

CABRILLO FESTIVAL OF CONTEMPORARY MUSIC 2012

FEARLESS@50

50TH ANNIVERSARY SEASON TRIBUTE



ORIGINS

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.

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 sold in the festival's program 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

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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 Shumann'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

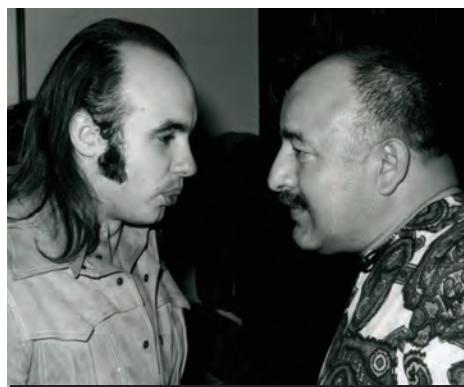
Board enthusiastically invited the composer to return in 1970 as its new Music Director and Conductor.

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.



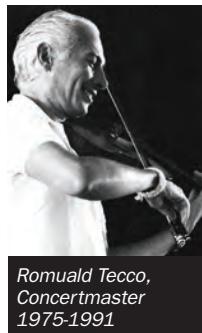
Dennis Russell Davies and Manuel Santana, 1974

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

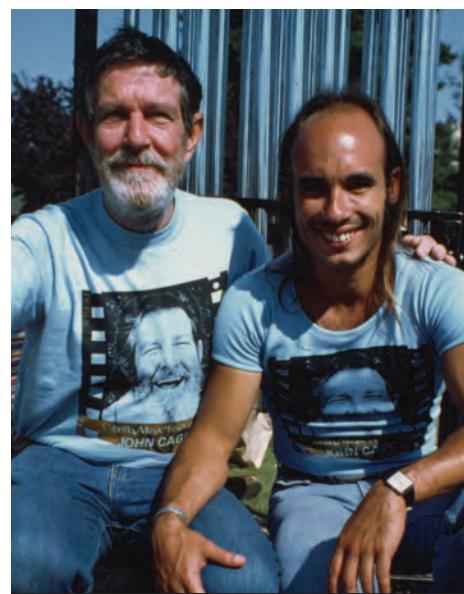
With Concertmaster Romuald Tecco, Davies as pianist has given many recitals. One night at Holy Cross Church, the piano yielded new and unusual sounds as they performed George Crumb's *4 Nocturnes for Violin and Piano*.

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" Augests 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."

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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continued on page 14

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 feed, 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' 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 Cocoanut 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 cons.

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, 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, Arne-rich, 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 wirephoto.

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

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



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

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.

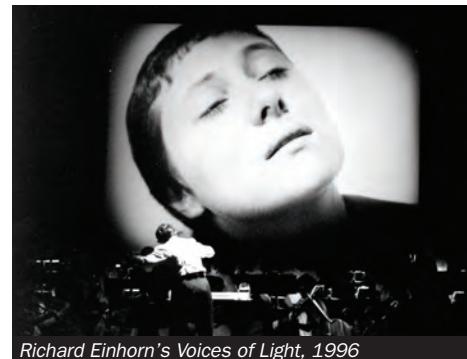
The challenges appeared insurmountable and there were days when we were not sure if there would be another Festival, not to mention who the music director might be. With little time to spare, a committee of board, staff, and musicians was formed to chart the course. It was decided that, if we were to 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

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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 sown 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



THE ARCHIVES



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	A MAJOR-minor Mystery
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	Osvaldo 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 Chapelá	Heinz Holliger	Arvo Paert
Carlos Chávez	Alan Hovhaness	Wayne Peterson
Anna Clyne	Chiayu Hsu	Peter Plonsky
Donald Cobb	Huang Ruo	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 Kellogg	Daniel Schmidt
Zosha Di Castri	Aaron Jay Kernis	William Schottstaedt
Avner Dorman	Tristan Keuris	William Schuman
David B. Doty	Hi Kyung Kim	Joseph Schwantner

50

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

continued on page 20

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	Sekhon II	Orianna Webb
Chen Zhangyi	Michael Foumai	Robert Honstein	Linda Kernoan	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 Shiuh	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 Bourgårt	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 Stevens	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	
Marlan 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 Whitling	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 Ottobrino	1970-87	Margaret Wooten	1977	
Dean Franke	1987	Victor Palmasan	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	VIOLA		
Gregory Fulkerson	1998	Jeanne Paulsen	1972	Matthew Albert	2006	
Erin Furbee	1998	Ruggiero Pelosi	1963-65	Eleanor Angel	1998-2004, 06, 08, 10-11	
Janet Galbraith	1973	Edward Persi	1974-77	Joy Arrow	1965	
Robert Galbraith	1973	Elyn Pesavento	1980, 82-84	Arthur Bauch	1964	
Amanda Gates	1998	Diane Plummer	1963	Hope Bauch	1964	
Samantha George	1998-99	Anthony Porto	1975	Elizabeth Bell	1970	
		Judith Poska	1963-68	Elithe Belofsky	1975-77	
		Lisa Pratt	1976-80, 86-89	Andrew Berdahl	1965	

Gary Beswick	1988	Dennis Drew	1985	Guy Tyler	1999
Mimi Bravar	1974-75	Lee Duckles	1971, 78-94, 96-2011	Ryan Walter	2004
Karin Brown	2005-10	Donna Eisman	1972-74, 76-79, 80-84	Jeffrey Weisner	2006
Ruth Burton	1975, 77-78	Roger Emanuels	1974, 78-80, 83, 85-2003, 05	Michael Willems	1976-86
Ferne Carlisle	1972-74	Nina Flyer	1987-95	Dean Williams	1971
Marlan Carlson	1970-71	Drew Ford	2009-10	Richard Worn	2010
Scott Chaney	1972, 90	Martha Sue Gewinner	1966-67	Larry Zgongc	1972-74
Jeanne Chin	2000-02	Lawrence Granger	1981		
Ruth Coelho	1970	Heather Hay	1985-86	FLUTE	
Dennis De Coteau	1963, 66-68	Jennifer Humphreys	2011	Barbara Bernhard	1971
Andrew Duckles	1999	Jean Johnson	1971	Jane Bowers	1963-64
Miriam Dye	1970-71	Kathleen Johnson	1968	Pamela Campbell	1970
Joan Ellersick	1992-94	Sally Kell	1963-68, 70-75	Colleen Carroll	1985-87, 89-2004
Pat Foley	1971	Virginia Kron	1992-98, 2000-11	Ed Clifford	1979, 88
Peter Garrity	2001	Armen Ksajikian	1983-86	Kenneth Cramer	1982, 84
Lenore Gilbert	2000	Neal LaMonaco	1972-73	Lawrence Duckles	1965-68, 70-94
Pamela Goldsmith	1971-72, 79-88, 90-94	Judy Ledford	1970-71	Cynthia Ellis	1988
Christine Graffeo	1996-97	Roger Lebow	1976-85, 87, 90-91	Raymond Fabrizio	1965-68
Harriet Guse	1967	Daniel Levitov	2005-10	Rebecca Friedman	1981-82
Kenneth Harrison	1963-68, 70-90, 93-95	Dane Little	1989	Stephanie Gelman	1988-89
Thomas Heimberg	1963, 68	Gloria Lum	1980	Diva Goodfriend-Koven	1977-78
Janna Hervig	1971	Judith McIntyre	2004, 07-09	Gary Gray	1963-64
Lorrie Hunt	1979-80	Barbara Miller	1970	Kristen Halay	2005-11
Pamela Jacobson	2005, 09-11	Gerald Miller	2008	Patrice Hambleton	1963
Maxine Johnson	1964	Thalia Moore	1995	Brenda Harrison	1967
Laraine Jones	1973	Donna Moore	1972-90, 92-2007	Sheryl Henze	1991-2004, 06-08
Chad Kaltlinger	2002-11	Chase Morrison	1974	Sally Horak	2005-10
Leonore Kish	1981-87	Lanny Paykin	1986	Betsy Hudson-Traba	2008-11
John Konigsmark	1980	Nick Photinos	2010	Allison Jewett	2005
Olivia Koppell	1974-75	Raphael Popper Keizer	1997	Trix Kout	1965
John Ledford	1970	Marjorie Prescott	1963-66	Maquette Kuper	1968, 70
Harold Levin	2010	Amy Radner	1975	Janet Millard	1970-80
Kristen Linfante	1996	Page Smith-Weaver	1983	Emma Moon	2004
Brenda Liu	1975-84, 89- 90	Janet Steinberg	1998-99	James Moran	1973-74
Mick Lufkin	1980	Nadine Trudel	2001-04	Tim Munro	2009-11
Cathrine Matovich	1998	Erica Whipple	1975	Teresa Orozco	2009
Mary Jane Miller	2001-05, 07-09, 11	Janet Withram	2008, 10	Stephanie Peck	1996-97, 2002-03
Ute Miller	1990-91			Rebecca Pollock	1983
Janice Negherbon	1972-89, 91	BASS		Jacqueline Rosen	1978-84
Victor Palmason	1971	David Arend	2000-01	Brenda Sakofsky	1967-70
Rolf Persinger	1965	Mark Artusio	1997	Kathryn Thompson	1966
Andrew Picken	1992	Andre Briere Baumler	1987	Patti Watters	1973
Kazi Pitelka	1980-87	David R. Black	1994-96	George Weingart	1972
Charith Premawardhana	2008	Ida Bodin	1988-2001	Janet Woodhams	1978-2007
Germaine Prevost	1963	Mary Bresler	1963-64	Ann Yasinitsky	1986-87
Elizabeth Prior	1994	Michael Burr	1971, 1973		
Charles Roberts	1965	Michelle Burr	1971-73, 77-79, 86	OBOE	
Elizabeth Runnicles	1997	Brigham Cooley	1989-93	Franck Arvil	2000
Veronica Salas	1984, 86	Arnold Craver	1981	William Banovetz	1978-85
Fidel Sevilla	1966-67	Steve D'Amico	1979	Patricia Barry	1988, 90-94, 96-2000
Kelly Shanafelt	1997-99	Jacqui Danilow	1985-87	Eleanor Biondi	1966-68, 70-73
Claudia Shiu	1992-96, 98-2011	Lynn De Remus	1965	Sarah Bowman	2006
Janet Sims	1983, 96	Paul DeNola	2005	Donna Conaty	1993-2000
Mary Jane Slawinski	1997-2000	Thomas Derthick	1990-2000, 02-09, 11	Joe Cooper	1963-65
Ellen Smith	1973	Mark Drury	1982	Marilyn Coyne	1979-87
Darien Spencer	1968, 78	Lawrence Epstein	1974-75	Raymond Dusse	1966, 70-71
Pamela Striplen	1995	Michael Ann Fader	1967, 70-71	Paula Engerer	2001-11
Ruth Sudmeier	1970, 76	Richard Feves	1970	Barry Fader	1967
Thomas A. Tally	1997	Nathan Fuhr	1999	Lynne Marie Flegg	2007, 09- 10
Elizabeth A. Tercek	2003-04	Nancy Green	1966	Rowland Floyd	1966
Daniel Thomason	1964	Thomas Harte	2007-11	Eileen Gibson	1965
Leslie Van Becker	1978-80, 88-2011	Gil Katz	1998, 2001-04	Leonora Gillard Sleeter	1963-64, 68, 72-83
Renate Vierfuss	1991	Randy Keith	2011	Amy Goeser Kolb	2006
Heidi Von Bernewitz	2007, 09	Jon Lancelle	1979	Daniel Goldstein	1982
Uri Wassertzug	1995	Karla Lemon	1975	Pamela Hakl	1984
Mary Wayne Bush	1974-78	Jeffrey Levine	1976	Rebecca Henderson	1997-99
Patricia Whaley	1985, 89, 92- 93, 95	Jerome Lewis	1970	Robert Hubbard	1976-77
Bruce Whitson	1988-89, 91	Todd Lockwood	2007-11	Dorothy Isaacson	1970
Susan Winterbottom	1977	Gary Lovendusky	1978	Monica Johnson	2000
CELLO		Jean-Luc Matton	2010	Leland Lincoln	1963-65, 68, 72-74
Judiyaba	1970-87	George McNeil	1970	Charles Robbin May	1978, 80-81, 83-87
Karen Andre	1995-96	Kenneth Miller	1986	Carolyn Michaelian	1970
Kathleen Balfe	2011	Jeff Neignbor	1972	Barbara Midney	1987-92
Paul Berlant	1968	Alice Olsen	1963-68, 70	Alexander Miller	2001-2005, 07-09, 11
Lucinda Breed	1975	Geoff Osika	2001-2003	Patricia Mitchell	1985
Hilary Brown	2006, 07	Robert Prescott	1963-66	Barbara Northcutt	1993
Loren Brown	1975-79	Joe Pruessner	1990	Robert O'Boyle	1975-78
David Budd	1987-97, 99-2000	Terry Pruitt	1989-2000, 02-10	Carol Panoffky	2002
Daniel Cho	2011	Laura Ruas	2005-06	Yvonne Powers	1988-92, 94-95
Dorien deLeon	1998-2006, 08-11	Tim Spears	2008	Sara Reichenthal	1982
Michael Deatherage	1971	Carl Stanley	1973-88	Katherine Ritter	1993
Ellen Dessler	1963-67	Michael Strange	1967-68, 70-72	David Seely	1970-71, 86-87
Juliette Dillard	1963-65	Stephen Tramontozzi	1980-86, 88-89	Deborah Shidler	1995
Shirley Douty	1966-68, 70-82	Anne Trout	1982	Karen Wagner	2001-11
		Thomas Truchan	1967-68	Roger Weismeyer	1988, 96

THE ARCHIVES CONTINUED

Stefani Wilkinson	2010	Allen Savedoff	1991-96	Richard West	1964-66
John Winter	1986-87	Mark Sforzini	2001-02	Bethany Zare	1999, 2001-02
Teresa Zale	1989	Mark Sowlakis	1997	Cheryl Zilha	1980
ENGLISH HORN					
David Seely	1970-71	John Steinmetz	1981	TRUMPET	
Eleanor Biondi	1971	Mary Streeter	1968-70	Joseph Alessi	1967
Carolyn Michaelian	1970	Michael Sundell	2001	Ricky Baptist	1968
Teresa Zale	1989	Will Tenney	1965-66	Barry Baugess	1997
Paula Engerer	2007	Theresa Treunfels	1996	Charles Brady	1963-66, 71-73
Patricia Barry	1988, 90	Bryce Troy	2004	David Brown	1965-66
Marilyn Coyne	1983-84, 86-87	Steve Vacchi	2005-11	Russell Campbell	2000
Robert Hubbard	1976	Susan Willoughby	1972-73, 78, 80-81	Lauraine Carpenter	1993-96, 98-2006
Leonora Gillard Sleeter	1963-64, 74, 76	Carla Wilson	1982-89, 98	Charles Couch	1964
Robert Hubbard	1975	George Zuckerman	1963	Kale Cummings	2002, 04
CLARINET					
Michael Andreas	1971-72	SAXOPHONE		Charles Daval	1979-80
Arthur Austin	1978-81, 93	Lut Engelen	2000	James Dooley	2000-01
Sol Baer	1992	David Henderson	2008, 10	Lauren Eberhart	2005-11
Richard Burke	1968-92, 94-2005	Tim McAllister	2007-08, 10	Tony Ellis	1988-89
Bob Calonico	1984-85	Donald O'Brien	1977	Steven Erickson	1975-88, 91-93
Bharat Chandra	2002-11	Edward Clifford	2003	Bill Essert	1986
Ixi Chen	2006	Mary Fetig	1983	Jack Fadey	1971
Edward Clifford	2003	Allen Savedoff	1996	Mark V. Flegg	2003-2009
Michael Corner	2009	James Dukey	1970, 83	Andrew Gignac	2004-08, 10-11
Diana Dorman	1981-82, 89	Arthur Austin	1980	Adam Gordon	1988-2001
James Dukey	1968, 70-71, 79, 83-84, 88-89, 2009	Tom Bergeron	2001, 04	William Holmes	1970-71
David Ehrke	1982-84	Richard Burke	1980	Grant Hungerford	1990
David Eiseman	1972-78	Mark Sowlakis	1997, 99-2001	Mark Inouye	2010
Mary Fetig	1983	Eric Thomas	2003-04	Mark Isham	1972-73
Alex Foster	1971	William Trimble	1987, 89-91, 99-2001, 05	Joyce Johnson	1970-74
Bruce Foster	2003	William Wohlmacher	1980	John King	1987, 89
Jeff Gallagher	2008	Dale Wolford	1990, 2001-02	Carole Klein	1978, 80, 88-89, 93
Catherine Gatewood	2010	HORN		Ralph LaCanna	1967, 69, 70
Ella Good	1967	David Adee	1990	Dennis Lillie	1965-66
Laurel Hall	1982-89, 91-2001	Tom Bacon	1973-74	Scott Macomber	1999, 2001-03
Herbert Handman	1966	Fredrick Bergstone	1963-66, 72, 74-85, 91-92	Peter Margulies	2007
Larry London	1968	Keith Bucher	1981	Charles Metzger	1981-86
Michael Maccaferri	2006-11	Peter Burris	1977-78	Craig Morris	2007-11
Marilyn Martella	1984-86, 87-88, 2001	Rachel Childers	2011	Douglas Morton	1995, 98
Michelle Montone	2003, 05	James Cook	1967	Brian Neal	1993, 94, 98-2000, 2002
Donald O'Brien	1963-67, 70-79	Kristine Coreil	2003	Marvin Nelson	1968
Phil O'Connor	2009	Robert Dickrow	1970	Lenny Ott	1997
Tom Rose	1965, 71	Andy Doe	2010	Phillip B. Pacier	2002
David Scherr	1964, 66	Richard Dunn	1963	Joan Paddock	1990
John R. Schertle	2006-11	Steven Elrick	1972	John Pearson	1987
Gary Smith	1963-67	Paula Engerer	2007	Anthony Prisk	2003
Mark Sowlakis	2002	Fritz Foss	2006-11	George Recker	1994, 96
Tony Striplen	1993	Ross Gershenson	1988	Gilbert Rodriguez	1967
William Trimble	1985-86	Nelson Green	1965	Carl Sakofsky	1970
William Wohlmacher	1977-87, 89-2002, 04-05	Stuart Gronningen	1963, 70, 81-84	Dennis Schneider	1974-79
BASSON		Allen Guse	1967	Robert	2009
Gregory Barber	1970-87	Clif Dale Harrison	1968	Mike Stodd	1990-92
David Bartolotta	1993, 95	Thomas Hundemer	1993-2002, 04-11	Bert Truax	1970
Robert Bryan	1983	David Irving	1966	Ralph (Skip) J. Wagner	1977-86
Chad Cognata	1996-97, 99-2005, 07, 09, 11	Carlberg Jones	1966, 82-83	Kenneth Walter	1981-83, 86
James Compton	1988-95	Kristin Jurkscheit	1992-2011	Micah Wilkinson	2010-11
Jerry Dagg	1970-71	Carlie Kilgore	2008, 10	Tim Wilson	1976-80
Glenn Einschlag	2000	Carolyn Landis	2003-04	John Wright	1963, 65
Robin Elliott	1971	William Larkin	1971	William Wright	1972-73
Peter Elsea	1982	Douglass Leedy	1963-65	TROMBONE	
Felicia Foland	1998, 2006, 10	Max Mazenko	1971	Michael Becker	2004
Karen Gale	2006	Priscilla McAfee Rybka	1975-88, 90	Donald Benham	1978-89, 91-97, 99, 2000
Charles Hansen	1997	Jesse McCormick	2005	Ronald Bertuccelli	1964-65, 67
Robert Hughes	1963-68, 70-92, 94	Deborah McCracken	1992	Carl Christenson	1971
William Hunker	1999	Susan McCullough	2006-07, 09	Stuart Dempster	1963-67
Helena Kopchick	2009	Edward McManus	1996	Brad Edwards	2011
Evan Kuhlmann	2009-11	George Mealy	1968, 70-71, 73, 75, 78	Gregory Harper	2002
Larry Lajmer	1994	Roger Newman	1972	Ralph Harriman	1966-68
Leslie Lashinsky	1993	Julia L. Pack	2000	Jay Hatler	2001
Erik Ludwig	2003	Mary Lynn Place-Badarak	1993	Don Howe	1977-78, 86, 88
Sarah Lutman	1977	Larry Ragent	1982	David Jackson	1997-99
Marlene Mazzuca	2002-08	Krehe Ritter	1967-2000, 02	Jerome Jansen	1963, 65, 68, 70, 74
Beverly McChesney	1982	Nicky Roosevelt	1984-89, 91-2011	Garrett List	1975
Neil McDonald	1986	Boris Rybka	1976-89	Daniel Livesay	1963-64, 66, 68, 81-84, 86-92, 94-96
Carin Miller	2005	Earl Saxton	1968	Daniel Mattson	2005-10
Roger Nye	1994	Wayne Saxton	1964	Ava Ordman	1998-2011
Patricia Paulson	1980	Matthew Schefellman	2004	Billy Robinson	1971-73, 76, 87-99
Cyrle Perry	1964-68	David Sprung	1989	Carla Rosenbloom	1971-76
Phoebe Ray	1993	Gail Sprung	1971, 73	Mitchell Ross	1967, 70
James W. Rodgers	2000, 02	James Taylor	1993	John Russell	1977, 1990
Meliinda Ross	1967	Alicia Telford	1990, 99-2000	Gary Shaw	1977-78
		Morton Thomas	1967	Wayne Solomon	2000, 02
		Jessica Valeri	2010	Wilbur Sudmeier	1970, 76
		Susan Vollmer	2002, 04	Robert Szabo	1974-85
		Jeff Von Der Schmidt	1991		

50

George Thatcher	1993	William Welchert	1967	ACCORDION
Peter Tomita	1970	Larry Wilson	1971-72	Eric Bradler 2005
Robert K. Ward	2000-11			Marian Kelly 2002
Bradley White	2003			Anthony Quartuccio 2000
Robert Williams	1963			
Steve Wilson	1989-90, 93, 96-97, 99, 2001, 06	PERCUSSION		
Phil Zahorsky	1972	Victor Avdienko	1997	MOOG
EUPHONIUM		Ray Bechard	1982	Angela Carlson 1971
Jeffrey Budin	2004, 10-11	Allen Biggs	1989-93, 96	Erich Regener 1971
TUBA		Larry Blackshire	1970	
Douglas Bixby	1965	Scott Bleaken	1988-92, 94-95	
Forrest Byram	1984, 86, 91-92, 94-2011	William Carpenter	1975	RECORDER
Steve Campbell	2005	Stuart Dempster	1964	Rick Linzer 1984
Tony Clements	1988-92	Gail Denny	1966	
Dick Douty	1966-68, 70-82	Charles Dowd	1972-74, 76-77	SHO
Tom Heasley	2000	Matthew Duvall	2004, 10	Mark Izu 1986
Jeff Hoard	1980	Scott Evans	1985-87	
Tom Johnson	1993	Raymond Froelich	1984-85	THEREMIN
Michael Kuntz	1993	William Gustetto	1967	Charles Dowd 1975-98, 2000
Peter Wahhaftug	1983-87	Monty Hatch	2002-03	Ella Fredrickson 2003
Gerald Turney	1963	Doreen Hoang	2006	
Peter Zahorsky	1983-87	Randy Hurwitz	1970-72	MANDOLIN
HARP		Susan Jette	1998	Gail Denny 1964
Beverly Bellows	1964-68, 79-87, 92-93	David Johnson	1991	
Jennifer Cass	1996, 2002, 04, 06, 09-10	James Kassis	2002-11	
Victoria Drake	1994-95	Daniel Kennedy	1984-86, 88-90, 92	
Karen Gottlieb	1986, 88-91, 2005	Rieko Koyama	2005, 08-10	
Tanya Gregory	1972	Brent Kuszyk	1999	
Courtney Hershey Bress	2002-06	Gary Kvistad	1978-79	
Karen Kirk	1988-90	Rick Kvistad	1976-80	
Daniel Levitan	1992-93	Galen Lemmon	1998-2011	
Mollie Marcuson	2009-10	Robert Lesoine	1965-66	
Roxanne Olshausen	1973, 76	Charles Levin	1984	
Donelle Page	2001	Gregg Linde	1986-87	
Randall Pratt	1971, 75-80	Terry Longshore	1994-96	
Elaine Seeley	1970-74	Loren Mach	2007, 10	
Louis Vickerman	2007-08	Tyler Mack	1983-85, 91-92	
Sarah Voynow	1996-2000	Todd Manly	1980-84, 93	
Nuiko Wadden	2011	Don Marcone	1972-74	
Randall Wong	1978, 83	Lee Matson	1971	
Efrat Zuklad	1968	Michael McLaughlin	1974-75, 77	
KEYBOARDS		Teri Murai	1970	
Sharon Brook	1999	Jerome Neff	1973-74	
Angela Carlson	1970-71	Joanna Nelson	2001	
Matthew Edwards	2008	Kevin Neuhoff	1985	
Margaret Fabrizio	1964-66	Norman Peck	1971-77, 80	
Nohema Fernandez	1985-89	Lisa Pegher	2011	
Josephine Gandolfi	1995, 97, 2001-06, 08-10	John Pereira	1970	
Laurette Goldberg	1968	Kathy Perkins	1967-68, 71-72	
Joan Goodwin	1966	Kenneth M. Piascik	1997	
Martha Gustetto	1967	Amy Radner	1973	
Malcolm Hamilton	1967	Brett Reed	1997	
Laurie Anne Hunter	1999	S. Rogers Lott	1980	
Layton James	1975	David Rosenthal	1978-83	
John Jenson	1973-74	Ted Rubright	1998, 2000, 02	
Leonard Klein	1968	Lane Sanders	2006, 10	
Max Lifchitz	1974	Robert Slack	1993-96	
Teresa McCollough	2008	Heather Sloan	1993-97, 99-2000	
Christine Mirabella	1997	Ward Spangler	1984-86, 87-2011	
Dwight Pelzer	1964	Peter Thielan	1985-90	
Randall Pratt	1976	Shelly Tosaw	1973	
Nathan Schwartz	1965-66	Jack Van Geem	1974	
Marvin Tartak	1966, 68	Mark Veregge	2005	
Arlie Thompson	1980-85, 92-94	William Vits	1998-99	
Brenda Tom	1990-91, 2001	Mike Wells	1968	
Shirley Walker	1970, 72	Ross Williams	2001-02	
Carla Wilson	1987	Jeff Wilson	2001, 04	
Emily Wong	1976-2007, 09-11	William Winant	1981-87, 89-93	
		Larry Wilson	1968, 70	
TIMPANI		GUITAR, ELECTRIC BASS		
Charles Dowd	1975-98, 2000	Paul Binkly	1982, 88	
Michael Englander	2001	Mike Denny	1999	
Steve Hearn	2002-11	Lee Eisenstein	1974	
Ted Rubright	1999	Paul Farley	1974	
Danny Montoro	1973-74	Josh Friedman	2009	
Jerome Neff	1968, 70	Tony Kaye	1999	
Ted Rubright	1999	Judith Mauleon	1964, 67	
David Searcy	1963	Bill Redmon	1987	
Barry Silverman	1966	Larry Polansky	1983	
Jack Van der Wyk	1964-65	Stan Poplin	1984	

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21st and Broadway
Oakland, California
2:30 to 6:00
Saturday,
April 24, 1965

For appointment contact assistant conductor:
Robert Hughes

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HALL OF FAME

THE LOU HARRISON AWARD

The Lou Harrison Award is the pinnacle of recognition bestowed by the Cabrillo Festival. Presented first in 1997 to the award's eminent namesake, the honor is intended to elevate extraordinary service to perpetual acclaim.

LOU HARRISON (1997)

ERNEST T. KRETSCHMER (1998)

DENNIS RUSSELL DAVIES (2003)

MARIN ALSOP (2006)

HALL OF FAME AWARD

The Festival Hall of Fame recognizes outstanding achievement by individuals whose exceptional contributions have made a permanent and very positive difference in the pursuit of the Festival's goals. Although there have been literally hundreds of wonderful volunteers, musicians and staff affiliated with the Festival during nearly four decades, to-date there have been only 15 individuals whose service has been honored with inclusion in the Hall of Fame. New members are not necessarily selected every year; instead, membership is awarded only when there is truly exceptional service to recognize.

FESTIVAL HALL OF FAME

1995 (CHARTER MEMBERS)

DR. RUTH FRARY

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ERNEST T. KRETSCHMER

EARLEEN OVEREND

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MANUEL SANTANA

MARION TAYLOR

1996

FRAN FISHER

KEN HARRISON

RICHARD KLEIN

HOWARD SHERER, PH.D.

1998

JACK BASKIN

TOM FREDERICKS

ELLEN M. PRIMACK

2000

RICK LARSEN

BOARD OF DIRECTORS 1963-2012

Mark Accornero	1978-79	Carl Conelly	1963-65	Ronald Haas	1967, 69-73
Eric Abrahamson	1994-99	James Conlin	1963-64	Thomas Hagerty	1990
Peggy Alberti	1975-80	Candy Coonerty	1976-77, 85-86	John Hajdu	1978-79
John M. Altman	1990-92	Neal Coonerty	1976-77, 85-86	Michael Hall	1987-88
Larry Amon	1983	Jan Corriden	1979-80, 88	Rober t Hambelton	1963
Cecil Anderson	1965	Mabel Costa	1984	James Hammond	1968-70
Bruce Anderson	1965	Chris Cottle	1982-88	Marcia Hand	1980-83
Leslie Andrews	2005-12	George Couch	1982	Carrie Hansen	1989-90, 2003-05
Roxanne Areias	1987-89	Anita Cowan	1974		
Kate Ashkraft	1965-74	Leonard A. Cowan	1980-81	Adrienne Harrell	2002
Susan Atlee	1964-65	Beth Coykendall	1968-74	Lou Harrison	Life Member
Henry Baker	1965-72	Diane Craddock	2012	Richard Hart	1967, 77-79
Hal Baker	1980-82	Judith Craig	1974	Celia Hartman	1990, 92-95
Carolyn Baldwin	1967	Joseph Craig	1974	Kristin Hayward	1977-80
Leroy Barker	1967	Charmaine Curtis	1995-96	Joe Heise	1976-77
T. Jerome Barnes	1963-64	Ann Danno	1967-74	Neidin Henard	1985-87
Virginia Barr	1974-76	Richard DaPont	1965	Julia Henningsen	1968-83
Shields Barr	1963-64	Anne Dash	1994	Pat Henry	1986-88
Kay Bartlett	1990	E. Reese Davis	1985	Alla Hernandez	1967-68, 75-76
Jack Baskin	1974-80	Jeanne Dawson	1978-83	LaVonne Hilscher	1976-77
Estelle Basor	1976-77	Brian Del Core	1994-96	H.C. Hilton	1965
Paul Bass	1996-97	Robert R. Derber	1988	Teresita Hinojosa-Pereira	1990-91
David Beckstein	2000-01	Diane Devine	1976	John Hinton	1966
Edwin Bennett	1966-74	Cheryl Devlin	1985-87	Bette Hirsch	1997-2003
Stan Berman	1967	William Dickinson	1971	Dina Hoffman	2004-12
Bonnie Bernardi	1973-76	Ernest Dillon	1968	Deborah Hopkins	1982-84
Joan Berry	1981	Andrew Doe	2010	Gerard Horn	1965
Claire Biancalana	1984-86	Glenn Dodd	1981-82	Barbara Horscraft	1995-2002
Thomas Black	1963-64	Sherwood Dudley	1965-67	C.W. Houlahan	1967-69
Ethel Bloom	1974-79	Ronald Dunton	1965-67	Arthur Hubbard	1963-68
Samuel Bloom	1965	Ted Durkee	1981-83	Mary K. Hubbard	1969-73, 87-88
Ken Bloome	1984-86	Allan Dyson	1984-86	Fred Hudson	1963-64
Shirley Bohrer	1986-87	Al Eaker	1964-68	Judith Hutchinson	1998-2000
Bettina Borer	1978-79	Bernard Eliasen	1970-72	Luke Howe	1991
Curt Bowman	1963-64	Tom Ellison	2008-12	Carolyn Hyatt	1984
Jared Boyd	1983-84	Jim Ellmore	1974-75	Harold Hyde	1973-75
Lorraine Boyle		Suzanne Ellmore	1991-96	Perky Hyde	1973-75
Litchfield	1963-64, 66-72	Roger Emanuels	2007	Allen Illick	1972, 75
Carol Brancich	1978-85	Kathy Engberg	1979-80	Elizabeth Irwin	1992-98
Wendell Brase	1982-83	Ruth Engel	1971	Linda Israel	1981-84
Bruce Bratton	1973-74, 76-79	Jose Espinosa	1989-91	Cathy Jackson	1984
Babette Brekka	1988	Emily Estess	1970-73	Penny Jacobi	1999-2002
John Brissenden	1980-82	Richard Fabrikant	2005-12	Mary James	1989-91
Garry Broce	1984	Margaret Fabrizio	1963-65	Sallie Johnson	1983-88
Ching Brodsky	1998-2000	Jack Farr	1989-90	J. Terry Jones	1988
Judy Brothers	1975-87	Stephen Fehrman	1990-91	William Jones	1963
John Buchanan	1971-75	Frank Ferrone	1965	Ann Jones	1975
Barbara Buckmaster	1984	Dorothy Field	1981-82	Sidney Jowers	1963-68
Daniela Burke	1995	Lynn Finney	1973-76	Leslie Kadis	1984-86
Bill Burkhardt	1987-88	Herman Fisher	1965	Renate Kay	1985-87
Ree Burnap	1978-82, 87	Fran Fisher	1986-88, 91-2012	Lewis Keizer	1980
Ken Burnap	1989	Thomas Ford	1970-71	Ryland Kelly	1967-68
Pat Busch	1982	Judy Franich	1976-77	John Kempton	1970
Ward Bushee	1965-68	Charles Franich	1972-74	Ralph Kent	1963-67
Pearl Calechman	1976	Ruth Frary	1968-74	Tom King	1984-85
Charles Canfield	1991	David Freedman	1975-76	Jo Anne King	1991
Cecil Carnes	1971-73	Edward Gaines	1969-72	John King	1965, 71
Gregory Carter	2000-01	Dianne Gallagher-Geronimos	1994	Diane Klein	1981-82
Al Castagnola	1968	Kirk Gardner	1982-84	Richard Klein	1989-93
Joseph Chamberlain	1963-65, 69-71	Teresa Gellis	1984-87	Lynn Knight	1989-90
Frederick Chen	1982-83	Joanne Gerber	1977-79	Robert Korns	1980-87
George Cheroff	1992	Judy Gifford	1992	Sharon Korzep	1988
Eve Child	1984	Arthur Glese	1966-69	Arthur Kretchmar	1970-71
Barbara Choi	2005-06	Rita Gleason	1972	Bud (Ernest) Kretschmer	Life Member
Claire Christen	1978	Margaret Gordon	2009-12	William Kreutzmann	1967, 70-71
Ceil Cirillo	1991	Paddy Gordon	1981-82	Frank Lanou	1986-93
Sara Clarenbach	1986	William Grant	1965	William Larkin	1972
George Clark	1963-65	Joan Gray	1978-79	Otto Larsen	1963-64
Philip Clarkin	1963-64	Sylvia Grizich	1967	Carol Latta	1968-69
Nell Cliff	1981-83	John Grossman	1965	Jean Laurits	1978
William Codiga	1971	Jeanette Guire	1995	Barbara Lawrence	1990-92, 95-97
Marion Coggins	1977-79	Ralph Guzman	1971	Jim Lee	1985-86
Don Cohen	1993	Carl Kaas	1964-69	Jay Leite	1990
Lou Commons	1982				
Mary Comstock	1978-79				

PAST BOARD PRESIDENTS

Lionel Lenox	1967-68	Paul Robey	1965	Herman Wevers	1965	T. Jerome Barnes	1963
Jean Lerner	1985-87	E. Gail Robinson	1980, 92-93	Carl White	1970-74	Paul Sandas	1964
Matt Lettunich	1980	David Robles	2001-02	Bill Widera	1986	Suzanne Paizis	1965-66
Martin Lettunich	1963-64	Felix Robles	1986	Lloyd Williams	1968-70	Bud Kretschmer	1967
Fay Levinson	1991	Dixie Rogers	1990-93	Tom Polk Williams Jr.	1967	J.A. Wykoff	1968
Norman Lezin	1987-88	Frank Rose	1979-81	Richard Wilson	2010-12	Ruth Frary	1969-72
Mark Ligon	1997-2000	Tom Rosewall	1965	Warner Wilson	1970-74	Manuel Santana	1973-77, 89
Cathy Lind	1981-83	Andrea Routh	2000	Tanner Wilson	1965-69	Earleen Overend	1978-1980
Gloria Lorenzo	1982-83	Betty Rycka	1977	Doris Witte	1985-89	Carol D. Brancich	1981-82
Nancy Loshkajian	1998-2012	George Sakata	1980	Charles Wolters	1976-80	Robert Korns	1983-84
Joan Louise	1970-71	Paul Sandas	1963-65	Helene Woolsey	1981-83	Gayle Ortiz	1985-86
Richard Lundquist	1981-83	Adrian Sanford	1990-91	William Wright	1971	Mary Kay Hubbard	1987-88
Joan Lowden	2003-05	Alicia Santana	1988	Samuel Wright Jr.	1969	Richard Klein	1990-91
Jan Magid	1981-83	Manuel Santana	1972-78	Linsley Wyant	1964-67	Celia Hartman	1992
Roe Maier	1971-72	Frances Sargent	1980	J.A. Wyckoff	1968-71	Robert Scrivener	1993
Freida Mallen	1978-79	Barbara Schatan	1994-99	James Wylie	1966-69, 73	Howard Sherer	1994-96
Martha Markovits	1974	Nancy Schipper	1984	Roseanne Yanes	1979-80	Elizabeth M. Irwin	1997
Ayleen Martin	1967	Julie Schmidt	1981-82	Barbara Zollinger	1977-78	Gail E. Oakes	1998-2000
John Mason	1966-67	Claire Schneeberger	1998-2005			Nancy Loshkajian	2001-05
Norman Masonson	1965-66	JoAnne Schontzler	1973			Bruce Nicholson	2006-09
Joyce Matlack	1990-91	Ellen Schuck	1986-91			Dina Hoffman	2010-12
Donna Maurillo	1986	J. Jay Schumann	1988-90				
Betsy McCarty	1979-80	Robert Scrivener	1991-94				
David McFadden	1967	Tim Seidl	1980-82				
Becky McGovern	1986-87	Colette Seiple	1979-80				
Leah Mckin	1991	Ludwig Selzer	1963-68				
Ian McPhail	1966-69	Fern Selzer	1984-86				
Rita McPheeters	1986-87	Charlene Shaffer	1983				
Patricia Meyers	1992-93	Elinor Sheldon	1988-90				
Hila Michaelsen	1981-87	Howard Sherer	1992-97				
Lawrence Mikkelson	1984-89	Jay Shore	1976-77				
Ralph Miljanich	1987-90	Nikki Silva	1977-78				
George Miller	1991	Agnes Silvear (O'Neill)	1964-68				
Jonathan Miller	2002-07, 11-12	Lyn Smiley	1975-79				
Leta Miller	1981	Betty Smith	1975-79				
Lester Miller	2002-04	Marcia Smith	2010-12				
John P. Mills	1988-89	Marden Smith	1993				
Malene Mortenson	1987-89	Rose Smith	1994-95				
Gordon Mumma	1976	Linda Smothers	1982-84				
Elizabeth Neel	1990	Glenn Specht	1990				
Henrique Nestler	1974	Natalia Spilman	2001-02				
Bruce Nicholson	2002-12	Mary Spire	1973-77				
Gail Oakes	1996-2001	Terry Spodick	1980				
Thomas O'Leary	1972-73	Fred Squatrito	1977-79				
John Orlando	1973-76	Don Steiny	1996-2001				
Zoe Ann Orr	1967-76	John Stenovich	1970				
Gayle Ortiz	1983-87	Gillian Sterling	1995-98				
Earleen Overend	1974-83, 2007-12	Sue Struck	1975-76, 81-84				
Clancy Page	1979	Cathy Summa	2003-04				
John Paizis	1964-69	Larry Swanson	1964				
Suzanne Paizis	1964-69	Michael Szabo	1985-86				
Leon Papernow	1980	Marion Taylor	1972-93				
Catherine Parker	1981	Michael Tierra	1992-93				
Frank Parodi	1970	Theodore Toews	1963-64				
Paul Parsons	1964-65	Arnold Toxen	1985				
Betty Peters	1970-74	Virginia Traulsen	1964				
Dorothy Petersen	1964-66	John Tuck	1974-80				
Jim Petersen	2008-12	Gerald Tucker	1974				
Janice Pierce	1982-83	Tom Unsicker	1988				
Paula Pierce	1992-97	James Vail	1965-68				
Rita Olsen Pister	1993-96	Pat Van Bockern	1975-77				
Stephen Plager	1987-89	Marybeth Varcados	1975-77				
Ardith Porter	1985-88	J. Ben Vernazza	1979				
Thomas Prosser	1968-69	Sam Vestal	1963-68, 70-74				
Michael Protti	2008-12	Dee Vogel	2006-12				
Rosemary Purser	1975-79, 89-93	Michael Vojvoda	1983-85				
Allen Ray	1965	Susanna Waddell	1978-80				
Jack Ray	1983-84	Max Walden	1973				
Janet Reed	1984-85	Norman Walters	1963-64				
Thomas M. Rees	1989-91	John Walther	1982-87				
George Reynolds	2005-12	Mary Wax	1990-92				
Clarita Ritchey	1965-68	Jacque Welch	1977-87				
Myron Roberts	1975	Steve Weldon	1977-80				
Bernice Robertson	1990-91	Jim Weller	1991-92				
		Brigit Weskamp	2004-12				

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50TH ANNIVERSARY CAMPAIGN

50TH ANNIVERSARY CAMPAIGN—ARTISTIC INITIATIVE RESERVE FUND

"If there is a more improbable enterprise on today's treacherous musical landscape than a festival devoted to contemporary music, it could only be a festival devoted to contemporary orchestra music!"

— Symphony Magazine

While risk is endemic to Cabrillo's mission, the level of risk we can take is directly proportional to the size of our Artistic Initiative Reserve, which acts like a venture fund. Established in 1999 with a special gift of \$50,000 from an anonymous donor, the fund was given a big boost in 2005 with an estate gift of \$80,000. Since then, there has been a dramatic expansion of the Festival's commissioning activity with 20 new works created by the Festival since then. To stay "Fearless@50" and beyond, we invite Festival patrons at every level to consider making a special 50th anniversary gift to the Artistic Initiative Reserve Fund.

The 102 donors honored below responded in the most heartening way with a vote of confidence in the Festival and its future. Most of them (85%) made their Artistic Initiative Reserve Fund gift in addition to their Annual Fund gift! The force of their belief and conviction has brought us to within just **\$2,700** of our goal of adding \$50,000 to our Artistic Initiative Reserve Fund for the 50th! Please consider joining these visionary donors. Your gift will make a lasting difference!

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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@cabrillomusic.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!

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 Marellick
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.

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).

