964 | |
| Anne Crowden | 1974-76, 78-79 | Janice McIntosh | 1967-68, 70 | Emily Van Valkenburg | 1963, 65, 70 | |
| Sally Dalke | 1989-92, 94-95 | Matthew Means | 2004, 2006-11 | Neil Van Valkenburg | 1963 | |
| Susan Debnekoff | 1981-82 | Jeanelle Meyer | | Shalini Vijayan | 2000 | |
| Gail Denny | 1963-66 | Macomber | 1999-2001 | Marianne Votto-Wagner | 1978-86 | |
| Audrey DeSilva | 1982 | Mark Miller | 1990-91 | Vivian Warkentin | 1976-80 | |
| Mary Dilulio | 1991 | Greg Moore | 1975-76 | Edmund Weingart | 1964-65 | |
| Jean Dodson | 1963-64 | Pamela Moore | 1996-98 | Mary Helen Weinstein | 1981, 87-88 | |
| Norma Duckles | 1971 | Mary Morgan | 1972 | Lisa Weiss | 1984-85 | |
| John Erickson | 1963, 68 | Marilyn Myers | 1967 | Randall Weiss | 1987 | |
| Jackie Evans | 1973-74 | Yuko Naito | 2004-05 | Allegra Wermuth | 2004 | |
| Claire Farey | 1993, 95, 96 | Eugenia Newman | 1964 | Edelgard Westphal | 1963 | |
| Matt Faust | 1998 | Milton Niederhofer | 1971 | James White | 1967 | |
| Milton Feher | 1966 | Renata Olshausen | 1973 | Rebecca Whiting | 1997 | |
| Dan Fletcher | 1989-93 | Robin Olson | 1985 | Marian Willard | 1965-67 | |
| Melissa Forshaw | 2001-03 | Carolyn Osborn | 1992-96 | Jean Williams | 1971 | |
| Clif Foster | 1983 | Allyn Otnes | 1963 | Mable Wong | 1992 | |
| I. Peter Frajola | 1966-75 | Carl Ottobrinio | 1970-87 | Margaret Wooten | 1977 | |
| Dean Franke | 1987 | Victor Palmason | 1970 | Lorely Zgonc | 1972-74 | |
| Dana Freeman | 1989-97, 99 | Harold Parker | 1964 | | | |
| Bruce Freifeld | 1970 | Rise Patt | 1978 | | | |
| Susan French | 2004-2011 | Ziva Patt-Rappaport | 1999-2006, 08, 10-11 | | | |
| Gregory Fulkerson | 1998 | Jeanne Paulsen | 1972 | VIOLA | | |
| Erin Furbee | 1998 | Ruggiero Pelosi | 1963-65 | Matthew Albert | 2006 | |
| Janet Galbraith | 1973 | Edward Persi | 1974-77 | Eleanor Angel | 1998-2004, 06, 08, 10-11 | |
| Robert Galbraith | 1973 | Elyn Pesavento | 1980, 82-84 | Joy Arrow | 1965 | |
| Amanda Gates | 1998 | Diane Plummer | 1963 | Arthur Bauch | 1964 | |
| Samantha George | 1998-99 | Anthony Porto | 1975 | Hope Bauch | 1964 | |
| | | Judith Poska | 1963-68 | Elizabeth Bell | 1970 | |
| | | Lisa Pratt | 1976-80, 86-89 | Elithe Belofsky | 1975-77 | |
| | | | | Andrew Berdahl | 1965 | |

Gary Beswick 1988
 Mimi Bravar 1974-75
 Karin Brown 2005-10
 Ruth Burton 1975, 77-78
 Ferne Carlisle 1972-74
 Marlan Carlson 1970-71
 Scott Chaney 1972, 90
 Jeanne Chin 2000-02
 Ruth Coelho 1970
 Dennis De Coteau 1963, 66-68
 Andrew Duckles 1999
 Miriam Dye 1970-71
 Joan Ellersick 1992-94
 Pat Foley 1971
 Peter Garrity 2001
 Lenore Gilbert 2000
 Pamela Goldsmith 1971-72, 79-88, 90-94
 Christine Graffeo 1996-97
 Harriet Guse 1967
 Kenneth Harrison 1963-68, 70-90, 93-95
 Thomas Heimberg 1963, 68
 Janna Hervig 1971
 Lorrie Hunt 1979-80
 Pamela Jacobson 2005, 09-11
 Maxine Johnson 1964
 Laraine Jones 1973
 Chad Kaltinger 2002-11
 Leonore Kish 1981-87
 John Konigsmark 1980
 Olivia Koppell 1974-75
 John Ledford 1970
 Harold Levin 2010
 Kristen Linfante 1996
 Brenda Liu 1975-84, 89- 90
 Mick Lufkin 1980
 Cathrine Matovich 1998
 Mary Jane Miller 2001-05, 07-09, 11
 Ute Miller 1990-91
 Janice Negherbon 1972-89, 91
 Victor Palmason 1971
 Rolf Persinger 1965
 Andrew Picken 1992
 Kazi Pitelka 1980-87
 Charith Premawardhana 2008
 Germaine Prevost 1963
 Elizabeth Prior 1994
 Charles Roberts 1965
 Elizabeth Runnicles 1997
 Veronica Salas 1984, 86
 Fidel Sevilla 1966-67
 Kelly Shanafelt 1997-99
 Claudia Shih 1992-96, 98-2011
 Janet Sims 1983, 96
 Mary Jane Slawinski 1997-2000
 Ellen Smith 1973
 Darien Spencer 1968, 78
 Pamela Striplen 1995
 Ruth Sudmeier 1970, 76
 Thomas A. Tally 1997
 Elizabeth A. Tercek 2003-04
 Daniel Thomason 1964
 Leslie Van Becker 1978-80, 88-2011
 Renate Vierfuss 1991
 Heidi Von Bernewitz 2007, 09
 Uri Wassertzug 1995
 Mary Wayne Bush 1974-78
 Patricia Whaley 1985, 89, 92- 93, 95
 Bruce Whitson 1988-89, 91
 Susan Winterbottom 1977

CELLO

Judiyaba 1970-87
 Karen Andre 1995-96
 Kathleen Balfe 2011
 Paul Berlant 1968
 Lucinda Breed 1975
 Hilary Brown 2006, 07
 Loren Brown 1975-79
 David Budd 1987-97, 99-2000
 Daniel Cho 2011
 Dorian deLeon 1998-2006, 08-11
 Michael Deatherage 1971
 Ellen Dessler 1963-67
 Juliette Dillard 1963-65
 Shirley Douty 1966-68, 70-82

Dennis Drew 1985
 Lee Duckles 1971, 78-94, 96-2011
 Donna Eisman 1972-74, 76-79, 80-84
 Roger Emanuels 1974, 78-80, 83, 85-2003, 05
 Nina Flyer 1987-95
 Drew Ford 2009-10
 Martha Sue Gewinner 1966-67
 Lawrence Granger 1981
 Heather Hay 1985-86
 Jennifer Humphreys 2011
 Jean Johnson 1971
 Kathleen Johnson 1968
 Sally Kell 1963-68, 70-75
 Virginia Kron 1992-98, 2000-11
 Armen Ksajikian 1983-86
 Neal LaMonaco 1972-73
 Judy Ledford 1970-71
 Roger Lebow 1976-85, 87, 90-91
 Daniel Levitov 2005-10
 Dane Little 1989
 Gloria Lum 1980
 Judith McIntyre 2004, 07-09
 Barbara Miller 1970
 Gerald Miller 2008
 Thalia Moore 1995
 Donna Moore 1972-90, 92-2007
 Chase Morrison 1974
 Lanny Paykin 1986
 Nick Photinos 2010
 Raphael Popper Keizer 1997
 Marjorie Prescott 1963-66
 Amy Radner 1975
 Page Smith-Weaver 1983
 Janet Steinberg 1998-99
 Nadine Trudel 2001-04
 Erica Whipple 1975
 Janet Withram 2008, 10

BASS

David Arend 2000-01
 Mark Artusio 1997
 Andre Briere Baumler 1987
 David R. Black 1994-96
 Ida Bodin 1988-2001
 Mary Bresler 1963-64
 Michael Burr 1971, 1973
 Michelle Burr 1971-73, 77-79, 86
 Brigham Cooley 1989-93
 Arnold Craver 1981
 Steve D'Amico 1979
 Jacqui Danilow 1985-87
 Lynn De Remus 1965
 Paul DeNola 2005
 Thomas Derthick 1990-2000, 02-09, 11
 Mark Drury 1982
 Lawrence Epstein 1974-75
 Michael Ann Fader 1967, 70-71
 Richard Feves 1970
 Nathan Fuhr 1999
 Nancy Green 1966
 Thomas Harte 2007-11
 Gil Katz 1998, 2001-04
 Randy Keith 2011
 Jon Lancelle 1979
 Karla Lemon 1975
 Jeffrey Levine 1976
 Jerome Lewis 1970
 Todd Lockwood 2007-11
 Gary Lovendusky 1978
 Jean-Luc Matton 2010
 George McNeil 1970
 Kenneth Miller 1986
 Jeff Neignbor 1972
 Alice Olsen 1963-68, 70
 Geoff Osika 2001-2003
 Robert Prescott 1963-66
 Joe Pruessner 1990
 Terry Pruitt 1989-2000, 02-10
 Laura Ruas 2005-06
 Tim Spears 2008
 Carl Stanley 1973-88
 Michael Strange 1967-68, 70-72
 Stephen Tramontozzi 1980-86, 88-89
 Anne Trout 1982
 Thomas Truchan 1967-68

Guy Tyler 1999
 Ryan Walter 2004
 Jeffrey Weisner 2006
 Michael Willens 1976-86
 Dean Williams 1971
 Richard Worn 2010
 Larry Zgonc 1972-74

FLUTE

Barbara Bernhard 1971
 Jane Bowers 1963-64
 Pamela Campbell 1970
 Colleen Carroll 1985-87, 89-2004
 Ed Clifford 1979, 88
 Kenneth Cramer 1982, 84
 Lawrence Duckles 1965-68, 70-94
 Cynthia Ellis 1988
 Raymond Fabrizio 1965-68
 Rebecca Freidman 1981-82
 Stephanie Gelman 1988-89
 Diva Goodfriend-Koven 1977-78
 Gary Gray 1963-64
 Kristen Halay 2005-11
 Patrice Hambleton 1963
 Brenda Harrison 1967
 Sheryl Henze 1991-2004, 06-08
 Sally Horak 2005-10
 Betsy Hudson-Traba 2008-11
 Allison Jewett 2005
 Trix Kout 1965
 Maquette Kuper 1968, 70
 Janet Millard 1970-80
 Emma Moon 2004
 James Moran 1973-74
 Tim Munro 2009-11
 Teresa Orozco 2009
 Stephanie Peck 1996-97, 2002-03
 Rebecca Pollock 1983
 Jacqueline Rosen 1978-84
 Brenda Sakofsky 1967-70
 Kathryn Thompson 1966
 Patti Watters 1973
 George Weingart 1972
 Janet Woodhams 1978-2007
 Ann Yasinitsky 1986-87

OBOE

Franck Arvil 2000
 William Banovetz 1978-85
 Patricia Barry 1988, 90-94, 96-2000
 Eleanor Biondi 1966-68, 70-73
 Sarah Bowman 2006
 Donna Conaty 1993-2000
 Joe Cooper 1963-65
 Marilyn Coyne 1979-87
 Raymond Duste 1966, 70-71
 Paula Engerer 2001-11
 Barry Fader 1967
 Lynne Marie Flegg 2007, 09- 10
 Rowland Floyd 1966
 Eileen Gibson 1965
 Leonora Gillard Sleeter 1963-64, 68, 72-83
 Amy Goeser Kolb 2006
 Daniel Goldstein 1982
 Pamela Haki 1984
 Rebecca Henderson 1997-99
 Robert Hubbard 1976-77
 Dorothy Isaacson 1970
 Monica Johnson 2000
 Leland Lincoln 1963-65, 68, 72-74
 Charles Robbin May 1978, 80-81, 83-87
 Carolyn Michaelian 1970
 Barbara Midney 1987-92
 Alexander Miller 2001-2005, 07-09, 11
 Patricia Mitchell 1985
 Barbara Northcutt 1993
 Robert O'Boyle 1975-78
 Carol Panoffky 2002
 Yvonne Powers 1988-92, 94-95
 Sara Reichenthal 1982
 Katherine Ritter 1993
 David Seely 1970-71, 86-87
 Deborah Shidler 1995
 Karen Wagner 2001-11
 Roger Weismeyer 1988, 96

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THE ARCHIVES CONTINUED

Stefani Wilkinson 2010
John Winter 1986-87
Teresa Zale 1989

ENGLISH HORN

David Seely 1970-71
Eleanor Biondi 1971
Carolyn Michaelian 1970
Teresa Zale 1989
Paula Engerer 2007
Patricia Barry 1988, 90
Marilyn Coyne 1983-84, 86-87
Robert Hubbard 1976
Leonora Gillard Sleeter 1963-64, 74, 76
Robert Hubbard 1975

CLARINET

Michael Andreas 1971-72
Arthur Austin 1978-81, 93
Sol Baer 1992
Richard Burke 1968-92, 94-2005
Bob Calónico 1984-85
Bharat Chandra 2002-11
Ixi Chen 2006
Edward Clifford 2003
Michael Corner 2009
Diana Dorman 1981-82, 89
James Dukey 1968, 70-71, 79, 83-84, 88-89, 2009
David Ehrke 1982-84
David Eiseman 1972-78
Mary Fetig 1983
Alex Foster 1971
Bruce Foster 2003
Jeff Gallagher 2008
Catherine Gatewood 2010
Ella Good 1967
Laurel Hall 1982-89, 91-2001
Herbert Handman 1966
Larry London 1968
Michael Maccaferri 2006-11
Marilyn Martella 1984-86, 87-88, 2001
Michelle Montone 2003, 05
Donald O'Brien 1963-67, 70-79
Phil O'Connor 2009
Tom Rose 1965, 71
David Scherr 1964, 66
John R. Schertle 2006-11
Gary Smith 1963-67
Mark Sowlakis 2002
Tony Striplen 1993
William Trimble 1985-86
William Wohlmacher 1977-87, 89-2002, 04-05

BASSON

Gregory Barber 1970-87
David Bartollotta 1993, 95
Robert Bryan 1983
Chad Cognata 1996-97, 99-2005, 07, 09, 11
James Compton 1988-95
Jerry Dagg 1970-71
Glenn Einschlag 2000
Robin Elliott 1971
Peter Elsea 1982
Felicia Foland 1998, 2006, 10
Karen Gale 2006
Charles Hansen 1997
Robert Hughes 1963-68, 70-92, 94
William Hunker 1999
Helena Kopchick 2009
Evan Kuhlmann 2009-11
Larry Lajmer 1994
Leslie Lashinsky 1993
Erik Ludwig 2003
Sarah Lutman 1977
Marlene Mazzuca 2002-08
Beverly McChesney 1982
Neil McDonald 1986
Carin Miller 2005
Roger Nye 1994
Patricia Paulson 1980
Cyrle Perry 1964-68
Phoebe Ray 1993
James W. Rodgers 2000, 02
Melinda Ross 1967

Allen Savedoff 1991-96
Mark Sforzini 2001-02
Mark Sowlakis 1997
John Steinmetz 1981
Mary Streeter 1968-70
Michael Sundell 2001
Will Tenney 1965-66
Theresa Treunfels 1996
Bryce Troy 2004
Steve Vacchi 2005-11
Susan Willoughby 1972-73, 78, 80-81
Carla Wilson 1982-89, 98
George Zuckerman 1963

SAXOPHONE

Lut Engelen 2000
David Henderson 2008, 10
Tim McAllister 2007-08, 10
Donald O'Brien 1977
Edward Clifford 2003
Mary Fetig 1983
Allen Savedoff 1996
James Dukey 1970, 83
Arthur Austin 1980
Tom Bergeron 2001, 04
Richard Burke 1980
Mark Sowlakis 1997, 99-2001
Eric Thomas 2003-04
William Trimble 1987, 89-91, 99-2001, 05
William Wohlmacher 1980
Dale Wolford 1990, 2001-02

HORN

David Adeo 1990
Tom Bacon 1973-74
Fredrick Bergstone 1963-66, 72, 74-85, 91- 92
Keith Bucher 1981
Peter Burris 1977-78
Rachel Childers 2011
James Cook 1967
Kristine Coreil 2003
Robert Dickrow 1970
Andy Doe 2010
Richard Dunn 1963
Steven Elrick 1972
Paula Engerer 2007
Fritz Foss 2006-11
Ross Gershenson 1988
Nelson Green 1965
Stuart Gronningen 1963, 70, 81-84
Allen Guse 1967
Clif Dale Harrison 1968
Thomas Hundemer 1993-2002, 04-11
David Irving 1966
Carlberg Jones 1966, 82-83
Kristin Jurkscheit 1992-2011
Carlie Kilgore 2008, 10
Carolyn Landis 2003-04
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1996

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| Gloria Lorenzo | 1982-83 | Betty Rypka | 1977 |
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Mary Wells
Virginia Ann Wright
Stephen and Patricia West
Anonymous

(In honor of Joe and Bette Hirsch)

ADVOCATES

Elizabeth Alpert and Ken Friedenbach
Sabrina Eastwood
Valerie Hayes
(In honor of Jenny Rebecca Hayes)
Lenore Hindin and Joseph Shearer
Lizz Hodgkin Anderson
(Music Together/MusicalMe, Inc.)
Marie and Kent Imai
Barbara Jirsa
Deanna and Elroy Kursh
(In honor of Bette Hirsch)
Rick and Nancy Litvak
Guy Neenan
Gunnar Proppe
Nicholas and Ruth Royal
Alan and Peggy Spool

MAKING A LEGACY GIFT

THE NEW MUSIC FOREVER ENDEAVOR 50TH ANNIVERSARY CHALLENGE – 50 FOR THE 50TH



This is the perfect time to add yours to the growing list of legacy gifts that will secure the Festival for the next half century. If you act now, you can help the Festival reach its James Irvine Arts Regional Initiative Phase 2 goal of 50 for the 50th by the end of the grant period in 2014. If you have already included Cabrillo Festival in your plans, please let us know so that we can count your gift toward our ambitious goal, even if you wish to remain anonymous.

AN EASY PLAN OF ACTION:

Whether you've created a comprehensive estate plan, or not, you can take action now by naming the Cabrillo Festival of Contemporary Music as a beneficiary of an IRA account or Life Insurance policy. Often this can be accomplished online!

Other ways to make such gifts include bequests, life insurance, retirement plans, charitable remainder trusts, and other future arrangements. The Festival wants to help interested donors explore all their possibilities.

Please call or email **Ellen Primack, Executive Director** at **831.426.6966** or ellen@cabrilloomusic.org.

FREQUENTLY ASKED QUESTIONS:

What is the Festival's Legal Name?
Cabrillo Festival of Contemporary Music

What is Festival's Federal Tax I.D.?
94-6123298

Can you provide sample bequest language?

THE IMPORTANT THING IS TO MAKE THE COMMITMENT—

YOU WILL HAVE A PROFOUND EFFECT! JUST LIKE ELLEN...

Ellen Schuck was a joyous, enthusiastic booster of the Festival orchestra for decades. She and her volunteer crew prepared lavish and loving breakfasts for 70 orchestra musicians at every morning rehearsal. In June 2005, the Festival received the largest legacy gift in its history from Ellen's estate, which more than doubled our Artistic Initiative Reserve Fund. Her gift added enough to the Reserve Fund to allow us to begin taking on the formidable risks of commissioning new works for orchestra. Since then, there has been a dramatic expansion of the Festival's commissioning activity. Starting in 2006 with *LIFE: A Journey Through Time*, it continues forward with five commissions celebrating our 50th and others beyond!

I hereby bequeath to the Cabrillo Festival of Contemporary Music located in Santa Cruz, California, the sum of \$_____ dollars (or alternatively, the %_____ of residuary estate).

**With deep appreciation,
we invite you add your name
to this list of legacies!**

REALIZED BEQUESTS

Ellen Schuck
The Lawrence Kristian Mikkelsen Trust
Mildred Larsen Trust

INTENDED BEQUESTS

Joan and Joe Akers
Sandra Cohen
Joan Cook
Margaret Gordon
Carrie Hansen
Bette and Joseph Hirsch
Dina Hoffman
Paul and Sheri Howe
Anonymous
Anonymous
Pamela Kangas and Benjamin Post
David E. Kaun
Diane and Richard Klein
Bud Kretschmer
Kathryn Lawhun and
Mark Shinbrot
Josephine Little
Nancy V. Loshkajian
Earleen Overend
Ellen Primack and Eric Schmidt
Leslie Stewart and Wes Kenney
Marion Taylor
Dee Vogel and Lin Marelick
Ruth and Jerry Vurek
Lana Weeks
Anonymous

50

**ANY GIFT, NO MATTER HOW
LARGE OR SMALL, CAN HAVE
A LASTING IMPACT ON THE
CABRILLO FESTIVAL'S FUTURE.**

