

JUNE 29 »
JULY 20



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AN AMERICAN IN PARIS

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MESSAGE FROM THE BOARD CHAIR
VICTOR COSTANZI



Dear Friends of the Bellingham Festival of Music,

We welcome you to the second season of exciting direction and artistry from our Music Director, Marcelo Lehninger. Marcelo has planned a fabulous series of concerts, aptly named “*Around the World in 22 Days*”. Each concert has its own connection with a country, nationality or city and Marcelo has chosen repertoire that highlights the unique and inspirational impulse born of each location! We are thrilled to have this gifted musician and musical force leading our exceptional festival orchestra. Last year’s sold-out concerts attest to the enthusiasm of the audience and this year promises nothing less than a continuation upon that path!

The fifth concert of the series features the return of our founding Music Director Michael Palmer. The soloists for that concert feature two distinguished members of the orchestra – Christina Smith, flute and Sophie Baird-Daniel, harp – highlighting

our remarkable standards of artistic excellence. We welcome back Maestro Palmer and celebrate our soloists “from within”.

The renowned Calidore Quartet returns to perform a remarkable program consisting of American composers and their unique (and sometimes spicy) compositions. As with all the Calidore concerts, we are eager to experience the artistry and force these four musicians bring to our stage. The Calidore is a world class string quartet and we are fortunate to have these gifted players return to perform for us annually.

This letter marks my farewell to you and the Festival as chair of the board. My connections with the Festival run very deep – twenty years of performance added to my service as a board member. I can happily say that we are in exceptional hands with the chair-elect, Ron Woodard. Ron has extensive experience with both not-for-profit and for-profit organizations, including chair of the Seattle Symphony and President of the Boeing Commercial Airplane Group. His expertise and rich history bode well for the Bellingham Festival. We are fortunate to have a person with his experience and stature as our chair.

Welcome Ron!

Finally, this letter would be incomplete without a thank you to you, our loyal audience – and to our fabulously hard-working board, our exceptional Executive Director Erika Block, and the many volunteers who work tirelessly to bring this Festival to fruition.

It has been a privilege to share whatever was mine to give, and I thank all of you for your generous support.

With warm regards along with great anticipation of the BFM’s rich future,

Victor Costanzi



PO Box 818
Bellingham, WA 98227
(360) 201-6621
www.bellinghamfestival.org

BOARD AND STAFF

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Erika Block

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Sherry Nelson

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Kim Lund, Mayor, City of Bellingham

Dr. Sabah Randhawa, President, Western Washington University

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Michael Palmer, Laureate Conductor

Ella Fredrickson, Librarian

Rodger Burnett, Personnel Manager

Wendy Bloom, Choirmistress

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Rebekah Hood-Sava, Production Staff

HONORARY BOARD MEMBER
SABAH RANDHAWA



Photo © Cheryl Crooks

On behalf of Western Washington University, welcome to the Bellingham Festival of Music! For thirty-two seasons, 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 look forward to the second season with artistic director, Marcelo Lehninger, and look forward to wonderful music from around the world that will highlight, Russia, United Kingdom, Scotland, Austria, and France!

Western is proud to partner with the Bellingham Festival of Music in making world-class musical performances available for free to the greater community during the festival season. We look forward to the return of another exciting recital by the Calidore Quartet and solo pianist Simon Trpčeski traveling from Macedonia, and the Bellingham Festival chorus will join for the final concert of the season. We look forward to an enthusiastic musical season again this year and for many years to come.

Sincerely,

A handwritten signature in cursive script, reading "Sabah Randhawa".

Sabah Randhawa
President, Western Washington University



DEAN OF THE COLLEGE OF FINE AND PERFORMING ARTS
CHRISTOPHER BIANCO



As Dean of the College of Fine and Performing Arts at Western Washington University, it is my pleasure to welcome you to this season of the Bellingham Festival of Music.

For over three decades, this esteemed festival has brought exceptional musical experiences to our community, enriching the cultural life of Bellingham and the broader Pacific Northwest.

One of the hallmarks of the Bellingham Festival of Music is its steadfast commitment to nurturing artistic talent and building meaningful collaborations. At the College of Fine and Performing Arts, we are proud of our ongoing partnership with the Festival—a relationship that reflects our mutual dedication to creativity, education, and community engagement. This collaboration between Western Washington University and the Bellingham Festival of Music stands as a strong example of how public and private organizations can come together to support the arts and serve the broader cultural life of our region.

Importantly, this partnership extends well beyond the concert hall. It reaches into classrooms on our campus and throughout Whatcom County, where students engage directly with world-class musicians and educators. Programs such as the conductor’s institute and year-round educational outreach offer young people opportunities to grow as artists and thinkers. These experiences not only broaden their artistic perspectives but also inspire them to carry the work forward.

Looking ahead, as we plan for the renovation and modernization of our performance spaces, our collaboration with the Bellingham Festival of Music will remain central. Together, we are committed to developing new approaches to arts education and presentation—approaches that match the high level of creativity and excellence that define our shared work.

Thank you for joining us in this season of music and connection.

We are glad to have you with us.

A handwritten signature in cursive script, reading "Ch. Bianco".

Christopher Bianco



HONORARY BOARD MEMBER
SATPAL SINGH SIDHU



Welcome music lovers and musicians to Whatcom County! For 32 years, the Bellingham Festival of Music has been a delight for music lovers from near and far. With this year’s lineup, artistic director Marcelo Lehninger brings a suite of

performances and pieces spanning the globe, once again demonstrating why this festival is the place to enjoy the very best. As Whatcom County Executive, let me welcome you. Our community is a vibrant and enthusiastic supporter of the arts, and we are honored to host the Bellingham Festival of Music. Experience incredible performances of music from the United Kingdom, Russia, France, Austria and beyond. From baton up to final bow, it is a treat not to be missed. Congratulations to the performers, the organizers, and everyone who helps bring these concerts to life. You embody the very best of our commitment to arts for all.

Sincerely,

A handwritten signature in cursive script, reading "Satpal Singh Sidhu".

Satpal Singh Sidhu
Whatcom County Executive



HONORARY BOARD MEMBER
KIM LUND



Dear Friends and Patrons, Welcome to the 32nd season of the Bellingham Festival of Music! As Mayor of this vibrant community, I am honored to extend a warm welcome to all who gather with us to celebrate one of Bellingham’s most cherished summer

traditions. Now in its second season under the enthusiastic leadership of Artistic Director Marcelo Lehninger, the Festival continues to grow and flourish, bringing world-class talent and artistic vision to our beautiful corner of the Pacific Northwest.

This year, the Festival invites you on a musical journey around the world. With each concert focusing on a single country, patrons will be transported to the sweeping drama of Russia, the lyrical landscapes of the United Kingdom and Scotland, and the elegance of Austria and France. It’s a season that celebrates the global language of music—one that transcends borders and brings us together through shared beauty and emotion.

As always, our community’s support is at the heart of this Festival’s enduring success. The dedication of our audiences, artists, and volunteers speaks volumes about the role the arts play in shaping our identity and enriching our lives.

Whether this is your first season or your thirty-second, I hope you’ll find yourself inspired by the performances, the camaraderie, and the timeless joy of music.

Let’s celebrate this extraordinary season together.

Warm regards,

A handwritten signature in cursive script, reading "Kim Lund".

Kim Lund
Mayor of Bellingham



MESSAGE FROM THE
ARTISTIC DIRECTOR



Dear friends of the Bellingham Festival of Music,

This is such an exciting summer! We prepared a great lineup of guest artists and beautiful thematic programs. Each one will represent and celebrate a different nation and culture.

The second edition of our Conducting Institute is another reason to celebrate. Our commitment to education continues to strengthen, and we are receiving national attention for it. We welcome back our two conducting fellows for a second season with the festival, so they can continue to hone their craft and spend more time on the podium with this fantastic orchestra. We are so happy to have them back!

The excitement on stage goes hand and hand with excellence. Our top notch musicians love being here, performing with passion for you.

My family and I are so grateful to be a part of such a special community, enjoying all the natural beauty of Bellingham, the special music making and wonderful friends.

Yours,

Marcelo Lehninger

CONDUCTOR LAUREATE
MICHAEL PALMER



BFM Co-founder Michael Palmer stepped down as artistic director and conductor of the Festival in 2022, becoming its Conductor Laureate. Under his leadership, the Festival became internationally recognized, and live recordings from its annual concerts are heard regularly across the United States on National Public Radio.

Palmer’s professional career began at age 21, when he was invited by Robert Shaw to become assistant conductor and then associate conductor of the Atlanta Symphony Orchestra. After 10 years in Atlanta he went on to appointments with the Wichita Symphony Orchestra, the Houston Symphony Orchestra, and the Denver Symphony Orchestra. From 1989 to 1997, Maestro Palmer was music director of the New Haven Symphony Orchestra during which tenure, he conducted the orchestra in Carnegie Hall as part of its esteemed Visiting Orchestras Series.

In 1991, the always entrepreneurial Palmer founded the American Sinfonietta, which toured Europe for ten years and served as the resident orchestra for the Bellingham Festival of Music. Returning to Atlanta in 2004, he served as director of orchestras for Georgia State University, and was honored with the title of Charles Thomas Wurm Distinguished Professor of Orchestral Studies.

Maestro Palmer remains focused on building a legacy for lovers of classical music through his non-profit organization, Anacrusis Productions Ltd. He recently launched his latest project – The Hamptons Festival of Music – TH-FM for short, a classical orchestral music festival. His aim is to make TH-FM an integral part of the Hamptons’ cultural community and a premier music destination in the northeast region.

MESSAGE FROM THE
EXECUTIVE DIRECTOR



Dear Festival of Music Community,

The time is finally here! We are so excited to welcome back the Festival Orchestra and our wonderful Artistic Director, Marcelo Lehninger.

Since last summer, we have enjoyed another rich season of growing and dreaming for the future.

We began the year with inspiring outreach performances: January featured the amazingly versatile Penelope Keep with friends performing in our Welcome Home concert. February brought an intimate evening with Jason Vieaux and Emerald City Music. March featured Play It Forward with the return of the dazzling Quartet Integra. And, topping it off, in April we traveled “Around the World in 22 Days” at our annual auction. We were thrilled by your extraordinary support and encouragement in what proved to be one of the most successful fundraising events in BFM history.

Now, after months of planning we joyfully celebrate the main event! The musicians are excited to be sharing our passion for the incredible music on the programs. Both new and beloved works will transport you with incredible stories and sounds from around the globe. At each performance, I encourage you to immerse yourself in the energy and colors of the experience. Our festival thrives on the electric connection between musician and audience that ignites our community and creates lifelong memories. Thank you for all of your support and for sharing this time with us!

Enjoy!

Erika Block

LIBRARIAN
ELLA FREDRICKSON

Ella M. Fredrickson has been “connecting the dots” in music in her hometown of St. Petersburg, Florida for more than two decades. She graduated from the University of Miami, Frost School of Music with a performance degree in violoncello.

As the music concierge of Tropical Zone Music, Ella might be found working on anything from music copying and editing symphonic and chamber music or working backstage on theatrical productions – to being the music ambassador for “Too Hot To Handel: The Gospel Messiah.”

Ella is passionate about discovering new ways to create, collaborate, and explore artistic excellence for live performance. Her background as a professional musician fuels her imagination for the unexpected (playing Theremin!)

and she has the tenacity to dream about ways to bridge the gap between classical and contemporary music in the 21st century. Behind the scenes, Ella has played an integral part producing many interesting projects: “CSI: Beethoven” Symphonic Stage Shows; the Studio@620 series “An Intimate Collaboration” (art, poetry, chamber music); a Frank Zappa Symposium at the Dalí Museum, and multi-media presentations for Siècle des Lumières Entertainment.



LIBRARIAN SPONSOR
Lois Nicholl

ARTISTIC DIRECTOR

MARCELO LEHNINGER

Brazilian-born Marcelo Lehninger is Music Director of the Grand Rapids Symphony since 2016 and in 2018 he brought the orchestra to Carnegie Hall, its first performance at the famed venue in thirteen years. Lehninger was recently appointed Artistic Director of the Bellingham Festival of Music, where he inaugurates his new annual Conducting Institute, a one-month residency to promising young conductors. Previously, he was 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.

In the 2024-2025 season Lehninger led ten programs with the Grand Rapids Symphony, conducting a new orchestration of a work by Clara Schumann; Jake Heggie's Earth 2.0, a co-commission with the Fort Worth Symphony; a program of Latin-American music, including Antonio Estevez's Cantata Criolla; a Gala Concert with Yo-Yo Ma; and major works by Mahler, Strauss, Bruckner, Mussorgsky, Stravinsky, Villa-Lobos and others. Also, this season, he returns to the Orquestra Sinfônica do Estado de São Paulo in Brazil, Tulsa and Springfield (Massachusetts) Symphonies, and makes his debut appearances in South Africa with the Johannesburg and Kwa Zulu Natal (Durban) Philharmonics.

As a guest conductor, Lehninger has led many of the top orchestras in the United States, including the Chicago, Boston, Pittsburgh, St. Louis, Houston, Detroit, Baltimore, Seattle, National, Milwaukee, Indianapolis, Colorado, New Jersey and Portland Symphonies; the Florida, Louisville and Sarasota Orchestras; and the Rochester and Buffalo Philharmonics. In Canada, he 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



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

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 major orchestras in Brazil, and served as Associate Conductor of the Orquestra Filarmônica de Minas Gerais, where he returns often as guest conductor. He also appears regularly at the Festival de Inverno de Campos do Jordão.

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.

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 SECTION SPONSOR–**Joanne Donnellan**
..... **VIOLIN I**

Justin Bruns, Concertmaster
CONCERTMASTER SPONSORS–**Sandy Wolf & Robert Harris**

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

Erin Furbee, Assistant Concertmaster
CONCERTMASTER SPONSORS–**Grace Phelan & David Harris**

- Assistant Concertmaster: *Oregon Symphony*
- *Oregon Symphony*

Mark Reneau

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

Allison Lovera

- Former Acting Associate Concertmaster: *Auckland Philharmonia*
- Former First Violin: *Milwaukee Symphony Orchestra*

Davis Brooks*

- Professor Emeritus: *Butler University*
- Concertmaster: *Carmel Symphony Orchestra*

Laura Camacho* (June 29)

- Faculty: *Western Washington University*

Joseam Cuadrado*

- *Puerto Rico Symphony Orchestra*

Adelaide Federici*

- Faculty: *Kennesaw State University*
- Assistant Principal Second: *Atlanta Opera Orchestra*

Rita Lee*

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

Lauren Pokorzynski*

- *Arkansas Symphony*

Dawn Posey* (July 5)

- Concertmaster: *Bellingham Symphony Orchestra*

Tristan Siegel*

- Assistant Concertmaster: *New Haven Symphony*

..... **VIOLIN II**

Sarah Shellman, Principal
CHAIR SPONSORS–**Jack & Marybeth Campbell**

- Principal Second Violin: *The Florida Orchestra*
- First Violin: *Cabrillo Festival*

Nina Kim

- *The Florida Orchestra*

Jihye Choi*

- *Montgomery Symphony Orchestra*

Grant Donellan*

- Professor: *Western Washington University*

Michael Heald*

- *New York Freelance Concertmaster*

Garry Ianco*

- Professor: *University of Georgia*

Hannie McGarity*

- *Victoria Symphony Orchestra*
- *Welcome Home Alumna*

William Ronning*

- *Alabama Symphony Orchestra*

Andrea Siradze* (July 11)

VIOLA SECTION SPONSORS–**Sandy & Mamiko McIntire**
..... **VIOLA**

Caroline Gilbert, Principal
CHAIR SPONSORS–**Don & Karen Berry, Peter Coggan & Maureen Ryan**

- Principal Viola: *Buffalo Philharmonic Orchestra*

Paul Murphy

- Associate Principal: *Atlanta Symphony Orchestra*

Andrew Francois*

- *Saint Louis Symphony*

Aleida Gehrels* (June 29, July 20)

- *Seattle Freelance Violist and Recording Artist*

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)*
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..... **VIOLONCELLO**

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- *Lakes Chamber Music Festival*

Susie Yang

CHAIR SPONSOR–**Holly Witte**

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Alfred Gratta

- *The Florida Orchestra*

Troy Chang*

- Section Cello: *The Florida Orchestra*
- Section Cello: *Sarasota Orchestra*
- Faculty: *Florida Southern College*

Philip Hansen*

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- Principal Cellist (ret.): *Calgary Philharmonic Orchestra*

Dennis McCafferty*

- *Indianapolis Symphony Orchestra*
- Faculty: *University of Indianapolis*

Soyoon Park*

- Faculty: *Peabody Preparatory*

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..... **CONTRABASS**

Nina DeCesare, Principal
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- Faculty: *Peabody Conservatory of Johns Hopkins University*
- Founder: *The Artemis Bass Initiative*

David Arend*

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

Kathryn Bradley*

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

Brittany Conrad*

- *Milwaukee Symphony Orchestra*

WOODWINDS SECTION SPONSOR–**Carol Snowball**
..... **FLUTE**

Christina Smith, Principal
CHAIR SPONSORS–**Dave Peterson & Diane Penn**

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

Todd Skitch

- *Atlanta Symphony Orchestra*

..... **PICCOLO**

Mehrdad Gholami (June 29, July 5, 20)

- Assistant Professor: *Western Washington University*

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

OBOE

Harrison Linsey, Principal
CHAIR SPONSORS–**David Wu & Una Yang**
• Principal: *Oregon Symphony*

Danna Sundet
• Professor: *Kent State University*
• Principal: *The Erie Philharmonic*
• Artistic Coordinator: *Kent Blossom Music Festival*

ENGLISH HORN

Dan Williams (June 29)
• Principal Oboe: *Pacific Northwest Ballet*
• Artist in Residence: *University of Washington*
• Adjunct Professor: *University of Puget Sound*

Cally Banham (July 5, 20)
• *Saint Louis Symphony*

CLARINET

Taylor Marino, Principal (June 29, July 5, 16, 20)
CHAIR SPONSORS–**George & Nancy Gale, John Moffat & Karen Lerner**
• Principal: *Charlotte Symphony Orchestra*

Erika Block, Principal (July 11)
CHAIR SPONSORS–**Kurt & Wilma Schweickhard**
• Executive Director: *Bellingham Festival of Music*
• *Bellingham Chamber Music Society*

Jennifer Nelson (June 29, July 11)
• Principal Clarinet: *Pacific Northwest Ballet*
• *Auburn Symphony*
• Affiliate Faculty: *University of Puget Sound*

BASS CLARINET

Davis Hampton (July 5, 20)
• *US Army Band*

SAXOPHONE

Soren Hamm (July 20)
• Faculty: *Seattle Pacific University and Pierce College*

Vanessa Sielert (July 20)
• Professor of Music: *University of Idaho*
• *Spokane Jazz Orchestra*
• *Saxophonist with duality*

Fred Winkler (July 20)
• Senior Instructor: *Western Washington University*
• *First call Seattle Symphony, Pacific Northwest Ballet*

BASSOON

Brittany Harrington, Principal (June 29)
CHAIR SPONSORS–**Ron & Carolyn Woodard**
• *Breaking Winds Bassoon Quartet*
• *PNW Freelance Musician*

Julia Paine, Principal (July 5, 11, 16, 20)
CHAIR SPONSOR–**Barbara Young**
• *Saint Louis Symphony*

Kai Rocke
CHAIR SPONSORS–**Garland Richmond & Richard Stattelman**
• *Oregon Symphony*

Pat Nelson (June 29)
• Instructor: *Western Washington University*
• *Bellingham Chamber Music Society*

CONTRABASSOON

Mona Butler (June 29, July 5, 20)
• Principal Bassoon: *Pacific Northwest Ballet*

BRASS SECTION SPONSORS–**Ronald & Carolyn Woodard**

HORN

Jeff Garza, Principal
CHAIR SPONSORS–**Joel & Mary Pat Thuma, Diane Norman**
• Principal: *Oregon Symphony*
• Adjunct Professor of Horn: *Oregon State University*

David Sullivan, Principal (June 29)
CHAIR SPONSORS– **Jim & Judy Woods**
• Associate Principal: *Kansas City Symphony*

Kimberly Minson
• *Houston Grand Opera*

Helen Wargelin
• *Virginia Symphony Orchestra*

Rodger Burnett
• Principal Horn: *Pacific Northwest Ballet Orchestra*
• Adjunct Faculty: *University of Puget Sound and Seattle Pacific University*
• Extra: *Seattle Symphony/Seattle Opera*

Andrew Warfield, (June 29, July 16)
• *Oregon Symphony*

William Loveless VI (July 5, 20)
• *Vancouver Symphony Orchestra*

TRUMPET

Charles Butler, Principal
CHAIR SPONSORS–**Barry Hembree & Michelle Judson, Lindsey & Jan Vereen**
• *Pacific Northwest Ballet*
• *Portland Opera*
• *Oregon Ballet Theater*
• *Oregon Symphony*

Tim McCarthy
• *Milwaukee Symphony Orchestra*

Doug Reneau (June 29, July 5, 20)
• *Oregon Symphony*

Bruce Daugherty (July 5)
• Trumpet Emeritus: *Millar Brass Ensemble*
• Conductor: *Northwest Brass Ensemble*
• *Olympia Chamber Orchestra*

TROMBONE

Ross Holcombe, Principal
CHAIR SPONSORS–**Barbara Vz Howard, Bob & Betty Tull**
• Associate Principal: *The Florida Orchestra*
• Faculty: *University of South Florida*

Steven Osborne
• Assistant Principal: *North Carolina Symphony*

BASS TROMBONE

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

TUBA

Ryan Shultz
• *Pacific Northwest Ballet Orchestra*
• *Auburn Symphony*
• *University of Puget Sound*

PERCUSSION SECTION SPONSOR–**John & Marcia Harter**

TIMPANI

Mark Guthrie, Principal
CHAIR SPONSORS–**Bob & Wilma Bryant**
• Principal: *Kalamazoo Symphony Orchestra*

PERCUSSION

Matt Drumm, (June 29, July 5, 11, 20)
• Principal Timpanist: *Symphony Tacoma*
• Principal Timpani & Percussion: *Northwest Sinfonietta*
• Principal Timpani: *Auburn Symphony*
• Principal Timpani & Percussion: *North Corner Chamber Orchestra*

Paul Hansen (June 29, July 5, 20)
• *The 5th Avenue Theatre, Seattle*
• *The Paramount Theatre, Seattle*
• *Auburn Symphony Orchestra*

Patrick Roulet (June 29, July 5, 11, 20)
• Professor: *Western Washington University*

Gunnar Folsom (June 29, July 5, 20)
• *Pacific Northwest Ballet*
• Extra Musician: *Seattle Symphony*
• Extra Musician: *Vancouver Symphony*

HARP

Beth Colpean (June 29, July 5)
• Principal Harp: *Grand Rapids Symphony*
• Harp Teacher: *Calvin University*

Sophie Baird-Daniel (July 11, 20)
• *Israel Philharmonic Orchestra*

Jill Whitman (July 20)
• Faculty: *Western Washington University*
• Principal Harp: *Bellingham Symphony Orchestra*
• Principal Harp: *Yakima Symphony Orchestra*

PIANO/CELESTE

Jeffrey Gilliam (July 20)
• Professor: *Western Washington University*

BANJO

Eli Schille-Hudson (July 20)
• Instructor: *Western Washington University*
• *Kulshan Duo (with Mehrdad Gholami)*

ORCHESTRA STAFF

Ella Frederickson, Orchestra Librarian
SPONSOR–**Lois Nicholl**
• *Tropical Zone Music*

Rodger Burnett, Personnel Manager

CONTRIBUTORS

The Bellingham Festival of Music sincerely appreciates the generosity shown by the following contributors whose gifts were received and processed between June 10, 2024 and May 31, 2025. Thank you!

BENEFACTOR
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PRE-CONCERT TALKS

Enjoy pre-concert talks from the comfort of your own home before joining us at the Festival of Music concerts. The pre-concert lectures are provided by our Conducting Institute Fellows.

SUNDAY, JUNE 29, 2025

Ryan Dakota Farris
The Russian Masters

SATURDAY, JULY 5, 2025

Valery Saul
London Calling

TUESDAY, JULY 8, 2025

Valery Saul
The Calidore String Quartet

FRIDAY, JULY 11, 2025

Ryan Dakota Farris
Sights & Sounds of Scotland

SUNDAY, JULY 13, 2025

Ryan Dakota Farris
Chamber Music at the Leo

WEDNESDAY, JULY 16, 2025

Ryan Dakota Farris
The Viennese Connection

SUNDAY, JULY 20, 2025

Valery Saul
An American in Paris



For more information and to access these virtual pre-concert talks, visit bellinghamfestival.org, or use your smartphone's camera or QR scanner.



A heartfelt thank you and congratulations to Janet and Ed Lightner for the 30 years of joy and service they brought to the Bellingham community. Boundary Bay has created a wonderful BFM brew, "The Opus", be sure to try it at the beer garden this summer!

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 9th at 4:00pm in their beer garden.



Purchase your bracelet for admission at the WWU box office. Or scan the QR code to visit the Festival ticket page.

RECEPTION ON THE PLAZA

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

Tickets can be purchased for \$18.50 and include two drinks and admission beginning at 6:30 PM. If you are only available at intermission, we have a \$12.50 admission with one drink.

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Boundary Bay Beer Garden
BFM Brass Quintet

FRIDAY, JULY 11, 2025 • 10 AM - 12:30 PM

PAC Concert Hall
Open Rehearsal

SATURDAY, JULY 12, 2025 • 4:00 PM

Whatcom Museum Rotunda Room
BFM Chamber Musicians

MONDAY, JULY 14, 2025 • 2:30 PM

Firehouse Cafe, Fairhaven
BFM Cello Choir

FRIDAY, JULY 18, 2025 • 3:00 PM

Mallard Ice Cream
BFM Chamber Musicians

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Mallard Ice Cream will be featuring a special BFM flavor, the “Maestro Mocha”! This flavor features chocolate and medium roast coffee ice cream base along with chocolate sprinkles throughout. This is a nod to the Brigadeiro, a beloved Brazilian dessert. Make sure to head to Mallard to try our new flavor!



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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 sixth summer.



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ERIN FURBEE, Assistant Concertmaster

joined the Oregon Symphony as Assistant Concertmaster in 2001. She was also a member of the Colorado Symphony for 8 years, and played with the Milwaukee Symphony for a season. Originally from the Chicago area, Erin attended the University of Michigan, received her B.M. from Rice University, and went to the University of Minnesota for graduate school. Her main teachers include Camilla Wicks, Raphael Fliegall, Roland and Almita Vamos, and Jacob Krachmalnick. She has performed as a soloist with the Oregon Symphony, the Colorado Symphony, the Southeast Iowa Symphony, the Chintimini Music Festival, the University of Minnesota Symphony Orchestra, and the Yaroslavl Philharmonic in Yaroslavl, Russia.

Erin enjoys teaching, and many of her students play in PYP and MYS. Her summers are spent playing with the Bellingham Festival of Music, Quadra Island Festival of Chamber Music, and the Oregon Bach Festival. She also has a passion for science, and recently received a Bachelor’s degree in Medical Laboratory Science from OHSU/OIT and works in the lab at Providence Hospital part-time.



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ERIKA BLOCK, Principal Clarinet (July 11)

hails from Annapolis, MD. She is the Executive Director of the Bellingham Festival of Music. Erika performs regularly with the Bellingham Festival of Music, Bellingham Chamber Music Society, and many groups throughout the PNW. As an active soloist, she has been featured in the 22/23 season with the Bellingham Symphony Orchestra and has been featured twice with the Skagit Symphony, WWU Wind Symphony, and with the Whatcom Wind Ensemble. As a member of Fifth Inversion, Erika has performed in several international and national conferences across the US and Canada. Erika and her family moved to Bellingham in 2011 after several years in Vancouver, BC. There she played with the Vancouver Island Symphony, North Shore Sinfonia, and Nu:BC contemporary ensemble.

Erika received her Bachelor and Master’s degrees in clarinet performance at Boston University. She studied with Thomas Martin (Boston Symphony Orchestra), and continued on with Ricardo Morales (Philadelphia Orchestra). Her studies began with Gregory Raden (Dallas Symphony Orchestra), and she attended Brevard, Tanglewood, and Kinhaven music schools in the summer.



CHAIR SPONSORS
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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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NINA DECESARE, Principal Bass

joined the bass section of the Baltimore Symphony Orchestra in September 2020 after five years in the Oregon Symphony bass section. She has also performed with The Philadelphia Orchestra, The Cleveland Orchestra, the Los Angeles Philharmonic, the Detroit Symphony, the Seattle Symphony, the Houston Symphony, the Kansas City Symphony, the Sun Valley Music Festival, the Knights Orchestra, the Cabrillo Festival of Contemporary Music, and the Oregon Bach Festival. Equally comfortable as an orchestral musician, soloist, and chamber musician, Nina regularly performs with Chatter ABQ, Third Angle New Music, 45th Parallel, Chamber Music by Candlelight, and Classical Up Close. In 2023, Nina presented a headliner recital at the International Society of Bassists Convention at the historic Michigan Theater in Ann Arbor, Michigan.

Nina began playing the bass while studying with renowned pedagogue George Vance, later working closely with Ira Gold and Hal Robinson. In 2011, Nina made her solo debut with the Chesapeake Orchestra in Southern Maryland, performing the Vanhal Concerto. In 2014, Nina completed her Bachelor of Music degree at Rice University, studying with Paul Ellison. During her time at Rice, she spent her summers at the Tanglewood Music Center, Sarasota Music Festival, Moritzburg Festival Academy, Wabass Institute and Domaine Forget International Academy.



CHAIR SPONSORS
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JEFF GARZA, Principal Horn (July 5, 11, 16, 20)

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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CAROLINE GILBERT, Principal Viola

Born in Bloomington, IN, she grew up playing the violin in the pre-college program at Indiana University. After a little soul searching at Vanderbilt University where she double majored in music and pre-med, she transferred to Indiana University where she completed her Bachelors of Music with Atar Arad. While at the University, she won the concerto competition and performed Hindemith's Der Schwanendreher as a soloist with the Indiana University chamber orchestra and was asked to represent the school at the Kennedy Center in Washington D.C., performing in the "Conservatory Project" concert series. For her Masters of Music, she attended The Juilliard School where she studied with Samuel Rhodes and Rodger Tapping. After participating in the Keshet Elion summer mastercourse in Israel, where her performance was broadcast on the radio in New York, she went on to play with the New York String Orchestra at Carnegie Hall, worked with Michael Tilson Thomas as a member of the YouTube Symphony Orchestra in Sydney, Australia, toured Turkey, Spain, and Germany with the Schleswig-Holstein Festival Orchestra, played alongside the Boston Symphony Orchestra at Tanglewood Music Festival, and performed in Switzerland with the Verbier Festival Orchestra. After completing her degrees, she moved to Miami Beach to join the New World Symphony until winning the Principal Viola position with the Buffalo Philharmonic Orchestra in 2017. She is now also a regular member of the Arizona and Grand Teton Music Festival orchestras and is excited to be joining Bellingham Music Festival orchestra for the first time this summer!



CHAIR SPONSORS
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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, which 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 music degrees and for many years was a private student of the legendary Cloyd Duff.



CHAIR SPONSORS
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BRITTANY HARRINGTON, Principal Bassoon (June 29)

is an active freelancer and educator, renowned for her versatility, creativity, and artistry. The Dallas Morning News lauded her playing, stating, "Special praise goes to Brittany Harrington's gorgeously intoned, eloquently shaped bassoon solos." Most recently, she has performed with the Seattle Symphony Orchestra, Pacific Northwest Ballet, Seattle Music, among others in the area, and held a summer role performing with the Britt Festival Orchestra in Jacksonville, OR.

Brittany is a founder and member of the internationally acclaimed chamber ensemble, The Breaking Winds Bassoon Quartet. This innovative group is celebrated for its creative performances that blend various musical genres with pop culture. The group is composed of four women wielding bassoons and aims to explore the creative frontier and share smiles along the way. A viral YouTube video of their Lady Gaga Saga in 2011 catapulted them to international fame, leading to performances on stages worldwide, including performances and masterclasses in China, Hong Kong, Japan, Canada, Thailand, and Spain. To date, their YouTube channel has over 3 million views and has received press from NPR and MTV.

Brittany is also a Fox Sponsored Artist. She believes in making music fun and creatively pushing its boundaries while maintaining a high level of musicianship.



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ROSS HOLCOMBE, Principal Trombone

is the Associate Principal Trombonist of The Florida Orchestra. He also serves as Music Director of the Tampa Brass Band and teaches trombone at the University of South Florida. Ross has previously held positions as Second Trombonist of the Santa Fe Opera Orchestra, Principal Trombonist of the Spokane Symphony Orchestra, and Associate Principal Trombonist of the Vermont Symphony Orchestra. Additionally, Ross has performed with other orchestras including the Seattle, Utah, Oregon, Albany, and Vancouver Symphonies, the Sarasota Orchestra, Naples Philharmonic, Rhode Island Philharmonic, US Coast Guard Band, and Academy of St Martin in the Fields. Solo engagements include performances with The Florida Orchestra, Spokane Symphony, Gonzaga Wind Symphony, and NEC Symphonic Winds. Ross earned his Bachelor of Music and Master of Music Degrees from New England Conservatory. More information about Ross can be found on his website at www.RossHolcombe.com.



CHAIR SPONSOR
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SARAH LEWIS, Principal Cello

has been a member of The Saint Paul Chamber Orchestra since 1998. A Saint Paul native, she started piano lessons at the MacPhail Center for the Arts at the age of three. She holds degrees from Southern Methodist University and The Juilliard School, where she studied with Lev Aronson and Channing Robbins, respectively. Prior to joining the SPCO, Sarah was a member of the Milwaukee Symphony Orchestra (1994-1996), and performed as a substitute musician with the Minnesota Orchestra and the Los Angeles Philharmonic. She has appeared as soloist with the SPCO and gave the U.S. premiere of Malcolm Forsyth's Eclectic Suite for Cello and Piano with Lydia Artymiwi. An avid chamber musician, she has performed solo and chamber recitals in New York, Los Angeles, San Francisco, and the Twin Cities. Sarah has been a featured chamber musician at the Alexandria Festival of the Lakes in Minnesota, and her recent summer activities have included Music in the Vineyards in Napa Valley, and Music in the Mountains in Durango, CO. She is very active in teaching and coaching the students from the Greater Twin Cities Youth Symphonies. Sarah makes her home in Edina with her husband and two children. Her other interests include, mountain climbing, gardening and yoga.



CHAIR SPONSORS
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HARRISON LINSEY, Principal Oboe

will join the Oregon Symphony in the fall of 2025 as Principal Oboe. Harrison has served as a member of the National Symphony Orchestra from 2018-2025. 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.



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TAYLOR MARINO, Principal Clarinet (June 29, July 5, 16, 20)

is the Principal Clarinet of the Charlotte Symphony Orchestra, a position he has held since his appointment in the fall of 2018. Prior to joining the Charlotte Symphony, he served as Principal Clarinet of the Louisiana Philharmonic Orchestra in New Orleans.

Marino has performed with many of the world's leading orchestras, including The Cleveland Orchestra, New York Philharmonic, Detroit Symphony, Baltimore Symphony, Cincinnati Symphony, Houston Symphony, Pittsburgh Symphony, St. Paul Chamber Orchestra, North Carolina Symphony, and Pacific Symphony, and has appeared as Guest Principal with the Auckland Philharmonia Orchestra in New Zealand.

He has performed under the baton of distinguished conductors such as Franz Welser-Möst, Valery Gergiev, Andris Nelsons, Alan Gilbert, Herbert Blomstedt, Marin Alsop, Klaus Mäkelä, Juraj Valčuha, and others.

As a soloist, Marino has appeared with the Charlotte Symphony Orchestra and has been recognized with numerous honors, including winning concerto competitions at both the Brevard Music Festival and Aspen Music Festival, the Grand Prize at the Vandoren Emerging Artist Competition, and First Prize at the Pasadena Showcase Competition.



CHAIR SPONSOR
Barbara Young

JULIA PAINE, Principal Bassoon (July 5, 11, 16, 20)

Originally from the suburbs of Chicago, Julia Paine joined the St. Louis Symphony Orchestra as second bassoonist in 2022. She grew up the youngest of three sisters who paved the way into the beginnings of orchestral playing. Little did she know when choosing bassoon at the age of 10 that the next decade would be filled with tuba, french horn, and bassoon trios at each family gathering.

Julia has also performed with a variety of orchestras including the Minnesota Orchestra, the St. Paul Chamber Orchestra, the North Carolina Symphony, Charlotte Symphony, the Louisiana Philharmonic Orchestra, and Oregon Symphony. She also has a strong scientific background, having completed her Bachelor of Science in Chemistry and Marine Science and Bachelor of Music degrees simultaneously at the University of Miami. She later received her Masters in Music at The Shepherd School of Music at Rice University. Her primary teachers have been Ben Kamins and Gabriel Beavers.



CHAIR SPONSORS
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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.



CHAIR SPONSORS
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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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DAVID SULLIVAN, Principal Horn (June 29)

was appointed associate principal horn of the Kansas City Symphony in June 2009. A native of Kentucky, he received his bachelor's degree in horn performance from the University of Kentucky and his master's degree in Orchestral Performance from the Manhattan School of Music, earning both with Summa Cum Laude distinction. He has performed as soloist with the Kansas City Symphony and the Kansas City Chamber Orchestra, where he serves as co-principal horn. In the summer he performs orchestral and chamber music as co-principal horn of the Verbier Festival Chamber Orchestra in Verbier, Switzerland. He has performed with the Seattle Symphony, Colorado Symphony and the Tonhalle Orchestra of Zurich, and has served as guest Principal Horn with the Baltimore Symphony Orchestra, Omaha Symphony, the Seoul Philharmonic Orchestra, and the Saint Paul Chamber Orchestra. His major teachers include Erik Ralske and David G. Elliott.



SIMON TRPČESKI
PIANO

Simon Trpčeski is recognized for his powerful virtuosity, deeply expressive approach, and charismatic ability to connect with diverse audiences worldwide. Launched onto the international scene twenty years ago as a BBC New-Generation Artist, in an incredibly fast-paced and global career, Simon Trpčeski has collaborated with 100+ orchestras on four continents with leading conductors.

In Europe, he has performed with the London Symphony Orchestra, Philharmonia Orchestra, Orchestre National de France, Royal Concertgebouw, Tonhalle-Orchester Zurich, Deutsches Sinfonie-Orchester Berlin, Radio Sinfonie Orchester Berlin, and Elbphilharmonie Orchestra. As a frequent soloist in North America, he has worked with the Los Angeles Philharmonic, New York Philharmonic, Cleveland Orchestra, Philadelphia

Orchestra, Chicago Symphony, San Francisco Symphony, St. Louis Symphony, Seattle Symphony, Baltimore Symphony, and Montreal Symphony Orchestra. Across Asia, he has performed with Seoul Philharmonic, NHK Symphony, Hong Kong Philharmonic, New Japan Philharmonic, Sydney Symphony, Melbourne Symphony, and New Zealand Symphony.

A much sought-after soloist, Simon Trpčeski has collaborated with a long list of prominent conductors, including Lorin Maazel, Vladimir Ashkenazy, Marin Alsop, Gustavo Dudamel, Gianandrea Noseda, Charles Dutoit, Antonio Pappano, Michael Tilson Thomas, Robert Spano, David Zinman, Andris Nelsons, Yuri Temirkanov, Cristian Măcelaru, Vasily Petrenko, Peter Oundjian, Susanna Malkki, Vladimir Jurowski, Xian Zhang, Dima Slobodeniuk, Thomas Dausgaard, Thomas Sondergård, Kazushi Ono, Yutaka Sado, Ludovic Morlot, and Kazuki Yamada. He is also a popular collaborator amongst next-generation of high profile conductors, including Alpesh Chauhan, Jakub Hruša, Juraj Valčuha, Gabriel Bebeșelea, Dalia Stasevska, Elim Chan, Christian Reif, Delyana Lazarova, Ken-David Masur, and Jader Bignamini.

An acclaimed recitalist, Simon Trpčeski has performed in major halls in cities including New York, San Francisco, Washington, D.C., London, Paris, Amsterdam, Milan, Munich, Prague, Hamburg, Bilbao, Istanbul, Dublin, and Tokyo. Since his debut at Wigmore Hall in 2001, he has remained a popular guest at that prestigious venue, including a Residency in 2018 with two recitals that were released on the Wigmore Live label. In the 2023-24 season, Simon Trpčeski opened the SWR2 Internationale Pianisten in Mainz, with recitals across Milan, Geneva, Monte-Carlo, Glasgow. He is also an avid chamber musician, performing regularly at prestigious festivals. In 2022, he embarked in a series of recitals with violinist Maxim Vengerov. Together they performed at the Barbican in London, Carnegie Hall in New York, and the Paris Philharmonie.

As a recording artist, Simon Trpčeski has collaborated extensively with conductor Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra. Together they recorded the complete Rachmaninov Piano Concertos for Avie, Tchaikovsky Piano Concertos 1 & 2 and Prokofiev Piano Concertos 1 & 3 for Onyx Classics. Additionally, as a close collaborator of conductor Cristian Măcelaru, he recorded Shostakovich Piano Concertos 1 & 2 and most recently, with the WDR Sinfonie Orchester, both Brahms Piano Concertos for Linn Records, which were released to great critical acclaim in November 2023.

SUNDAY, JUNE 29, 2025

BELLINGHAM FESTIVAL ORCHESTRA
MARCELO LEHNINGER, Artistic Director
SIMON TRPČESKI, Piano

Festive Overture

Rhapsody on a Theme of Paganini Op. 43

Introduction. Allegro vivace — Variation I (Precedente)
Tema. L'istesso tempo
Variation II. L'istesso tempo
Variation III. L'istesso tempo
Variation IV. Più vivo
Variation V. Tempo precedente
Variation VI. L'istesso tempo
Variation VII. Meno mosso, a tempo moderato
Variation VIII. Tempo I
Variation IX. L'istesso tempo
Variation X. L'istesso tempo
Variation XI. Moderato
Variation XII. Tempo di minuetto
Variation XIII. Allegro
Variation XIV. L'istesso tempo
Variation XV. Più vivo scherzando
Variation XVI. Allegretto
Variation XVII. Allegretto
Variation XVIII. Andante cantabile
Variation XIX. A tempo vivace
Variation XX. Un poco più vivo
Variation XXI. Un poco più vivo
Variation XXII. Un poco più vivo (Alla breve)
Variation XXIII. L'istesso tempo
Variation XXIV. A tempo un poco meno mosso

SIMON TRPČESKI, *Piano*

I N T E R M I S S I O N

Symphony No. 5 in E-Minor, Op. 64

Symphony No. 5 in E-Minor, Op. 64
I. Andante — Allegro con anima — Molto più tranquillo
II. Andante cantabile, con alcuna licenza
III. Valse. Allegro moderato— Trio
IV. Finale: Andante maestoso— Allegro vivace — Meno mosso



Dmitri Shostakovich (1906-1975)

Sergei Rachmaninoff (1873-1943)

**FUN
FACT**

After soothing his performance nerves with a little tippie before the premiere of the Paganini Variations, Rachmaninoff resorted to the remedy whenever he confronted the ferocious demands of the 24th Variation. He fondly called that piece “the crème de menthe variation.”

Pyotr Ilyich Tchaikovsky (1840-1893)

PROGRAM NOTES » JUNE 29, 2025



Dmitri Shostakovich
Festive Overture (1954)

Shostakovich’s exuberant Festive Overture has an almost ironic origin story: According to his friend, Lev Lebedinsky, the composer received a request to compose a work celebrating the October Revolution (1917) at the Bolshoi Theater—three days before the revelry began. Nearly twenty years earlier, Shostakovich’s opera, *Lady Macbeth of the Mtsensk District* (1936), received its premiere at the Bolshoi and was quickly denounced in the Soviet newspaper, *Pravda*, as “muddle instead of music” and counter to “the demands of Soviet culture.” From that time on, Shostakovich lived in fear of crossing the authorities—and particularly Stalin—with music considered culturally inappropriate for the Soviet people. That he should be chosen to commemorate the Revolution was one of many ironic dealings he had with the government.

In response to the criticism and pressures of Stalin’s regime, Shostakovich’s music had changed. Conforming more to the simpler aesthetics of “Socialist Realism,” the composer steered clear of anything that might be charged as being “avant-garde” or “formalist.” Instead, his music increasingly turned to tuneful melodies, clear rhythms, and an accessible style. Though composed a year after the death of Stalin, the Festive Overture very much embodies these qualities.

Listen for:

- The noble trumpet fanfare that begins in the trumpets and descends throughout the brass family. This brass feature returns at the end of the overture, but not before the woodwinds zip off with the virtuosic first theme!
- The careening first theme introduced by the clarinet, continued by the woodwinds and strings, and continually interrupted by the brass.
- The lyrical and joyful second theme introduced by the horn and taken up by the strings.
- How Shostakovich brings together all themes in an increasingly mad dash to the very end.



Sergei Rachmaninoff
Rhapsody on a Theme of Paganini (1934)

Although we may now think of Rachmaninoff as a famous composer, in his day, he enjoyed even more renown as an accomplished concert pianist. Especially after fleeing Russia in the wake of the revolution of 1917, Rachmaninoff turned to concertizing to make a living. It should come as no surprise then, that it was he himself who premiered the Rhapsody on a Theme of Paganini in 1934 with the Philadelphia Orchestra.

Taking its thematic inspiration from Caprice No. 24 in A Minor by the violin virtuoso Niccolò Paganini, the Rhapsody is one of a rich array of musical responses to the caprice (including works by

Andrew Lloyd Webber and Benny Goodman). In the nineteenth century, both Brahms and Liszt—also formidable pianists—had composed works based on the same Paganini caprice.

Rachmaninoff’s variations exploit the different sounds, textures, and colors of both piano and orchestra. Throughout, the composer contrasts spiky gestures and articulations with sparkling passages by the piano and woodwinds, lyrical solos, lush melodies, and rhythmic verve.

Listen for:

- The trick Rachmaninoff plays in the very beginning: rather than start with an obvious statement of the theme, he begins the work with the first variation. Beethoven also used this gambit in the finale of his *Eroica* Symphony, which takes the form of theme and variations.
- The jagged sounds Rachmaninoff pulls from the piano and orchestra in the theme and Vars. 2, 3, and 4 through a combination of short and dry articulations, instrumentation featuring the woodwinds (flute, oboe, and bassoon), and pizzicato strings. The pointillistic texture returns in Var. 19, where the pianist’s playful leaps seem to imitate pizzicato on the violin.
- The languid bassoon solo and piano countermelody in Var. 7. Concealed within the piano chords is the Dies Irae chant, which describes the Last Judgement. The composer would later revisit the chant in his *Symphonic Dances* (1940), but one can hear premonitions of the later composition in Var. 10 and 24, where the *Dies Irae* reappears more explicitly. Var. 10 is especially memorable for its menacing presentation of the chant in octaves by the piano.
- Effervescent orchestral effects, such as in Var. 10, in which the glockenspiel, triangle, piccolo, flute, and upper register of the piano glisten atop the orchestral texture, like bubbles floating to the top of a glass of champagne.
- The impetuous and march-like Var. 14, complete with brass calls. Remnants of this variation return at the end of Var. 15, after the pianist shows off virtuosic skills in Lisztian fashion. This variation would have demonstrated Rachmaninoff’s facility at the instrument!
- The dreamy melody in Var. 18. The tender melody begins with the solo piano but becomes increasingly passionate as the violins join and the harmony fills out.
- The scintillating theme in the upper register of the piano in Var. 24, punctuated by chimes by the glockenspiel. Towards the end of the variation, a muscular brass statement brings back the Dies Irae chant, which is punctuated by cymbals. A final flurry of notes in piano draw us into an exciting conclusion that mischievously disappears with a sweep of the pianist’s fingers.



Pyotr Ilyich Tchaikovsky
Symphony No. 5 (1888)

In 1888, Tchaikovsky returned to a genre that he had not visited in a decade: the symphony. Although the composer admitted feeling rusty in the early months of summer, by the end of the season, he had completed a new work: the Fifth Symphony. Just as his Fourth Symphony (1878) grappled with the theme of fate, so does the Fifth. But while Tchaikovsky provided, at the request of his patron, Nadezhda von Meck, a programmatic interpretation of the Fourth Symphony describing musical events as part of a larger narrative of a struggle against fate, he did not do the same for the Fifth. And yet, the Fifth seems to imply a similar contest against fate, which the composer’s own notes suggest. Shortly before beginning work on the symphony, Tchaikovsky recorded the following idea: “Intr[oduction]. Complete resignation before Fate – or, what is the same thing, the inscrutable designs of Providence. Allegro (1) Murmurs, doubts, complaints against XXX. (2) Shall I throw myself into the embrace of faith???”

It remains unclear to what “XXX” refers, but the composer also made references to an unidentified “Z” or “X” in his diary entries. Some have suggested that the composer could have meant his homosexuality, of which the social consequences of public disclosure caused him great anxiety.

If the Fifth Symphony does have fate as its “unspoken program,” then scholars have understood the first few notes of the symphony as the “fate” motto or motif. Indeed, its continual reoccurrences—what scholars would call “cyclical”—and transformations throughout the work seem to model a narrative of a hard-won victory over destiny. This narrative of overcoming difficulties also seems an appropriate description of the symphony’s reception, for initial reactions were middling. In a letter to von Meck, Tchaikovsky criticized himself harshly, writing, “I have come to the conclusion that it [the symphony] is a failure.” Although the composer reprimanded himself for what he perceived as the work’s shortcomings, by the following year, he had warmed to his work. This personal turning point took place in Hamburg, where a well-executed performance changed his opinion. And while favor was slow to change in his native Russia, today, the symphony is undoubtedly one of Tchaikovsky’s most famous works.

Listen for:

Mvt. I:

- The “fate motif” in the pattern of long-short-short that reappears throughout the symphony: The clarinets, accompanied by low strings, introduce this important figure in a solemn melody written for the low registers of the instruments. After the slow introduction, the melody rises and transforms into a lilting theme and passes through the flute to the violins.

Mvt. II:

- The tender horn solo that emerges from the lugubrious string introduction.

- The transformation of the horn solo into a duet, first with the clarinet and then with the oboe.

- The mysterious new theme introduced by the clarinet after a dramatic climax.

- The march-like transformation of the “fate” motive. But the motive’s militant pretensions prove only bluster: after a grand pause, the strings, oboe, and clarinet resume their lyrical exchanges.

Mvt. III:

- The contrast of elegance and playfulness. Although the movement begins with an elegant waltz reminiscent of the composer’s ballet music, internal sections play with unexpected textures and rhythmic accents.

- The extended bassoon solo in which the cheeky melody emphasizes a repeated chromatic note and skips between jagged intervals that bump against the rhythm of the waltz.

- Scurrying passages throughout the strings and flutes.

- The reappearance of the “fate” motto in the clarinets and bassoons. Both harking back to the first movement and foreshadowing the coming finale, the momentary encroachment of darker moods is dispelled by an energetic final flourish in the tutti orchestra.

Mvt. IV:

- The return of the “fate” motto. If the opening statement of the motive at the beginning of the symphony was dirge-like and mournful, here, the strings play the theme with noble equipoise that is reinforced by echoes in the trumpets and oboes.

- An ominous timpani roll inaugurating a new, restless theme, which chugs along to an unrelenting motor rhythm in the strings and oboes.

- The proud statement of the coda in the tutti orchestra: the brass has their moment in the spotlight as they announce the regal theme.

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STERLING ELLIOTT
CELLO

Acclaimed for his stellar stage presence and joyous musicianship, cellist Sterling Elliott is a 2021 Avery Fisher Career Grant recipient and the winner of the Senior Division of the 2019 National Sphinx Competition. Already in his young career, he has appeared with major orchestras such as the Philadelphia Orchestra, the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the Detroit Symphony and the Dallas Symphony, with noted conductors Yannick Nezet-Seguín, Thomas Wilkins, Jeffrey Kahane, Mei Ann Chen and others.

This season, Elliott debuts with the Minnesota Orchestra, Grand Rapids Symphony, Charlotte Symphony, Pacific Symphony, San Antonio Symphony and New Jersey Symphony. He also performs the world premiere of a new orchestral version of John Corigliano’s Phantasmagoria, commissioned for

him by a consortium of orchestras including the Orlando Philharmonic and music director Eric Jacobsen. He makes his UK recital debut at Wigmore Hall in February.

The 2022-2023 season saw his debuts at the Aspen Music Festival, performing the Brahms Double Concerto with Gil Shaham, as well as with the Colorado Symphony, Cincinnati Symphony, North Carolina Symphony and Ft. Worth Symphony, among others. He appeared in recital under the auspices of the San Francisco Symphony, the New York Philharmonic, Shriver Hall in Baltimore, the Tippet Rise Festival and Capitol Region Classical in Albany, NY. Fast becoming a favorite on the summer festival circuit, Sterling has appeared at Music@Menlo, Chamberfest in Cleveland and Chamberfest Northwest in Calgary, Music at Angel Fire and the La Jolla Music Society. In Summer 2023, he made his orchestral debut with the San Francisco Symphony; performed chamber music with Nicola Benedetti, Stefan Jackiw and others at the Edinburgh Festival; and made a return appearance at the Hollywood Bowl with the Los Angeles Philharmonic.

Sterling Elliott participates in several programs alongside exceptionally talented young artists. In April 2023, he was selected by The Chamber Music Society of Lincoln Center for its Bowers Program, a three-year residency. As a Bowers Program artist, he will perform in CMS tours nationally, and play subscription concerts at Alice Tully Hall. In June 2023, the London-based Young Classical Artists Trust named him their YCAT–Music Masters Robey Artist, a two-year program during which YCAT will provide UK booking and management and Sterling will fulfill an ambassadorial role, leading workshops and engaging with young learners in schools across London to inspire and enhance their musical education. In Spring 2022, Sterling participated in Performance Today’s Young Artist Residency, which featured educational events, interviews and a feature on the nationally syndicated radio program.

Sterling has a long history with the Sphinx Organization where he won the 2014 Junior Division Competition, becoming the first alumnus from the Sphinx Performance Academy to win the Sphinx Competition. The following year he went on to tour with the Sphinx Virtuosi before being awarded the Organization’s Isaac Stern Award in 2016. This season, Sterling will receive a Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization, awarded to artists who, early in their career, demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and an ongoing commitment to leadership and their communities.

SATURDAY, JULY 5, 2025

BELLINGHAM FESTIVAL ORCHESTRA
MARCELO LEHNINGER, Artistic Director
STERLING ELLIOTT, Cello

Sheet music for this performance provided by Edwin F. Kalmus, Co., a division of Keiser Productions, Inc. Sterling Elliott is represented by Colbert Artists Management, Inc. 180 Elm Street, Suite 1 #221, Pittsfield MA 01201 Tel (212) 757-0782. www.colbertartists.com

Chorale for Strings

Errollyn Wallen (b. 1958)

Cello Concerto in E-Minor, Op. 85

Edward Elgar (1857-1934)

- I. Adagio – Moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro – Moderato – Allegro, ma non-troppo – Poco più lento – Adagio

STERLING ELLIOTT, Cello

INTERMISSION

A London Symphony (Symphony No. 2)
1920 Version

Ralph Vaughan Williams (1872-1958)

- I. Lento—Allegro risoluto
- II. Lento
- III. Scherzo (Nocturne)
- IV. Finale—Andante con moto—Maestoso alla marcia—Allegro—Lento—Epilogue

FUN
FACT

Ralph Vaughan Williams declared: “Every composer cannot expect to have a world-wide message, but he may reasonably expect to have a message for his own people...many young composers make the mistake of imagining that they can be universal without first having been local.”

LONDON
CALLING



PROGRAM NOTES » JULY 5, 2025



Errollyn Wallen
Chorale for Strings (1995)

Born in 1958 in Belize (then a British colony), Errollyn Wallen is one of the most distinguished living composers of our time. Not only is she the first Black woman to have her music performed at the BBC Proms Festival (1998), but she has also received a number of accolades for her musical achievements and contributions: she was made Member of the Order of the British Empire (MBE) in 2007 and promoted to Commander of the Order of the British Empire (CBE) in 2021 before being appointed Master of the King’s Music by King Charles III in 2024. Additionally, she was commissioned to compose music for the 2012 Paralympic Games in London and Queen Elizabeth II’s Golden and Diamond Jubilees in 2002 and 2012, respectively.

Wallen’s rich heritage and education is evident in her prolific output, which ranges from songs to concertos to solo instrument works to operas. Influenced by her past training as a dancer and her exploration of genres ranging from British modernism to African vernacular music, and minimalism, Wallen’s musical language defies clear categorization and appeals to a wide audience. In her Chorale, the broad, floating swaths of sound are more aligned with a minimalist aesthetic and one can imagine how they might evoke gently undulating waves of the Scottish seaside where Wallen resides.

Listen for:

- The meditative repetition of a languorous melody, which creates the weightless feeling of being suspended in water.
- How the recurring melody changes—sometimes it is reiterated an octave higher, other times with different harmonies, varied through embellishment, or played at a louder or softer dynamic.
- The midpoint, which is marked by the highest note of the Chorale in the upper register of the violins, after which the theme returns, but more dissonantly harmonized.

Composer Errollyn Wallen has recently written a book entitled *Becoming a Composer*. This work offers an intriguing glimpse into the mind and motivation of a composer. The form and structure that she has chosen for *Becoming a Composer* is unusual, though. Rather than a conventional memoir, we get a patchwork of short essays, diary extracts, programme notes and poems.

Copies of Errollyn’s work are available now at Village Books in Fairhaven.



Edward Elgar
Cello Concerto (1919)

The last major orchestral work by Elgar, the Cello Concerto is a favorite in the concerto repertory. However, this was not always the case. Composed and premiered in 1919, the work had difficulty finding acceptance. This was largely due to two reasons: first and most directly, the premiere by the London Symphony Orchestra was a disaster, as the work did not receive adequate rehearsal. The new conductor of the LSO, Alfred Coates was sharing the podium with Elgar, but having monopolized rehearsal time, he left barely any time for Elgar’s preparation of the Concerto. Only on account of the soloist’s (Felix Salmond) diligent preparations did Elgar refrain from pulling the work from performance. The other, larger historical reasons that may have influenced the initial reception of the concerto were Elgar’s musical style and the post-war climate. With the turn to musical modernism followed by twelve-tone serialism in the early twentieth century, Elgar’s Romantic musical language was considered out of date compared to that of his contemporaries, including Richard Strauss and Claude Debussy. By the end of World War I, the lush Romanticism of the long nineteenth century seemed passé, no longer suited to a modern world irrevocably altered by mass warfare.

While Elgar’s Concerto did not enjoy the early success of his other compositions, by mid-century the tide turned. In 1965, the famed cellist Jacqueline du Pré recorded the concerto with the conductor Sir John Barbirolli—who, coincidentally, sat in the cello section of the disastrous premiere in 1919. Since Du Pré’s landmark recording, the concerto has enjoyed a secure spot in the concert repertory. Deeply intimate, contemplative, even elegiac, the concerto demands an outpouring of emotion from the soloist that is sure to affect the listener.

Listen for:

Mvt. 1:

- The expressive opening melody in the solo cello—a rising leap followed by descending steps—that recurs throughout the concerto. This famous theme begins the entire concerto, where the solo cellist plays it harmonized with solemn, yet dignified chords in the brooding lower register of the instrument. This theme returns at the beginning of the second movement and at the end of the fourth.

- The rising scale in the cello, played in a recitative-like manner, travels upwards to meet the tutti strings, who introduce the next theme. This is a gently lilting, meandering melody that evokes the pleasurable loneliness of wandering alone through an open expanse of fields. Indeed, in his last year, the composer told a friend that “if ever after I’m dead you hear someone whistling this tune on the Malvern Hills, don’t be alarmed. It’s only me.”

Mvt. 2:

- The seamless transition from the first movement into the second: the melody floats downwards in the solo cello to the tutti celli and basses, who then provide a harmonic backdrop for the return of the theme that began the first movement, this time played pizzicato.

- The recitative-like iterations in the cello part, where the soloist repeats bow strokes on one note. These speechlike meditations transform into a buzzing, energetic dialogue between the soloist and orchestra.

Mvt. 3:

- The warm and tender melody that shows off Elgar’s resplendent lyricism. Through yawning leaps and long, drawn out phrases, Elgar showcases the expressive capabilities of the upper register of the cello.

Mvt. 4:

- The orchestral introduction of a spirited and heroic theme, which is interrupted by a cello cadenza. The swashbuckling theme returns as the tutti orchestra and soloist take off on a jaunty adventure through various keys.
- The return of the dark and brooding theme that began the entire concerto that returns at the very end of the finale. After the dramatic crescendo into the bottom register of the cello, the orchestra states the intrepid theme one final time.



Ralph Vaughan Williams
Symphony No. 2, “London” [RVW titled the work *A London Symphony*]

Although Ralph Vaughan Williams realized that the title of his second symphony, *A London Symphony*, may have suggested a programmatic work—that is, descriptive or narrative music—he felt that “a better

title would perhaps be “‘Symphony by a Londoner,’ that is to say, the life of London has suggested to the composer an attempt at musical expression.” Indeed, Vaughan Williams maintained that the symphony was a work of absolute music. At the same time, he recognized that the audience would still be tempted to associate certain melodies with iconic landmarks or to imagine the music as evocative of particular scenes of London life. Intended more as “local colour,” the quotation of the Westminster Chimes in the first movement and allusions to folk music throughout act as what the composer called “clue[s] to the music, but not a necessary ‘explanation’ of it.”

Nevertheless, his contemporaries readily ascribed vivid scenes to his symphony: one interpreted the opening of the symphony as an evocation of “daybreak by the river [Thames]” before cutting to traffic on the Strand. While Vaughan Williams may not have agreed with such an explicit interpretation of his music, the colorful images speak to his vivid orchestration. With floating clouds of strings, bustling woodwind passages, and clamorous brass entrances, parts of *A London Symphony* readily lend themselves to visualization. Indeed, Vaughan Williams calls for a colorful array of percussion instruments, including harp, glockenspiel, sleigh bells, and triangle, which help evoke the exhilarating bustle of London.

Premiered in 1914, the original version of *A London Symphony* was enormous, lasting over an hour’s duration.

However, during World War I, the orchestral score was lost and had to be reconstructed from the individual instrumental parts. At that time and continuing over the years, Vaughan Williams continued to revise and trim the work including making cuts so it would fit onto 12 record sides. Tonight’s performance makes use of the 1920 version.

Listen for:

Mvt. 1:

- The gentle hum of a quotation of the Westminster Chimes in the basses and celli, which slowly rises upwards into the woodwinds. This melody is shrouded by a misty veil of floating harmonies in the violins and violas.

- The dramatic entrance of the second theme—a chromatically falling line—inaugurated by a cymbal crash. This propels the movement forward, where we hear sumptuous melodies passing through the strings and woodwinds, dazzling ripples in the harp, colorful folk-inflected melodies played by the piccolo and accompanied by the triangle and glockenspiel.

- The cello solo that leads into a dream-like interlude, with a reduced string section and prominent woodwind solos in the oboe and bassoon.

Mvt. 2:

- The plaintive English horn solo that begins the movement. The English horn reappears toward the end of the movement, as if reflecting on its previous statements.

- A stirring figure introduced by the clarinet, which awakens echoes in the piccolo and oboe, and finally, the strings and harp. Their radiantly-harmonized melody dispels the pensive sadness of the preceding section.

Mvt. 3:

- The skipping character of the theme that travels through the woodwinds and strings. Notable are the timbres of the piccolo, flute, and oboe, which impart an easy and carefree attitude, especially when their melodies are accompanied by plucked strings and triangle.

Mvt. 4:

- The noble march carried by the low strings, then woodwinds, and which is punctuated by muted cymbal crashes.

- Calls and answers between domineering brass and hushed string choirs, which come together in a resplendent climax.

- The return of the Westminster Chimes in the harp, followed by the reappearance of the misty texture that began the entire symphony.

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GROWTH AT THE BELLINGHAM FESTIVAL OF MUSIC

Our growing festival brings more opportunities for sponsorship. We are so grateful for these individuals who have made a five year commitment to underwrite the Artistic Director’s chair and further the excellence of our long-standing tradition.

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FOUNDING FAMILY
PHYLLIS AND CHARLIE SELF
interviewed by Board Chair, Victor Costanzi

he asked if we would sponsor Frederica von Stade. We agreed, not realizing the amount of that commitment! Charlie wanted to provide for the Festival when we were no longer living. He formed the BFM Endowment Fund at the Whatcom Community Foundation. Many others are now thoughtfully doing the same with legacy gifts.

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

When the BFM was forming in the early '90's, I was asked to become a board member. I had to refuse because Charlie and I, as newcomers, had been asked to chair the Task Force to raise 1.4 million dollars for the restoration of the Mount Baker Theatre, and we felt as if we were treading in very deep water. We paid little attention to the Festival's formation until we finally, at our daughter's urging, attended the last concert of the first season. When the orchestra concluded with Beethoven's 7th Symphony, we both had tears in our eyes. We were hooked. It was hard to believe what Michael Palmer had created and it needed support.

The experience with our new Artistic Director Marcelo Lehninger and the enthusiasm he has brought to our extraordinary Festival Orchestra, indicates we are all prepared to support that growth for many, many seasons to come.

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

When we were pre-school kids, my brother and I had the magic formula for getting our mother up on weekend mornings, namely playing Beethoven's Turkish March. VERY LOUD and OVER and OVER. (Even as she moved into dementia, my mom would laughingly remember about how she would know that her time in bed that morning was up). Later with four people on two pianos, I played that piece at a recital. I also played the oboe in our high school band when Judy Coons was the Student Band Director. For parades I would often play the cymbals, a killer for the upper arms. Each of our children played an instrument. I was committed to music, and we made it a part of our lives.

Phyllis and Charlie Self

What is it about the Festival that has you continually gifting and supporting us? You have been a sponsor for MANY seasons!

It's been an enormous pleasure to support the Festival for many years, to have made so many treasured friends, and to know that we are part of continuing one of the finest gifts imaginable to our area and indeed to music heard nationally. One of the best parts of supporting the Festival was the new and lasting friendships we have made. Such good and generous people have enhanced our lives the whole year round.

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 initially contributed to the Festival because Andrew Moquin asked us to. While Charlie became an early board President with the goal of getting the bottom line "out of the red", I never did join the board. I always felt somewhat guilty; but I decided early on to do special things for the Festival, always being available for the ask. And we continued to respond positively to Andrew's ever increasing annual requests. One time he took us to SeaTac. As we were getting out of the car,

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RETURN TO OZ
OCTOBER 18 AND 19

FESTIVAL BOARD

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:** Jan Vereen, Tony Stopperan, John Harter, Jo Ann Metcalfe, Christopher Bianco, Victor Costanzi, Erika Block, Ron Woodard; **Front row:** Nancy Gale, Ellen Pfeifer, Barbara Young, Marti Caputi, Diane Norman, Karen Berry, Mary Pat Thuma, Sally Chapman

Not pictured: Charli Daniels



CHARLI DANIELS

The year before I moved to Bellingham, my husband had already relocated, discovered the Festival of Music, and bought tickets for that summer’s season. The music, the whole experience, was wonderful! The next year, I arrived to live there with him, and within the first week of moving in, we heard that BFM had gone dark and needed help to reconstitute it. My husband nudged me, and within the week I received a phone call from Mary Pat Thuma. The rest is history!

How was I involved? Always a worker bee, I helped with the Welcome Picnic, organized masterclasses, and joined the auction committee. I was a home host- with flutist Todd Skitch as my first guest. My favorite Festival memories are always linked to pianists and the piano works they played, especially those by Chopin, Bach, Beethoven, or Scarlatti. Anything that my husband, a fine pianist, used to play for me would speak to me. Hearing these great performances always reminds me of him, and it brings me such joy. I’ve loved it all and the people I’ve met. I think that musicians are the most intelligent people there are, and working in music is the most important contribution you can make.

RETIRING BOARD MEMBERS



DIANE NORMAN

I was appointed to the Board of Directors by then chair Dr. Milt Schayes in September 2004. My husband Arlie and I had just moved here from Boulder, Colorado and my neighbor Mo West recruited me. Accomplishments I am proudest of: Applying for and securing-- with the help of fellow board member Dr. Mitch Kahn-- the Festival’s very first National Endowment for the Arts Grant. Chairing the board during a most tumultuous period, prior to a season-long shutdown and re-organization of the festival. Working with Karen Berry and the board to bring the Music in the Schools program to life. Over 20 years raising funds for the Festival with the wonderful Auction Committee. Home-hosting brilliant musicians who have become like family members. Recruiting numerous

members for the board, for the Auction committee, and for program sponsors— that is, making friends for the festival in the Community. I have a favorite memory that always makes me smile. It was a walk-on performance by my husband, Arlie, in the Mozart opera “Abduction from the Seraglio.” Costumed as a guard in Pasha Selim’s Seraglio, he had one spoken line, “Halt, Who Goest There?” He practiced that line for weeks. But once onstage at the PAC, he was quickly recognized by the audience. So was our neighbor, Brian Griffin, also in the cast. In all the hilarious confusion, Arlie never got a chance to speak his line. It was priceless.



GRACE PHELAN

I began my association with the Festival in the 1990’s as a volunteer selling merchandise in the lobby of Mount Baker Theatre with my friend, Elaine Lynch, a long-time supporter of the Festival. I also ushered numerous stunning performances during this time. In 2005, a tumultuous season of reorganization, I was asked to work in the Festival’s office as a liaison between the Festival orchestra and administration, as a volunteer coordinator for the ushers and chorus, and as the arranger for musicians’ community housing! It was an overwhelming but really rewarding experience.

Subsequently, I joined the BFM Board of Directors in 2008, with a hiatus from 2014-2016. Rejoining in 2017, I continued my board role through the 2025 term. Over these years, I served as editor for the monthly Festival newsletter, enjoying editing support from former board member, Barbara Vz Howard. I also played a major role in the Festival’s annual fundraising Gala & Auction, and assisted with website development and data entry. These years hold many memories for me, including all the fine music and the association and friendships with the Festival’s talented musicians and energetic volunteers. Probably my most cherished memory comes from the concluding performance in the 2005 Season. All my work that challenging season was acknowledged by the Festival’s musicians stomping their feet on the stage and the audience applauding. A moment I shall forever cherish!

CREATING A LEGACY WITH MUSIC



*"If music be the food of love, play on."
Twelfth Night. William Shakespeare.*

Duke Orsino expresses his belief that music, like food, can nourish and satisfy the soul, particularly in the context of love. When we first met one of the shared interests to emerge was a love of classical music. Neither of us plays a musical instrument. We don't have that talent, and miss the joy of making music ourselves and the energy and excitement of playing in an orchestra. We have had to be content with the vicarious joy of being part of the dedicated "orchestra" (pun intended) of supporters who bring the components together for the Bellingham Festival of Music summer concert series and its many other activities. This involvement has been gratifying and, more importantly, has given us a personal connection to many of the musicians and the music. It has been a joy and a connection that we value greatly, and for which we are very grateful.

- Peter Coggan and Maureen Ryan



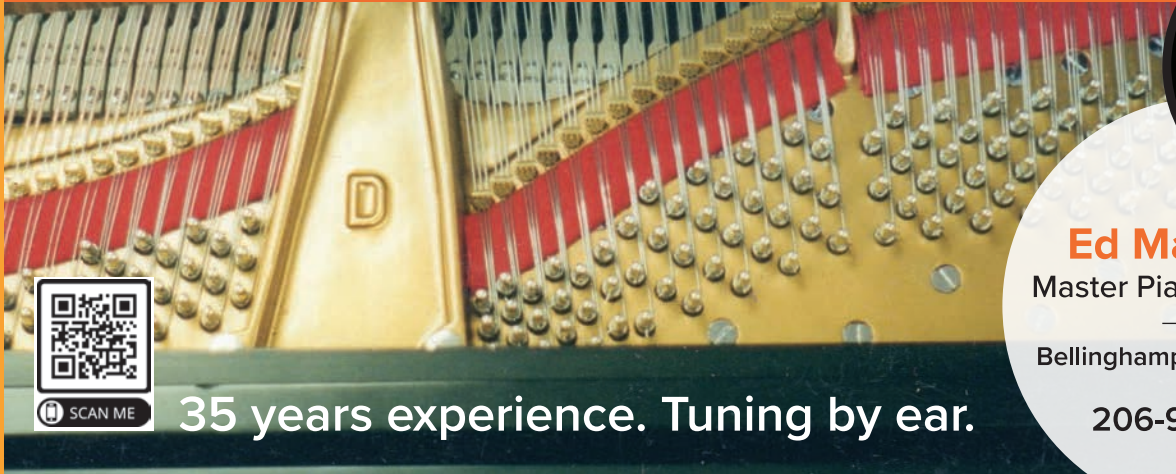
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Learn more about including The Bellingham Festival of Music as part of your legacy through an estate gift. Contact executive director, Erika Block, erika.block@bellinghamfestival.org



For more information:
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MAY 17



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2026 SUMMER FESTIVAL



JULY 3

KEY'MON MURRAH
COUNTERTENOR

Jake Heggie
Earth 2.0

"Countertenor Key'mon Murrah, as the Aztec general Asprano, ventured surely and powerfully into soprano territory with a hot-coals core of tone."
—Scott Cantrell, *Dallas News*

"The word 'unreal' was justifiably invoked many times after his performance to describe his expressive and effulgent vocal acrobatics."
—Andrew Schneider, *Schmopera*



JULY 10

TESSA LARK
VIOLIN

Clarice Assad
Violin Concerto in D Major

"She's completely at home standing in front of a symphony orchestra, yet don't be surprised to find her in a jazz club or a jam session with the likes of bassists Edgar Myer or Michael Thurber."
—Violinist.com

"She clearly knows her way around Ysaÿe, Paganini, and Kreisler, yet demonstrates absolute reverence for the music of her Kentucky roots."
—Violinist.com



JULY 16

ANDREW VON OEYEN
PIANO

George Gershwin
Rhapsody in Blue

"Risking the danger of hyperbole, let me state that pianist von Oeyen delivered one of the best performances of Rachmaninoff's third concerto in memory — and I have heard a lot of them..."
—TheaterJones.com

"Von Oeyen dashed off the knotty passages in the 'Rhapsody' with elegance, crisply evoking Paganini's legendary left-hand pizzicato in Variation 19. He also showed touching moderation in the score's famously swooning tune in Variation 18. Nothing schmaltzy — just the music, please."
—Los Angeles Times



JULY 21

MARIA VALDES
SOPRANO

Samuel Barber
Knoxville: Summer of 1915

"Her voice gently and effortlessly soared above the large ensemble like a warm summer's breeze."
—SFClassicalVoice.org

"Maria Valdes Takes California Symphony's 'Lyrical Dreams' Into the Sublime."
—SFClassicalVoice.org



JULY 25

BLAKE POULIOT
VIOLIN

Aram Khachaturian
Violin Concerto in D minor

"What strikes you instantly is that Pouliot's sound is a beauty: big, rich and warm in the lower registers, clean and clear up high, feathery and husky qualities, along with sweet and rough, all equally there in his colouristic palette."
—Gramophone Magazine

"Fireworks are expected in the first movement [Mendelssohn Concerto] and we certainly got them. Pouliot's octaves are (in my humble opinion) perfection. But the adagio was even more impressive. Lush and gorgeous in tone, it also had a youthful ardor that is rarely heard."
—Violinist.com

7|3 20
»25 26

2025 BENEFIT AUCTION

"Around the World in 22 Days," the theme of our 2025 Festival of Music Auction, is a nod to this season's Festival programming highlighting music from many different countries. In our hybrid event, 63 auction items were available for bidding online for a week. On April 5th, we held a gala event at the Bellingham Golf and Country Club that included an additional 38 silent and live auction items. A total of 162 people enjoyed an evening of great food and wine, bid on auction items, and participated in fun auction games like Heads and Tails and Paddle Drop — 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 an amazing \$217,000! 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 2026 auction.



2025 AUCTION RESULTS	
Attendance	162
Gross	\$217,000
Expenses	\$26,000
Net	\$191,000
Tickets	\$18,340
Sponsorships	\$21,800
Fund-a-Need totals	\$106,400 (Principals \$78,450 Education \$27,950)

AUCTION COMMITTEE**AUCTION STAFF**

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Blessings Salon
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Eric Caffi
Marti Caputi
Sally Chapman
Christianson's Nursery
Chrysalis Inn & Spa
Chuckanut Bay Gallery & Sculpture Garden
City Dogs Grooming
COA
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Colophon Café
Community Boating Center
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Albert & Leticia Crawford

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SPECIAL PERFORMANCE

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2026



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DATE

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THE JUNCTION TRIO

Saturday, Feb. 21, 2026 at 7:30 p.m.
WWU Performing Arts Center

Earlier that same day, each member of the trio will give a two hour master class in the **Performing Arts Center** as follows:

- 10 AM - 12 PM **Conrad Tao** (*piano masterclass*) Concert Hall
- 10 AM - 12 PM **Stefan Jackiw** (*violin masterclass*) Room 16
- 10 AM - 12 PM **Jay Campbell** (*cello masterclass*) Room 24

Three renowned visionary artists of the next generation combine talents in this eclectic new piano trio, Junction. Violinist **Stefan Jackiw**, recognized for musicianship that combines poetry and purity with an impeccable technique, returns with pianist **Conrad Tao** and cellist **Jay Campbell**. Tao, who appears worldwide as a pianist and composer, has been dubbed a musician of “probing intellect and open-hearted vision” by the *New York Times*.

Approaching both old and new works with the same curiosity and emotional commitment, Campbell has been called “electrifying” by the *New York Times*. Recent concerts of the trio have included performances at Washington Performing Arts, Portland Ovation and the Royal Conservatory in Toronto.



Every year, our community opens their homes to the musicians of our festival orchestra. This element of the festival has become one of the highlights that sets the BFM apart. Our hosts and musicians form special bonds and develop lifelong friendships.

Want to join in the fun? Host a musician next season! Email erika.block@bellinghamfestival.org to learn more about how to become a part of the Bellingham Festival home host network.

Every home stay is a gift! Many thanks to all our home host families and Home Host Coordinators, Barbara Young and Julie Hubner.

- Jean Andresen

Antonella Antonini & Alan Stein

Andrea & Joe Asebedo

Kathy & Larry Bell

Deborah Benz

Larry Berghoff

Wendy Bloom

Amy Bode & Tony Marfin

Marti Caputi

Michelle Dalton

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Barbara Gilday

Nancy Goldfogel

Gail & Marty Haines

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Marcia & John Harter

Kito Helfrich

Julie Hubner

Ronalee Kincaid

Silvia & Richard Kramer

Amy & Tom Lawson

Lauren McLaughlin

Susan & Charlie McMonagle

Elaine & Mike McRory

Jean Melious

Debbie & Barry Meyers

Kathy Moffett

Karen & Jim Moren

Hannah & David Neubeck

Delight & Michael Newlight
- Diane Norman

Deb Oksenberg & Serge Lindner

Mary Anne Percy

Dandy Porter

Lisa & Alan Potter

Leslee Probasco

Bob Regier

Vicki & Pete Reissmann

Garland Richmond & Richard Stettelman

Lesley Rigg

Mike & Barbara Ryan

Michael & Steven Scott

Heather & Chris Stockard

Marjorie Varner

Mirabai Wahbe

Mo West & Mike Gannon

Sylvia Williams & John Williams

Marilyn Williams

Lee Willis

Barbara Young





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, and at major festivals such as the BBC Proms, Verbier, Ravinia and Music@Menlo. The Quartet has given world premieres of works by Caroline Shaw, Anna Clyne, Gabriela Montero, Sebastian Currier, Han Lash, Mark-Anthony Turnage and Huw Watkins and collaborated with artists such as Anne-Sophie Mutter, Anthony McGill, Jean-Yves Thibaudet, Marc-André Hamelin, Joshua Bell, Emerson String Quartet, Gabriela Montero, David Finckel and Wu Han and many more.

Throughout the 24/25 season, the Calidore perform the complete String Quartets of Beethoven at the Chamber Music Society of Lincoln Center, at the University of Delaware, and bring the complete cycle to the five boroughs of New York City through the Diamonstein-Spielvogel Initiative for Music and Community Engagement – a newly launched series dedicated to bringing chamber music into diverse neighborhoods and communities across New York City. The quartet also returns to their alma mater, the Colburn School in Los Angeles, to play the complete cycle of Korngold String Quartets. Other highlights of the 24/25 season include return appearances with San Francisco Performances, the Celebrity Series of Boston, the Philadelphia Chamber Music Society, Spivey Hall in Atlanta, the Warsaw Philharmonic and London’s Wigmore Hall; and premieres and performances of works by Han Lash, Sebastian Currier and Gabriela Montero.

In their most ambitious recording project to date, the Calidore is set to release Beethoven’s complete String Quartets for Signum Records. Volume I, containing the late quartets, was released in 2023 to great critical acclaim, earning the quartet *BBC Music Magazine*’s Chamber Award in 2024. The magazine’s five-star review noted that the Calidore’s performances “penetrate right to the heart of the music” and “can stand comparison with the best.” Volume II of the cycle comes out in the fall of 2024. Their previous recordings on Signum include *Babel* with music by Schumann, Shaw and Shostakovich, and *Resilience* with works by Prokofiev, Janáček, Golijov and Mendelssohn.

Founded at the Colburn School in Los Angeles in 2010, the Calidore String Quartet has won top prizes at major US chamber music competitions, including the Fischoff, Coleman, Chesapeake, and Yellow Springs. The quartet won the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition as well as the Borletti-Buitoni Trust Fellowship. The Calidore has been a BBC Radio 3 New Generation Artist and recipients of the Avery Fisher Career Grant and the Lincoln Center Emerging Artist Award.

TUESDAY, JULY 8, 2025

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



String Quartet in B Minor, Op. 11

Samuel Barber (1910-1981)

- I. Molto allegro e appassionato
- II. Molto adagio
- III. Molto allegro (come prima) - Presto

Selections from *At The Octoroon Balls* - String Quartet No. 1

Wynton Marsalis (b. 1961)

- III. Creole Contradanzas
- IV. Many Gone
- V. Hellbound Highball

I N T E R M I S S I O N

With *Malice Toward None* from the film “*Lincoln*”

John Williams (b. 1932)

String Quartet No. 3 in D Major, Op. 34

Erich Wolfgang Korngold (1897-1957)

- I. Allegro moderato
- II. Scherzo. Allegro molto
- III. Sostenuto. Like a Folk Tune
- IV. Finale. Allegro con fuoco

PROGRAM NOTES » JULY 8, 2025



Samuel Barber
String Quartet in B Minor, Op. 11

The celebrated American composer
Samuel Barber (1910-81) is known for his neo-Romantic harmonies and unapologetic lyricism. During the mid-twentieth century, his accessible musical style was largely out of favor with the modernist composition profession, but was always appreciated by audiences. In recent years, though, his reputation has been burnished as his polished craftsmanship is increasingly acknowledged. Works such as his Violin Concerto, *Knoxville: Summer of 1915*, and Adagio for Strings exemplify these distinctive qualities.

A significant part of Barber’s lyrical compositional voice derives from his training and education: born into a musical family, he was surrounded by vocal music from an early age. He was mentored by his uncle Sidney Homer, a composer of art songs, and his aunt, Louise Homer, a renowned contralto who had a long career at the Metropolitan Opera. He attended the Curtis Institute of Music in Philadelphia, where he studied not just composition, but also piano and voice.

The String Quartet, Op. 11, is an early work, composed soon after he graduated from Curtis. The second movement stands out in particular; it became so popular that Barber extracted it from the quartet and arranged it for string orchestra as the famous Adagio for Strings. Nearly thirty years later, Barber returned to the music and rearranged it again—this time for chorus as his *Agnus Dei*.

Contrasting with the mournful and contemplative second movement, the first movement and the (closely related) third movement of the quartet teem with energy and spiky dissonance.

Listen for:

- The restless rhythms and textures of the first movement, which range from strident unisons to unruly dissonances. These seething sections are juxtaposed with lush melodies and shape-shifting harmonies.
- The meditative melody of the famous Adagio, which slowly spirals upward into a searing climax in the upper voices of the quartet. After a cathartic pause, the ruminative theme resumes, concluding with a peaceful yet open-ended resolution.
- The return of the opening theme of the first movement in the last movement.



Wynton Marsalis
At the Octoroon Balls (*selections*)

Wynton Marsalis’s string quartet, *At the Octoroon Balls*, explores the rich musical heritage of New Orleans, his hometown. The title refers to the legendary balls of nineteenth-century New Orleans, where free women of mixed racial heritage (the term “octoroon” refers to persons who are 7/8 white and 1/8 Black) and white men flouted laws against inter-racial relations and danced together.

The seven-movement work surveys the gamut of musical life in New Orleans, from the swinging grooves of jazz—born in the Crescent City, to the homey ease of country fiddling to the waltz rhythms of imagined ballroom dances, set against the mechanical sounds of train journeys. The selections chosen, “Creole Contradanzas,” “Many Gone,” and Hellbound Highball” allude to the melting pot of ethnicities that resulted from the city’s founding as a French colony and its history as a major slave trade port. Marsalis’s deft combination of classical genres, folk styles, slave work songs, and ballroom waltzes reveals the range of music heard in every stratum of society. Indeed, Marsalis’s achievements, which include multiple GRAMMY awards and a Pulitzer, attest to his versatility and great synthesizing abilities. *At the Octoroon Balls* represents a complex hybridity that attests to the truism of America as a melting pot.

Listen for:

Mvt. III:

- The dizzying chromatic melody (first in the violins and later the cello) and groovy pizzicato bassline (which begins in the cello and migrates throughout the quartet), which evoke the imagery of couples twirling around in a ballroom on a humid summer night.

Mvt. IV:

- The chorale-like melody that begins the movement and returns at its middle and end. The expressive slides between notes in the violin are evocative of traditional styles of singing.
- The rhapsodic middle section, which features an extensive cello solo.
- The following episode in which double-stopped exchanges between members of the quartet sound like a jam session between country fiddlers.

Mvt. V:

- The sound effect of a chugging train in the fifth movement, which Marsalis creates through pulsating chords and slides between notes. These glissandi sound at times like train horns and at other times like country fiddlers improvising together.
- The fade-out ending, in which the violins and viola comment on the lumbering bassline in the cello.



John Williams
“With Malice Toward None” (*from the film Lincoln*)

The film *Lincoln* (2012) tells the story of President Abraham Lincoln’s last months and his efforts to convince Congress to pass the Thirteenth Amendment (1865), which abolished slavery. In the movie,

Lincoln’s extensive negotiations with the radical faction of the Republican Party (his party) and Democrats fail, resulting in the war’s continuation until the Confederate surrender at Appomattox. Concluding with Lincoln’s assassination at Ford’s Theater, the movie ends with a recollection of Lincoln’s second inaugural address, in which he utters the famous phrase “with malice toward none and charity for all,” enjoining the nation to come together and heal. This arrangement was specially made by John Williams for the Calidore Quartet and is the second time the arrangement has been performed.

Listen for:

- The rising call that is repeated, as if paying respects to the fallen.
- A reflective middle section that follows, in which a wistful folk-like melody transforms into a soaring arabesque before coming to a peaceful repose.



Erich Wolfgang Korngold
String Quartet No. 3 in D Major, Op. 34

The biography of the Austrian composer
Erich Korngold is as dramatic as the movies he scored. Born in 1897 in Brno (then part of the Austro-Hungarian Empire), Korngold was raised by a music critic father, whose shrewd networking but at times overbearing

presence helped the boy’s meteoric rise to fame. Surrounded by the rich musical life of Vienna, Korngold quickly received the blessing of the leading composers of the period: At just age 6, he played a cantata he composed for the conductor and composer Gustav Mahler, who proclaimed the boy a genius. Similarly, Richard Strauss echoed Mahler’s opinion in a letter to Korngold’s father.

With the advent of cinema and the rise of the Nazi party, Korngold—who was Jewish—composed with increasing frequency for film, specifically, Hollywood, and in a fortunate twist of fate, film saved him. In 1938, while Korngold was working in California on a movie project, Hitler annexed Austria, and the composer became one of many Jewish exiles in Hollywood. Seven years later, in 1945, the war finally ended with the happiest of personal outcomes for Korngold. The composer returned to composition of concert music, which he had sworn off as long as Hitler was in power. The Third String Quartet was the first work of his compositional renaissance. Indeed, upon showing his wife the quartet, she remarked, “Erich had come back to himself.”

While this historical event prompted a change in the trajectory of Korngold’s career, the lingering spirit of his film work infuses the quartet. So the second, third, and fourth movements echo melodies from his soundtracks. Indeed, Korngold’s legacy as a film

composer lives on not only in his own scores including Warner Bros. movies such as *Sea Hawk* (1940) and *The Adventures of Robin Hood* (1938—the former was nominated for an Oscar, and the latter actually won an Oscar). He also figures prominently as an influence on modern film composers. The music of John Williams, for example, bears a direct debt to Korngold.

Listen for:

Mvt. I:

- The creeping melody in the violins that trickles downward while a slower moving chromatic line ascends from below, usually in the cello.

Mvt. II:

- The lush melody for cello in the middle section of the second movement, which is borrowed from the film *Between Two Worlds* (1944). This lyrical reprieve is surrounded by a restless pizzicato bassline and ghostly utterances in the upper three voices.

Mvt. III:

- The muted, bare atmosphere in the beginning and end of the third movement, which is achieved through muted strings and sparse voicing. As the movement gains intensity, the strings are unmuted, allowing the searing dissonances full throated utterance. The third movement also quotes from Korngold’s score to *The Sea Wolf* (1941).

Mvt. IV:

- The vibrant and intrepid melodies of the finale, which borrow from *Devotion* (1946), another movie for which Korngold composed the score.

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FESTIVAL OUTREACH SPONSORSHIP – ROTH FAMILY FOUNDATION

THE PLAY IT FORWARD RESIDENCY

The Play It Forward Chamber Residency, done in conjunction with the Bellingham Symphony Orchestra, completed its 11th season in March 2024 and is already looking forward to its 12th season next year. In 2024, the Festival and BSO financed plane seats for **Quartet Integra** (plus cello) to travel from the prestigious Colburn Conservatory in Los Angeles to Bellingham. While the Festival housed the fab four, the BSO scheduled a busy week for them in our local schools. Together we drove them across the county to 11 of our public and private schools where they did several performances, answered tons of questions and inspired approximately 1000 students. During this busy week they also taught 5 masterclasses and made it into two 5th grade string classrooms. The week ended with a well-attended and enthusiastic concert 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 a remarkable 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 music in a nationally recognized music program. Our 14th Welcome Home Concert featured pianist Penelope Keep

in a concert titled, **“Penelope and Friends”**. Penelope performed classical piano solos and ensembles with local musician friends in the first half of her recital. After intermission, she moved into jazz piano ensembles and then surprised us all by bringing out her saxophone and along with bass, percussion and electric guitar blew our socks off. If that weren’t enough, she ended with her sax ensemble and some vocals. We were all amazed that Penelope not only plays two very different instruments very well, but she also sings. What a fun and inspiring concert this was.



MASTERCLASSES

Each year we aim to offer at least 4 masterclasses. This year we have already surpassed our goal. This summer features violinist Simone Porter on July 10, 2025 from 10 AM - 12 PM at Christ the Servant Lutheran Church. All are welcome, free and open to the public. This masterclass is sponsored by Marti Caputi.

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 2025.

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 works with Blue Skies 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. We were delighted to bring our Play It Forward Ensemble, Quartet Integra into two 5th grade string classrooms in March giving those just beginning to experience a string instrument an opportunity to hear the “possibilities” of what hard work and practicing can accomplish. Hopefully they were inspired to continue in music going into middle school.

Outreach recap by Karen Berry.

We are grateful to the **Roth Family Foundation** for the generous sponsorship of our Education and Outreach programs.

EMERALD CITY MUSIC



Emerald City Music (ECM) is the Pacific Northwest home for eclectic, intimate, and vibrant classical chamber music experiences. Deemed "the beacon for the casual-classical movement" (CityArts), ECM hosts world-renowned musicians in a unique

concert experience in Seattle at their South Lake Union home venue at 415 Westlake, Olympia and Bellingham. ECM gained recognition regionally and nationally as a major player in the chamber music scene. Artistic Director Kristin Lee – a touring violinist awarded the Avery Fisher Career Grant and who is a member of the Chamber Music Society of Lincoln Center – is regarded for her innovative programming that both honors the tradition of chamber music while expanding the genre’s boundary past common limits.

Once a year BFM brings ECM to a venue in Bellingham. In February 2025, we had our fifth collaboration with this innovative chamber series. In keeping with the casual-classical genre, our concert was held not in a concert hall but rather in the intimate Lairmont Manor. The evening included wine and heavy appetizers to enjoy throughout the concert. The concert fit beautifully into the BFM theme of "Around the world in 22 days" featuring a musical evening in Spain. This program, designed by Kristin Lee highlighted the enchanting colors, rhythms and textures of Spain. The concert was sold out and enjoyed by all providing a strong connection between artists and the audience, leaving both mutually transformed by the experience.





SIMONE PORTER
VIOLIN

Violinist Simone Porter has been recognized as an emerging artist of impassioned energy, interpretive integrity, and vibrant communication. In the past few years she has debuted with the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic; and with a number of renowned conductors, including Stéphane Denève, Gustavo Dudamel, Yannick Nézet-Séguin, Nicholas McGegan, Ludovic Morlot, and Donald Runnicles.

Born in 1996, Simone made her professional solo debut at age 10 with the Seattle Symphony and her international debut with the Royal Philharmonic Orchestra in London at age 13. In March 2015, Simone was named a recipient of an Avery Fisher Career Grant.

With the cessation of live concerts due to the Covid epidemic Simone continued to record streamed events with Seattle, Pittsburgh, Charlotte and Greater Bridgeport Symphonies. The 21/22 season included extensive US touring with debuts and return visits to orchestras such as Colorado, North Carolina, St. Louis, Grand Rapids, Omaha, Quebec, Princeton, Monterey, Bakersfield, Marin, Ridgefield and Wyoming symphonies, Erie Philharmonic and Florida Orchestra, as well as a Celebrity Series (Boston) recital debut which featured the world premiere of a commission from composer Reena Esmail. The 22/23 season is starting with La Jolla and Peninsula Music Festivals, followed by orchestral performances in Winston-Salem, Virginia, Marin, Lexington, Modesto, New Haven, Bozeman, Portsmouth and Jacksonville. In recital, Simone can be heard in California, Florida, and Spain as well as making her debut at 92nd Street Y in New York City.

At the invitation of Esa-Pekka Salonen, Simone performed his work ‘Lachen verlernt’ (‘Laughing Unlearnt’), at the New York Philharmonic’s “Foreign Bodies,” a multi-sensory celebration of the work of the composer and conductor. In recent seasons, she has also appeared at the Edinburgh Festival performing Barber under the direction of Stéphane Denève, and at the Mostly Mozart Festival performing Mozart under Louis Langrée. She has also performed with the Los Angeles Philharmonic at the Hollywood Bowl with both Nicholas McGegan and Ludovic Morlot, and at Walt Disney Concert Hall with Gustavo Dudamel.



Jim Richardson has built his photographic career around visual storytelling by creating groundbreaking work in documentary, resource issues, environmental photography and the critical concerns of feeding the planet. Before concentrating his working life at National Geographic for the last 40 years he was noted for his innovative documentary narratives of rural life and adolescence that won him special recognition in the World Understanding contest three times (1975, 1976, 1977.)

For National Geographic he pioneered fresh visual narratives of water issues in the 1990’s before beginning his work on food, agricultural development, and the problems surrounding feeding our growing (and hungry) world. Since his first story in 1984 (the flooding of the Great Salt Lake) he has photographed 32 NatGeo magazine assignments and another 20 for National Geographic Traveler.

Besides teaching at the Missouri Photo Workshop, Summit Workshops, Santa Fe Photo Workshops and many others, he speaks world-wide on food issues and his longtime fascination with the culture and landscape of Scotland. For his work on light pollution the International Dark Sky Association named him a Dark Sky Defender. The Native Sons of Daughters of Kansas have named him Kansan of the Year in 2008. Among his awards he is proudest that his fellow National Geographic photographers named him their “Photographer’s Photographer” in 2014 and that the people of Cuba, Kansas (Pop. 186) named him their “Honored Citizen.” In 2017 Kansas State University bestowed an honorary doctorate for his work in cultural and environmental communications.

Richardson lives in Lindsborg, Kansas where he and his wife show their work at Small World Gallery on Main Street.

FRIDAY, JULY 11, 2025

BELLINGHAM FESTIVAL ORCHESTRA
MARCELO LEHNINGER, Artistic Director
RYAN DAKOTA FARRIS, Conductor
SIMONE PORTER, Violin
JIM RICHARDSON, Photographer

Sheet music for this performance provided by Edwin F. Kalmus, Co., a division of Keiser Productions, Inc.

The Hebrides (Fingal’s Cave) Overture

Felix Mendelssohn (1809-1847)

Scottish Fantasy in E-flat Major, Op. 46

Max Bruch (1838-1920)

- I. Introduction: Grave—Adagio cantabile
- II. Scherzo: Allegro
- III. Andante Sostenuto
- IV. Finale: Allegro guerriero

SIMONE PORTER, *Violin*

I N T E R M I S S I O N

Symphony No. 3 “Scottish” in A-Minor, Op. 56

Felix Mendelssohn (1809-1847)

- I. Andante con moto—Allegro un poco agitato
- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo—Allegro maestoso assai

MASTERCLASS

Thursday, July 10, 2025 • 10 AM – 12 PM
Christ the Servant Lutheran Church

OPEN REHEARSAL

Friday, July 11, 2025 • 10 AM – 12:30 PM
PAC Concert Hall

PROGRAM NOTES » JULY 11, 2025



Felix Mendelssohn
Fingal’s Cave Overture

by Jim Richardson

Tonight we join Felix Mendelssohn on his journey through the Hebrides Islands of Scotland to the fabled romantic destination of Fingal’s Cave on the Isle of Staffa. Only

20 years old at the time, Mendelssohn joined legions of early 19th century travelers — luminaries like William Wordsworth, Alfred Lord Tennyson, painter J.M.W. Turner, author Jules Verne, and even Queen Victoria — all lured by the “natural cathedral” built of organ-pipe straight basalt columns inside a small, isolated Scottish island.

They all found the experience “sublime.” Far from being forbidding (as much of nature was perceived to be), they took inspiration from the grandeur of nature.

Young Felix was besotted by the islands and scenes passing by but was apparently not much of a sailor, spending a good deal of the voyage clinging to the steamship railing, violently ill. No matter, the music he sought came to him and, elated, he dashed off a theme and mailed it to his sister Fanny. “In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there.” It was the opening theme of The Hebrides Overture.

I first heard that lilting, lyrical, captivating melody while growing up on our farm in Kansas, watching Saturday morning cartoons on our brand new black and white television set. A fearless mynah bird strode along to the inexorable tune in a Merrie Melodies short that is probably best forgotten. But, like countless other children, that borrowed tune stuck with me, an ear worm that never went away. I heard it next in a college music appreciation course, struck immediately with the realization of the connection — and by a flowering love of classical music.

Fast forward three decades when National Geographic had assigned me to begin my photography of Scotland. With a mighty determination I resolved to go to the Hebrides, go to Fingal’s Cave, to stand where Felix Mendelssohn had stood, to see the sights and hear the sounds that had inspired his music. Over twenty five years working in Scotland I have seen and photographed many of the islands up and down the Hebrides and out into the Atlantic to St. Kilda.

What you will see tonight is much of what Mendelssohn saw — plus some — during his journey. Unlike many of the program overtures of the romantic era The Hebrides is not fanciful. It was not an invented evocation of an imagined place. It was the result of an actual journey through a storied archipelago to an incredible — but very real — geological formation.

Through my photographs you, too, will take that journey and will see what Mendelssohn saw. These images are not meant to be interpretations of the music, but a parallel journey, a way of delving into the realm of a 20 year-old youth and the captivating music he thus created. And I promise, at the end you will be standing inside Fingal’s Cave where Felix Mendelssohn stood on August 7, 1829.



Max Bruch
Scottish Fantasy

The Scottish Fantasy’s complete title, Fantasia for the Violin with Orchestra and Harp, Freely Using Scottish Folk Melodies, speaks to the hold of Scotland on the German imagination in the nineteenth century. For Bruch, Mendelssohn, and

other Germans, Scotland represented a faraway, exotic land that they vicariously experienced through literature, such as German translations of Walter Scott’s novels, Robert Burns’ poetry, James MacPherson’s poems attributed to the fictitious Ossian, and James Johnson’s collection of Scottish folk songs, *The Scots Musical Museum*. In fact, the Scottish folk songs “freely used” in Bruch’s Fantasy are drawn from Johnson’s volume. To strengthen the musical reference to Scotland and folk music, Bruch, like Mendelssohn, uses conventional markers of folk music or music in a folk style, such as drones (long, sustained notes), while the harp alludes to the Celtic harp that would accompany bards’ tales.

Listen for:

- The free, soaring melodies of the Introduction, which leads directly into the Adagio.
- The prominent role of the harp in the Adagio and the double-stopped melody in the violin, which alludes to traditional fiddling and is based on the Scottish song “Auld Rob Morris.”
- The folk tune in the Allegro refers to the song “The Dusty Miller” and is made more rustic with drones in the horn and brass that evoke the bagpipe. Virtuosoic runs and leaps in the solo violin part bring the music out of the country into the concert hall.
- Increasingly elaborate variations on the melody “I’m a-doun for lack o’ Johnnie” in the Andante.
- The celebratory mood of the finale, which is based on “Hey Tuttie Tatie.”



Felix Mendelssohn
Symphony No. 3 “Scottish” (1843)

The Scottish landscape stimulated Mendelssohn’s imagination in more than one composition: Just as the view of the Hebrides inspired the composer to notate the opening bars of what became the *Fingal’s Cave* Overture, the experience of visiting Holyrood

Abbey—where Mary, Queen of Scots resided—inspired him to sketch the beginning of the *Scottish* Symphony. Along with a brief musical passage, Mendelssohn wrote to his family, “The chapel below is now roofless. Grass and ivy thrive there and at the broken altar where Mary was crowned Queen of Scotland. Everything is ruined, decayed, and the clear heavens pour in. I think I have found there the beginning of my ‘Scottish’ Symphony.”

Indeed, Mendelssohn’s symphony seems to evoke Scotland’s historical past. While there is no explicit narrative program, listeners have frequently heard battle and storm scenes in the music. These picturesque moments in the symphony and the *Fingal’s Cave* Overture may well have been influenced by Macpherson’s *Ossian Poems* and the poetry of Sir Walter Scott.

While he first recorded ideas for his “Scottish” Symphony *in situ* in 1829, the complete work was not premiered until 1842 and published in 1843 (though it was published as his third symphony and is still known by that number, the “Scottish” was actually the fifth and last symphony he composed). During this long period of labor, the composer admitted to difficulty with the symphony and turned to other projects, including his sunny “Italian” Symphony. However, the product of years of toil is a symphony with incredible cyclical coherence, in which different themes across movements are interrelated and recur throughout the work. The composer’s request to perform the symphony without the customary pauses in between movements further highlights the overall continuity of the music. Just as Mendelssohn considerably revised the *Fingal’s Cave* Overture many times, he also undertook small and large-scale revisions of the “Scottish.” As a result, two versions exist: the “London” version is based on the work’s earliest performances in 1842, when it was performed in Leipzig and London, and a revised version, which he prepared for the 1843 publication of the symphony. The Festival will be performing Mendelssohn’s original 1842 version of this piece.

Listen for:

Mvt. 1:

- The brooding, slow introduction. The rising melody is scored for an uncommon mixture of instruments: oboe, clarinet, and bassoon in the low to middle registers, horn, and only one string instrument: the viola. The result is as if the melody were enveloped in a sonic fog, but the addition of the woodwinds in their lower registers illuminates the melody from within, like the glow of a lantern through morning mist.
- The long, held note that bridges the slow introduction to the main body of the movement.

- The elegant theme of the main body, played by the strings. The melody is essentially a decorated variation of the slow introduction.

- The “storm” episode at the end of the movement, replete with tempestuous strings and thunderous timpani.

- The return of the slow introduction at the conclusion of the movement, as if the fog surrounding a landscape has returned after a storm.

Mvt. 2:

- Hushed yet excited murmurs in the strings, over which noble fanfare figures resound throughout the winds.

- The rollicking theme, which follows a similar contour to that of the opening Andante. Introduced by the clarinet, the theme is then taken up by the oboe before the tutti

orchestra bursts into an uncontained chorus, complete with the boisterous timpani.

- The theme’s distinctive concluding rhythm of “short-long,” also known as a “Scotch snap.”

- Frenzied runs throughout the strings and woodwinds and bubbling exchanges amongst the woodwinds, horns, and strings

Mvt. 3:

- The plucked accompaniment that bears the elegant melody along.

- The funereal march, distinguished by its dotted rhythm. The clarinets, bassoons, and horns first lead the march, followed by the oboes, all in their lower register, lending the march a dark color.

Mvt. 4:

- The piquant melody carried by the violins, replete with spirited flicking gestures and pungent *forte* markings.
- The timpani roll that propels the music into the first tutti orchestra statement.

- Jabbing interjections in the horns and woodwinds, which antagonistically accent the offbeats.

- The clarinet solo based the second theme (introduced by the oboe), which rises over the hushed backdrop of strings. Joining the clarinet, the bassoon utters wistful melodies that intertwine with the clarinet’s.

- The warm chorale-like melody in the clarinet, bassoon, horn, and lower strings, that rises from the depths of the orchestra like the sun over a dark valley. Each of the chorale’s repeats, more and more instruments join until the melody becomes a rousing chorus. If the symphony began with in a hushed, brooding tone, it now culminates with a triumphant valediction.

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BELLINGHAM FESTIVAL OF MUSIC
CHAMBER PLAYERS

DVOŘÁK

Oboe
Harrison Linsey
Danna Sundet

Clarinet
Erika Block
Jennifer Nelson

Bassoon
Julia Paine
Kai Rocke

Contrabassoon
Mona Butler

Horn
Jeff Garza
David Sullivan
Kim Minson

Cello
Susie Yang

Bass
Brittney Conrad

TCHAIKOVSKY

Violin 1
Justin Bruns
Erin Furbee
Davis Brooks

Violin 2
Sarah Shellman
Nina Kim
William Ronning

Viola
Caroline Gilbert
Paul Murphy
Andrew Francois

Cello
Sarah Lewis
Soyoon Park

Bass
Nina DeCesare



HOTEL LEO » 4:00 P.M.

SUNDAY, JULY 13, 2025

MEMBERS OF THE BELLINGHAM
FESTIVAL ORCHESTRA

2025 CONDUCTING INSTITUTE FELLOWS
RYAN DAKOTA FARRIS & VALERY SAUL



CHAMBER
MUSIC AT
THE LEO

Serenade for Winds in D-Minor, Op. 44

- I. Moderato, quasi marcia
- II. Minuetto. Tempo di minuetto
- III. Andante con moto
- IV. Finale. Allegro molto

Antonin Dvořák (1841-1904)

I N T E R M I S S I O N

Serenade for Strings in C-Major, Op. 48

- I. Pezzo in forma di sonatina: Andante non troppo — Allegro moderato
- II. Valse: Moderato — Tempo di valse
- III. Élégie: Larghetto elegiac
- IV. Finale (Tema russo): Andante — Allegro con spirit

Peter Ilyich Tchaikovsky (1840-1893)

FUN
FACT

Dvořák’s rollicking Serenade for Winds, Op. 48 will be heard in only its second performance by the BFM. By contrast, the Tchaikovsky Serenade for Strings has been quite popular from 1996 to the present—this is the fourth performance.

CONCERT SPONSORS

TERRY CLARK & LYNNE REIN *and* LOIS NICHOLL

PROGRAM NOTES » JULY 13, 2025



Pyotr Ilyich Tchaikovsky
Serenade for Strings Op. 48 (1880)

Both composed in 1880, the Serenade, Op. 48, and the famous 1812 Overture can be considered musical twins, but they must be fraternal, for they are complete opposites. Bombastic and loud, the Overture contrasts with the heartfelt, elegant melodies of the Serenade. Tchaikovsky himself noticed these differences, for he told his patron, Nadezhda von Meck, that he composed the 1812 Overture with “little feeling of love,” but professed in a separate letter to his publisher that he was “madly in love” with his Serenade. It is easy to hear what Tchaikovsky admired in his own work—and to fall in love with it, too: the warm and resonant strings allow the listener to bask in the tenderness and tasteful lyricism that saturates the entire Serenade.

Originally unsure whether he was composing a symphony or a string quartet, the final result, the Serenade, brings together the intimacy of chamber music with the lush sonority of an orchestral work. While Tchaikovsky was initially unsure of the medium, what is clearer are the Classical and folk elements that influenced the Serenade. Composed as an homage to Mozart, the first movement—Pezzo in forma di Sonatina—was, as the composer declared, “intended to be an imitation of his [Mozart’s] style, and I should be delighted if I thought I had in any way approached my model.” Tchaikovsky employs such Classical features as the slow introduction preceding a main body in sonata form, and chorales framing the movement with simple and clear harmonies supporting the melodic line. The second movement, a waltz, brings the listener out of the eighteenth century and into the nineteenth, where the dance swept the continent off its feet. An elegy, the third movement is a darker, tenderly lyrical statement that opens with a chorale like the first movement and builds in intensity and passion. It calls to mind the slow movement of the Fifth Symphony. The finale borrows not from historical styles, but instead folk music. Based on a song sung on the Volga River, this theme becomes increasingly lively and ends with a spirited dash to the end and a glowing C major chord.

Listen for:

I. *Pezzo in forma di sonatina*

- The slow introduction, which begins with a full-bodied statement of a descending scale. That the strings are double-stopped (playing two notes at the same time) gives the illusion of a larger ensemble. This phrase is counterbalanced by a rising scale in the lower strings, leading to further restatements of the opening phrase.
- The two themes of the main body that comprise the sonatina: the first theme is characterized by restless gestures in the upper strings and agitated runs throughout the ensemble. This is followed by the animated second theme, which is characterized by a fleet-footed ascent up a scale, followed by repetitions of the same note.
- The return of the chorale-like opening at the end of the movement.

II. *Valse*

- The ascending melody that gracefully leaps downwards, bringing to mind the swirling skirts of dancers as they and their partners revolve around the dance floor.

III. *Élégie*

- The introduction, which consists of a rising scale that grows with each repetition before settling into a resolute D major chord.
- Pizzicato accompaniment to the song-like melody in the violins; the role of accompaniment and melody are then switched as the violas and cellos take up the melody and the violins play an effusive countermelody above. The melody undergoes changes in modes, sometimes more melancholic, other times increasingly impassioned.
- The hushed return of the introductory material, this time played with mutes for a veiled effect.

IV. *Finale (Tema russo)*

- The theme based on a Russian folksong, characterized by the long-short-short rhythmic pattern. The theme is first uttered delicately by the muted violins in a silvery, high register, then gains robustness as the cellos and basses take up the theme.
- An animated fragment of the folksong that becomes the basis for the fast body of the movement, and which is guided along by the lower strings playing pizzicato.
- The return of the chorale from the first movement, this time with the melody in the cellos and basses.



Antonin Dvořák
Serenade for Winds in D Minor Op. 44 (1878)

Scored for pairs of oboes, clarinets, bassoons, contrabassoon, three horns, cello and double bass, the instrumentation of Dvořák’s Serenade for Winds in D Minor, Op. 44, may seem rather unusual. There are,

after all, no flutes and the ensemble is weighted toward lower pitched, darker voiced instruments.

But a telling clue lies in the eighteenth century. Composed just over a hundred years before Dvořák’s, Mozart’s Serenade No. 10 in B-flat Major, “Gran Partita,” was scored for similar forces but with basset horns (a lower-pitched member of the clarinet family) and a fourth horn. As if the instrumentation were not enough of a reference to Mozart’s work, Dvořák throws another hint at the listener in the slow third movement. There, the lilting accompaniment and long, arching oboe and clarinet solos are reminiscent of the luxurious Adagio from Mozart’s Serenade.

History has not left us direct evidence that Dvořák heard Mozart’s “Gran Partita.” But it is highly possible that he attended an 1877 performance of it in Vienna while visiting the city. Indeed, a review of this performance reported that the bassline was reinforced by contrabassoon and cello, further suggesting the influence of Mozart on Dvořák.

But if Mozart’s Serenade was composed in the high Classical style, Dvořák’s Serenade is infused with idioms, rhythms and harmonies of his native Bohemia. Throughout, Dvořák incorporates Czech dances in a manner similar to his other works, including the Slavonic Dances, composed in the same year (1878). For example, the second movement combines two dances, the furiant, bookended by the sousedská, and the last movement calls to mind the polka. The utterly irresistible result was what Brahms— Dvořák’s friend and mentor—declared a “refreshing impression of really abundant and charming creative talent.” Indeed, Brahms was so taken by Dvořák that the older composer convinced his own publisher, Simrock, to publish the Slavonic Dances, thereby facilitating Dvořák’s fame in German lands. Dvořák’s Serenade for Winds combines an Austro-Germanic genre with his native musical language, creating an exciting hybrid of Romantic and national styles.

Listen for:

First movement:

- The strict march makes up the outer sections of the first movement. While the oboe plays the principal melody, the bumbling, descending scales in the bassoon offset the seriousness of the march. In Mozart’s time, marches were often played before serenades; it would not be a surprise if Dvořák’s own march references this historical practice.

- The balanced phrases—this is Dvořák’s nod to the balanced aesthetics of the Classical period.

- The imitation between the clarinets, bassoons, and horns in the cheerful middle section of the first movement.

Second movement:

- The bucolic mood and expansive harmonies of the second movement.
- The combination of dancelike rhythms with symphonic breadth. Although labeled a minuet, Dvorak brings together this Classical dance with the sousedská, a couples’ dance distantly related to the Austrian Ländler (another folk dance), and the furiant, which turns the typical trio section of a minuet into an exciting game between the pairs of winds as they wiggle around, toss phrases back and forth, and dance to rhythmic groups in beats of two that contradict the larger triple time.

- The return of the pastoral sounds of the sousedská that restore the balance thrown off-kilter by the preceding rhythmic play.

Third movement:

- The gently undulating accompaniment in the third movement, which tips its hat to the radiant Adagio of Mozart’s “Gran Partita.”

- The clarinet and oboe, which trade off yearning calls that stretch into expansive melodies.

- The dramatic, urgent harmonies of the middle section, borne along by a constant motor rhythm in the lower instruments of the ensemble while the higher pitched oboe, horn, and bassoon utter searching fragments above.

Fourth movement:

- The bombastic unison opening of the last movement, which gives way to accented, brilliantly extroverted music that sweeps the listener along.

- The energetic polka rhythms throughout that travel throughout the ensemble, like a round-dance gathering up more and more dancers as it moves along.

- The return of the march that began the Serenade, lending the work a sense of arrival and completion.

- The horn fanfares that help bring the work to a triumphant end.

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CHRISTINA SMITH
FLUTE

Christina Smith is one of the most sought-after flutists in the country as an orchestral player, soloist, chamber musician, and teacher. She has held the Principal Flute chair in the Atlanta Symphony Orchestra since 1991, endowed in perpetuity by Jill Hertz. Ms. Smith’s flute solos can be heard on over 40 ASO recordings.

She has also appeared with the orchestra numerous times as concerto soloist, including works of Mozart, Vivaldi, Ibert, Rodrigo, Nielsen, Jolivet, Leonard Bernstein, and Christopher Rouse. Ms. Smith performed the southeastern U.S. premiere of Finnish composer Kaija Saariaho’s “L’aile du songe,” with Robert Spano conducting.

Ms. Smith began studying flute at age seven. She spent her formative years in Northern California, before attending Interlochen Arts Academy, where she received the Young Artist Medal (the Academy’s highest honor) in 1989. Immediately after graduation, Ms. Smith began her studies at the Curtis Institute of Music as a pupil of Julius Baker and Jeffrey Khaner. After just two years at Curtis, she won the principal flute chair in the ASO at age 20. Ms. Smith has also studied with Tim Day, and has collaborated extensively with master teacher and clinician Keith Underwood.

Equally passionate about teaching, Ms. Smith serves on the faculty at Emory University and maintains a busy private studio. She remains highly in demand to teach masterclasses across the country, and has been featured as the guest artist at a number of flute clubs, including New York, Chicago, and Atlanta.



SOPHIE BAIRD-DANIEL
HARP

Harpist Sophie Baird-Daniel is the newly appointed principal harpist of the Israel Philharmonic. 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, Aspen Music Festival, Bellingham Music Festival, Seattle Modern Orchestra, Philharmonia Northwest, and North Corner Chamber Orchestra. As an orchestral musician, Sophie has performed with the Seattle Symphony, Seattle Opera, San Francisco Ballet, Houston Symphony, and the Minnesota Orchestra.

A champion of new music, she has given premieres of works by Freya Waley-Cohen, George Benjamin, Megan Bledsoe-Ward, Iman Habibi, and Marc-André Dalbavie.

Sophie was a participant in the prestigious 2018 International Harp Contest in Israel, a quarter finalist in the 2016 International Dutch Harp Competition, and won the silver medal at the 2017 Vancouver international Music Competition. She was the 2015 winner of the Frances Walton Competition, which culminated in an outreach tour of rural Eastern Washington reaching thousands of school-aged children. The experience has continued to inspire her work in outreach and education.

Sophie has been mentored by some of the world’s leading harp pedagogues including Isabelle Perrin, Nancy Allen, Elizabeth Fontan-Binoche, Mariko Anraku, Valerie Muzzolini, and Jessica Zhou. She completed her Artist and Performance Diplomas at the Glenn Gould School of the Royal Conservatory of Music under the tutelage of world-renowned harpist Judy Loman.

WEDNESDAY, JULY 16, 2025

BELLINGHAM FESTIVAL ORCHESTRA
MICHAEL PALMER, Conductor Laureate
CHRISTINA SMITH, Flute
SOPHIE BAIRD-DANIEL, Harp



THE
VIENNESE
CONNECTION

Overture to *Oberon*

Carl Maria von Weber (1786-1826)

Concerto for Flute and Harp in C-Major K. 299

Wolfgang Amadeus Mozart (1756-1791)

- I. Allegro
- II. Andantino
- III. Rondeau—Allegro

CHRISTINA SMITH, *Flute* | SOPHIE BAIRD-DANIEL, *Harp*

I N T E R M I S S I O N

Symphony No. 4 in B-flat Major, Op. 60

Ludwig van Beethoven (1770-1827)

- I. Adagio—Allegro vivace
- II. Adagio
- III. Scherzo-trio: Allegro vivace
- IV. Allegro ma non troppo

FUN
FACT

Despite its irresistibly fiery theatricality, Weber’s Overture to “Oberon” has only been performed once before by the Bellingham Festival of Music. That was in 2010, conducted by Michael Palmer.

PROGRAM NOTES » JULY 20, 2025



Carl Maria von Weber
Overture to *Oberon*

Carl Maria von Weber (1786-1826) was a German Romantic composer whose operas shaped the development of the genre in Germany over the course of the nineteenth century. *Oberon*, completed the year of Weber’s death, was his last work for the theater. It was composed for and given its world premiere at London’s Covent Garden. The libretto (the text) is based on the epic poem *Oberon* by Christoph Martin Wieland, a writer and poet contemporary of Weber. Wieland’s verse draws from another epic poem written during the medieval period in France. The plot concerns a knight’s quest for the hand of the daughter of the Caliph of Baghdad, which Oberon, king of the fairies, assists.

In Weber’s time, opera overtures introduced audiences to musical themes they would hear over the course of the entire opera. In the *Oberon* overture, Weber links specific orchestral instruments with particular characters and events, a technique that would influence future opera composers, such as Richard Wagner. Weber’s creative and colorful orchestration and dramatic expression inspired not just Wagner, but many other succeeding composers, including Felix Mendelssohn, Hector Berlioz, and Claude Debussy.

Divided into two parts—a slow introduction followed by a fast, lively main body—the overture begins with a horn solo representing the magic horn Oberon gives to the knight as an aid to his mission. Capricious woodwinds evoke the fantastical fairy world. The second theme of the main body, introduced by the clarinet, anticipates an aria sung by Sir Huon. The coda refers to another character’s aria, this time, Reiza—the daughter of the Caliph of Baghdad— with whom the hero, Sir Huon, has fallen in love. Ferocious in its depiction of terror and then exultant relief, Reiza’s “Ocean, thou Mighty Monster” is a tour de force for soprano that, unfortunately, you will not hear on a purely orchestral concert, but is well worth checking out on your own. Hint: call up Maria Callas’ performance on YouTube.

Listen for:

- The slow, ethereal introduction cut off by a loud interjection of the entire orchestra followed by exuberant strings in a fast, contrasting section.
- The role of the horn throughout: The horn begins the entire overture and is first answered by hushed, mysterious strings, then by bubbling woodwinds.



Wolfgang Amadeus Mozart
Concerto for Flute and Harp (1778)

The Concerto for Flute and Harp was composed in Paris and during a significant transitional period in Mozart’s life. In the summer of 1777, Mozart was dismissed from the employ of the Archbishop Colloredo, with whom he had endured a contentious relationship. Leaving Salzburg, Mozart traveled to Munich, Augsburg, and Mannheim in search of a different employer, but without luck. In mid-March of the following year, Mozart’s father, Leopold, sent Mozart and his mother to Paris, where they arrived by the end of the month.

This was not Mozart’s first visit to Paris: in 1763 and 1766, the child prodigy had, along with his sister, Maria Anna (“Nannerl”), made a strong impression on the aristocracy, even receiving an audience by Louis XV and his family. Now, in 1778, Mozart was hoping to ingratiate himself again upon the musical public.

However, things did not go as planned: Mozart found the Parisians rude and snobby and he had much difficulty making connections. Among the hoped-for allies who turned into an enemy was Adrien-Louis de Bonnières, duc de Guînes, who commissioned Mozart’s Concerto for Flute and Harp. The duke was an accomplished flutist, and his daughter was also a skilled harpist who took composing lessons with Mozart. Though no explicit record of the work’s performance exists, it was likely meant to be played by the father-daughter duo. What we do know, though, is that the duke never paid Mozart for the concerto.

While the concerto may have been underappreciated by the duke, another work composed during the same period, the “Paris” Symphony, received an enthusiastic audience. Unfortunately, Mozart’s stay in Paris ended on a tragic note: that July, his mother passed away causing a strain in the composer’s relationship with his father and prompting the young man to head home. Yet, for all the difficulties encountered in Paris, Mozart’s Concerto for Flute and Harp exudes an easy warmth and grace that belies the personal and professional struggles surrounding it.

Listen for:

Mvt. 1:

- First regal theme that begins with a flourish in the harp and arpeggiations in the tutti orchestra.
- The second theme, introduced by the horns and identifiable by three held notes that float downwards like a silk caught in the air.
- Moments when the harp plays virtuosic figurations underneath the flute’s carefree melodies.
- The flute and harp cadenza at the end of the movement, which show off the capabilities of the performers while elaborating on previous themes and motives. In Mozart’s time cadenzas would have been extemporized by the performers.

Mvt. 2:

- The blossoming of the melody (introduced in the strings), which begins with a few delicate short notes and slowly unfurls into an elegantly shaped line.

Mvt. 3:

- The jolly theme that begins with three short notes on the same pitch, followed by a suave turn figure. This theme recurs at the very end after the soloists’ cadenza.
- The harp’s runs, which explore different harmonic regions and help propel the development of themes.



Ludwig van Beethoven
Symphony No. 4

Sandwiched between two behemoths—the Third Symphony (*Eroica*, 1803) and the Fifth Symphony (1808)—Beethoven’s Fourth Symphony (1806) has suffered from “middle child syndrome” and been neglected relative to its sibling works. After the gargantuan proportions of the *Eroica*, which runs about an hour, the compact Fourth Symphony (half the length of its predecessor) reflects the Classical influence of Beethoven’s teacher, Joseph Haydn. Scored for a smaller orchestra than that called for in the *Eroica* or the Fifth, the instrumentation of the Fourth Symphony calls for (in addition to the usual string section) one flute and pairs of woodwinds, a pair of trumpets, and timpani. Without the third horn called for in the *Eroica* and the piccolo and trombones in the Fifth, the leaner instrumentation of the Fourth is reflective of the makeup of the orchestra of the eighteenth century. One can hear this reduction in instruments in the clarity of textures throughout the work. Additionally, the influence of Haydn is discernable in the form of the symphony. Beginning with a slow introduction, Beethoven’s Fourth nods to Haydn’s “London” symphonies, which also commence with slow introductions, or *The Creation*, whose mysterious opening conjures up the chaos before the creation of Earth.

Though composed for a smaller orchestra and smaller proportions, the Fourth is not tame by any means. Mixing the bucolic and the dramatic, the symphony begins in the remote and dark key of B-flat minor before taking off at a chipper pace, as if one were going for a jaunt in the woods surrounding Vienna. Throughout the first movement, the strings’ uncontainable exuberance is balanced by bucolic woodwind solos that intertwine with each other like coursing rivulets crossing paths. The following Adagio exudes a serenity that is only seriously troubled at the midpoint of the movement, but equipoise is quickly restored. Contrasting with the overall unity of mood in the preceding Adagio, the Scherzo juxtaposes ebullient strings with ghostly woodwind intimations of the first movement’s slow introduction. Driven forward by an unyielding motoric rhythm, the finale begins with very fast figuration in the strings, as if they are tripping over themselves in excitement. The energy spills over from the strings into the entire orchestra at times, with lyrical wind solos intervening at other times. The movement culminates with a mad flourish.

Listen for:

Mvt. 1

- The unison held note in the woodwinds, under which the strings search mysteriously for a definitive key.
- The repeated note that grows increasingly louder, culminating in a jolting chord that signals the end of the slow introduction and inaugurates the fast main body and definitive key of B-flat.
- The first theme, which consists of a series of arpeggios introduced by the strings.
- The playful second theme introduced by the woodwinds in the order of bassoon, oboe, and flute.

Mvt. 2

- The graceful violin melody subsequently taken up by the flute.
- The clarinet solo towards the end of the movement, which is gently moved forward by an undulating accompaniment figure in the strings.
- Rising arpeggios at the very end of the movement, starting in horn, then migrating to the clarinet, and finally the flute.

Mvt. 3

- The Scherzo’s thunderously joyful A sections, characterized by a skipping figure.
- The Trio bookended by the tutti orchestra sections. The Trio begins with a peaceful oboe solo that stretches upwards and is repeated in the bassoon before the woodwind choir and finally the tutti orchestra takes up the melody.

Mvt. 4

- The buzzing energy that percolates through the entire orchestra in the form of the unceasing motor rhythm. Sometimes in the upper strings, it also appears in the lower strings, and even the bassoon and clarinet.
- Beethoven’s feint at the end of the finale, where the *moto perpetuo* (perpetual motion) slows into half speed before picking up into one final race to the finish line.

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FESTIVAL CHORUS

EVA SAUVÉ, Piano Accompanist

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
Laura Burger
Kaitlin Davis
Chris Galbraith
Nancy Goldfogel
Nicole Mandel
Kim Markworth
Kay Marsh
Lorisa Marshall
Michele McBride
Hilde Meadow
Li Li
Linda Short
Mary Somerville
Shelley Swenson
Masa Wittkopp
Jeannie Yujin Jeong
Shachaf Zahavy-Mittelman

ALTO

Cathy Arnold
Wendy Bloom
Debbie Brinson
Mary Beth Cecil
Sally Chapman
Joy Church
Isabelle Cormier
Meril Davenport
Charlene Day
May May Gong
Mary Jackson
Joy Jonstone
Rae Larsom
Bonny Ledray
Linda Luttrell
Naomi Pomerantz
Betsy Senff

TENOR

Diane Arvin
Stephen Bottle
Joel Carson
Jeremy Loween
Jason Morgan
Leslee Probasco
Tovah Rainsong
Bert Rutgers
Leith Swenson
Randall Wade

BARITONE/BASS

Mitchell Anderson
Roger Clark
Bob Klein
John Otwell
Boyd Schlaefer
John Tilley
David Vergin



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 American Choral Directors Association 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 Conspirare. 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.

SUNDAY, JULY 20, 2025

BELLINGHAM FESTIVAL ORCHESTRA & CHORUS
MARCELO LEHNINGER, Artistic Director
VALERY SAUL, Conductor
WENDY BLOOM, Choirmistress

Sheet music for this performance provided by Edwin F. Kalmus, Co., a division of Keiser Productions, Inc.

An American in Paris

George Gershwin (1898-1937)

Trois Nocturnes

- I. Nuages (“Clouds”)
- II. Fêtes (“Festivals”)
- III. Sirènes (“Sirens”)

Claude Debussy (1862-1918)

Petite Suite for Orchestra (1957)

- I. Prelude
- II. Gavotte
- III. Bourée
- IV. Rondo

Germaine Tailleferre (1892-1983)

INTERMISSION

Pavane, Op. 50 (Choral version)

Gabriel Fauré (1845-1924)

Porgy and Bess: A Symphonic Picture for Orchestra (1943)

Robert Russell Bennett, arranger (1894-1981)

George Gershwin (1898-1937)

PEOPLES BANK, CHARLES & LORI LECOCQ *and* **JANICE LECOCQ**
IN LOVING MEMORY OF IRWIN & FRANCIS LECOCQ



AN AMERICAN
IN PARIS

PROGRAM NOTES » JULY 20, 2025



George Gershwin An American in Paris (1928)

Inspired by the sights, sounds, and atmosphere of Paris during the Roaring Twenties and by his own excursion to the City of Lights, Gershwin composed *An American in Paris* in 1928. He vividly captured the excitement of cosmopolitan life, most memorably evoked by taxi horns which he brought back from Paris for the New York premiere in Carnegie Hall. He exploited the instruments and rhythms of the Jazz Age, including saxophones and trumpets, dancing basslines, bluesy melodies and harmonies. In his own program notes to the work—which he called a tone poem—he laid out the structure of the composition:

“The opening gay section is followed by a rich ‘blues’ with a strong rhythmic undercurrent. Our American...perhaps after strolling into a café and having a few drinks, has suddenly succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This ‘blues’ rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has downed his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.”

Listen for:

- The brisk pace that sets the imagined scene on the Champs-Élysées, complete with taxi horns and a frenzied xylophone part that connote the bustling city life.
- Transformations of the theme that threads its way throughout the work: sometimes it trips over itself, other times relaxes to a leisurely amble.
- The languorous trumpet solo, accompanied by flourishes in the flutes—this is the blues section Gershwin cited in his program notes.
- The groovy saxophones and brash trumpet rhythms of the Charleston that evoke lively jazz clubs.



Claude Debussy Trois Nocturnes (*Three Nocturnes*) (1901)

Inspired by the paintings of James Abbott McNeill Whistler, Debussy’s *Three Nocturnes* evolved through different instrumental settings, including an earlier version for violin and orchestra, before the composer recast them in the final orchestral form we know today. Still unsatisfied even then, Debussy continued to revise the *Nocturnes* well after their premiere in 1901. The title, “Nocturnes,” is, as Debussy wrote, not meant in the traditional sense of lyrical piano pieces, such as Chopin’s collection. Rather, they are meant to convey “all the various impressions and the special effects of light that the word suggests.” In his own description of the three *Nocturnes*,

the composer wrote that the first, “Nuages” (“Clouds”), attempts to “render the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white.” The second nocturne, “Fêtes” (“Festivals”), pulses with “the vibrating, dancing rhythm of the atmosphere with sudden flashes of light,” and the third, “Sirènes” (“Sirens”), “depicts the sea and its countless rhythms amongst the waves silvered by the moonlight” accompanied by the laughter of Sirens.

Listen for:

- The mysterious rising figure in “Nuages,” introduced in the English horn and around which the harmonies and textures of the strings change, much like the movement of clouds.
- The placid, atmospheric melody played by the flute in “Nuages,” which concentrates on five repeating notes.
- The driving rhythm in the opening of “Fêtes,” first in the strings, and later incorporated into the melody passed off between the English horn, oboe, and bassoon.
- The muted brass in “Fêtes,” which sonically conjure the spatial experience of approaching and passing through a lively outdoor festival.
- The wordless women’s choir—suggestive of Sirens—that echoes flourishes in the winds.



Germaine Tailleferre Petite Suite (1957)

In the early twentieth century, the French composer Germaine Tailleferre gained recognition during a time when there were few women in a male-dominated field. Educated at the Paris Conservatoire—where she enrolled despite her father’s protests—Tailleferre quickly made herself known as a piano prodigy and won many of the school’s prizes. Tailleferre also attracted the attention of France’s leading composers at the time: the composer Erik Satie claimed that she was his “musical daughter,” and she was the only woman in the high-profile group of composers “Les Six” (which also included Satie).

Much of Tailleferre’s music, including the *Petite Suite*, belongs to the neoclassical movement, which rejected the thick, heavy orchestration of Richard Wagner. Instead, neoclassicism reanimated the ethos of eighteenth century music, often through titles and forms found in Baroque or Classical works (as in the case of the Prelude and Sicilienne). The style favored clear, light textures. Tailleferre’s instrumentation provides a perfect example of the neoclassic aesthetic, but with her own individual spin, as she chooses to combine instruments not usually paired together, such as muted trumpet and piccolo.

Listen for:

- The delicate timbre of the Prelude, where the celesta and harp create the sound of a musical toy box.

- The lilting rhythm that characterizes the Sicilienne, a slow, melancholy dance that evokes a pastoral setting.
- The tambourine and harp in the third movement, which drive forward the skipping melody with a continuous pulse.



Gabriel Fauré Pavane (1887)

A dignified court dance with origins in the sixteenth century, the name “pavane” either refers to Padua (early published dances refer to “pavana” or “padoana”) or to the peacock (“pavone” in Italian), whose strutting gait and plumage displays may have suggested the stately dance. While far removed from the sixteenth century, Fauré’s celebrated Pavane certainly exudes the grave elegance associated with the dance. Originally written for solo piano, tonight we are doing the orchestral version with optional chorus. The text concerns itself with the amorous badinage among boys and girls. His Pavane was also choreographed for the famous Ballets Russes; the dance’s existence in other mediums reflects the popularity of the work. Indeed, Maurice Ravel composed his own pavane: *Pavane pour une infante défunte (Pavane for a Dead Princess)*—in 1899, when he was a student of Fauré’s at the Conservatoire de Paris.

Listen for:

- The elegant and dusky flute solo, whose recurring melody is complemented by other woodwinds, such as the oboe, bassoon, and clarinet.
- The transparent texture of Fauré’s orchestration, which consists of pizzicato strings accompanying the melodic and harmonizing lines.
- The brief but assertive middle section, in which more emphatic harmonies break through the preceding haziness. Slowly sinking, these darker colors yield to the brighter return of the preceding melody in the flute.



George Gershwin *Porgy and Bess* – A Symphonic Picture (1935, arr. Robert Russell Bennett, 1942)

Based on the novel by DuBose Heyward (1925) and the play adaptation by Heyward and his wife, Dorothy (1927), Gershwin’s opera *Porgy and Bess* focuses on an African American community in Catfish Row, a fictional tenement in Charleston, South Carolina. The plot follows the inhabitants as they deal with hardships and in particular, the tragic romance of Porgy, a disabled beggar who walks with the help of a goat-drawn cart, and Bess, a beautiful woman with an addiction and an abusive relationship. Bess’s violent boyfriend, Crown, causes trouble within the community when he kills another in an argument and flees, abandoning Bess. But Porgy shows her love, care, and loyalty, eventually defending her against Crown and killing him. However, Porgy’s and Bess’s love story is cut short: while Porgy is imprisoned by the police, the local drug dealer forces “happy dust” onto Bess and entices her to leave with him for

New York. Upon Porgy’s return, he discovers that Bess has left him and vows to travel north to win her over again.

Controversial in its themes, characters, and musical idioms, the opera’s unforgettable score (the much loved “Summertime,” “Bess, You is my Woman Now” and “I Loves You, Porgy”) and its history of introducing some of America’s most gifted Black singers (Leontyne Price, William Warfield, Cab Calloway, even a young Maya Angelou) have won it a permanent place among musical theatre lovers.

The arrangement you are hearing tonight is the brilliantly colorful orchestral medley by Gershwin’s friend and assistant Robert Russell Bennett. It came about in 1942 when the great conductor Fritz Reiner, then leader of the Pittsburgh Symphony, requested a version he could perform and record. Reiner selected the excerpts and their order down to the last minute, so they would fit perfectly on three 78 rpm records, allotting four minutes per side per disc. Arranger Bennett worked within those parameters as well as Gershwin’s own orchestrations to create this vivid 24-minute adaptation.

Listen for:

- The mixture of blue notes with long, operatic melodies and snappy syncopated rhythms. Gershwin’s musical language synthesized jazz with lyrical, operatic style and rhythms of speech he heard among the Gullah people during a visit to the Carolina coast in 1934.
- The muted, yet sultry melody of “Summertime,” which is first played by the strings, then by the oboe, whose lyrical timbre mimics the expressivity of the human voice.
- The folksy banjo and whimsical piccolo, who double the melody of “I Got Plenty o’ Nuttin.”
- The timpani roll, which inaugurates the “storm music,” where the strings swirl around in a sonic whirlpool.
- The heartfelt utterance of love in the next number, “Bess, You is My Woman Now.” The melody is passed seamlessly around the orchestra, creating the effect of an endless outpouring of song.
- The bombastic energy of “The Picnic Party,” followed by the smooth, seductive tune of “There’s a Boat that’s Leavin’ Soon for New York” played by the saxophones and the swinging rhythms of “It Ain’t Necessarily So.”
- The heroic finale that ends with Porgy’s announcement of his intention to follow Bess (“Oh Lawd, I’m on My Way”).

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TRANSLATIONS

PAVANE

C'est Lindor, c'est Tircis et c'est tous nos vainqueurs!

C'est Myrtille, c'est Lydé! Les reines de nos coeurs!

Comme ils sont provocants! Comme ils sont fiers toujours!

Comme on ose régner sur nos sorts et nos jours!

It's Landor! it's Tircis! and all our conquerors!

It's Myrti! it's Lydé! the queens of our hearts!

How provocative they are, how proud they are always!

How they dare reign over our fates and our days!

Faites attention! Observez la mesure!

Ô la mortelle injure!

La cadence est moins lente!

Et la chute plus sûre!

Pay attention! Observe the measure!

O the deadly insult!

The pace is less slow!

And the fall more certain!

Nous rabattons bien leurs caquets!

Nous serons bientôt leurs laquais!

Qu'ils sont laids! Chers minois!

Qu'ils sont fols! (Airs coquets!)

We'll tone down their chatter!

Soon we'll be their lackeys!

How ugly they are! Sweet faces!

How crazy they are! Coquettish airs!

Et c'est toujours de même, et c'est ainsi toujours!

On s'adore! On se hait!

On maudit ses amours!

Adieu Myrtille, Eglé, Chloé, démons moqueurs!

Adieu donc et bons jours aux tyrans de nos coeurs!

And it's always the same! And will be so always!

They love one another! They hate one another!

They curse their loves!

Farewell, Myrti! Eglé! Chloe! Mocking demons!

Farewell and good days to the tyrants of our hearts!




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Lynda Hinton, CRS, GRI

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I am a 3rd generation Whatcom County resident on both sides of my family, and have been listing and selling homes, condominiums and land in Whatcom and Skagit Counties for over 20 years. I am proud to be a sponsor of such an event like the Bellingham Festival of Music and I enjoy contributing to our incredible community and the arts.

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 2025 Conducting Institute.



VALERY SAUL

Described as a “powerful presence on the podium” by Marin Alsop, conductor Valery Saul is recognized for her dynamic leadership, technical command, and charismatic rapport with musicians and audiences alike. She is in her second season as Associate Conductor of the Arkansas Symphony Orchestra and also serves as cover conductor for the Minnesota Orchestra, Oregon Symphony, and Charlotte Symphony Orchestra. Valery was recently selected from an international pool of candidates for Dallas Opera’s renowned *Hart Institute*.

A master of multiple genres, Valery has led the Arkansas Symphony Orchestra to great acclaim in her Pops concerts, *Broadway Rocks, Lights, Camera, Action!* and *Bond and Beyond*. In December 2024, she led performances of Ballet Arkansas’ production of *The Nutcracker*.

She has been an invited participant of several prestigious masterclasses with orchestras from around the world. She has worked with the Buffalo Philharmonic Orchestra, Orchestre Métropolitain, National Symphony Orchestra, Baltimore Symphony Orchestra, and the Romanian Chamber Orchestra. She has also been a participant at the Cabrillo Festival of Contemporary Music. Valery was the second place winner of the Denver Philharmonic Orchestra’s Conducting Competition. For two summers, she has been a conducting fellow at the Bellingham Festival of Music.

A graduate of Peabody Conservatory in 2022, Valery has been mentored by Marin Alsop, Cristian Măcelaru, David Danzmayr, Marcelo Lehninger, and George Manahan. In addition to conducting, Valery is a professional opera singer.



RYAN DAKOTA FARRIS

Ryan Dakota Farris has quickly become one of the most exciting and in-demand conductors in the Pacific Northwest. Ryan was recently appointed as Music Director of both the Bainbridge Symphony Orchestra and the Bainbridge Island Youth Orchestra. He also serves as assistant conductor for Lake Union Civic Orchestra and frequently guest conducts groups across the region, including the Issaquah Philharmonic, Octava Chamber Orchestra, and Seattle Festival Orchestra. Last summer Ryan was one of two conductors from across the country invited to be a fellow at the Bellingham Festival of Music’s inaugural conducting institute.

Currently pursuing his doctorate in Orchestral Conducting at the University of Washington (UW) in Seattle, Ryan serves as conductor of the Campus Philharmonia Orchestras, assistant conductor of the University of Washington Symphony and conductor of the UW Opera Workshop. In recent years Ryan has worked as cover conductor for professional orchestras across the country, including the Auburn Symphony in Washington and the Boulder Philharmonic in

Colorado. He has also served as assistant conductor for Colorado MahlerFest and the Greater Boulder Youth Orchestras, and as a sectional conductor for Seattle’s Harmonia Orchestra & Chorus.

Ryan was a proud student of the late maestro Michael Jinbo at the Pierre Montoux School and Music Festival in Maine for five summers. He has studied with many notable conductors including Ludovic Morlot, Marcelo Lehninger, David Alexander Rahbee, Donald Schleicher, Kensho Watanabe, and Tiffany Lu.

Off the podium, Ryan has performed as principal cellist with the Boulder Opera Company, Seattle Philharmonic Strings, and the University of Washington Symphony. He appeared as a featured concerto soloist with the South Puget Sound College Orchestra in 2019, and regularly performs in chamber music groups across the region. Before moving to the Pacific Northwest, he played regularly with some of Colorado’s best orchestras, including the Boulder Philharmonic, Fort Collins Symphony, and Colorado MahlerFest. Ryan also composes his own music, performs regularly on period instruments such as baroque cello & viola da gamba, and busts out the traditional Irish fiddle with acclaimed Seattle-based Celtic band *Cavort*.



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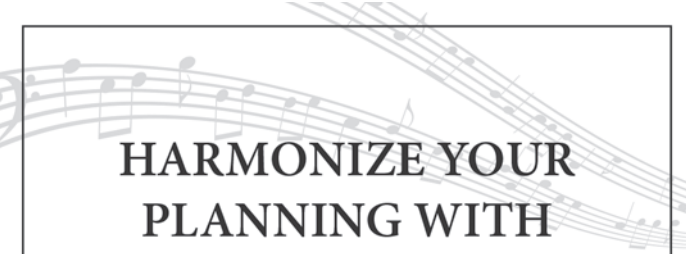
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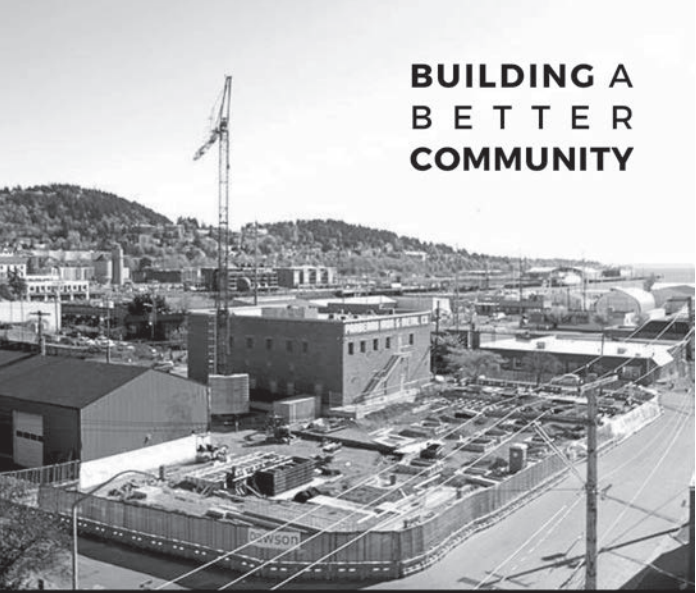
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