



  
**BELLINGHAM**  
**FESTIVAL OF MUSIC**  
MARCELO LEHNINGER, ARTISTIC DIRECTOR • MICHAEL PALMER, CONDUCTOR LAUREATE

# BE HERE BE INSPIRED

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**2024**

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## TABLE OF CONTENTS

Message from the Board Chair, Victor Costanzi..... 2

Board and Staff..... 3

Honorary Board Member, Sabah Randhawa ..... 4

Dean of the College of Fine and Performing Arts, Christopher Bianco ..... 4

Honorary Board Member, Satpal Singh Sidhu..... 5

Honorary Board Member, Kim Lund ..... 5

Message from the Artistic Director ..... 6

Message from the Executive Director ..... 7

Artistic Director, Marcelo Lehninger ..... 8

The Bellingham Festival of Music Festival Orchestra.....10

Contributors .....14

Pre-Concert Talks.....16

Free Community Events .....16

Masterclass.....16

Reception on the Plaza.....17

Orchestra Principal Players .....20

**Sunday, June 30, 2024.....27**

**Saturday, July 6, 2024..... 31**

Growth at the Bellingham Festival of Music .....34

Festival Board .....37

Creating a Legacy with Music .....38

**2025 Season Preview..... 40**

2024 Benefit Auction .....42

Auction Contributors .....44

Festival Outreach.....46

**Tuesday, July 9, 2024..... 49**

Calidore String Quartet Wins Award .....52

Home Hosts.....53

**Friday, July 12, 2024..... 55**

**Sunday, July 14, 2024..... 59**

**Wednesday, July 17, 2024 ..... 61**

Festival Chorus.....65

**Sunday, July 21, 2024.....67**

Conducting Institute .....70

Friends and Volunteers .....72

Former Board Members .....73

Concert Venue.....74

Advertiser Index .....76

MESSAGE FROM THE BOARD CHAIR  
**VICTOR COSTANZI**



**DEAR FRIENDS OF THE BELLINGHAM FESTIVAL OF MUSIC,**

Welcome to the inaugural season of our new Artistic Director, Marcelo Lehninger. We are thrilled to have this wonderful individual as leader of the Festival. Marcelo’s vision, talent, and pure joy are palpable to the musicians and audience alike. Following the decades of dedicated leadership from founder and Conductor Laureate Michael Palmer, we find ourselves at the dawn of a new era.

This season’s repertoire is a wonderful mixture of new, exciting music (just look at the opening work for the season – Corigliano’s Promenade, the exact opposite of Haydn’s Farewell Symphony!), along with those masterpieces that need to be revisited and heard again. Marcelo’s choice of soloists brings new faces to the festival, along with unique points of view and talent.

You, our loyal audience, are integral to the artistic process. As the ancient Greeks said, there are performers, the audience – and the space in between! That space is where the intention of the performers meets the intentional listening of you, the audience. It becomes a type of sacred space. Without you, the performer’s artistry has no home. Without the performers, your life is missing the spiritual connection that comes from attending concerts with wonderful and powerful music.

Yes friends, we enjoy this experience together. Let’s move forward, arm in arm, with great anticipation and joy.

*With warm regards from the Chair,*

Victor Costanzi



PO Box 818  
Bellingham, WA 98227  
(360) 201-6621  
[www.bellinghamfestival.org](http://www.bellinghamfestival.org)

# BOARD AND STAFF

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**WE ARE PROUD TO ANNOUNCE** that we are a recipient of a Community Accelerator Grant funded by the Paul G. Allen Family Foundation and awarded by ArtsFund!



HONORARY BOARD MEMBER  
**SABAH RANDHAWA**



Photo © Cheryl Crooks

**ON BEHALF OF WESTERN WASHINGTON UNIVERSITY,** welcome to the Bellingham Festival of Music! For thirty-one years, the Bellingham Festival of Music has been a cultural cornerstone of summertime in Bellingham, on par with the magnificent

natural beauty of the Salish Sea and North Cascades. Uzma and I are delighted to welcome the new artistic director, Marcelo Lehninger, and look forward to wonderful music by perennial favorites Tchaikovsky, Sibelius, Gershwin, Mozart, as well as new composers to the festival, such as Montgomery, Frank, and Corigliano.

Western is proud to partner with the Bellingham Festival of Music in making world-class musical performances available to the greater community during the festival season. We are also grateful to the Festival for enriching Bellingham by providing year-round educational outreach and the new Conducting Institute. We look forward to enjoying exceptional music again this year and for many years to come.

Sincerely,

Sabah Randhawa  
*President, Western Washington University*



DEAN OF THE COLLEGE OF FINE AND PERFORMING ARTS  
**CHRISTOPHER BIANCO**



**AS THE DEAN OF THE COLLEGE OF FINE AND PERFORMING ARTS AT WWU,** it is my pleasure to extend a warm welcome to the Bellingham Festival of Music.

For over three decades, this esteemed festival has graced our community with unparalleled musical experiences, enriching the cultural tapestry of Bellingham and beyond.

One of the hallmarks of this festival is its steadfast commitment to nurturing artistic talent and fostering meaningful partnerships. At the College of Fine and Performing Arts, we are proud to be part of this artistic journey, standing shoulder to shoulder with the festival as a beacon of creativity and collaboration. Our partnership serves as an example of the power of public-private collaboration in the arts, demonstrating how shared vision can elevate both institutions and the communities they serve.

Crucially, this partnership extends beyond the concert hall. It resonates deeply within academic corridors on campus and in Whatcom County, enriching the educational experiences of young people. Through innovative programs and initiatives, such as the conductor's institute and year-round educational outreach, students have the invaluable opportunity to learn from and engage with world-class musicians and educators. These experiences not only broaden their artistic horizons but also inspire them to become the next generation of cultural leaders.

Looking ahead, as we chart a course towards modernization and renovation of our performance venues, our partnership with the Bellingham Festival of Music will be more important than ever. Together, we will pioneer new approaches to arts education and performance, ensuring that our facilities match the caliber of talent and innovation that define our institutions.

As we gather once again to celebrate the beauty of music and our special place in the Pacific Northwest, I am grateful to be part of the buzz and excitement surrounding this year's festival.

Warm Regards,

Christopher Bianco



HONORARY BOARD MEMBER  
**SATPAL SINGH SIDHU**



**WELCOME MUSIC LOVERS AND MUSICIANS** to Whatcom County! Whether you call our area home or you are visiting, we are glad you are here and able to enjoy the inaugural season of our new artistic director, Marcelo Lehninger. A host of new works will be

performed for this 31st season.

As Whatcom County Executive, I am very proud that we are the beneficiary of this vibrant cultural organization. The Bellingham Festival of Music turns classical music into a living, breathing, and accessible art form for all to enjoy.

Congratulations to the musicians, the support staff, and organizers: on your work, your dedication to the craft, and providing this opportunity to experience concerts of the highest caliber of excellence.

Sincerely,

Satpal Singh Sidhu  
*Whatcom County Executive*



HONORARY BOARD MEMBER  
**KIM LUND**



**DEAR FRIENDS AND PATRONS,**

Welcome to the Bellingham Festival of Music!

As Mayor of this vibrant community, it is my pleasure to extend a warm welcome to all of you as we kick off the inaugural season under

the stewardship of our new Artistic Director, Marcelo Lehninger. The excitement is palpable as we embark on this new chapter, celebrating not only the wonderful talent of our performers, but also the rich legacy of music that has graced our city for over three decades.

This year marks the 31st season of the Bellingham Festival of Music, a testament to our commitment to the arts and the support of our community. We are thrilled to present a lineup that promises to captivate, featuring beloved classics by Tchaikovsky, Gershwin, and Mozart, alongside the fresh voices of composers new to our festival, such as Montgomery and Falla. From timeless melodies to innovative compositions, there is something for every musical palate.

In addition to the extraordinary performances awaiting you, I am delighted to draw your attention to the launch of a new Conducting Institute. This summer, two young conductors will have the unique opportunity to hone their craft alongside Maestro Lehninger and our esteemed Festival Orchestra. It is initiatives like these that not only nurture emerging talent, but also ensure the vitality and relevance of classical music for generations to come.

As you join us in the celebration of music, I encourage you to immerse yourselves fully in the ambiance of the Bellingham Festival of Music. Let us revel in the beauty of harmony, unite in our shared passion for the arts, and create memories that will resonate long after the final notes have faded.

Warm regards,

Kim Lund  
*Mayor of Bellingham*





MESSAGE FROM THE  
ARTISTIC DIRECTOR



DEAR FRIENDS,

As we embark upon a new era, a series of awe-inspiring performances await you.

The Bellingham Festival of Music 2024 season offers concerts with a great roster of accomplished soloists, the participation of the Festival Chorus directed by Choirmistress Wendy Bloom, and a wide range of musical styles. I am also really excited that we are launching the Conducting Institute: a new initiative that will nurture the education of young musicians and strengthen the Festival's commitment to education.

My family and I are so happy to spend our summers in the beautiful Pacific Northwest, exploring all the wonderful things that Bellingham has to offer, as well as making new friends. We are honored to be new members of this special community.

Personally, I feel humbled to build upon the legacy of Maestro Michael Palmer, and to share the beautiful music that fills this hall and touches your hearts.

Yours,

Marcelo Lehninger



MESSAGE FROM THE  
EXECUTIVE DIRECTOR



DEAR FESTIVAL OF MUSIC COMMUNITY,

We are so excited to welcome the orchestra back this summer, with our new artistic director, Marcelo Lehninger. He has been a joy to get to know over the past several months. We have enjoyed dreaming big dreams in addition to establishing the Conducting Institute and planning this wonderful season for you. We are so grateful for all of the incredible support and encouragement we have received

this year in preparation for this summer. The Festival had the most successful auction to date, we formalized a Maestro's Circle, welcomed new corporate sponsors to our fold, and you will notice many new musicians that have joined the roster. We are in a season of growth, and we couldn't be more lucky than to have Marcelo join our family. I hope this season will be as memorable for you as it is for us.

Enjoy!

Erika Block

**CLARINETIST ERIKA BLOCK HAILS FROM ANNAPOLIS, MARYLAND.** She was appointed Executive Director of the Bellingham Festival of Music beginning in January 2023. Prior to this appointment, she was a board member of the BFM beginning in 2017 and has been a member of the orchestra since 2013.

As an active member of the Bellingham music community, Erika serves as vice president and performs with the Bellingham Chamber Music Society, and is principal clarinet with the Bellingham Symphony Orchestra. As a featured soloist, Erika has performed concertos with the Bellingham Symphony Orchestra, Skagit Symphony, WWU Wind Symphony, and Whatcom Wind Ensemble. Erika served as senior instructor of clarinet and chamber music at Western Washington University from 2016-2023. While at Western, she was a founding member of the Fifth Inversion Wind Quintet which has performed at international and national conferences across the US and Canada.

Erika received her Bachelor and Master's degrees in clarinet performance at Boston University. She studied with Thomas Martin (Boston Symphony Orchestra), Ricardo Morales (Philadelphia Orchestra), and Gregory Raden, (Dallas Symphony Orchestra). She attended

Brevard, Tanglewood, and Kinhaven music schools in the summers.

In addition to performing, Erika is the host of the classical music podcast, *Inside the Notes*. She interviews musicians from all areas of the classical music field to discuss their career and favorite memories in classical music. This podcast aims to educate younger generations of musicians with first-hand accounts of important performances and experiences.

Before moving to Bellingham, Erika was the director of marketing and artist relations at Backun Musical Services, in Vancouver, BC. She spent several years touring the US and Europe, helping artists with their equipment and attending conferences and instrument trade shows. She helped with the marketing campaigns of the Leblanc by Backun, Bliss and Backun protege series clarinets.

Erika moved to Bellingham in 2012 with her husband, jazz guitarist, BJ Block, and two children, Weston and Ava. When not working and performing, Erika can be found in the garden or wielding power tools as she works on endless renovations around the house.

ARTISTIC DIRECTOR  
MARCELO LEHNINGER

**BRAZILIAN-BORN MARCELO LEHNINGER** is Music Director of the Grand Rapids Symphony and was recently appointed Artistic Director of the Bellingham Festival of Music. In 2018, he brought the Grand Rapids Symphony to Carnegie Hall, its first performance at the famed venue in thirteen years. He previously served as Music Director of the New West Symphony in Los Angeles, for which the League of American Orchestras awarded him the Helen H. Thompson Award for Emerging Music Directors. For five years, Lehninger served as Assistant and then Associate Conductor of the Boston Symphony Orchestra, a tenure that included many concerts in Boston, Tanglewood and a highly praised debut at Carnegie Hall in 2011.

As a guest conductor, Lehninger has led some of the leading orchestras in the United States, including the Chicago, Boston, Pittsburgh, St. Louis, Houston, Detroit, Baltimore, Seattle, National, Milwaukee, North Carolina, Indianapolis, Colorado, Charlotte, New Jersey, Jacksonville, Omaha, Chautauqua, Portland, Princeton, Hartford, Hawaii, Tulsa, Vancouver, Tucson, Toledo, and Fairfax Symphonies; the Florida, Louisville and Sarasota Orchestras; and the Rochester, Buffalo, Orlando, New Mexico, and Colorado Springs Philharmonics.

In Canada, Lehninger has appeared with the Toronto, Winnipeg, and Kitchener-Waterloo Symphonies, the Calgary and Hamilton Philharmonics, and the Symphony Nova Scotia.

European highlights include engagements with the Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, Orchestre National de France, Orchestre National du Capitole de Toulouse, Lucerne Symphony, Lausanne Chamber Orchestra, Prague Philharmonia, Budapest’s MAV Symphony, Slovak State Philharmonic, regular visits to the Slovenian Philharmonic, including on tour to Vienna’s Konzerthaus, and a tour with the Royal Concertgebouw Orchestra assisting Mariss Jansons.

He made his Australian debut with the Sydney and Melbourne Symphonies with his friend and mentor Nelson Freire as soloist. In Japan, he conducted the Yomiuri Nippon Symphony in Tokyo and the Kyushu Symphony Orchestra in Fukuoka.



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Lehninger was Music Advisor of The Orchestra of the Americas for the 2007-08 season. In summer of 2008, he toured with the orchestra in South America, conducting concerts in Argentina, Brazil, and Uruguay. He has led all of the top orchestras in Brazil and served as Associate Conductor of the Minas Gerais Philharmonic Orchestra, where he returns regularly as guest conductor.

Chosen by Kurt Masur in 2008, Lehninger was awarded the First Felix Mendelssohn-Bartholdy Scholarship, sponsored by the American Friends of the Mendelssohn Foundation. He was Maestro Masur’s assistant with the Orchestre National de France (during their residency at the Musikverein in Vienna), Gewandhaus Orchestra in Leipzig, and the New York Philharmonic. In 2011, he participated in the Bruno Walter National Conductor Preview organized by the League of American Orchestras conducting the Louisiana Philharmonic, and debuted with the National Symphony Orchestra at the Kennedy Center as part of the National Conducting Institute in 2007.

Before dedicating his career to conducting, Lehninger studied violin and piano. He holds a Master's degree from the Conductors Institute at New York’s Bard College where he studied conducting under Harold Farberman and composition with Laurence Wallach. His mentors also include Kurt Masur, Mariss Jansons, Leonard Slatkin, and Roberto Tibiriçá. A dual citizen of Brazil and Germany, Marcelo Lehninger is the son of Brazilian pianist Sônia Goulart and German violinist Erich Lehninger.



THE BELLINGHAM FESTIVAL OF MUSIC

# FESTIVAL ORCHESTRA

## VIOLIN I

VIOLIN SECTION SPONSOR–**JOANNE DONNELLAN**

**Justin Bruns**, Concertmaster

Concertmaster Sponsor–**Marti Caputi**

- Associate Concertmaster: *Atlanta Symphony Orchestra*
- Concertmaster: *Cabrillo Festival*
- Faculty: *Emory University*

**Kenn Wagner**, Assistant Concertmaster

- *Atlanta Symphony Orchestra*

**Mark Reneau**

- Former Concertmaster: *Huntsville Symphony*
- Concertmaster: *Chattanooga Bach Choir*

**Eun Young Jung**

- *Atlanta Symphony Orchestra*

**Davis Brooks\***

- Professor Emeritus: *Butler University*

**Carolyn Canfield\***

- Formerly *Vancouver Symphony Orchestra*, including Acting Concertmaster
- Formerly *Vancouver Opera*
- *Bellingham Chamber Music Society*
- *Canfield Widrig Duo*
- *BFM Member since 2016*

**Adelaide Federici\***

- Faculty: *Kennesaw State University*

**Rita Lee\***

- Principal: *Pacific Northwest Ballet*
- First Violin: *Cabrillo Festival*
- Recording Artist: *Skywalker Sound*

**John Kim\***

- Guest Concertmaster: *Pacific Northwest Opera*
- *Pacific Northwest Ballet (sub)*
- *Seattle Symphony (sub)*

**Tristan Siegel\***

- Assistant Concertmaster: *New Haven Symphony*

*\*Indicates rotation of seating from week to week.  
Programs, Dates & Artists Subject to Change.*

## VIOLIN II

**Sarah Shellman**, Principal

Chair Sponsors–**Jack & Marybeth Campbell**

- Principal Second Violin: *The Florida Orchestra*

**Nina Kim**

- *The Florida Orchestra (sub)*

**Jihye Choi\***

- *Montgomery Symphony Orchestra*

**Grant Donellan\***

- Professor: *Western Washington University*

**Michael Heald\***

- Professor: *University of Georgia*

**Garry Ianco\***

- *New York freelance concertmaster*

**Hannie McGarity\***

- *Victoria Symphony Orchestra*
- *Welcome Home Alumnae*

**William Ronning\***

- *Alabama Symphony Orchestra*

## VIOLA

VIOLA SECTION SPONSORS–**DON & KAREN BERRY**

**Christian Colberg**, Principal

Chair Sponsors–**Kurt & Wilma Schweickhard**

- Principal: *Cincinnati Symphony Orchestra*

**Marvin Warshaw**

- Principal: *New Haven Symphony*

**Paul Murphy**

- Associate Principal: *Atlanta Symphony Orchestra*

**Eric Kean\***

- *Bellingham Chamber Music Society*

**Rick Neff\***

- *Seattle Symphony Orchestra (sub)*
- *Seattle Opera (sub)*
- *Pacific Northwest Ballet (sub)*

**Heidi Remick\***

- *Maryland Symphony (sub)*
- *Annapolis Symphony (sub)*
- *DC Youth Orchestra Program coach*
- *National Philharmonic Youth Mentorship Program*

## VIOLONCELLO

CELLO SECTION SPONSORS–**MARTY & GAIL HAINES**

**Steven Thomas**, Principal

Chair Sponsor–**Loraine Boland**

- Professor: *University of Florida*
- Principal Cellist: *Hamptons Festival of Music*
- Cellist: *Helton-Thomas Duo*

**Susie Yang**

- Associate Principal: *Kansas City Symphony*

**Lucas Button\***

- *Virginia Symphony*
- *Cape Symphony*
- Adjunct Faculty: *Bard College*

**Alfred Gratta\***

- *The Florida Orchestra*

**Amy Kang\***

- *Ensemble Aesthetica*

**Dennis McCafferty\***

- *Indianapolis Chamber Orchestra (retired)*

**Soyoon Park\***

- Faculty: *Peabody Preparatory*

## CONTRABASS

BASS SECTION SPONSORS–**MARTY AND GAIL HAINES**

**Ira Gold**, Principal

Chair Sponsors–**Barry Hembree & Michelle Judson,  
Diana Finney**

- *National Symphony Orchestra*
- Associate Professor: *Peabody Conservatory*

**David Arend\***

- *Oakland Symphony*
- *Alchemy Sound Project*
- *Outpost Collective*
- *Composer*

**Braizahn Jones\*** (JUNE 30)

- Assistant Principal: *Oregon Symphony*
- Faculty: *Reed College*

**Benjamin de Kock\*** (JULY 6, 12, 17, 21)

- Assistant Professor: *Illinois State University*

**Kathryn Bradley\***

- *St. Louis Symphony (sub)*
- *Opera Theater St. Louis*
- *San Diego Symphony (2022)*

## FLUTE

WOODWINDS SECTION SPONSORS–**JOHN & MARCIA HARTER**

**Christina Smith**, Principal

Chair Sponsors–**Dave Peterson & Diane Penn**

- Principal: *Atlanta Symphony Orchestra*
- Artist Affiliate: *Emory University*

**Todd Skitch**

- *Atlanta Symphony Orchestra*

## PICCOLO

**Amy Taylor** (JUNE 30, JULY 6, 12, 21)

- Professor: *University of North Texas*

## OBOE

**Harrison Linsey**, Principal

Chair Sponsors–**David Wu & Una Yang, Barbara Young**

- *National Symphony Orchestra*

**Danna Sundet**, Co-Principal (JULY 21)

- Professor: *Kent State University*
- Principal: *The Erie Philharmonic*
- Artistic Coordinator: *Kent Blossom Music Festival*



## ENGLISH HORN

**Cally Banham** (JULY 6, 21)  
• *St Louis Symphony*

**Dan Williams** (JULY 21)  
• *Pacific Northwest Ballet*

## CLARINET

**Andrea Levine**, Principal (JUNE 30, JULY 6, 12)  
Chair Sponsors–**Peter Coggan & Maureen Ryan, Charli Daniels**  
  
• Principal: *Louisville Orchestra*

**Sammy Lesnick**, Principal (JULY 21)  
Chair Sponsors–**Donna Gibbs & Dennis Minor**  
• Assistant Principal: *North Carolina Symphony*

**Erika Block**  
• Executive Director: *Bellingham Festival of Music*  
• *Bellingham Chamber Music Society*

## BASS CLARINET

**Angelique Poteat** (JUNE 30, JULY 6, 21)  
• *Yakima Symphony Orchestra*  
• *Northwest Sinfonietta*

## SAXOPHONE

**Fred Winkler**  
• Senior Instructor: *Western Washington University*  
• *First call Seattle Symphony, Pacific Northwest Ballet*

## BASSOON

**Joshua Elmore**, Principal (JULY 6, 12, 17, 21)  
Chair Sponsors–**Garland Richmond & Richard Stattelman**  
• Principal: *Fort Worth Symphony Orchestra*

**Kai Rocke**, Principal (JUNE 30), (JULY 6,12,17)  
• *Oregon Symphony*

**Mona Butler** (JUNE 30)  
• *Pacific Northwest Ballet*

**Pat Nelson** (JULY 21)  
• Instructor: *Western Washington University*  
• *Bellingham Chamber Music Society*

## CONTRABASSOON

**Mona Butler** (JULY 12, 21)  
• *Pacific Northwest Ballet*

## HORN

BRASS SECTION SPONSORS–**RONALD & CAROLYN WOODARD**

**Jeff Garza**, Principal (JUNE 30, JULY 6, 12, 21)  
Chair Sponsors–**Bob & Wilma Bryant**  
• Principal: *Oregon Symphony*

**Kimberly Minson**, (JUNE 30, JULY 6, 12, 21), Principal (JULY 17)  
• *Houston Grand Opera*

**David Sullivan**, Co-Principal (JUNE 30, JULY 12), (JULY 6, 12)  
• Associate Principal: *Kansas City Symphony*

**Michael Oswald** (JULY 21)  
• *Victoria Symphony*  
• *Pinnacle Brass Quintet*

**Helen Wargelin**  
• *Virginia Symphony Orchestra*

**Rodger Burnett** (JUNE 30, JULY 6, 21)  
• Principal Horn: *Pacific Northwest Ballet Orchestra*  
• Adjunct Faculty: *University of Puget Sound and Seattle Pacific University*  
• Extra: *Seattle Symphony/Seattle Opera*

## TRUMPET

**Charles Butler**, Principal  
Chair Sponsors–**Grace Phelan & David Harris, Lindsey & Jan Vereen**  
  
• *Pacific Northwest Ballet*  
• *Portland Opera*  
• *Oregon Ballet Theater*  
• *Oregon Symphony*

**Tim McCarthy**  
• *Milwaukee Symphony Orchestra*

**Brian Shaw** (JUNE 30, JULY 21)  
• Co-Principal: *Dallas Winds*  
• Principal: *Santa Fe Pro Musica*  
• Regular Substitute: *PNW Ballet*  
• *5th Ave Theatre*

**Mike Myers** (JUNE 30, JULY 12)  
• *Seattle Symphony*  
• Former Member: *Atlanta Symphony*  
• Former Member: *Grant Park Orchestra*

## TROMBONE

**Steven Osborne**, Principal  
Chair Sponsors–**John & Marcia Harter, William Fly & Sarah Younglove**  
  
• Assistant Principal: *North Carolina Symphony*

**Masa Ohtake**  
• *Alabama Symphony Orchestra*

## BASS TROMBONE

**Wade Demmert**  
• *Olympia Symphony*  
• *Julia Keefe Indigenous Big Band*  
  
• Substitute: *Seattle Symphony and Pacific Northwest Ballet Orchestra*  
• *Paramount Theater Orchestra*

## TIMPANI

BRASS SECTION SPONSOR–**LOIS NICHOLL**

**Mark Guthrie**, Principal  
Chair Sponsors–**Barbara Vz Howard & Robert Powell, George & Nancy Gale**  
  
• Principal: *Kalamazoo Symphony Orchestra*

## PERCUSSION

**Matt Drumm**, Principal (JUNE 30, JULY 12, 21)  
• Principal Timpanist: *Symphony Tacoma*  
• Principal Timpani & Percussion: *Northwest Sinfonietta*  
• Principal Timpani: *Auburn Symphony*  
• Principal Timpani & Percussion: *North Corner Chamber Orchestra*

**Gunnar Folsom** (JULY 6, JULY 21)  
• *Pacific Northwest Ballet*  
• Extra Musician: *Seattle Symphony*  
• Extra Musician: *Vancouver Symphony*

**Paul Hansen** (JUNE 30, JULY 6, 12)  
• *The 5th Avenue Theatre, Seattle*  
• *The Paramount Theatre, Seattle*  
• *Auburn Symphony Orchestra*

**Matt Kocmierowski** (JUNE 30, JULY 6)  
• *Pacific Northwest Ballet Orchestra*  
• *Auburn Symphony*  
• *Pacific Rims Percussion Quartet*  
• *Seattle Youth Symphony*

**Patrick Roulet** (JULY 12, 21)  
• Professor: *Western Washington University*

**Denali Williams** (JUNE 30, JULY 12)  
• *Symphony Tacoma*

## HARP

**Sophie Baird-Daniel** (JUNE 30, JULY 12, 21)  
• Artistic Director: *Archipelago Collective Chamber Music Festival*

## PIANO/CELESTE/ORGAN

**Jeffrey Gilliam**, Piano (JULY 12, 21)  
• Professor of Music: *Western Washington University*

**Jay Rozendaal**, Piano (Conducting Institute)  
• *Seattle Opera*  
• Professor: *Western Washington University*

**Wade Dingman**, Celeste and Organ (JULY 12, 17)

**Alex Amick**, Chorus Rehearsal Pianist  
• *Vox Pacifica*

# CONTRIBUTORS

*The Bellingham Festival of Music sincerely appreciates the generosity shown by the following contributors whose gifts were received and processed between June 9, 2023 and June 1, 2024. Thank you!*

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**SUNDAY, JUNE 30, 2024**

**Valery Saul**  
*Corigliano, Sibelius and Tchaikovsky*

**SATURDAY, JULY 6, 2024**

**Ryan Dakota Farris**  
*Montgomery, Gershwin, and Dvořák*

**TUESDAY, JULY 9, 2024**

**Valery Saul**  
*Beethoven, Montgomery, Purcell and Ravel*

**FRIDAY, JULY 12, 2024**

**Ryan Dakota Farris**  
*Camargo Guarnieri, Villa-Lobos and Rachmaninoff*

**WEDNESDAY, JULY 17, 2024**

**Valery Saul**  
*Mozart*

**SUNDAY, JULY 21, 2024**

**Ryan Dakota Farris**  
*Falla, Frank, Piazzolla and Ginastera*

# FREE COMMUNITY EVENTS

**SATURDAY, JULY 6, 2024 • 10AM**

**WWU PAC concert hall**  
*Open Rehearsal*

**WEDNESDAY, JULY 10, 2024 • 4PM**

**Boundary Bay Beer Garden**  
*BFM Brass Quintet*

**SATURDAY JULY 13, 2024 • 3:30PM**

**Whatcom Museum Rotunda Room**  
*BFM Chamber Music*

# MASTERCLASS



**SATURDAY, JULY 20<sup>TH</sup>**  
**10–12 AM**

Join us for a masterclass with guitarist Pablo Sainz-Villegas.

Located at the Mount Baker Theatre Encore Room, 104 North Commercial Street.  
**All are welcome to attend.**

*Masterclass sponsored by Andrew Moquin*



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Special thanks to

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**A HEARTFELT THANK YOU** to Ed and Janet Lightner at Boundary Bay Brewing for creating a Bellingham Festival of Music brew this summer! Boundary Bay is honored to be a part of this community, and they look forward to sharing this beer with you!

*Opus Blonde is a golden-hued, light-bodied ale crafted exclusively for the Bellingham Festival of Music. Its symphony of floral aromatics harmonizes with light breadly notes, crescendoing into a well-balanced, crisp finish. 5.3% ABV / 30 IBU*

Boundary Bay is hosting one of our free Community Concerts featuring the BFM brass quintet on Wednesday July 10th at 4:00pm in their beer garden.

Make sure to take advantage of our beer/wine garden on the plaza before every concert and during intermission. The garden is open from 6:30-7:30pm and for the entire intermission.

Tickets can be purchased for \$23 and include two complimentary drinks and admission beginning at 6:30pm. If you are only available at intermission, we have a \$15 admission with one complimentary drink.



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# ORCHESTRA PRINCIPAL PLAYERS

*The Festival features a virtuoso orchestra whose members all hold artistically prestigious positions elsewhere. Many of the musicians are principal players in major North American symphony orchestras. We are fortunate to have this assemblage of talent as our Resident Festival Orchestra.*



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### JUSTIN BRUNS, CONCERTMASTER

is Associate Concertmaster of the Atlanta Symphony Orchestra and Concertmaster of the Cabrillo Festival Orchestra. He joined the faculty of Emory University in 2023. Before Moving to Atlanta, Bruns was Assistant Concertmaster of the Colorado Symphony Orchestra and Concertmaster of the Boulder Bach Festival. Bruns has been a guest concertmaster with the orchestras of Kansas City, Indianapolis, Louisville, Memphis, and São Paulo, Brazil, as well as the River Oaks and Iris Chamber Orchestras, and the Hong Kong Sinfonietta. He regularly appears at Mainly Mozart Music Festival, Arizona MusicFest, Lakes Area Music Festival, Jackson Hole Chamber Music, and NYO-USA.

Bruns graduated summa cum laude from the University of Michigan and was awarded the top prize upon graduation, the Stanley Medal. He received his master’s degree from Rice University. Bruns has recorded with Pearl Jam, Faith Hill, and Bruce Springsteen. He has premiered solo and chamber works by Michael Gandolfi, Jennifer Higdon, Michael Kropf, Michael Kurth, Seyed Safavynia, and DJ Sparr.

Mr. Bruns is delighted to return to Bellingham for a fifth summer.



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### KENN WAGNER, ASSISTANT CONCERT MASTER

has been a first violinist with the Atlanta Symphony Orchestra since 1995 and has also served as acting Assistant Concertmaster of the ASO for one season.

In addition to his solo work and position with the ASO, Wagner enjoys playing chamber music and has performed with groups such as the Riverside Chamber Players, Leaptrott Trio (Trio-in-residence at Brenau University), Atlanta Chamber Players, Awadagin Pratt’s Next Generation Festival, and National Chamber Players with special guest Kenneth Slowik of the Smithsonian Chamber Players. Last season, he also made his debut at the Piccolo Spoleto festival with the Orlando Chamber Soloists and, later that summer, performed with members of the Grammy Award winning Cuerteto Latino Americano in Mexico. Wagner has also performed chamber music with former Indiana University faculty member Csaba Erdelyi and, this summer, with Alan Morrison, keyboard faculty member of the Curtis institute.



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### CHARLES BUTLER, PRINCIPAL TRUMPET

continues a busy performance schedule in the Pacific Northwest as Principal Trumpet with the orchestras of the Portland Opera and Oregon Ballet Theater. He is also a frequent guest of the Grammy nominated Oregon Symphony Orchestra, Charleston (South Carolina) Symphony Orchestra, Vancouver (BC) Symphony, and has performed with the Atlanta Symphony, San Francisco and Santa Fe Operas, Malaysia Philharmonic, and orchestras of Tenerife and Galacia, Spain. A graduate of Interlochen Arts Academy and Northwestern University, he quickly gained prominence in his early career with job appointments to the Los Angeles Chamber Orchestra, Israel Philharmonic, Seattle Symphony, and Houston Symphony. In 1980, Charles recorded the Bernstein Retrospective with the Israel Philharmonic for the Deutsche Grammophon label – a project which re-recorded all of Leonard Bernstein’s major symphonies and Broadway works with Leonard Bernstein conducting. He has also toured internationally and recorded under the batons of Zubin Mehta and Itzhak Perlman (Israel Philharmonic), Donald Runnicles (San Francisco Opera), Hans Graf (Houston Symphony), and released over 100 recordings of symphonic literature with the Seattle Symphony.



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### CHRISTIAN COLBERG, PRINCIPAL VIOLA

Violist and composer Christian Colberg began his musical studies at the age of four in his home country of Puerto Rico. At sixteen, he continued his studies at the Peabody Conservatory of Music in Baltimore, Maryland. Mr. Colberg is currently the Principal Viola of the Cincinnati Symphony Orchestra. Prior to joining the CSO, he was Assistant Principal Viola with the Baltimore Symphony. Other positions currently include serving as Principal Viola of the Bellingham Festival of Music and Aspen Music Festival Chamber Orchestra. In addition, he is Artist-faculty at the Aspen School and has also held teaching positions at both the Peabody Conservatory of Music, and the University of Cincinnati College-Conservatory of Music.

His main teachers include Alexander Schneider, Saul Ovcharov, Charles Libov and Shirley Givens. Recipient of numerous awards, including the Alpha Delta Kappa Foundation Fine Arts grant, Colberg has also been recognized by the House of Representatives and the Senate of Puerto Rico for his achievements in the field of classical music.

As an active chamber musician, Mr. Colberg has collaborated with such artists as Gary Karr, Milton Katims, Augustin Hadelich, Leon Fleisher, Samuel Sanders, Joseph Silverstein, Jaime Laredo, Sharon Robinson, and Marvin Hamlisch. Chamber music collaborations also include the Muir, Cypress and Ariel String Quartets, and the Silk Road Festival in China.

Mr. Colberg performed his Viola Concerto with the Cincinnati Symphony Orchestra in October, 2018 to critical acclaim. He has performed it with numerous orchestras, including the Puerto Rico Conservatory Orchestra and Música de Cámara in New York City. The second movement of his concerto, "Aldonza", was used as the competition piece for the 2014 Primrose International Viola Competition. In June, 2018, The Rant - For Two Violas, was also premiered at the International Viola Congress in Los Angeles. In 2024, the third movement, "Sancho", of his Viola Concerto was used as the mandatory piece for the Sphinx Competition.





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**JOSHUA ELMORE, PRINCIPAL BASOON (JULY 6, 12, 14, 17, 21)**

is the Principal Bassoonist of the Fort Worth Symphony Orchestra. Joshua has performed with many orchestras around the World including The Chineke! Orchestra, New York Philharmonic, Saint Paul Chamber Orchestra, Dallas Symphony, Oregon Symphony, Charleston Symphony, and performed a side-by-side collaboration at Carnegie Hall with The Royal Concertgebouw Orchestra.

Before joining the Fort Worth Symphony Orchestra, Joshua completed his professional studies certificate at the Colburn School in Los Angeles as a student of Richard Beene. Joshua was a Kovner Fellow graduate of The Juilliard School where he studied under Judith LeClair and appeared often as Principal Bassoon of The Juilliard Orchestra. Joshua has been a member of The New York String Orchestra Seminar and was a fellow at the Tanglewood Music Center, the Music Academy of the West, and the National Orchestra Institute, where he recorded a Grammy-nominated orchestral album with NAXOS.



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**JEFF GARZA, PRINCIPAL HORN (JUNE 30, JULY 6, 12, 21)**

was appointed Principal Horn of the Oregon Symphony in October 2019. He has previously held principal positions with the San Antonio Symphony, Houston Grand Opera, Britt Festival Orchestra, and Festival Mozaic. Jeff has served as guest principal horn in dozens of orchestras, including the Los Angeles Philharmonic, San Francisco Symphony, Cincinnati Symphony, Detroit Symphony, Saint Paul Chamber Orchestra, Utah Symphony, New Zealand Symphony, and Melbourne Symphony.

As a chamber musician and soloist, Jeff has performed at festivals, workshops, and concert series throughout the United States including Chamber Music Northwest, Concordia Chamber Players, Cape Cod Chamber Music Festival, and Cactus Pear Music Festival. He is a core member and former Artistic Director of Olmos Ensemble, a chamber music group based in San Antonio, Texas. His recent recording credits include chamber music by composers Mark Abel (Spectrum, Delos Productions) and Andrew Lewinter (Music for Brass and Piano, Novona Records).

Jeff is a graduate of Interlochen Arts Academy and the Shepherd School of Music at Rice University. He received additional musical training as a fellow with the New World Symphony and the Tanglewood Music Center.



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**IRA GOLD, PRINCIPAL BASS**

Prior to joining the National Symphony Orchestra in 2005, Ira Gold performed with several American orchestras, as Section Bass with the Minnesota Orchestra and as guest Principal Bassist with the San Francisco Symphony and Detroit Symphony. He was recently named Principal Bass of the Bellingham Festival of Music for the summer of 2024. Mr. Gold has been on Faculty at the Peabody Conservatory since 2009 and was recently appointed Associate Professor of Double Bass, where he teaches private lessons, orchestral repertoire classes, masterclasses, and coaches chamber music.

In addition to regular visits to The Colburn School, he has presented masterclasses and recitals throughout the United States and abroad, including The Moscow State Conservatory, University of Southern California, The Juilliard School, Boston University, The Cleveland Institute of Music, The Manhattan School of Music, and the International Society of Bassists Convention. He currently spends his summers teaching at the Boston University Tanglewood Institute, Bass Works, DCBass, and Bass Club in London. Mr. Gold was previously faculty at Catholic University of America, and performed the Vanhal Bass Concerto at Carnegie Hall with the CUA Symphony Orchestra in 2011.



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**MARK GUTHRIE, PRINCIPAL TIMPANI**

is Principal Timpanist and Artist in Residence of the Kalamazoo Symphony Orchestra. Mr. Guthrie is also on the faculty of Kalamazoo College, Adjunct Faculty for Western Michigan University, and performs in the Kalamazoo Symphony Percussion Duo. He is known for his masterclasses and clinics around the US. During the summers, Mr. Guthrie performs as Principal Timpanist with the Bellingham Festival of Music and the New American Sinfonietta at the Hampton Festival of Music. In 1984, Mr. Guthrie founded Precision Classic Timpani. Precision Classic Timpani manufactures and refurbishes timpani for timpanists around the world. Mr. Guthrie has previously performed as Timpanist with The Cleveland Orchestra, Toledo Symphony Orchestra, Grand Rapids Symphony, South Bend Symphony, I Musici de Montreal, Indiana Symphony, Toledo Opera Association Orchestra, Michigan Bach Festival, and Bach Festival Orchestra. Additionally, Mark holds two degrees in Music and for many years was a private student of the legendary Cloyd Duff.



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**SAMMY LESNICK, PRINCIPAL CLARINET (JULY 21)**

is a clarinetist devoted to performing classical music in all of its exciting varieties, from Bach to Boulez, and beyond. No matter the style, he strives to bring his performances to life with a sense of humor, spontaneity, and adventure.

Sammy joined the North Carolina Symphony as Assistant Principal and E-flat Clarinetist in 2023. Previously, he was a freelance musician for four years in New York City, focusing on contemporary music before joining the U.S. Army Band to perform at funeral ceremonies in Washington, D.C.

Sammy has appeared as a soloist with the Seattle Symphony and the Eastman Philharmonia and at festivals throughout the U.S. and abroad. He has performed with numerous orchestras and contemporary music groups and has worked with many composers including Steve Reich, performing his New York Counterpoint for solo clarinet as part of Reich's 80th birthday celebrations.

Sammy graduated from the Eastman School of Music in 2016 with a Bachelor of Music and Performer's Certificate. His teachers include Emil Khudiyev, Kenneth Grant, Jon Manasse, Sean Osborn, and Kim Fay. In addition to performing as a clarinetist, Sammy also teaches, composes, arranges, engraves scores, and rabidly listens to music of all kinds. Originally from Seattle, he has had a life-long love for nature and, when not making music, is usually outside enjoying the view and looking for funny animals.



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**ANDREA LEVINE, PRINCIPAL CLARINET (JUNE 30, JULY 6, 12, 14)**

A native of Queens, New York, Andrea Levine was appointed Principal Clarinet of the Louisville Orchestra in 2003. She also served as Acting Principal Clarinet of the Detroit Symphony Orchestra for the 2017-2018 season. She won the position of interim Assistant Principal of the Colorado Symphony during the 2011-2012 season. She also won the position of interim Second Clarinet of the Cleveland Orchestra during the 2007-2008 season and joined them on two European tours. Prior to coming to Louisville, she spent a year as a member of the New World Symphony in Miami, Florida. Before joining New World, she served as Interim Principal Clarinet of the Akron Symphony while completing a Professional Studies Diploma at the Cleveland Institute of Music. She completed her undergraduate degree at the Eastman School of Music. In addition to serving as Principal Clarinet of the Britt Festival Orchestra, she has held the same position at the Artosphere Festival. She has appeared as guest Principal Clarinet of the Cincinnati Symphony, the Baltimore Symphony, the Detroit Symphony, and the Saint Louis Symphony. She has also appeared as a soloist with the Louisville Orchestra, the Detroit Symphony, the Artosphere Festival Orchestra, the New World Symphony, and with the Eastman Philharmonia.





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**HARRISON LINSEY, PRINCIPAL OBOE**

is currently an oboist with the National Symphony Orchestra at the Kennedy Center and is a versatile musician and collaborator. Before joining the NSO in 2018, Harrison held a position with the San Diego Symphony for three seasons. His musical journey gained steam during his years studying with Elaine Douvas at The Juilliard School, where his love for the oboe blossomed.

Harrison's career has extended to many prominent orchestras across the United States, including guest Principal Oboe roles with the Seattle, Detroit, and Pittsburgh symphonies, and substitute appearances with the Los Angeles Philharmonic and Metropolitan Opera Orchestra. A highlight in Harrison's career was recording the world premiere of Christopher Tyler Nickel's Bass Oboe Concerto as soloist, now available on Avie Records. This performance highlights a rarely played member of the oboe family.

In the summertime, he returns to his home region in Washington state, where he proudly assumes the role of Principal oboist of the Bellingham Festival of Music. Harrison also enjoys sharing his passion for the oboe with students of all ages, both privately and at the Hidden Valley Music Seminars Oboe Masterclass in California.



**KIMBERLY MINSON, PRINCIPAL HORN (JULY 17)**

originally from Washington D.C., Kimberly studied horn performance at the Interlochen Arts Academy and Rice University. Before moving back to Houston to join Houston Grand Opera in 2003, she was a fellow at the Tanglewood Music Center and the New World Symphony, then worked regularly with the Baltimore Opera Company and National Symphony Orchestra. She maintains a busy lifestyle as a performer, private instructor, and mother of five children.



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**STEVEN OSBORNE, PRINCIPAL TROMBONE**

currently holds the position as Assistant Principal Trombone with the North Carolina Symphony. He has been performing with many orchestras throughout the United States and abroad, such as the Atlanta Symphony, Sarasota Orchestra, Charleston Symphony, and The Florida Orchestra, as well as The Royal Stockholm Philharmonic. Steven has trained with some of the most revered orchestral musicians of our time: Joseph Alessi and David Finlayson of the New York Philharmonic, as well as Nathan Zgonc of the Atlanta Symphony.

Steven teaches and performs during the summer at the International Trombone Summit, Bellingham Music Festival, and Artosphere. Steven received his masters degree at The Juilliard School where he studied Trombone Performance with the Principal Chair of the New York Philharmonic Joseph Alessi, and received his bachelors at the Manhattan School of Music, studying with the Second Trombone of the New York Philharmonic David Finlayson.



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**SARAH SHELLMAN, PRINCIPAL SECOND VIOLIN**

is currently Principal Second Violin with The Florida Orchestra; she joined the ensemble as a section violinist in 2002. She has appeared as a soloist on the TFO Masterworks series performing Michael Abel's Delights and Dances (2022), Bach's Concerto for Two Violins in D Minor (2021), Vivaldi's Concerto for Four Violins in B Minor (2020), Anna Clyne's The Seamstress (2019), and Thomas Ades' Violin Concerto "Concentric Paths" (2011). She's also been featured on Coffee/Morning Matinee series programs performing "Autumn," "Winter," and "Spring" from Vivaldi's Four Seasons and Bach's Concerto for Two Violins in D minor.

During the summers, Sarah performs as Principal Second Violin of the Bellingham Festival of Music (Bellingham, WA) and as a member of the first violin section at the Cabrillo Festival of Contemporary Music (Santa Cruz, California). She is an advocate for the performance of works by living composers as well as for the expansion of diversity, equity, and inclusion initiatives within the classical music profession.

Sarah graduated from the Oberlin Conservatory of Music in 1998 with a bachelor's degree in Music (Violin Performance and Musicology) and the University of Houston in 2000 with a master's degree in Music (Violin Performance). While living in Houston, she played with the Houston Grand Opera, Ars Lyrica, Houston Ballet, and as a freelance musician.



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**CHRISTINA SMITH, PRINCIPAL FLUTE**

is one of the most sought-after flutists in the country as an orchestral player, soloist, chamber musician, and teacher. Principal Flutist of the Atlanta Symphony Orchestra since 1991, her flute solos can be heard on 40 ASO recordings. She has also appeared with the orchestra numerous times as concerto soloist.

A graduate of Interlochen Arts Academy, she studied at the Curtis Institute of Music as a pupil of the legendary Julius Baker. Ms. Smith has also studied with Jeffrey Khaner, Tim Day, and Keith Underwood.

Ms. Smith has recently appeared as guest Principal Flutist with orchestras such as the Chicago Symphony, Los Angeles Philharmonic, and the orchestras in Vancouver, Baltimore, St. Paul, and Pittsburgh.

Equally passionate about teaching, Ms. Smith serves as Affiliate Artist at Emory University. She remains highly in demand to teach masterclasses across the country.

Ms. Smith lives in Atlanta with her husband and two daughters. She is proud to be a Powell artist.



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**STEVEN THOMAS, PRINCIPAL CELLO**

is the former Principal Cellist of the New Haven Symphony and Savannah Philharmonic. He serves on the Faculty of the University of Florida in Gainesville, where he directs the Chamber Music program and the Gator Chamber Music Institute. He holds degrees from Cambridge and Yale Universities, earning a doctorate from the latter. He has won several top prizes, including at the Bach and Villa-Lobos International Competitions in Washington and Rio de Janeiro, respectively. He has toured extensively in Europe, North and South America as soloist/teacher, and with the Cantilena Piano Quartet. He is a member of the highly-acclaimed Helton-Thomas duo, appearing in China, Japan, Australia, the US, Canada, France, Greece, the UK, and South Africa. He has recorded for the MVL, Point, Delos, Koch International, Centaur, and MMO labels.

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**SARAH CHANG**  
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**SARAH CHANG IS RECOGNIZED AS ONE OF THE WORLD’S GREAT VIOLINISTS.** Since her debut with the New York Philharmonic at the age of 8 she has performed with the most distinguished orchestras, conductors, and accompanists internationally in a career spanning more than two decades.

Highlights from Ms. Chang’s recent and upcoming seasons have included performances with North American orchestras such as the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Chicago Symphony, National Symphony Orchestra, Boston Symphony, and Cleveland Symphony. She has also performed at the Hollywood Bowl and at the Tanglewood, Ravinia, and Aspen Music Festivals among others. With a career that has blossomed internationally,

her European engagements have included performances with the Berlin Philharmonic, Vienna Philharmonic and all the principal London orchestras. She performs regularly in Austria, France, Germany, Italy, Spain, Switzerland, and the United Kingdom, and her engagements in Asia have brought her to audiences in China, Japan, Korea, Malaysia, Singapore, Australia and New Zealand. As an accomplished recital and chamber musician, Ms. Chang regularly travels the world, performing with such artists as Pinchas Zukerman, Yefim Bronfman, Leif Ove Andsnes, Yo-Yo Ma, Isaac Stern, Wolfgang Sawallisch and members of the Berlin Philharmonic Orchestra. In the upcoming season, she performs in Spain, Prague, Brussels and Denmark, as well as tours to Hong Kong, China and Japan.

Ms. Chang’s most recent recording for EMI Classics, performances of Brahms and Bruch violin concertos with Kurt Masur and the Dresden Philharmonic received critical and popular acclaim and was her 20th album for the label. Her recording of Vivaldi’s Four Seasons attracted international commendation, with BBC Music Magazine stating: “She has never made a finer recording.” She has also recorded Prokofiev Violin Concerto No. 1 and Shostakovich Violin Concerto No.1 live with the Berliner Philharmoniker under the baton of Sir Simon Rattle, “Fire and Ice”, an album of popular shorter works for violin and orchestra with Plácido Domingo conducting the Berliner Philharmoniker, the Dvořák concerto with the London Symphony Orchestra and Sir Colin Davis, as well as several chamber music and sonata discs with artists including pianists Leif Ove Andsnes and Lars Vogt.

In 2006, Ms. Chang was honored as one of 20 Top Women in Newsweek Magazine’s “Women and Leadership, 20 Powerful Women Take Charge” issue. In March 2008, Ms. Chang was honored as a Young Global Leader for 2008 by the World Economic Forum (WEF) for her professional achievements, commitment to society and potential in shaping the future of the world.

In 2005, Yale University dedicated a chair in Sprague Hall in Sarah Chang’s name and in 2012 Harvard University gave her the Distinguished Leadership in the Arts Award. For the June 2004 Olympic games, she was given the honor of running with the Olympic Torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl’s Hall of Fame award. Also in 2004, Ms. Chang was awarded the Internazionale Accademia Musicale Chigiana Prize in Sienna, Italy. She is a past recipient of the Avery Fisher Prize, Gramophone’s “Young Artist of the Year” award, Germany’s “Echo” Schallplattenpreis, “Newcomer of the Year” honors at the International Classical Music Awards in London, and Korea’s “Nan Pa” award. Ms. Chang has been named the U.S. Embassy’s Artistic Ambassador from 2011.



WWU PERFORMING ARTS CENTER CONCERT HALL | 7:30 P.M.

**SUNDAY, JUNE 30, 2024**

**BELLINGHAM FESTIVAL ORCHESTRA • MARCELO LEHNINGER,** Artistic Director  
**SARAH CHANG,** Violin

**Promenade Overture** John Corigliano (b. 1938)

**Violin Concerto in D Minor Op. 47** Jean Sibelius (1865-1957)

- I. Allegro Moderato
- II. Adagio di Molto
- III. Allegro, ma non tanto

**SARAH CHANG,** Violin

**INTERMISSION**

**Symphony No. 4 in F Minor Op. 36** Pyotr Ilyich Tchaikovsky (1840-1893)

- I. Andante sostenuto- Moderato con anima
- II. Andantino in modo di Canzona
- III. Scherzo. Pizzicato ostinato. Allegro
- IV. Finale. Allegro con fuoco

*Promenade Overture by John Corigliano presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.*

**FUN FACT:**

SIBELIUS VIOLIN CONCERTO WAS LAST PERFORMED AT BFM IN 2011 WITH STEFAN JACKIW

CONCERT SPONSORS



# PROGRAM NOTES, JUNE 30, 2024



**John Corigliano: *Promenade Overture***

**A PROLIFIC COMPOSER**, John Corigliano was born February 16, 1938, in New York City. The *Promenade Overture* was first performed on July 10, 1981, by the Boston Symphony Orchestra with John Williams conducting. Corigliano, like John Williams, is a noted composer of film music whose fourth film score, for François Girard’s *The Red Violin* (1997), won him the 1999 Oscar for best film score. In addition, Corigliano has won five Grammy Awards and the Pulitzer Prize in Music in 2001. His compositions are many and varied in form including orchestral works, chamber music, choral music, opera, concertos, vocal, and keyboard pieces.

Conductor Leonard Slatkin sums up Corigliano’s eminence:

*It is simple. No longer is John referred to as ‘an American Composer.’ He belongs to the world. Festivals and performances around the globe attest to his pre-eminence in the musical pantheon.*

*All of us eagerly look forward to his next musical thoughts. And I always cherish our lasting friendship.*

Promenade Overture is Corigliano’s exploration of different combinations of instruments and exciting spatial relations; in his score, the performance notes read like stage directions, specifying orchestra seating and physical entrances including the timely appearance of the tuba.

About the *Promenade*, it is best to let the composer speak:

*The premise of this work took root years ago when I was caught off guard by Haydn’s delightful ‘Farewell’ Symphony. This Haydn work is often used to end a concert because during the last movement the players gradually exit, leaving two violins to finish the Symphony on a bare stage. Since overtures usually begin concerts, a reverse of this procedure — the entrance of an orchestra while playing — became both an interesting idea and a compositional challenge. Offstage brass announce the start of the Promenade Overture, with the trumpets playing the last five measures of the ‘Farewell’ Symphony — backwards. This forms a fanfare announcing the promenade of the performers, which starts with the piccolo, concludes with the tuba, and contains a variety of motives which eventually form a lyrical melody that is built to a climax by the full orchestra.*



**Jean Sibelius (1865-1957): *Violin Concerto in D Minor, Op. 47***

**BY THE TIME JEAN SIBELIUS** composed his only concerto in 1904, he had already completed his first two symphonies, a collection of piano pieces, a piano sonata, songs and, most notably, symphonic poems, including his best known composition, *Finlandia*, Op. 26 (composed in 1899 and revised in 1900). The latter, and many other works, not only established him as “Finland’s hero,” but burnished his reputation throughout the musical world. It was also during this period, sadly, that Sibelius struggled with alcoholism (needing to take a fortifying drink before conducting) and other illnesses and life complications that resulted in retreat with his wife, Aino, to their house in Järvenpää, Finland.

A failed violinist himself, he composed the first version of the Violin Concerto with a dedication to German virtuoso Carl Adolph Wilhelm “Willy” Burmester. The premiere was to have taken place in Berlin, but financial pressures on Sibelius led to a hastily scheduled debut in Helsinki — without Burmester. The unfortunate soloist on that occasion was not up to the bravura demands of the piece — including rapid runs of double-stopped thirds and octave interval leaps that were a hallmark of Burmester’s virtuosity. Contemplating a Berlin premiere the following year, Sibelius revised the composition extensively, condensing, and somewhat simplifying the technical challenges.

The resulting 1905 version conducted by Richard Strauss with the Berlin Court Orchestra is the one most performed today. But once again, Burmester was cheated out of his opportunity to play it (he was unavailable on the chosen dates) and, thereafter, he refused to perform it. Oddly, Sibelius chose to rededicate the concerto to the 12-year old Hungarian prodigy Ferenc von Vecsey, who gave an underwhelming performance at age 13 but championed the work throughout his career.

The concerto is a large work based on classical forms, its three movements symphonic in scope and virtuosic in performance. Features to be attentive to in the First movement include the hauntingly beautiful introductory theme and the many dynamic changes in which some orchestral passages are played very softly, allowing the violin to erupt dramatically in virtuosic passages. Perhaps the most notable and unusual feature is the extensive violin cadenza that serves as the development section and expands and elaborates on the opening themes. The movement ends with virtuosic double stops, likely Sibelius’ acknowledgement of his originally planned soloist.

The sublime Second Movement starts quietly with a lyrical, somewhat melancholy melody initially voiced by the violin, then taken up by the full orchestra that builds with passionate intensity. It ends slowly and quietly to set up the driving dotted rhythmic, percussive start to the finale. That last movement was famously and affectionately described by musicologist Donald Francis Tovey as a “Polonaise for Polar Bears.” Brilliantly virtuosic, the movement once again invokes the technical brilliance of its soloist manqué, with its astonishing rapid runs of double-stopped thirds and octave interval leaps for the solo violin.

In an interview in 1948, Sibelius offered this advice to younger composers: “Never write a superfluous note; every note must live.” Unfortunately, he took his advice to an extreme of self-criticism. A prolific composer throughout his life (over 500 compositions), he reportedly destroyed many works. His wife wrote the following:

*In the 1940s there was a great auto-da-fé at Ainola [their home]. My husband collected a number of the manuscripts in a laundry basket and burned them on the open fire in the dining room. Parts of the Karelia Suite were destroyed — I later saw remains of the pages which had been torn out — and many other things. I did not have the strength to be present and left the room. I therefore do not know what he threw on to the fire. But after this my husband became calmer and gradually lighter in mood.*



**Pyotr Ilyich Tchaikovsky (1840-1893) *Symphony No. 4 in F Minor, Op. 36***

**TCHAIKOVSKY’S SYMPHONY NO. 4** was written between 1877 and 1878 and given its first performance at a Russian Musical Society concert in Moscow on February 22, 1878. A tumultuous period for Tchaikovsky, these two years were marked by the homosexual composer’s catastrophic marriage to Antonina Miliukova, as well as the beginning of the indispensable 14-year patronage (and friendship) of Russian businesswoman Nadezhda von Meck.

It was to Von Meck that Tchaikovsky dedicated the Symphony No. 4. He also wrote a “program” at her request, designating the opening fanfare “Fate.” Not surprising given his life circumstances at the time, he defined Fate as :

*the decisive force which prevents our hopes of happiness from being realized, which watches jealously to see that our bliss and peace are not complete and unclouded, and which, like the sword of Damocles is suspended over our heads and perpetually poisons our souls.”*

Extra-musical narrative inspired much of Tchaikovsky’s music throughout his life: There were, for example, his ballets, such as Swan Lake and The Nutcracker, solo piano music such as The Seasons, and his operas including Eugene Onegin. In fact, Tchaikovsky began work on the Fourth Symphony as he was starting Onegin. But his progress on the symphony was interrupted for several months during the disastrous marriage, its dissolution, and his restorative retreat to Europe. In late December of 1877 he wrote to von Meck:

*When I wrote the opera I did not experience the same feeling as with the symphony. There [“Onegin”] I took a chance: perhaps it will do, or maybe nothing will come of it. But while writing the symphony I’m fully aware that it is a composition out of the ordinary, and far more perfect in form than anything I’ve written previously.*

Similarly, the composer wrote to his brother: “It seems to me that this is my best work. Of my two latest creations, i.e. the opera and the symphony, I favor the latter.” And finally, he wrote again to von Meck:

*What lies in store for this symphony? Will it survive long after its author has disappeared from the face of the earth, or straight away plunge into the depths of oblivion? I only know that at this moment I... am blind to any shortcomings in my new offspring. Yet I am sure that, as regards texture and form, it represents a step forward in my development...*

The *Symphony No. 4* is in four traditional movements. The very long First Movement opens with the “Fate” fanfare which Tchaikovsky called “the seed of the whole symphony.” The motifs of this introduction serve to punctuate significant structural/dramatic moments in the movement. Indeed, the fanfare erupts eight times, seemingly blasting the possibility of happiness suggested by secondary themes (including those that resemble a ballet waltz).

The Second Movement opens with a melancholy theme in the oboe that Tchaikovsky explained:

*...expresses another aspect of sadness. This is that melancholy feeling which comes in the evening when, weary from one’s toil, one sits alone with a book — but it falls from the hand. There comes a whole host of memories. It is sad that so much is now in the past, albeit pleasant to recall one’s youth.”*

Described by Tchaikovsky as “a series of capricious arabesques,” the three-part Scherzo finds the strings played entirely pizzicato (an unusual effect at that time). They are interrupted by the oboe playing a lyrical passage that introduces the middle trio section. Finally, the strings and pizzicatos return along with woodwinds and brass exploring the different themes and phrases.

The brilliant, frenetic Finale explores the possibility of taking vicarious pleasure in others’ happiness. As Tchaikovsky wrote to Von Meck, “If within yourself you find no reasons for joy, then look at others. Go out among the people. See how they can enjoy themselves, surrendering themselves wholeheartedly to joyful feelings.”

This ferociously celebratory music alternates with the main theme, a folk song, “In the Field a Birch Tree Stood.” For an earlier compilation of children’s songs, Tchaikovsky had harmonized the piece, the lyrics of which allude to the capriciousness of Fate. And sure enough, the theme foreshadows the ultimate eruption of the Fate fanfare and the movement’s explosive conclusion. About this “irresistible” Finale, critic, musicologist, and annotator Michael Steinberg observes: “It beats all records for the number of cymbal clashes per minute.”

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**STEWART GOODYEAR**  
**PIANO**

**PROCLAIMED “A PHENOMENON” BY THE LOS ANGELES TIMES** and “one of the best pianists of his generation” by the Philadelphia Inquirer, Stewart Goodyear is an accomplished concert pianist, improviser and composer. Mr. Goodyear has performed with, and has been commissioned by many of the major orchestras and chamber music organizations around the world.

Last year, Orchid Classics released Mr. Goodyear’s recording of his suite for piano and orchestra, “Callaloo” and his piano sonata. His recent commissions include a Piano Quintet for the Penderecki String Quartet, and a piano work for the Honens Piano Competition.

Mr. Goodyear’s discography includes the complete sonatas and piano concertos of Beethoven, as well as concertos by Tchaikovsky, Grieg, and Rachmaninov, an album of Ravel piano works, and an album, entitled “For Glenn Gould”, which combines repertoire from Mr. Gould’s US and Montreal debuts. His Rachmaninov recording received a Juno nomination for Best Classical Album for Soloist and Large Ensemble Accompaniment. Mr. Goodyear’s recording of his own transcription of Tchaikovsky’s “The Nutcracker (Complete Ballet)” was chosen by the New York Times as one of the best classical music recordings of 2015. His discography is released on the Marquis Classics, Orchid Classics, Bright Shiny Things, and Steinway and Sons labels. His newest recording, Adolphus Hailstork’s Piano Concerto, with the Buffalo Philharmonic under JoAnn Falletta, was released in March 2023 on the Naxos label. His composition for solo cello and piano, “The Kapok”, was recorded by Inbal Negev and Mr. Goodyear on Avie Records, and his suite for solo violin, “Solo”, was commissioned and recorded by Miranda Cuskson for the Urlicht Audiovisual label.

Highlights for the 2023-24 season are his performances at Summer for the City (Lincoln Center, NY), Southbank Centre (UK), Schleswig-Holstein Festival, his recital debut at Wigmore Hall, his debut with the City of Birmingham Symphony Orchestra, and his return with the Milwaukee Symphony, Buffalo Philharmonic, the Philadelphia Chamber Music Society, and his Carnegie Hall debut with the Royal Conservatory Orchestra.

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**SATURDAY, JULY 6, 2024**

**BELLINGHAM FESTIVAL ORCHESTRA • MARCELO LEHNINGER**, Artistic Director  
**STEWART GOODYEAR**, Piano

**Starburst for String Orchestra** Jessie Montgomery (b.1981)

**Piano Concerto in F Major** George Gershwin (1898-1937)

- I. Allegro
- II. Adagio - Andante con moto
- III. Allegro agitato

**STEWART GOODYEAR**, Piano

**INTERMISSION**

**Symphony No. 9 in E Minor, "From the New World", Op. 95** Antonín Dvořák (1841-1904)

- I. Adagio- allegro
- II. Largo
- III. Scherzo: Molto vivace
- IV. Finale: Allegro

**FUN FACT:**

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# PROGRAM NOTES, JULY 6, 2024



**Jessie Montgomery: Starburst**

**JESSIE MONTGOMERY**, the 2023 Musical America Composer of the Year and winner of the 2024 Grammy Award for Best Classical Composition, is one of the hottest composers and performers on the musical scene. Her compositions are featured on the programs of multiple orchestras, including the Chicago Symphony where she is the Mead Composer-in-residence. As a violinist, she is in demand as a soloist and chamber musician.

*Starburst* was written in 2012 for the “Sphinx Virtuosi,” the professional touring ensemble of the Sphinx Organization, a program that supports the development of young African-American string players. Montgomery is also composer-in-residence for that organization.

The composer says this about *Starburst*:

*The brief one-movement work was originally written for string orchestra and arranged and expanded for orchestra by Jannina Norpoth. It is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst: ‘The rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly.’*

Annotator William E. Runyan describes the work:

*A brief, but scintillating, affair, Starburst is a winsome example of much of new music of the twenty-first century. Montgomery is typical of young contemporary composers unhindered by the siren calls that dominated “academic” music of the second half of the twentieth century: complexity, dissonance, adherence to “systems,” and a general tendency to value art that is esoteric and recondite. Rather, the cheerful staccato perpetual motion and constant interplay of a seemingly endless variety of ideas and motives creates a vivacious sparkle that perfectly encapsulates the title of the work. While not exactly clearly establishing a “key” for the audience, Starburst is a pleasant exploration of familiar scales, chords, arpeggios, and melodic ideas that anyone can enjoy and recognize.*  
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**George Gershwin: Piano Concerto in F**

**ON FEBRUARY 12, 1924**, Walter Damrosch, conductor of the New York Symphony, attended a concert conducted by Paul Whiteman, with the intriguing title “An Experiment in Modern Music.” (He wasn’t alone: also in the audience were Leopold Stokowski, Jascha Heifetz, Fritz Kreisler, and Sergei Rachmaninov.) Damrosch was blown away by “Rhapsody in Blue,” a jazz-inspired work for piano and orchestra, with the composer, George Gershwin, as soloist.

The next day, Damrosch offered Gershwin a commission for a full-length, classically structured piano concerto to be performed with his symphony orchestra. Two years later, after working feverishly in a sequestered practice shack at the Chautauqua Institution, Gershwin premiered the finished work.

The Concerto in F, which like Ravel’s jazzy Piano Concerto in G does not specify a major or minor key, marked a new maturity and compositional accomplishment. Most particularly, Gershwin had orchestrated the work himself (Ferde Grofé had done it for several iterations of “Rhapsody in Blue”). The new work also demonstrated Gershwin’s comfortable fluency in both jazz and classical idioms — the latter of which he had absorbed in serious study.

The piano concerto’s classicism is found in the overall structure of three movements (fast, slow, and faster), the contrasts in character and mood between each movement, the use of solo cadenzas, the sonata form of the first movement (exposition, development, recapitulation), and the rondo form of the third movement (principal theme or refrain with alternating contrasting musical episodes). Yet, the influence of jazz was unmistakable and pervasive. As Gershwin himself described it:

*The first movement employs the Charleston rhythm.\* It is quick and pulsating, representing the young enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettle drums.... The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano. The second movement has a poetic, nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated. The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping to the same pace throughout.”*

Damrosch was delighted with the Concerto and waxed poetic in praising it:


*Various composers have been walking around jazz like a cat around a plate of soup, waiting for it to cool off so that they could enjoy it without burning their tongues, hitherto accustomed only to the more tepid liquids distilled by cooks of the classical school. Lady Jazz . . . has danced her way around the world ... but for all her travels and sweeping popularity, she has encountered no knight who could lift her to a level that would enable her to be received as a respectable*

*member of musical circles. George Gershwin seems to have accomplished this miracle ... boldly by dressing his extremely independent and up-to-date young lady in the classic garb of a concerto. ... He is the Prince who has taken Cinderella by the hand and openly proclaimed her a princess to the astonished world, no doubt to the fury of her envious sisters.*

\*What is Charleston Rhythm?



You might well ask. It’s a rhythmic figure that comes from the popular dance of the 1920s.

See video of Josephine Baker dancing the Charleston. 



**Antonin Dvořák: Symphony No. 9 “From the New World”**

**ANTONIN DVOŘÁK’S 9TH SYMPHONY** “From the New World” was his last symphony and the first flower of his tenure (1892-1895) as Director of the National Conservatory of Music in New York. The founder of the Conservatory, Mrs. Jeanette Thurber, had dreams of creating a truly

American musical repertoire and concert life, so inveigled and hired an admired composer to lead the school. She even supplied Dvořák with librettos (both were unsuitable) on Longfellow’s Hiawatha poem, an operatic project that never came to pass despite Dvořák’s initial interest.

The composer had settled into New York City life during the first year of his tenure, enjoying the accolades that came his way as well as the excellent professional musicians in the area, the ease with which he could pursue his extracurricular interests (watching trains and ocean liners and listening to birds — albeit city pigeons), and his summer holidays amidst fellow Czechs in Spillville, Iowa. So comfortable was he that he began sketching the symphony within two months of his arrival and completed the work in Spillville, that first summer of 1893. The Ninth received its world premiere December 16, 1893, by the New York Philharmonic and conductor Anton Seidl in Carnegie Hall.

As the symphony was being composed, there was talk — informal and social — of it being called the “American Symphony.” Dvořák’s friend and New York journalist and music critic James Hunker acerbically commented, “The American symphony, like the American novel, has yet to be written. And when it is, it will have been composed by an American.”

Dvořák took great interest in the indigenous music of America, not surprising in a composer who had explored and adopted the idioms of his own country’s traditional music. He listened to the spirituals sung by his student Harry T. Burleigh and looked into American Indian music in so far as there were opportunities to hear authentic representations.

As a result, there has been much speculation just how much Dvořák appropriated actual American subjects in his music. Although the flute theme in the first movement of the Ninth is said to resemble “Swing Low, Sweet Chariot,” the composer disavowed any outright copying. In an interview with the *New York Herald*, he stated:

*I have not actually used any of the Native American melodies. I have simply written original themes embodying the peculiarities of the Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythms, counterpoint, and orchestral color.*

Indeed, the Hiawatha story, which he had read years before and which was front of mind thanks to Mrs. Thurber’s prodding, played a role in the Ninth. Dvořák said he thought of the famous second movement with its sublime English horn solo as “a sketch or study for a later work, ether a cantata or opera which will be based upon Longfellow’s ‘Hiawatha.’” He also said the Scherzo was “suggested by the scene at the feast in ‘Hiawatha’ where the Indians dance.”

The Symphony comprises four movements: *Adagio. Allegro molto; Largo; Molto vivace; and Allegro con fuoco* that follow traditional formal structures. The first movement begins with a slightly melancholy adagio that introduces the muscular, stormy main section. This alternates with the gentler, perhaps comforting secondary theme that historians suggest resembles the spiritual “Swing Low, Sweet Chariot.” The slow second movement presents that transcendent English horn melody in the most miraculously inventive and enriching accompanimental settings. The third movement is a lively scherzo in three parts that could well be an invocation of tribal dance. The finale alternates great heroic brass assertions with lyrical woodwind themes, summing up brilliantly the composer’s final word in symphonic mastery.

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# GROWTH AT THE BELLINGHAM FESTIVAL OF MUSIC

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## FOUNDING FAMILY DAVID AND CAROL ROBINSON

interviewed by Board Chair, Victor Costanzi

**What is it about the festival that has you continually gifting and supporting us? You have been sponsors for all 31 seasons!**

It has not been difficult to remain interested in the success of the Festival. It has brought to Bellingham world class music and musicians who have contributed greatly to the cultural experience of the area in ways that would be impossible without it.

**By doing this, you are actually creating a legacy, and all of Bellingham shares in the results of your generosity. Do you think in terms of legacy, or are your gifts simply from the heart?**

We do not support the Festival for a legacy. We give to organizations we believe contribute to our community in a positive way. It brings us pleasure to know others are enjoying such wonderful music and musicians. One of the primary reasons we have continued to give over the course of many years is the quality and sincerity of those responsible. When individuals like Andrew Moquin and Mary Pat Thuma are so helpful to us in fulfilling our wishes, it makes it a pleasure to continue to be interested and involved.

**What does it feel like to have been with the Festival from the beginning? Are you excited about the new path forward?**

It was exhilarating to be a part of the early years of the Festival. We have had the rare opportunity to see the birth, continued development and wonderfully positive effect on the community by the Festival. We are very interested and excited to have Marcelo Lehninger as our new artistic director. We are anticipating new musical directions which will bring added enthusiasm from the musicians and the community.

**Did you have music in your background growing up? Did that spur you on with your generous giving?**

We do not consider ourselves musicians. However, we were both exposed to the love of classical music by our families. When we were approached by Robert Sylvester, Charlie Self, and Andrew Moquin to be a sponsor, we responded by saying this would be a way we could encourage and support the presence of world class music in our community.

We really do not need a tribute. We should be giving a tribute to the wonderful musicians who have provided us with so much enjoyment.

*David and Carol Robinson*

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**THE BELLINGHAM FESTIVAL OF MUSIC** is a not-for-profit organization with an all-volunteer Board. Its goal is to bring truly exceptional symphonic music to Bellingham each summer and year-round exemplary recitals and music education enrichment to our schools and community.

**THE BELLINGHAM FESTIVAL OF MUSIC BOARD OF DIRECTORS** is composed of dedicated volunteers who serve year round: to plan, prepare, produce, and present the Festival events and education enrichment activities. As Board Members, they bring decades of expertise from their professional careers in finance, arts management, public relations, fund-raising, and grant writing, among other fields. They apply these skills in developing community connections and collaborations that support and enrich the lives of music lovers who visit or live in Bellingham & Whatcom County.



Pictured (left to right): **Top row:** Diane Norman, Mary Pat Thuma, Jan Vereen, Marti Caputi, Karen Berry, Erika Block, Nancy Gale, and Victor Costanzi; **Bottom row:** Sherry Nelson, Barbara Young, Sally Chapman, Grace Phelan

Not pictured: Tony Stopperan, Charli Daniels, John Harter, Ellen Pfeifer

## SHERRY NELSON, BOARD MEMBER EMERITUS

Special Thanks to board member Sherry Nelson for her tireless efforts supporting, promoting, and encouraging the Bellingham Festival of Music. Through her distinguished background as a presenter and arts administrator, she has brought experience, enthusiasm, and a true understanding of the arts community to Bellingham. She has worked on countless projects, including the program book, for many years. She has been a loyal and faithful member of our community. We celebrate her as she retires from active duty on the board, and we will enjoy continuing to hold her close to us as a distinguished member of our Emeritus club. Thank you for all you have done, Sherry! We are so grateful for your contributions!

Erika and the BFM Board of Directors





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# 2025 SUMMER FESTIVAL

## SUNDAY, JUNE 29, 2025

The Russian Masters with **Simon Trpčeski, piano**  
performing Rachmaninoff Rhapsody on a theme of Paganini

*"The Macedonian pianist Simon Trpčeski, is a master of both, whether he is pounding out precise cascades of double octaves or lingering over a subtle melodic phrase."*  
– Post Ally

*"Masterful without sounding heavy handed"* – Gramophone



## FRIDAY, JULY 11, 2025

The Sights and Sounds of Scotland with **Blake Pouliot, violin**  
Blake Pouliot performs the Bruch Scottish Fantasy

*"His playing throughout was immaculate, at once refined and impassioned and characterized by the full use of his bow. Unreserved, he played the violin lovingly and with technical precision. Pouliot is also visually expressive in a distinctive way. When not playing it's apparent that he's listening, looking at the orchestra and responding almost as if he's hearing their part for the first time"* – Arts ATL

*"one of those special talents that comes along once in a lifetime"* – Toronto Star



## SATURDAY, JULY 5, 2025

London Calling with **Sterling Elliott, cello**  
performing the Elgar Cello concerto

*"The very fine young cellist Sterling Elliott played two movements from Cassadó's Suite for Solo Cello with perfect intonation, style, and total involvement."*  
– Frank Daykin of New York Concert Review

*"Sterling Elliott's professional career is already underway, and his concerto provided a perfect vehicle for him to demonstrate his impeccable technique and musicality."*  
– Charleston Post and Courier



## WEDNESDAY 16, 2025

Returning Friends with **Michael Palmer**  
Mozart Concerto for Flute and Harp

**Christina Smith, Flute, Sophie Baird-Daniel, Harp**

*"Smith's playing was simply elegant and often sprightly"* – Arts ATL

*Baird-Daniel "invigorating and beautiful"* – OR ARTS WATCH



## TUESDAY, JULY 8, 2025

**Calidore String Quartet**

*"The Calidore players penetrate right to the heart of the music, giving warm and intensely lyrical accounts," noted our review."* – BBC Music Magazine

*"The recorded sound is translucent and upfront but the individual players repeatedly find a sweetness of expression that sets up a fascinating tension with the group's overall dynamism."* – Gramophone UK



## SUNDAY JULY 20, 2025

**Season Finale**

An American in Paris featuring the  
Bellingham Festival of Music Chorus





# 2024 BENEFIT AUCTION

“FESTA DE MUSICA,” THE THEME OF OUR 2024 FESTIVAL OF MUSIC AUCTION, honored our new Artistic Director, Marcelo Lehninger. In our hybrid event, 68 auction items were available for bidding online for a week. On April 6<sup>th</sup>, we held a gala event at the Bellingham Golf and Country Club that included an additional 32 silent and live auction items. A total of 182 people enjoyed an evening of great food and wine, bid on auction items, and participated in fun auction games like Heads and Tails and Last Man Standing – all to raise funds for the Festival concerts and educational outreach programs.

We continue to be amazed at the generosity of our many supporters and long-time patrons. Because of our business sponsors, donations to Fund-a-Principal and educational outreach, successful bidders, and the many establishments who donated auction items, we raised more funds than we ever have - \$225,000+! We are excited to put that money to good use with our summer Festival and the many outreach programs we will support in the coming year.

We look forward to seeing you in person next spring at our 2025 auction.



2024 AUCTION RESULTS	
Attendance	182
Gross	\$225,844
Expenses	\$32,000
Net	\$193,844
Tickets	\$20,920
Sponsorships	\$16,500
Fund-a-Need totals	\$120,050 (Principals \$95,050 Education \$25,000)



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# FESTIVAL OUTREACH

## THE PLAY IT FORWARD RESIDENCY

**THE PLAY IT FORWARD CHAMBER RESIDENCY**, done in conjunction with the BSO is now in its 11th season. In the month of March, the Festival and BSO financed plane seats for the Odyssey String Quartet (plus cello) to fly from the prestigious Colburn Conservatory in Los Angeles to Bellingham. While the Festival housed the fabulous four, the BSO scheduled a busy week for them in our local schools. Together we drove them across the county to 10 of our public and private schools where they did several performances, answered tons of questions and inspired over 900 students. During this busy week they also taught two masterclasses and coached one chamber group. The week ended with a final performance at Sehome High School. The venue was graciously donated by the Bellingham School District. It was an incredible week and an amazing opportunity for our own students to hear world class music from an emerging young ensemble.

## THE WELCOME HOME RECITAL



**BEGINNING IN 2011**, the Festival has sponsored a January winter recital given by a young musician from the area, who is currently studying to be a professional musician in a nationally recognized music program.

Our 13th Welcome Home musician was special and a little different, as we hosted Rachel Charbel on violin. Rachel began her studies at the age of seven here in Bellingham with our own local teachers, completed her education in music and has gone on to conquer the difficult profession of music. She is now teaching private students, enjoying her love of chamber music, and playing in the Cincinnati Symphony. She is an inspiration to any of our own, born and raised music hopefuls and stands as proof that a career in music is attainable.



Play it Forward Residency – Odyssey String Quartet



Masterclasses – Odyssey String Quartet

## MASTERCLASSES

**EACH YEAR AT LEAST FOUR MASTERCLASSES** are offered to local music students taught by our incredible guest artists. These classes are free to all, participants and observers. In January, Rachel Charbel taught WWU violinists, and our PIF Odyssey Quartet gave two masterclasses and a chamber coaching. During the festival season, we welcome guitarist Pablo Sáinz-Villegas to work with local students.

## BEETHOVEN IN THE SCHOOLS

**THE FESTIVAL OFFERS CLASSES** taught by “Mr. Beethoven” himself to our local third grade elementary students. Grant Donnellan, Professor of music at WWU and violinist in the Festival Orchestra, fills the very large shoes of Mr. Beethoven with his violin in hand and in full costume, both teaching and introducing classical music to our local third graders. Mr. Beethoven once again entered our classrooms in May of 2024.



Odyssey String Quartet

### FREE COMMUNITY CONCERTS

**JULY 10, 2024 | 4 PM**

Boundary Bay Beer Garden  
Featuring the BFM Brass Quartet

**JULY 15, 2024 | 3:30 PM**

Whatcom Museum Rotunda Room  
BFM Chamber Music Ensembles

## BLUE SKIES FOR CHILDREN

**BLUE SKIES FOR CHILDREN** is a local non-profit whose mission is to raise hope and self-esteem by sponsoring enrichment programs to homeless, low-income, and foster children in Whatcom and Skagit Counties, targeting children ages 6-15. To that end, the Bellingham Festival of Music is working with them to provide instruments and private lessons for eleven local qualifying students.

## 5TH GRADE STRINGS

**AFTER A SUCCESSFUL RESTART** of the much loved 5th Grade String Program here in Bellingham, we continue to monitor this popular program for ongoing needs.



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Deborah Brown  
Artistic Director & Conductor

### Unveiling Our 2024–2025 Concert Season!

**SATURDAY, NOVEMBER 16**  
A Feast of Carols and Lullabies  
Featuring Jill Whitman, harp

**SATURDAY, MARCH 15**  
Brahms and Schubert

**SATURDAY, MAY 31**  
Favorite Opera Choruses

All concerts at 3:00 PM. Venues to be announced.

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## CALIDORE STRING QUARTET

**THE CALIDORE STRING QUARTET** is recognized as one of the world’s foremost interpreters of a vast chamber music repertory, from the cycles of quartets by Beethoven and Mendelssohn to works of celebrated contemporary voices like György Kurtág, Jörg Widmann, and Caroline Shaw. For more than a decade, the Calidore has enjoyed performances and residencies in the world’s major venues and festivals, released multiple critically acclaimed recordings, and won numerous awards. The Los Angeles Times described the musicians as “astonishing,” their playing “shockingly deep,” approaching “the kind of sublimity other quartets spend a lifetime searching.” The New York Times noted the Quartet’s “deep reserves of virtuosity and irrepressible dramatic instinct,” and the Washington Post wrote that “four more individual musicians are unimaginable, yet these speak, breathe, think and feel as one”.

The New York City based Calidore String Quartet has appeared in venues throughout North America, Europe, and Asia including Lincoln Center, Carnegie Hall, Kennedy Center, London’s Wigmore Hall, Berlin’s Konzerthaus, Amsterdam’s Concertgebouw, Brussels’ BOZAR, Cologne Philharmonie, Seoul’s Kumho ArtsHall, and at major festivals such as the BBC Proms, Verbier, Ravinia, Mostly Mozart, Music@Menlo, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern. Always seeking new commissioning opportunities, the Quartet has given world premieres of works by Caroline Shaw, Anna Clyne, Han Lash, Huw Watkins and Mark-Anthony Turnage and collaborated with artists such as Jean-Yves Thibaudet, Marc-André Hamelin, Joshua Bell, Emerson String Quartet, Jeffrey Kahane, David Shifrin, Inon Barnatan, Lawrence Power, Sharon Isbin, David Finckel and Wu Han.

Highlights of the 23-24 season include return appearances at the Chamber Music Society of Lincoln Center and People’s Symphony in New York as well as concerts in Seattle, Palm Beach, Ottawa, Toronto, Kalamazoo and a European tour of United Kingdom, Estonia and Germany. The Calidore team up with pianist and composer Gabriela Montero for a world premiere of her new piano quintet at the GilmorePiano Festival (MI) and also enjoy collaborations with the violist Matthew Lipman and harpist Bridget Kibbey, with whom they will premiere a new work by Sebastian Currier. Last season, the Calidore joined the Emerson String Quartet on their farewell tour in the Mendelssohn Octet and collaborated with clarinetist Anthony McGill and bassist Xavier Foley. The Quartet members also performed at Carnegie Hall alongside Anne-Sophie Mutter in a memorial concert honoring André Previn, featuring his compositions.

In their most ambitious recording project to date, the Calidore is set to release the complete Beethoven’s String Quartets for Signum Records in the 24/25 season. Volume I, containing the late quartets, was released in 2023 to great critical acclaim. BBC Music Magazine said the Calidore’s performances “penetrate right to the heart of the music” and “can stand comparison with the best.” Their previous recordings on Signum include titles Babel with music by Schumann, Shaw and Shostakovich, and Resilience with works by Prokofiev, Janáček, Golijov and Mendelssohn.

The Calidore String Quartet was founded at the Colburn School in Los Angeles in 2010. Within two years,the quartet won grand prizes in virtually all the major US chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions, and it captured top prizes at the 2012ARD International Music Competition in Munich and the International Chamber Music Competition Hamburg. The Quartet first made international headlines as the winner of the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition and it was the first and only North American ensemble to win the Borletti-Buitoni Trust Fellowship. The Calidore was also named a BBC Radio 3 New Generation Artist and in 2018, it was awarded the Avery Fisher Career Grant, having won the LincolnCenter Emerging Artist Award a year prior. The Calidore is currently in residence with the Chamber Music Society of Lincoln Center in New York.



## TUESDAY, JULY 9, 2024

### CALIDORE STRING QUARTET

**JEFFREY MYERS**, Violin • **RYAN MEEHAN**, Violin • **JEREMY BERRY**, Viola • **ESTELLE CHOI**, Cello

#### Quartet No.1 in F Major Op. 18 No. 1

Ludwig Van Beethoven (1770-1827)

- I. Allegro con brio
- II. Adagio affettuoso ed appassionato
- III. Scherzo: Allegro molto
- IV. Allegro

#### Strum

Jessie Montgomery (b. 1981)

### INTERMISSION

#### Chacony in G Minor

Henry Purcell (1659-1695)  
Arr: Britten (1913-1976)

#### String Quartet in F Major

Maurice Ravel (1875-1937)

- I. Allegro moderato – très doux
- II. Assez vif – très rythmé
- III. Très lent
- IV. Vif et agité

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# PROGRAM NOTES, JULY 9, 2024



**Ludwig van Beethoven:** *Quartet No. 1 in F Major* (Op. 18, No. 1)

**THE FIRST OF BEETHOVEN’S** 16 string quartets is the set of six numbered Op. 18 which he wrote on commission in 1798 for the amateur musician and patron of music, Prince Joseph Franz von Lobkowitz. That same year, the prince, who played violin

and cello and sang and was once described as “the most foolish music enthusiast,” also commissioned Joseph Haydn to add to his oeuvre of over sixty quartets, thereby bookending the first and the last quartets by two masters of the genre.

The string quartet, as defined and refined by Haydn, had developed into one of the most elevated and demanding musical forms. Beethoven began composing his first at the same time he was composing his first symphony. Based on analysis of his sketchbooks, the work we know as Op. 18, No 1 was actually the second quartet to be composed. Beethoven gave an early version to old friend Karl Amenda, a violinist in the Prince’s quartet, but asked him to keep it private. Beethoven was revising it, “having now learned how to write quartets.” Indeed, the learning process must have been quite intense, since it appears that in addition to quartets one and two, he was also sketching out quartet three.

The first movement of Op. 18, No. 1, shows Beethoven’s indebtedness to Haydn’s works in his elegant mastery of classic forms, but also offers glimpses of the mature ingenuity and brilliance to come. The simple theme introduced in the first bars is worked to a fare-thee-well, Beethoven extracting the maximum harmonic, color, and textural variety in this scintillating movement. The beautiful and tragic Adagio affettuoso ed appassionato reputedly depicts the tomb scene from Shakespeare’s “Romeo and Juliet.” Here we already see Beethoven staking out new territory with the terrifying and passionate character of this music.

In the quicksilver Scherzo, Beethoven begins to put his stamp on a movement that grew into something more lively and brilliant than the standard minuet-and-trio. The final movement, again rich in ideas, also demonstrates the composer’s mastery of contrapuntal technique, something he would continue to develop throughout his career.

Beethoven indeed had learned how to write quartets. With the publication of Op, 18, the leading German music magazine noted the learned style and technical difficulty, albeit with a certain conservative quibble:

*Among the works that have recently appeared, three quartets give a conclusive indication of his [Beethoven’s] artistry; however, they must be played frequently since they are difficult to perform and are in no way popular.”*



**Jessie Montgomery:** *Strum*

**BORN IN 1981**, Jessie Montgomery grew up in New York, is a graduate of The Juilliard School in violin, and completed a master’s degree in Composition for Film and Multimedia at New York University. From *The Washington Post* comes this description of her style:

*Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life.”*

First composed in 2006 for a quintet, *Strum* was revised in 2012. It is best that we let Jessie Montgomery describe her work:

*“Strum” is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.*

*Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within Strum I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.*

The work begins with a slow, lyrical pizzicato theme “guitar style (bow in hand)” by viola and quickly joined by second violin and cello. The folk idioms mentioned by Montgomery are heard in this quiet and plaintive beginning that explodes into dance and celebration. The work continues with a soaring song led by the first violin. The work is a beautiful ensemble piece with each instrument having a voice, often distinctive, but always playing together. The final section is distinguished by a return of pizzicatos, but now with all members of the quartet; this leads to the furious and exciting end, putting on display significant technical capabilities.



**Henry Purcell:** *Chacony in G Minor*

**HENRY PURCELL (1659–1695)** is one of England’s most admired Baroque period composers. He was an organist of Westminster Abbey, a position he held until his death in 1695 at the age of 36. He composed a number of well-known pieces

(at least known today) for the theater, including the opera *Dido and Aeneas* composed in 1689, as well as songs, dance, and chamber music.

The *Chacony* was composed around 1680; in 1945, Benjamin Britten “realized”, or arranged, the composition for string ensembles, including a string quartet. The piece, a typical chaconne, has at its foundation an eight bar ground bass repeated throughout the composition. The cello plays the bass theme repeatedly, then it is taken up first by the viola, then the second violin, and finally in a variation by the first violin. While the ground bass is constant, the first violin theme is the basis for a series of variations played by all the instruments. The *Chacony* makes extensive use of dotted rhythms in all instrumental parts, and in some cases notes may have not one but two dots (formalizing in notation the common Baroque performance practice of “double-dotting” or “over-dotting” rhythms). This adds an extra snap to the articulated rhythms.

Purcell is perhaps not quite as well-known as other Baroque composers such as his younger contemporaries, Bach or Handel, because with the exception of song, little of his music was published in his lifetime. Charles Burney (1726 –1814), an English music historian whose analyses are still enlightening today, said this about Henry Purcell:

*[He] is as much the pride of an Englishman in Music, as Shakespeare in productions for the stage, Milton in epic poetry, Lock in Metaphysics, or Sir Isaac Newton in philosophy and mathematics. Unluckily for Purcell, he built his fame with such perishable materials, that his worth and works are daily diminishing, while the reputation of our poets and philosophers is increasing by the constant study and use of their productions.*

It is thanks to Burney and others like Benjamin Britten that we continue to study, perform, and admire Purcell’s music.



**Maurice Ravel:** *String Quartet in F Major*

**THE PARIS CONSERVATOIRE** in the late 19th Century and early 20th was notorious for discouraging its most gifted and distinctive students and rewarding lesser talents. Ravel was among those ill-used, forward thinking composition students. He attempted

unsuccessfully five times to win one of the annual prizes for which students competed and which assured a continuing place in the school. Having been expelled at least once from the Conservatoire, he re-enrolled and studied with Gabriel Fauré. He composed his *Quartet in F Major* between 1902 and 1903 and dedicated it to “mon cher maître Gabriel Fauré.” He hoped it would win the prestigious Prix de Rome.

Another failure. Yet, this string quartet, the only one he composed, was one of his early masterpieces. His teacher Fauré would have vigorously disagreed with posterity’s glowing assessment, for he believed the last movement was “stunted, badly balanced, in fact a failure.” Ravel himself commented modestly on the work, “My Quartet in F major responds to a desire for musical construction, which undoubtedly is inadequately realized but which emerges much more clearly than in my preceding compositions.”

First performed in 1904 to mixed reviews, the work is in four movements. The first is in traditional classical sonata form, opening with a lyrical theme followed by a slightly contrasting theme (this motivic material returns in the other movements as well). The themes are developed by Ravel in his characteristic way by combining, recombining and intertwining them. Some scholars have pointed to suggestions of gamelan music in the movement as well as some Spanish influence. (Ravel and Debussy had been fascinated by the Javanese gamelan they heard at the 1889 Universal Exposition in Paris. And Ravel, of Basque origin, frequently found inspiration in Spanish music.)

The second scherzo-like movement begins with a fast-paced pizzicato that alternates with a lyrical theme. The Trio section is notable for its mysterious, veiled soundscape. The third movement once again astonishes with its atmosphere; it seems a kind of night music full of phantoms. The final movement is exuberant with quotes from the first movement and full of colorful effects, thanks in part to the variety of bowing techniques (pizzicato, tremolo, bowing on the heel of the bow, bowing on the fingerboard).

In 1905, Claude Debussy, who like Ravel composed only one quartet, wrote to Ravel: “In the name of the gods of music and in my own, do not touch a single note you have written in your Quartet.”

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# CALIDORE STRING QUARTET WINS AWARD



**THE CALIDORE STRING QUARTET** is the recipient of the BBC Music Magazine 2024 Chamber Award for their recording of The Late Quartets of Beethoven. The three-disc set of Beethoven’s Quartets Nos. 12-16, released in February 2023 on Signum Classics, was lauded by BBC Music Magazine with this March 2023 five-star review:

“The New York- based Calidore Quartet gives meticulously detailed

performances of Beethoven’s late string quartets, with playing of quite remarkable technical accomplishment. I’m not sure, for instance, that I’ve ever heard the tremendously challenging Op. 133 Fugue (the original finale of the Quartet Op. 130) done with greater precision and clarity, and it makes for quite overwhelming experience... The players have clearly thought long and hard about these masterpieces of the string quartet repertoire, and they have produced performances that can stand comparison with the best.”

This honor comes as the Calidore prepare for a 2024/25 season filled with Beethoven including performances of the composer’s complete String Quartet cycle with the Chamber Music Society of Lincoln Center throughout the year, opening with the Early Quartets on October 22nd. The quartet will also be performing the full cycle at the University of Delaware where they were recently appointed to full-time titled positions as Distinguished String Quartet in Residence.

Beethoven’s Middle Quartets – the next recording in the Calidore’s most ambitious recording project to date of Beethoven’s complete quartets – will be released as a three-disc set on Signum Classics in September of 2024. “In the fourteen years we’ve been working, growing, listening and collaborating with one another, we continually find ourselves drawn to Beethoven’s music for the enduring relevance of his humanistic perspective,” says Calidore violinist Ryan Meehan. The release of Beethoven’s Early Quartets is set to come out in 2025.

The Calidore String Quartet is recognized as one of the world’s foremost interpreters of a vast chamber music repertory, from the cycles of quartets by Beethoven and Mendelssohn to works of celebrated contemporary voices like György Kurtág, Jörg Widmann, and Caroline Shaw. For more than a decade, the Calidore has enjoyed performances and residencies in the world’s major venues and festivals, released multiple critically acclaimed recordings, and won numerous awards. The Los Angeles Times described the musicians as “astonishing,” their playing “shockingly deep,” approaching “the kind of sublimity other quartets spend a lifetime searching.” The New York Times noted the Quartet’s “deep reserves of virtuosity and irrepressible dramatic instinct,” and the Washington Post wrote that “four more individual musicians are unimaginable, yet these speak, breathe, think and feel as one”.

The New York City based Calidore String Quartet has appeared in venues throughout North America, Europe, and Asia including Lincoln Center, Carnegie Hall, Kennedy Center, London’s Wigmore Hall, Berlin’s Konzerthaus, Amsterdam’s Concertgebouw, Brussels’ BOZAR,

and at major festivals such as the BBC Proms, Verbier, Ravinia, Music@Menlo, Rheingau, and Festspiele Mecklenburg-Vorpommern. Always seeking new commissioning opportunities, the Quartet has given world premieres of works by Caroline Shaw, Anna Clyne, Huw Watkins and Mark-Anthony Turnage and collaborated with artists such as Anne-Sophie Mutter, Anthony McGill, Jean-Yves Thibaudet, Marc-André Hamelin, Joshua Bell, Emerson String Quartet, Lawrence Power, David Finckel and Wu Han.

Highlights of the 2023/24 season have included return appearances at the Chamber Music Society of Lincoln Center and People’s Symphony in New York as well as concerts in Seattle, Palm Beach, Ottawa, Toronto, Kalamazoo and a European tour of United Kingdom, Estonia and Germany. The Calidore team up with pianist and composer Gabriela Montero for a world premiere of her new piano quintet at the Gilmore Piano Festival (MI) and also enjoy collaborations with the violist Matthew Lipman and harpist Bridget Kibbey, with whom they premiered a new work by Sebastian Currier.

In 2024/25, the Calidore perform the complete String Quartets of Beethoven for the Chamber Music Society of Lincoln Center and the University of Delaware. The Calidore will return to their alma mater, the Colburn School in Los Angeles where they will play the complete cycle of Korngold String Quartets. Other highlights of the 24/25 season include appearances with San Francisco Performances, the Celebrity Series of Boston, the Philadelphia Chamber Music Society, the Warsaw Philharmonic and BBC Radio at London’s Wigmore Hall; and premieres and performances of works by Han Lash, Sebastian Currier, Xavier Foley, and Gabriela Montero.

The Calidore String Quartet’s final two volumes of Beethoven’s complete String Quartets will be released for Signum Records in the 24/25 season. Previous recordings on Signum include Babel with music by Schumann, Shaw and Shostakovich, and Resilience with works by Prokofiev, Janáček, Golijov and Mendelssohn.

The Calidore String Quartet was founded at the Colburn School in Los Angeles in 2010. Within two years, the quartet won grand prizes in virtually all the major US chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions, and it captured top prizes at the 2012 ARD International Music Competition in Munich and the International Chamber Music Competition Hamburg. The Quartet first made international headlines as the winner of the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition and was the first and only North American ensemble to win the Borletti-Buitoni Trust Fellowship. The Calidore was also named a BBC Radio 3 New Generation Artist and in 2018, was awarded the Avery Fisher Career Grant, having won the Lincoln Center Emerging Artist Award a year prior. The Calidore is currently in residence with the Chamber Music Society of Lincoln Center in New York.

The Calidore String Quartet serves as the University of Delaware’s Distinguished String Quartet in Residence. In this capacity they direct the UD School of Music’s Graduate String Quartet Fellowship and serve as artistic directors of the University of Delaware Chamber Music Series. Prior to taking this position, they served as artist-in-residence at the University of Toronto, University of Michigan and Stony Brook University. The Calidore is grateful to have been mentored by the Emerson Quartet, Quatuor Ébène, Andre Roy, Arnold Steinhardt, David Finckel, Günter Pichler, Guillaume Sutre, Paul Coletti, and Ronald Leonard.

Article courtesy of IMG Artists.

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Albert Hall, Royal Festival Hall, and Cadogan Hall. She has performed with major orchestras in North America, including Dallas Symphony Orchestra, Los Angeles Philharmonic Orchestra, San Diego Symphony, Toronto Symphony, Baltimore Symphony, Houston Symphony, NAC Orchestra in Ottawa, and Nashville Symphony. She has toured extensively in Europe with such orchestras as Bournemouth Symphony Orchestra, Vienna’s Tonkünstler Orchester, Royal Scottish National Orchestra, Orchestre de Bretagne, the Orchestre de Nancy, Royal Liverpool Philharmonic Orchestra, Tonhalle Orchester in Zurich, Moscow Philharmonic, under the direction of conductors including Thomas Dausgaard, Peter Oundjian, Andres Orozco-Estrada, Jeffrey Kahane, James Gaffigan, JoAnn Falletta, Fabien Gabel, Rossen Milanov, and Andrew Litton. In addition, she has toured with Gidon Kremer and the Kremerata Baltica in Latvia, Benelux, the United Kingdom, and Austria, as well as appearances with National Taiwan Symphony Orchestra in Taipei.

Natasha has given recitals at the Auditorium du Louvre in Paris, Wigmore Hall, Schloss Elmau, Mecklenburg-Vorpommern Festival, Verbier Festival, San Francisco Performances, Seattle’s Meany Hall, Kansas City’s Harriman Jewell Series, Santa Fe’s Lensic Theater, Ludwigshafen BASF Series, Teatro Colon in Buenos Aires, Tokyo’s Musashino Performing Arts Center, and on the Rising Stars Series of Gilmore and Ravinia Festivals.

A passionate chamber musician, Natasha is a regular recital partner of Grammy winning cellist Zuill Bailey, with whom she has recorded a number of CDs. Their Britten album on Telarc debuted at No. 1 on the Billboard Classical Chart, remaining there for a number of weeks, in addition to being featured on The New York Times Playlist. She has been a guest of many chamber music festivals such as Jeffrey Kahane’s Green Music Center ChamberFest, the Lockenhaus, Toronto, Sitka Summer Music, and Cape Cod Chamber Music festivals to name a few.

Natasha was awarded several prestigious prizes at a very young age, including the Gilmore Young Artists prize in 2006 at the age of eighteen, the Prix Montblanc in 2007, and the Orpheum Stiftung Prize in Switzerland. In September 2010, she was awarded the Classical Recording Foundation’s Young Artist of the Year. Her first recital album was released in 2011 to great acclaim, topping the Billboard Classical Charts, and was re-released on the Steinway & Sons label in September 2016 featuring Balakiev’s "Islamey" recorded on Steinway’s revolutionary new Spirio player piano. In 2012, she recorded Tchaikovsky’s Piano Concerto No. 1 and Rachmaninoff’s Paganini Rhapsody with Royal Philharmonic Orchestra and Fabien Gabel on the orchestra’s label distributed by Naxos.

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**NATASHA PAREMSKI**  
**PIANO**

**WITH HER CONSISTENTLY STRIKING AND DYNAMIC PERFORMANCES,** pianist Natasha Paremski reveals astounding virtuosity and profound interpretations. She continues to generate excitement from all corners as she wins over audiences with her musical sensibility and a powerful, flawless technique.

Natasha is a regular return guest of many major orchestras, including Minnesota Orchestra, San Francisco Symphony, Grant Park Festival, Winnipeg Symphony, Kitchener-Waterloo Symphony, Oregon Symphony, Elgin Symphony, Colorado Symphony, Buffalo Philharmonic, Virginia Symphony, and Royal Philharmonic Orchestra with which she has performed and toured frequently since 2008 in venues such as Royal



WWU PERFORMING ARTS CENTER CONCERT HALL | 7:30 P.M.

**FRIDAY, JULY 12, 2024**

**BELLINGHAM FESTIVAL ORCHESTRA • MARCELO LEHNINGER,** Artistic Director  
**NATASHA PAREMSKI,** Piano

**Três Danças para Orquestra**

Mozart Camargo Guarnieri (1907-1993)

- I. Dança Brasileira
- II. Dança Selvagem
- III. Dança Negra

**Bachianas Brasileiras No. 2 “The Little Train of the Caipira”**

Heitor Villa-Lobos (1887-1959)

- I. Prelúdio: Adagio
- II. Ária: Largo
- III. Dança: Andantino moderato
- IV. Tocata: Un poco moderato

**INTERMISSION**

**Piano Concerto No. 3 in D Minor, Op. 30**

Sergei Rachmaninoff (1873-1943)

- I. Allegro ma non tanto
- II. Intermezzo (Adagio)
- III. Finale (Alla breve)

**NATASHA PAREMSKI,** Piano

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# PROGRAM NOTES, JULY 12, 2024



### Mozart Camargo Guarnieri: Three Brazilian Dances

**MOZART CAMARGO GUARNIERI.** Can this really be someone’s name?! That, of course, is the first question that enters your mind when learning about this esteemed Brazilian composer, conductor, and teacher. And, yes, it is indeed a legitimate name. The composer’s

father, an opera enthusiast, named Mozart’s brothers Rossine (Portuguese spelling of Rossini), Verdi, and Bellini. He was born as Mozart Guarnieri in 1907, but from about 10 years old, when he started his music/piano studies with his mother, he dropped the Mozart to just the letter M. Later he legally changed his name to Mozart Camargo (his mother’s maiden name) Guarnieri but always signed his name M. Camargo Guarnieri (which might still have caused some confusion with the similarly spelled Italian luthier Giuseppe Guarneri and the later Guarneri String Quartet).

Like the Argentine Piazzolla and Brazilian Villa-Lobos, and like Brahms, who as a 13-year old played largely dance music at what today we call brothels, the teenage Guarnieri, also played the piano at movie houses and in cafes. Like other nationalist composers too, he was intensely interested in the traditional forms and styles of his country. In fact, he made a special point of learning how to set Portuguese text to music, which had customarily been considered impossible because of the language’s difficult diphthongs, hiatus, and nasal sounds, according to musicologist Luciana Barbosa Simões.

In 1938, Guarnieri studied with Nadia Boulanger in Paris following in the footsteps of so many other composers, including Aaron Copland (from 1921 to 1924), Elliott Carter (who studied with her from 1932 to 1935), and Astor Piazzolla (who only studied with her briefly).

Guarnieri traveled extensively and conducted his own works in Los Angeles, Chicago, and New York, and many of the leading European and American orchestras. Besides conducting, he was a busy academic serving as the Director of the São Paulo Conservatório where he taught composition and orchestral conducting.

It is, of course, from Guarnieri’s output as a composer that we know him today. His over 700 works include operas, symphonies, piano and violin concertos, music for solo strings, chamber music, piano music (especially his twenty etudes), over 200 songs (characterized by their different Portuguese and Brazilian styles), *choros* (popular Brazilian instrumental genre), and orchestral suites including *Tres Dansas para Orquestra* (Three Brazilian Dances).

Three Brazilian Dances was composed over a period of a decade, begun in 1928 first as piano pieces then orchestrated and completed in 1941. The dances are built on characteristic Brazilian rhythms. The first, *Dansa brasileira* (*Brazilian Dance: Tempo di Samba*) is based on the samba rhythm, a Brazilian style of folk dance characterized by syncopated rhythmic patterns most often in 2/4 meter. Guarnieri sets a repeated rhythmic ostinato against which fleeting melodies are heard, a technique that he adopts throughout the three dances. The second, *Dansa selvagem* (*Savage Dance*), follows with a fierce, fiery, and propulsive rhythm with strong dissonant chords. In three parts, it has a short

contrasting middle section before returning to the opening. And, finally, the third, *Dansa Negra* (*Negro Dance*) starts with a mellow and languid ostinato that supports melodic variations taken up by various orchestra sections and solos.



### Heitor Villa-Lobos : Bachianas Brasileiras No. 2 “O tremzinho do caipira” (“The Little Train of the Caipira”)

**VILLA-LOBOS, BORN IN RIO DE JANEIRO, BRAZIL,** had little formal music training, but he sucked up music and musical styles

wherever he went. He learned to play the cello, clarinet, and guitar as a child. Like his fellow Brazilian Camargo Guarnieri, as a boy of 12, he played music in movie houses and theater orchestras. As he grew older his interest in Brazil’s indigenous culture and music grew along with an interest in improvisation fueled by playing in Rio de Janeiro street bands. Also curious about classical music, Villa-Lobos began studying with a pupil of Massenet and fell in love with the works of Wagner and Puccini. Then, in 1917, Darius Milhaud arrived in Rio as part of a French diplomatic delegation, and Sergei Diaghilev toured Brazil with his Ballets Russes.

Stimulated by these contacts, Villa-Lobos went to Paris in 1922 where he imbibed the rich musical and artistic culture, making friends with many of the big names: Varese, Ravel, Falla, Prokofiev, Koussevitzky, Stokowski, and Les Six: the informal collective comprised of Milhaud, Germaine Tailleferre, George Auric, Louis Durey, Arthur Honegger, and Francis Poulenc.

All this cross-pollination of styles percolated through his music. His enormous output encompasses a vast range of genres: the Brazilian popular and urban music genre *chôro*, concertos for various instruments, symphonies, ballets, operas, music for films, chamber music (including seventeen string quartets, songs, ballets, piano and guitar pieces), and a series of nine suites entitled *Bachianas Brasileiras*.

Villa-Lobos began writing the *Bachianas* in 1930. The title alludes to the works’ synthesis of Bachian forms and techniques fused with Brazilian musical idioms and instruments. Villa-Lobos was asked at the end of his life about Bach and his *Bachianas Brasileiras* in an interview by the French composer, organist, and musicologist Pierre Vidal. He had this to say:

*(...) there is nothing to be explained about the “Bachianas.” ... the title simply means: a tribute to Bach, who is for me the greatest musician in the world. As I had to say something, since I cannot speak German very well, not even the language of the eternity, I speak a little bit of music in honor of this man. That is all.*

Most movements within each of the nine suites of *Bachianas Brasileiras* have two-part names, one part being a musical form used frequently by Bach. For example, *Bachianas Brasileiras* No. 1 has movements titled Introduction, Prelude, and Fugue. Other suites have movements called Aria, Gigue, Toccata, etc. Each of these movements has a subtitle referring to a Brazilian dance or song.

*Bachianas Brasileiras* No. 2 has the following four movements: 1. “Preludio: o canto do capadocio” (“Prelude: The Scamp’s Song”) 2. “Aria: o canto da nossa terra” (“Aria: The Song of Our Land”) 3. “Danza: lembrança do sertão” (“Dance: Remembrance of the Bush”) 4. “Toccata: o tremzinho do Caipira” (“Toccata: The Peasant’s Little Train”). Each movement evokes some typical and suggestive panorama of Brazilian life, represented by the subtitles. The first three movements use a ternary form (ABA), while the fourth, a toccata, is more free form in its depiction of a trip through the countryside on a steam train. The orchestration includes many exotic Brazilian instruments in the percussion section: a *chocalhos* (a kind of Brazilian rattle), *reco-reco* (a scrapper of African origin used in Brazil), *ganzá* (another Brazilian shaker), *pandeiro* (hand frame drum), *bombo* (a bass drum), and *matraca* (wooden ratchet).

The first movement, *Preludio*, featuring the saxophone and cello, evokes the languid, lazy country lifestyle and one specific ne’er do well. The *Ária* that follows opens with a fortissimo introduction leading to the main theme: a dark, melodic line featuring solo cello, Villa-Lobos’ own instrument. The middle section is a moderate march with solo saxophone that starts jazzy and turns tragic. The main aria theme returns once again featuring the cello. *Dansa, Lembrança do Sertão* (“Reminiscences of the Hinterland”), evokes the rural landscape with dynamic rhythms and a trombone’s smooth melody. The charming last movement, *Toccata* (The Little Train of the Caipira), begins with the train leaving the station, gaining speed, chugging happily along, whistle sounding, then slowing and coming to a halt with several exhalations of steam.

Villa-Lobos had two stays in Paris: 1923-1924 and 1927-1930. It was during this time that two other composers wrote orchestral works with sonic characteristics similar to *The Little Train of the Caipira*: Arthur Honegger’s *Pacific 231* (also a depiction of a steam train) composed in 1923, and the American composer George Antheil’s famous *Ballet Mécanique* that premiered in Paris in 1926.



### Rachmaninoff: Piano Concerto No. 3

**THE 1996 FILM “SHINE,”** dramatizing the mental breakdown of pianist David Helfgott in his attempt to master the Rachmaninoff Piano Concerto No. 3, earned the piece an indelible and lurid reputation as the world’s most difficult keyboard work. It also tested the much-loved second piano concerto’s

primacy in the public’s affection.

Written by the composer in 1909 for a planned U.S. concert tour and never performed by its dedicatee Josef Hoffman, it is indeed challenging. It features almost non-stop playing over its 40-minute span, complex interaction with the orchestra, and wide key-spanning intervals and rapid runs designed for Rachmaninoff’s huge hands. Yet, however fierce the demands, there seems no shortage of pianists brave enough to tackle it, both men and women.

A survey of recordings on the website The Rach 3 Recordings estimates more than 200 performances commercially issued. And some pianists have recorded it multiple times—for example,

Vladimir Ashkenazy three times and Vladimir Horowitz an astounding six times! (The unnamed pianist webmaster of this site may well have his own case of Rach 3 insanity: over several years he is assessing each of the recordings, documenting the timings of each movement, conductors, orchestras, record labels, date of issuance, and his opinion of each interpretation.)

Rach 3 was composed eight years after the “charming” second piano concerto, as described by a 21-year-old Prokofiev. But both works received their US premieres within a span of a few short weeks, the second on November 9, 1909 with the Boston Symphony Orchestra and Max Fiedler at the Philadelphia Academy of Music, and the third on November 28, with the New York Symphony Orchestra under Walter Damrosch. Rachmaninoff also performed the work with none other than Gustav Mahler conducting the New York Philharmonic. “Mahler devoted himself to the concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection,” Rachmaninoff recalled.

However, due to the complexity and pianistic challenges of the concerto, the concerto was slow to find appreciative audiences. This began to change in January of 1928 when Rachmaninoff and Vladimir Horowitz, newly arrived in New York, met in the basement of Steinway Hall. They played music together, including the concerto with Horowitz taking the solo piano part (Wouldn’t you have loved to have listened in on that?). Horowitz’s performances of *Concerto No. 3*, his 1930 recording of the work, and not to be forgotten, the 1958 recording by Van Cliburn, helped propel the work to an established position in the concert repertoire.

*Concerto No. 3* is noteworthy, even among other romantic piano concertos, for the dominance- the nearly continuous presence of the piano. In the score, the piano’s staves are black with notes. There are hardly any measures of rest. When the piano voices a theme, it is seldom expressed simply but set within chords or a counter melody. When the orchestra takes up a theme, the pianist accompanies it with dazzling runs or figurations. There are numerous cadenza-like solos as well as actual cadenzas.

The first movement, written in classical sonata form, begins with a statement of a simple theme played by the piano. This theme is taken up by the orchestra where it is repeated in a variety of orchestral colors and rapid piano passages. The piano explores the theme through variations and accompanying figurations, growing in speed and intensity, until a series of explosive chords finally heralds the return of the principal theme.

The second movement, “Intermezzo,” begins slowly with orchestra, then quickly showcases the solo piano to the point that the roles are seemingly reversed, with the orchestra embellishing the piano. Although the tempo of the movement is slow, the piano frequently interrupts the pace with fast complicated variations of the theme and mood. This dynamic is reinforced as the movement ends with a powerful introduction to the last movement. The final movement is ferocious in tempo, the hammering of chords in the piano and abrupt changes of character.

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**JUSTIN BRUNS**  
VIOLIN

*Please see bio, pg 20.*



**ANDREA LEVINE**  
CLARINET

*Please see bio, pg 24.*



**SOPHIE BAIRD-DANIEL**  
HARP

**PRAISED FOR HER “TECHNICOLOR” SOUND** (Gramophone), harpist Sophie Baird-Daniel is in high demand as a soloist and collaborator. She has been featured at numerous series and festivals, including Tanglewood Music Center,

Seattle Symphony, Bellingham Music Festival, Seattle Modern Orchestra, Philharmonia Northwest, North Idaho Philharmonia, and North Corner Chamber Orchestra. As an orchestral musician, Sophie has performed with groups, including the Seattle Symphony, Seattle Opera, San Francisco Ballet, Houston Symphony, and the Minnesota Orchestra.



**CHARLES BUTLER**  
TRUMPET

*Please see bio, pg 21.*



**HARRISON LINDSEY**  
OBOE

*Please see bio, pg 24.*



**CHRISTIAN COLBERG**  
VIOLA

*Please see bio, pg 21.*



**SARAH SHELLMAN**  
VIOLIN

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**JOSHUA ELMORE**  
BASSOON

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**CHRISTINA SMITH**  
FLUTE

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**IRA GOLD**  
BASS

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**STEVEN THOMAS**  
CELLO

*Please see bio, pg 25.*



BELLINGHAM CRUISE TERMINAL | 4:00 P.M.

## SUNDAY, JULY 14, 2024

### BELLINGHAM FESTIVAL CHAMBER PLAYERS

#### Quiet City, Suite for English Horn, Trumpet and Strings

Aaron Copland (1900-1990)

**HARRISON LINSEY**, English Horn » **CHARLES BUTLER**, Trumpet » **JUSTIN BRUNS**, **SARAH SHELLMAN**, Violins  
**CHRISTIAN COLBERG**, Viola » **STEVEN THOMAS**, Cello

#### Bachianas Brasileiras No. 6

Heitor Villa-Lobos (1887-1959)

- I. Ária (choro)
- II. Fantasia

**CHRISTINA SMITH**, Flute » **JOSHUA ELMORE**, Bassoon

#### Introduction and Allegro

Maurice Ravel (1875-1937)

**CHRISTINA SMITH**, Flute » **ANDREA LEVINE**, Clarinet » **SOPHIE BAIRD-DANIEL**, Harp  
**JUSTIN BRUNS**, **SARAH SHELLMAN**, Violins » **CHRISTIAN COLBERG** Viola » **STEVEN THOMAS**, Cello

### INTERMISSION

#### String Quintet No 2. In G Major Op. 77

Antonín Dvořák (1841-1904)

- I. Allegro con fuoco
- II. Scherzo, allegro vivace
- III. Poco andante
- IV. Finale. Allegro assai

**JUSTIN BRUNS**, **SARAH SHELLMAN**, Violins » **CHRISTIAN COLBERG**, Viola » **STEVEN THOMAS**, Cello » **IRA GOLD**, Bass

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**JENNIFER BROMAGEN**  
SOPRANO

**HAILED BY THE TACOMA NEWS TRIBUNE** for her “shining coloratura and brilliant high notes,” Soprano Jennifer Bromagen enjoys performing on opera and concert stages throughout the Pacific Northwest.

She has performed as La Contessa di Almaviva in *Le Nozze di Figaro* with Bellevue City Opera, with Puget Sound Concert Opera as the title role in Donizetti’s *Anna Bolena*, and as the Soprano Soloist in Golijov’s *She Was Here* with the Northwest Sinfonietta. Recently, Ms. Bromagen performed as Amina in Puget Sound Concert Opera’s production of *La Sonnambula*, as well as with Pacific Northwest Opera as Desdemona in Verdi’s *Otello*, and Violetta in *La Traviata*.

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**ANDREW ETHERINGTON**  
TENOR

**ANDREW ETHERINGTON OF OVERLAND PARK, KANSAS**, completed his music undergraduate studies at Ole Miss and honed his singing and stage skills with Bill Hall’s

American Opera Studio.

Andrew then attended The Peabody Institute in Baltimore, studying both performance and pedagogy, and performed with companies including Baltimore Lyric, Baltimore Concert Opera, and Washington National Opera. Since 2017, Andrew has been a regular opera chorister and is enjoying recent success in covering roles and performing comprimario parts at Seattle Opera, in addition to singing supportive, lead, and title roles with Tacoma Opera, Vashon Opera, Pacific Northwest Opera, Kitsap Opera, and Puget Sound Concert Opera.

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**CELESTE FRASER**  
SOPRANO

**CELESTE FRASER, CANADIAN-AMERICAN SOPRANO**, has performed a variety of roles throughout the nation. Her recent performances include Tatyana in *Eugene Onegin* with Hudson

Opera, Vitellia in *La Clemenza di Tito* with Opera in the Heights, Suor Angelica with MetroWest Opera, Blanche in *Dialogues of the Carmelites*, Magda in *The Consul*, Suor Angelica, Elisabetta in *Maria Stuarda*, Mimi in *La Bohème*, and soprano soloist for the Verdi *Requiem*, Britten’s *War Requiem*, and for Mendelssohn’s *Elijah*.

She has been a frequent performer with Boston Lyric Opera and has been an artist with The Boston University Opera Institute, Des Moines Metro Opera, Victoria Opera, and Opera North.

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**RICHARD HODGES**  
BASS

is a native of Greensboro, N.C. and made his Metropolitan Opera debut as a Supporting Role/Friend in the revival of Anthony Davis’ *X: The Life and Times of Malcolm X*. He first premiered

this role with Detroit Opera and most recently in his debut with Seattle Opera. He has also performed other roles such as Lawyer Frazier and Undertaker in *Porgy and Bess* with the Greensboro Opera Company, and the Preacher in *Sweet Land* with The Industry L.A. Dr. Hodges has also appeared as Michele in *Il Tabarro*, Hamlet in the opera *Hamlet*, Frank in *Die Fledermaus*, Porgy in *Porgy and Bess*, and Peter in *Hansel and Gretel*, respectively. Richard is a 2019 nominee for Best Lead in a Musical with the Las Vegas Valley Awards for his role in Gianni Schicchi with Vegas City Opera. He was an Emerging Artist in the Institute for Young Dramatic Voices program and has received several awards.



**WEDNESDAY, JULY 17, 2024**

**BELLINGHAM FESTIVAL ORCHESTRA AND CHORUS • MARCELO LEHNINGER**, Artistic Director  
**JENNIFER BROMAGEN**, Soprano • **CELESTE FRASER**, Soprano  
**ANDREW ETHERINGTON**, Tenor • **RICHARD HODGES**, Bass

**Great Mass in C Minor K. 427**

Wolfgang Amadeus Mozart (1756-1791)

- I. Kyrie (Andante moderato)
- II. Gloria
  - Gloria in excelsis Deo (Allegro vivace)
  - Laudamus te (Allegro aperto)
  - Gratias agimus tibi (Adagio)
  - Domine Deus (Allegro moderato)
  - Qui tollis (Largo)
  - Quoniam tu solus (Allegro)
  - Jesu Christe (Adagio)
  - Cum Sancto Spiritu
- III. Credo
  - Credo in unum Deum (Allegro maestoso)
  - Et incarnatus est (Andante)
- IV. Sanctus (Largo)
  - Sanctus Dominus
  - Hosanna in excelsis
- V. Benedictus
  - Benedictus qui venit (Allegro comodo)

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# PROGRAM NOTES, JULY 17, 2024



## Wolfgang Amadeus Mozart: Mass in C Minor K. 427 (“Great”)

**WE HAVE CONSIDERABLE INFORMATION** about the composition of the “Great” *Mass in C Minor, K. 427*. What we know is both intriguing, a bit of a mystery, and a window onto Mozart’s complicated life while composing the *Mass*.

Shortly after leaving his hometown, Salzburg, to live in Vienna in 1781, the 25-year-old Mozart received, in July the libretto to an opera, *Die Entführung aus dem Serail*, (*The Abduction from the Seraglio*). It was one of Mozart’s first Viennese commissions—and a prestigious one. The Nationalsingspiel was a company created by Emperor Joseph II to encourage the performance of works in German (Singspiel), not the Italian opera that was in vogue. So, needing to make a living, Mozart immediately got to work, setting the tale of Belmonte’s rescue of his beloved Konstanze from the Pasha Selim’s seraglio.

At this same time, Mozart’s relationships with family (both his sister, Nannerl and his father, Leopold) was under intense strain. This was due, in part, to Wolfgang being fired by his Salzburg boss, Prince-Archbishop Colleredo. But perhaps the more contentious issue was Mozart revealing his intention to marry Constanze Weber, against his father’s wishes.

The summer of 1782, then, became a musical and personal pressure cooker for Mozart. There was the premiere of *Die Entführung aus dem Serail* on July 16 at the Vienna Burgtheater, with the composer conducting. About July 21, two weeks before his marriage, Mozart was commissioned and started composing the *Symphony No. 35 in D major, K. 385*, also known as the *Haffner* Symphony. The wedding took place on August 4. And in the middle of all this, Mozart started work on the Mass in C Minor, one of his greatest works although never completed.

The work’s inception was unusual because Mozart typically composed most of his music for planned performances, teaching purposes, or commissions—none of which applied to the Mass. What’s more, church music was under pressure not to be too long or too instrumentally rich—not exactly a stimulant to a genius’ inspiration. In this case, however, Mozart had made some kind of personal vow to write such a Mass. It could have been a gift to Constanze to celebrate their marriage or the birth of a firstborn baby, or a gesture of reconciliation to his father. But the plan was to premiere the work in Salzburg when he brought his new wife home to meet the family.

Progress was slow. In January of 1783, Mozart wrote to his father from Vienna that the “score [of the *Mass*] was half of a Mass, which is still lying here waiting to be finished, the best proof that I really made the promise.”

Later in the year, Mozart and Constanze spent three months in Salzburg, with the composer working on the *Mass* from the end of July until late October. The *Mass* finally premiered, albeit unfinished on October 26, 1783. It is thought, based on common practice, that Mozart filled out the missing movements with excerpts from earlier Masses he composed. Constanze sang the solo soprano part despite what must have been great emotional strain; the performance took place just weeks after the death of their first child at age two months.

It appears that Mozart stopped working on the Mass after he and Constanze left Salzburg the day after the premiere. He never returned to his birthplace again. And the Mass remained incomplete.

It isn’t clear why Mozart abandoned it. Several rationales have been suggested: the sad association with his infant son’s death, dissatisfaction with the only partially successful reconciliation with his family, or, most likely, the pressure of making a living from composition and performance, which meant concentrating on his popular and more lucrative piano concertos.

The *Mass in C Minor, K. 427*, that we listen to today is a monumental work of beauty and unsurpassed vocal writing despite its fragmentary state. The traditional Latin Mass Ordinary consists of music for the following sung portions: *Kyrie, Gloria, Credo, Sanctus/Benedictus*, and *Agnus Dei*. Mozart finished only the *Kyrie, Gloria*, and the *Credo* up through the *Et incarnatus est*, (“He was made man and crucified for us.”) There are drafts and secondary sources for the *Sanctus* and *Benedictus* including the *Hosanna in excelsis*. We have no music for the *Agnus Dei*. As a result, there have been multiple efforts by distinguished music scholars to create performing editions that “complete” the work. For tonight’s performance, we use the 1985 edition prepared by the composer and musicologist Helmut Eder.

The work is written for large orchestra, two choruses, and soloists (two sopranos, tenor, and bass). The various movements take expressive advantage of different voice groupings and soloists: one and two choruses, soprano solo alone and with chorus, two sopranos together, solo quartet alone etc.

Written after Mozart had gone through a period of deep study of Baroque music, particularly that of Bach and Handel, the Mass reflects those influences as well as Mozart’s keen interest in contemporary opera idioms. The *Gloria* is definitely Handelian in spirit, with choral phrases and rhythmic figures straight out of *Messiah*. The *Qui tollis peccata mundi* features a frequently encountered Baroque figure, the Lament Bass, a descending half step sequence that usually connotes grief or sorrow. Its dark character is emphasized by the heavily accented dotted rhythms. Bach-inspired counterpoint shows up in fugal sections in *Cum Sancto Spiritu*. And florid embellishments, repeated high notes, and octave leaps are prominent in the operatically inspired *Christe eleison*, in the *Kyrie* and the *Incarnatus est*.

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## TRANSLATIONS

### MASS IN C MINOR, K. 427

1. Kyrie

*Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison*

Lord have mercy  
Christ have mercy  
Lord have mercy

2. Gloria

*Gloria in excelsis Deo.*  
*Et in terra pax*  
*hominibus bonae voluntatis*

Glory to God in the highest.  
And on earth peace  
to all those of good will

3. Laudamus te

*Laudamus te. Benedictus te.*  
*Adoramus te. Glorificamus te.*

We praise thee. We bless thee.  
We worship thee. We glorify thee.

4. Gratias agimus tibi

*Gratias agimus tibi*  
*propter magnum gloriam tuam.*

We give thanks to thee  
According to thy great glory.

5. Domine Deus

*Domine Deus, Rex coelestis,*  
*Deus Pater omnipotens.*  
*Domine Fili, unigenite, Jesu Criste.*  
*Domine Deus, Agnus Dei,*  
*Filius Patris.*

Lord God, Heavenly King,  
God the Father almighty.  
Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.

6. Qui tollis

*Qui tollis peccata mundi,*  
*miserere nobis.*  
*Qui tollis peccata mundi,*  
*suscipe deprecationem nostram.*  
*Qui sedes ad dexteram Patris,*  
*miserere nobis.*

Thou who takest away the sins of the world,  
have mercy on us.  
Thou who takest away the sins of the world,  
receive our prayer.  
Thou who sittest at the right hand of the  
Father, have mercy upon us

7. Quoniam

*Quoniam tu solus sanctus.*  
*Tu solus Dominus.*  
*Tu solus Altissimus,*

For Thou art alone holy.  
Thou art alone the Lord.  
Thou art alone the most high,

8. Jesu Christe

*Jesu Christe*  
*Cum Sancto Spiritu*  
*In Gloria Dei Patris.*  
*Amen.*

Jesus Christ.  
With the Holy Spirit  
In the glory of God the Father.  
Amen.

9. Credo

*Credo in unum Deum,*  
*Patrem omnipotetem,*  
*factorum coeli et terrae,*  
*visibilium omnium, et invisibilium.*  
*Et in unum Dominum Jesum Christum,*  
*Filium Dei, unigenitum.*  
*Et ex Patre natum ante omnia saecula.*  
*Deum de Deo, lumen de lumine,*  
*Deum verum de Deo vero.*  
*Genitum non factum,*  
*consubstantialem Patri:*  
*per quem omnia facta sunt.*  
*Qui propter nos homines*  
*et propter nostrum salutem*  
*descendit de caelis.*

I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
And I believe in one Lord, Jesus Christ,  
the only begotten Son of God,  
born of the Father before all ages.  
God from God, Light from Light,  
True God from True God.  
Begotten not made,  
of one substance with the Father  
by whom all things were made.  
Who for us  
and our salvation  
came down from heaven

# FESTIVAL CHORUS

**ALEX AMICK**, Rehearsal Pianist

10. Et incarnatus est  
*Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: Et homo factus est.*

And was incarnate by the Holy Spirit  
of the Virgin Mary: And was made man.

11. Crucifixus  
*Crucifixus etiam pro nobis sub Pontio Pilato,  
passus, et sepultus est.*

Crucified also for us under Pontius Pilate  
he suffered, and was buried.

12. Et resurrexit  
*Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.*

And on the third day he rose again,  
according to the Scriptures.  
He ascended into heaven:  
he sits at the right hand of the Father.  
He shall come again in glory  
to judge the living and the dead;  
and of this kingdom there will be no end.

13. Et in Spiritum Sanctum  
*Et in Spiritum Sanctum  
Dominum et vivificantem:  
qui ex Patre Filoque procedit.  
Qui cum Patre, et Filio  
simul adoratur et conglorificatur:  
qui locutus est per Prophetas*

And I believe in the Holy Spirit,  
the Lord the Giver of life,  
who proceeds from the Father and the Son  
who together with the Father and the Son  
is adored and glorified,  
who spoke to us through the Prophets.

14. Et unam sanctam  
*Et unam sanctam, catholicam  
et apostolicam Ecclesiam.  
Confitero unum baptisma  
in remissionem peccatorum.  
Et expect resurrectionem mortuorum.*

And I believe in one holy catholic  
and Apostolic church.  
I confess one baptism  
for the remission of sins.  
I await the resurrection of the dead,

15. Et vitam venturi  
*Et vitam venturi saeculi. Amen*

and the life of the world to come. Amen

16. Sanctus  
*Sanctus, Sanctus, Sanctus,  
Dominus, Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.  
Hosanna in excelsis.*

Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are full of  
thy glory.  
Hosanna in the highest.

17. Benedictus  
*Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.*

Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest.

18. Agnus Dei  
*Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.*

Lamb of God  
who takest away the sins of the world,  
have mercy upon us.

*Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.*

Lamb of God  
who takest away the sins of the world,  
have mercy upon us.

*Agnus Dei,  
qui tollis peccata mundi:*

Lamb of God  
who takest away the sins of the world,

19. Dona nobis pacem  
*Dona nobis pacem.*

Grant us peace.

*The acclaimed Bellingham Festival of Music chorus brings together some of the finest singers from Whatcom County who rehearse for more than a month under the direction of Choirmistress, Wendy Bloom, to polish performances for each season's choral performance. Festival audiences appreciate this dedicated group of highly skilled singers willing to donate their time and talent to present choral masterpieces.*

## SOPRANO

Sarah Allen  
Delaney Bullinger  
Kaitlin Davis  
Chris Galbraith  
Nancy Goldfogel  
Veronica Hains  
Mary Kuras  
Bonny Ledray\*  
Li Li Pony  
Lorisa Marshall  
Michele McBride  
Hilde Meadow  
Kerri Morton  
Kathleen Roché-Zujko  
Linda Short  
Mary Somerville  
Shelly Swenson  
Mia Ward  
Masako Wittkopp  
Shachaf Zahavy-Mittelman

## ALTO

Wendy Bloom  
Debbie Brinson  
Mary Beth Cecil  
Sally Chapman  
Rosamund Dyer  
Anneliese Floyd  
Mary Jackson  
Joy Johnstone  
Linda Luttrell  
Naomi Pomerantz  
Betsy Senff  
Katie White

## TENOR

Susan Easthouse  
Nehemiah Jones  
Mitchell Kahn  
Patrick Kuras  
Nicholas Mangan  
Coleton McCoy  
Martin Pommerenke  
Leslee Probasco  
Bert Rutgers  
Leith Swenson  
Del VandeKirk

## BARITONE/BASS

Kevin Allen-Schmid  
Austin Campbell  
Roger Clark  
Dave Cross  
Robert Klein  
Joshua Larsen  
John Moffat  
John Otwell  
Jacob Peterson  
Benjamin Ritchey  
Boyd Schlaefer  
Tom Schneider  
John Tilley  
Jonathan Weldon

\*Chorus Manager



## WENDY BLOOM, CHOIRMISTRESS

**WENDY BLOOM BRINGS WITH HER** a background rich with experience in choral music – including serving as a choir director and conducting professor at Concordia University, preparing the Flint Symphonic Choir for performances with the orchestra, and many years as a high school and church choir director in Ann Arbor, Michigan. Since arriving in Bellingham in 2016, she has begun serving as artistic director of Vox Pacifica, a choir for sopranos and altos. She has charted them on an impressive musical journey that is culminating with its selection to perform at the 2024 ACDA regional conference.

Ms. Bloom has also had a solo career as a mezzo soprano, singing many oratorios, symphonic concerts, and recitals. She has been a much sought-after voice instructor throughout her career.

As a professional chorister, Ms. Bloom has been a regular singer with Audivi, Sounding Light, the Santa Fe Desert Chorale, and Conspire. In her new home in Bellingham, WA, close to her two daughters, she is pleased to join the staff of the Bellingham Festival of Music as Choirmistress.





**PABLO SAÍNZ-VILLEGAS**  
**GUITAR**

**PABLO SÁINZ-VILLEGAS HAS BEEN ACCLAIMED** by the international press as the successor of Andrés Segovia and an ambassador of Spanish culture in the world. Since his debut with the New York Philharmonic under the baton of Rafael Frühbeck de Burgos at Lincoln Center, he has played in more than 40 countries and been invited to play with orchestras such as the Berlin Philharmonic, Chicago Symphony, Philharmonic of Israel, Los Angeles Philharmonic, and the National Orchestra of Spain, making him a benchmark for the symphonic guitar.

Plácido Domingo has described him as “the master of the guitar” and, with the tenor, Pablo has had the privilege of recording his new duo album, as well as participating in the tribute held in Domingo's honor at

the Santiago Bernabéu stadium in Madrid to an audience of over 85,000, and also in a concert on a floating stage on the Amazon River, televised for millions of people in the world.

Pablo's “... virtuosic playing characterized by irresistible exuberance” (The New York Times) make him one of the most acclaimed soloists by prestigious directors, orchestras, and festivals. Highlights of his international tours with orchestras include Amsterdam Sinfonietta, the National Orchestra of Spain, and the New Zealand Symphony. Last season, Sáinz-Villegas made his debut at Chicago’s Grant Park Music Festival to an audience of 11,000 people, and at Praça do Comercio in Lisbon with the Gulbenkian Orchestra.

Pablo has already appeared on some of the world’s most prestigious stages, including Carnegie Hall in New York, the Philharmonie in Berlin, Tchaikovsky Concert Hall in Moscow, the Musikverein in Vienna, and the National Arts Center in Beijing. The success of his performances translates into repeated invitations from directors such as Miguel Harth-Bedoya, Carlos Kalmar, Juanjo Mena, and Alondra de la Parra. Habitual performer in concerts of institutional and business representation, he has had the privilege of playing before members of the Spanish Royal Family, as well as other heads of state and international leaders.

Pablo Sáinz-Villegas has recorded with the National Orchestra of Spain under the baton of Juanjo Mena the three concertos for guitar and orchestra by Joaquín Rodrigo, including the popular Concierto de Aranjuez. He has also recorded for the record label Harmonia Mundi the album “Americano”, which is a journey through the musical affluence of the American continent. Currently, Pablo Sáinz-Villegas is an exclusive artist of SONY Classical.

A tireless promoter of development of the repertoire for Spanish classical guitar, Pablo Sáinz-Villegas has made numerous world premieres, including ‘Rounds’- the first composition for guitar by five-time Academy Award-winner John Williams, and works by Tomás Marco, David del Puerto, and Sergio Assad.

Pablo Sáinz-Villegas has accomplished an impressive collection of over 30 international awards, among which include Andrés Segovia, Francisco Tárrega, and Christopher Parkening Awards. Likewise, he has been awarded the “Galardón a las Artes Riojana” and the “Ojo Crítico” Award from Radio Nacional de España, this being the first time that this distinction has been granted to a guitarist. Pablo is a member of the Performing Arts Academy of Spain.

**SUNDAY, JULY 21, 2024**

**BELLINGHAM FESTIVAL ORCHESTRA • MARCELO LEHNINGER**, Artistic Director  
**PABLO SAÍNZ-VILLEGAS**, Guitar

**El Sombrero de Tres Picos Suite No. 1**

I. Mediodía (Afternoon)

II. Danza de la molinera (Dance of the Miller's Wife)

III. El Corregidor (The Corregidor)

IV. Las uvas (The Grapes)

Manuel de Falla (1876-1946)

**Fantasia para un Gentilhombre**

I. Villano y ricercare (Adagietto)

II. Española y fanfare de la caballería de nápoles (Adagio - Allegretto)

III. Danza de las hachas (Allegro con brio)

IV. Canario (Allegro ma non troppo)

Joaquín Rodrigo (1901-1999)

**PABLO SAÍNZ-VILLEGAS**, Guitar

**INTERMISSION**

**Three Latin-American Dances for Orchestra**

I. Introduction: Jungle Jaunt

II. Highland Harawi

III. The Mestizo Waltz

Gabriela Lena Frank

**Two Tangos: "Oblivion" and "Primavera Porteña" (Buenos Aires Spring)**

Astor Piazzolla (1921-1992)

**VALERY SAUL AND RYAN DAKOTA FARRIS**, Conductors

**Four Dances from Estancia**

I. Los trabajadores agricolas (The Farm Workers)

II. Danza del trigo (The Wheat Dance)

III. Los peones de hacienda (The Cattle Men)

IV. Danza final (Malambo)

Alberto Ginastera (1916-1983)

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# PROGRAM NOTES, JULY 21, 2024



### Manuel de Falla: El Sombrero de Tres Picos, Suite No. 1

**MANUEL DE FALLA**, one of Spain’s most famous composers, wrote a large number of works for orchestra, piano, guitar, vocal works, chamber music, and the stage. It is for the stage, first as a pantomime and then a ballet, that *El Sombrero de Tres Picos* (*The Three-Cornered Hat*) was created.

Based on Gregorio Martínez Sierra’s two-act music theatre piece in turn based on Pedro Antonio de Alarcón’s novel, “The Magistrate and the Miller’s Wife,” the origin of the ballet has its roots in 1907. That year, Falla—like so many composers including Rodrigo, Piazzolla, and Villa-Lobos—went to Paris and lived there for seven years. During this sojourn, he mingled with the most famous composers of the day: Ravel, Debussy, Dukas, Stravinsky, Albéniz, as well as the impresario and founder of the Ballets Russes, Sergei Diaghilev.

Then, in the reverse migration from Paris during World War I, Diaghilev and the Ballets Russes came to Spain and became reacquainted with Falla. Always on the lookout for promising new projects, Diaghilev asked Falla to compose a two-act ballet on *El Sombrero de Tres Picos*. Falla happily complied, revising his earlier piece to include a solo for Leonide Massine, enhanced orchestral parts, and additional incidental introductory music the better to harmonize with the scenic design. Indeed the creative team was star-studded: Massine also did the flamenco-inspired choreography, Picasso designed the sets and costumes, and Ernest Ansermet stepped in to conduct the London premiere in 1919 when Falla had to rush home after his mother’s death.

From the music of the ballet, Falla extracted two suites, the first we hear tonight. It has four sections: 1. *Mediodía* (Afternoon), 2. *Danza de la molinera* (Dance of the Miller’s Wife), 3. *El Corregidore* (The Corregidor), and 4. *Las uvas* (The Grapes).

The suite mirrors the story of the first act of the ballet. A comedy, it riffs on the time-honored plot of a common man getting even with the vain petty official who imagines himself a ladies’ man. After a short percussive fanfare, “Afternoon” depicts the miller feeding birds and scheming with his faithful wife to play a joke on the passing Magistrate.

The orchestration includes the harp imitating a guitar with staccato chords. The gruff sound of the magistrate is heard in the bassoon whose theme is then repeated by the orchestra with increasing speed to introduce the miller’s wife dancing the Fandango. Her dance is used to falsely attract the magistrate, the Corregidor, who wears the three-cornered hat and again is characterized by the bassoon. The characterful score clearly and delightfully captures the alluring dance music, the joking and teasing, the eating of grapes, and the magistrate’s comeuppance.



### Joaquín Rodrigo: Fantasia para un Gentilhombre (Fantasia for a Gentleman)

**JOAQUÍN RODRIGO**, or Joaquín Rodrigo Vidre, 1st Marquess of the Gardens of

Aranjuez, was born in 1901 and died in November 22, 1999 (feast day celebrating St. Cecelia, the patron saint of music). One of Spain’s most important and famous composers, he became blind at the age of 3 after suffering diphtheria. Despite this disability, he studied piano, violin and, of course, guitar. (Interestingly, he was a far better pianist than guitarist.) In 1927, Rodrigo moved from Valencia, Spain, to Paris, where he studied for five years with Paul Dukas, the composer of *The Sorcerer’s Apprentice*, at the École Normale de Musique.

The *Fantasia para un Gentilhombre* was composed in 1954 for Andrés Segovia, the “gentleman” of the title. It consists of the following four movements, several of them based on Baroque dance forms: 1. *Villano y ricercar*, 2. *Españoleta y fanfarria de la caballería de Nápoles* (*Spanish Dance and Fanfare for the cavalry of Naples*), 3. *Danza de las hachas* (*hatchet dance*), and 4. *Canario*. Each of the movements are based on themes taken from guitarist Gaspar Sanz (1640-1710), who in turn based them on traditional melodies.

The first movement begins with the *Villano and Ricercar*. This is a slow dance in which the guitar and strings and later woodwinds exchange variations. This is followed by a new, though related, slow *ricercar* or fugue theme passing from guitar to orchestra.

The second movement begins with a slow lyrical *Españoleta*, followed by a faster, contrasting section characterized by a call and response dialogue between guitar and orchestra. The movement concludes with a return to the first theme with new guitar variations, ending in a whisper.

A short energetic third movement features the rhythms of the Hatchet or Torch dance, which then segues into the last, fourth movement. This quick, energetic finale is a reference to the folk dance and bird songs of the Canary Islands and notably features an exciting guitar cadenza.



### Gabriela Lena Frank: Three Latin-American Dances

**GABRIELA LENA FRANK** was born in Berkeley, California, in 1972 and she says this about her background:

*...I think I really represent somebody who is Latina as opposed to Latin Americana. Born here, there is a definite Latina sensibility that is different from Latin Americana. We grew up with a sense of being both North American and South American. For me this is a very North American phenomenon. Those of us who are children of immigrants..., we have often romanticized the Motherland. And then when we travel to the Motherland, we’re in culture shock. It’s not an easy fit necessarily, but the process of discovering and asking, “How Peruvian am I? How American am I?” is exactly what drives my music making.*

Not only a gifted pianist, Frank is widely known for her compositions, many commissioned by different performing groups and organizations, including tonight’s *Three Latin-American*

*Dances*. Written for a large orchestra, the work features a wide variety of percussion instruments, including bongos, thunder sheet, castanets, a rainstick, and a shekere (gourd rattle).

The 2003 work incorporates themes and dance rhythms from South America. The first movement, titled “Jungle Jaunt”, opens with a reference to Leonard Bernstein’s *West Side Story* that is repeated in fragments throughout the movement. Then Frank introduces a jaunty tune that quickly speeds through the Amazon jungle. The second movement, “Highland Harawi”, recalls a type of song associated with lyrical poetry of the Peruvian Andes and dating back to the Inca Empire. After a brief percussion introduction, clarinets and strings enter with a haunting adagio melody, “A Cry and a Thousand Echoes.” The next section, “Illapa’s Spinning Top,” refers to the Inca god of thunder and climate. The movement ends in an incredible diminuendo as all fades to silence.

Of the last movement, “The Mestizo Waltz,” one might guess Frank is nodding to Liszt (who composed four Mephisto Waltzes). However, the term “mestizo” has no satanic connotations. Rather, it means “mixed” in Spanish and is used throughout Latin America to describe people of mixed ancestry. It is more likely referring to Frank’s personal heritage and, as she writes, “[this movement] evokes the *romancero* tradition of popular songs and dances that mix influences from indigenous Indian cultures, African slave cultures, and western brass bands.” Still, the textual variety and repetition of musical phrases with varying orchestration and the alternation of dance-like motives and exciting expressions of joy all doubtless would be appreciated by Franz Liszt.



### Astor Pantaleón Piazzolla: Two Tangos: Oblivion and Primavera Porteña (Buenos Aires Spring)

**AS A YOUNG BOY**, in 1924 Astor Piazzolla’s family moved to the Italian neighborhoods of New York City where he lived until 1937 when he returned to Buenos Aires. Like so many composers from around the world,

Piazzolla in 1954 went to Paris to study with Nadia Boulanger, as did jazz master Quincy Jones in 1957 and the Argentine-born Daniel Barenboim in 1955.

As recounted in Piazzolla’s memoir, the somewhat mystified “Mademoiselle” (as she was universally called) asked her new student what instrument and music he played. He confessed the bandonéon and tango. When he played her a sample, she instantly recognized tango—not classical music—was his true métier and commanded he stick to it. With this encouragement, he went on to revolutionize the tango, creating what is called *nuevo tango*, a blending of tango with jazz and classical elements. Wikipedia explains that Piazzolla “stretched the classical harmony and counterpoint and moved the tango from the dance floor to the concert stage.”

Tonight, we hear one of the most famous of these works, *Oblivion*, composed in 1982. It has a slow, languorous, and sad melody with a flowing accompaniment. The melody breaks the four-beat tango rhythm into beat parts while the accompaniment is steady. It is worth noting that the work was composed to the lyrics of the poem *J’oublie* that begins with the following lines:

*Heavy, suddenly they seem heavy  
the linen and velvets of your bed  
when our love passes to oblivion  
Heavy, suddenly they seem heavy*

*your arms embracing me  
formerly in the night*

With the refrain: *I’m forgetting, I’m forgetting*

*The second piece tonight, dating from 1969, is Primavera Porteña from Estaciones Porteñas or The Four Seasons of Buenos Aires. Piazzolla originally composed this set of four pieces for his tango quintet formed around 1960. It is written for strings, guitar, and the bandoneón, and is one of the earliest examples of the New Tango. The bandoneón, played by Piazzolla, is a small accordion that uses buttons instead of a keyboard. Primavera Porteña, Buenos Aires Spring, is constructed in three related sections, beginning with a spritely tune with many figurations, some spiked with dissonance. This is followed by a slower, more melodic and quiet section, before returning to the opening themes. In the return, Piazzolla puts even greater emphasis on chordal punctuation and dissonance.*



### Alberto Ginastera: Suite from “Estancia” Op. 8a

**ALBERTO GINASTERA IS CONSIDERED** one of the greatest South American composers. His *Four Dances from “Estancia”* was extracted from the ballet of that name like the Suite No. 1 from Falla’s *El Sombrero de Tres Picos*. The ballet was commissioned

by Lincoln Kirstein for the American Ballet Caravan in 1941 with intended choreography by George Balanchine. However, the ballet company was disbanded, and the ballet was not produced until after World War II. The Suite premiered in 1943 at the Teatro Colón in Buenos Aires.

In listening to the *Four Dances*, it is instructive to know that the ballet’s action focused on the life of the gauchos (tough cowboys) on one of the estancias (cattle ranches) in the pampa. Ginastera mused,

*Whenever I have crossed the pampa or lived in it for a time, my spirit felt itself inundated by changing impressions, now joyful now melancholy, some full of euphoria and others replete with a profound tranquility, produced by its limitless immensity and by the transformation that the countryside undergoes in the course of the day.*

The work incorporates a large orchestra that includes, like Gabriela Lena Frank’s *Latin American Dances*, additional percussive instruments such as castanets, a military drum, tam-tam, tambourine, and tenor drum. The four dances are called: 1. “*Los trabajadores agrícolas*,” 2. “*Danza del trigo*,” 3. “*Los peones de hacienda*,” and 4. “*Danza final, Malambo*.”

The first dance, “Farm Workers,” is characterized by a constant driving and relentless rhythm that rises up the scale. The second dance, “Wheat Dance,” consists of a beautiful “tranquillo” section and contrasting melody. The music is slow, seemingly taking place at night when all is quiet and peaceful the order of the “Wheat Dance” and “Farm Worker” dance are reversed from the ballet. The third dance, the “Cattlemen,” echoes the first dance through the dominance of the percussion, especially the timpani, and a fast-marching rhythm. Finally “Cowboys of the Pampa,” continues with ferocious, exciting eighth-note rhythms.

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# CONDUCTING INSTITUTE



**THE CONDUCTING INSTITUTE IS THE NEWEST CHAPTER** in the Bellingham Festival of Music’s commitment to music education. It is also the realization of a dream of Maestro Lehninger, who, as Boston Symphony Assistant and Associate Conductor, was inspired by the Tanglewood Music Center’s conductors seminar. He saw a rich opportunity for such a program on the West Coast.

“The orchestra is the conductor’s instrument,” he said. “But it’s hard for an emerging conductor to get podium time and the opportunity to network. The BFM Orchestra offers a wealth of knowledge with its musicians coming from all over the country. So there is this wonderful chance for our conductors to form long lasting friendships and professional relationships.”

The institute would not be possible without the participation of our hard working musicians. Special thanks to those involved with the 2024 Conducting Institute.

- Justin Bruns, Concertmaster
- Sarah Shellman, Principal Second Violin
- Christian Colberg, Principal Viola
- Steven Thomas, Principal Cello
- Ira Gold, Principal Bass

Special thanks to our pianist Jay Rozendaal, for his musicianship and wonderful collaboration with the BFM musicians.



**JAY ROZENDAAL**  
**IS COACH-PIANIST** on the staff of Seattle Opera, having served on numerous productions since 1991, including multiple *Ring* cycles and the world premiere of Sheila Silver’s *A Thousand Splendid Suns*. He has also worked on the staffs of San Francisco Opera, Dallas Opera, Santa Fe Opera, Houston Grand Opera, Portland Opera, and Central City Opera.

Mr. Rozendaal is a member of the voice faculty at Western Washington University, having served as music director for Western’s Opera Studio from 2006 to 2016. He has appeared regularly around the Pacific Northwest in recital, chamber, and concert engagements. Among his noteworthy recital appearances are performances with tenor Michael Fabiano, bass-baritone Eric Owens, countertenor Brian Asawa, mezzo-sopranos Denyce Graves, and Mika Shigematsu, and sopranos Mary Elizabeth Williams, and Hope Briggs. As a soloist, he has performed with the San Juan Chamber Music Festival, the Northwest

Symphony Orchestra, and the Bellevue Philharmonic.

He holds a B.Mus. from Westminster Choir College and an M.M. from the Cleveland Institute of Music, where he studied with Vitya Vronsky Babin and Paul Schenly. He participated in the school’s inaugural Art Song Festivals, studying with artists such as Elly Ameling, Håkan Hagegård, Dalton Baldwin, and Warren Jones. He also holds two degrees in theology from the General Theological Seminary.



**VALERY SAUL**  
**DESCRIBED AS A “POWERFUL PRESENCE ON THE PODIUM”** by Marin Alsop, Valery Saul has been recognized for her dynamic leadership and musicality. She was recently appointed the Associate Conductor of the Arkansas Symphony Orchestra and also serves as a cover conductor for the Minnesota Orchestra, St. Louis Symphony Orchestra, Charlotte Symphony, and Oregon Symphony. A native of Portland, OR, and a graduate of Peabody Conservatory (M.M. 2022, Orchestral Conducting), she has been mentored by Alsop, Cristian Măcelaru, Yannick Nézet-Séguin, Miguel Harth-Bedoya, David Danzmayr, and George Manahan. She is also a professional opera singer.



**RYAN DAKOTA FARRIS**  
**IS ONE OF THE MOST EXCITING** and in-demand conductors in the Pacific Northwest. Recent highlights include multiple guest conducting appearances with the Bainbridge Symphony, Octava Chamber Orchestra, and Issaquah Philharmonic. He is currently the assistant conductor of Lake Union Civic Orchestra, and in December he stepped in at the last minute to lead a set of holiday concerts with Seattle Festival Orchestra. He is currently pursuing his doctorate in Orchestral Conducting at the University of Washington, where he serves as conductor of the campus Philharmonia and assistant conductor of the University of Washington Symphony.

Ryan was a proud student of the late maestro Michael Jinbo at the Pierre Monteux School and Music Festival in Maine for five summers. He has also studied with such notable conductors as Ludovic Morlot.

A cellist, Ryan has performed as principal cellist with the Boulder Opera Company, Seattle Philharmonic Strings, and the University of Washington Symphony.

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Bellingham Music Club.....	45	Peoples Bank.....	Inside Front Cover
Bellingham Piano Tuning.....	36	Pickford Film Center.....	18
Bellingham Symphony Orchestra.....	Inside Back Cover	Quist Violins .....	80
Brambleberry .....	79	Robinson & Cole.....	19
Danne Neill Real Estate Broker.....	79	Superfeet.....	77
Financial Plan, Inc. ....	76	Village Books .....	78
Grand Rapids Symphony.....	18	Waycross Investment Management Company.....	45
IMCO Contruction .....	79	Whatcom Chorale .....	47
Larson Gross .....	34	WWU CFPA.....	78
Lynda Hinton .....	19	WWU Gallery .....	76
Mt. Baker Imaging.....	79	WWU Sanford-Hill Piano Series.....	80
Neeter House of Luxury .....	36		

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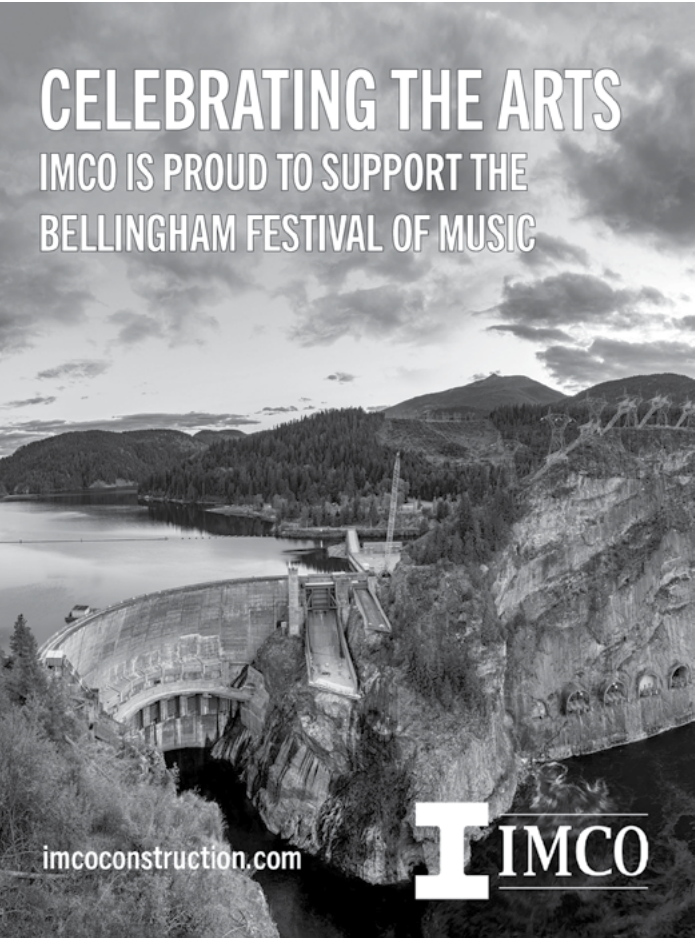


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**NOV**  
24

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Jeff Midkiff, *mandolin*

JOHN WILLIAMS | *Cowboys Overture*

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COPLAND | *Appalachian Spring*

GINASTERA | *Four Dances from Estancia*

**DEC**  
15

**HOLIDAY MAGIC!**

Richard Hodges, *narration and baritone*

Ibidunni Ojikutu, *soprano*

**JAN**  
26

**RISING UP**

David Rahbee, *guest conductor* | Dawn Posey, *violin*

HAYDN | *Il Mondo della luna (The world on the moon)*

CHEVALIER DE SAINT GEORGES | *Violin Concerto Op. 5 No. 2*

RAVEL | *Menuet sur le nom d'Haydn*

HAYDN | *Symphony No. 104*

**MAR**  
23

**MAKING WAVES**

Jessica Choe, *piano*

RAUTAVAARA | *Cantus Arcticus, Concerto for Birds and Orchestra*

MOZART | *Piano Concerto No. 23*

JOHN WILLIAMS | *Theme from Jaws*

DEBUSSY | *La Mer*

**APR**  
27

**SINGING OUT**

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