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Music Festival**

SEASON 71 | JULY 11 - 27, 2023



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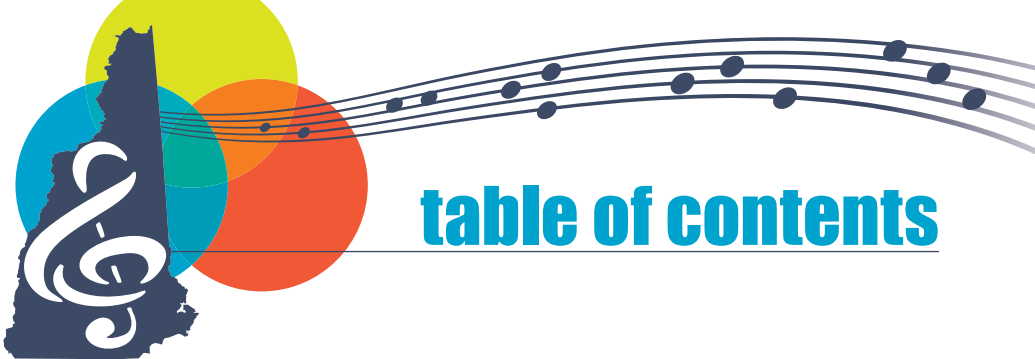


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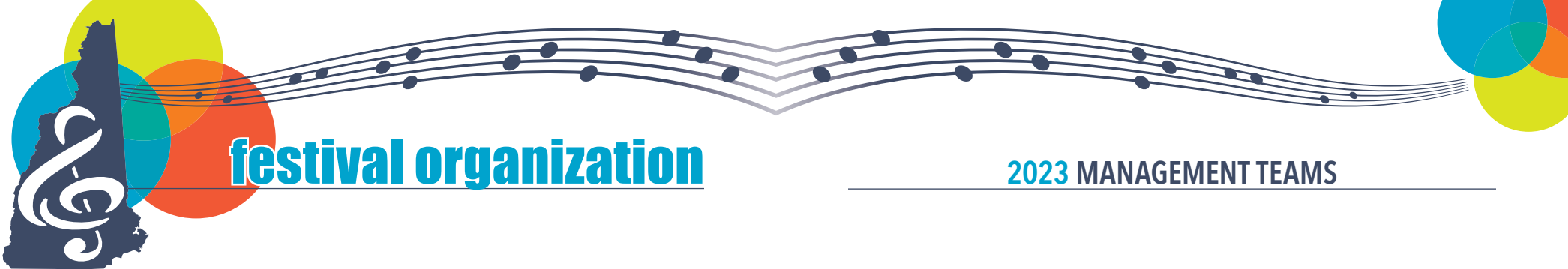
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# festival organization

## 2023 MANAGEMENT TEAMS

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### New Hampshire Music Festival Board of Directors

Alan Larsson, *Chair*  
Anna Wesser, *Treasurer*  
Deborah Stuart, *Secretary*  
Brenda Conklin  
Micky Giunta  
Ella Marie Gray  
Julie Fox Henson  
Joe Higgins  
Andrea Hixon  
Winnie Hohlt  
Tido Janssen  
Richard Kelly  
Eleanor Wilson

### Orchestra Committee

Mary Harris  
Julie Fox Henson  
Bill Kalinkos  
Phyllis Saunders

### Festival Staff

Justin Stratton, *General Manager*  
Maureen Horgan, *Assistant Manager*

### Executive Team

Joe Higgins, Principal Bass, *Co-Executive Director*  
Tido Janssen, Cello, *Co-Executive Director*  
Mary Harris, Viola  
Richard Kelly, Percussion  
Nancy Kidd, Bass  
Brenda Conklin, Community Member  
Micky Giunta, Community Member

### Development/Fundraising

Joe Higgins, Principal Bass  
Tido Janssen, Cello  
Brenda Conklin, Community Member  
Mary Harris, Viola, Grant writing  
Rebecca Willie, Violin, Grant writing

### Concerts/Operations

David Langr, Violin  
Mary-Kay Robinson, Flute/Piccolo

### Housing

Stacy Kwak, Piano  
Kathy Langr, Violin  
Julie Fox Henson, Violin

### Media Relations/Marketing

Leslie Amper, Piano  
Molly Norcross, Principal Horn  
Valerie Watts, Principal Flute  
Peter Adams





**2023 MANAGEMENT TEAMS *cont.***

**Library**

Mike Lelevich, Bass  
Michael Molnau, Viola  
Eliot Porter, Bass  
Kristin Van Cleve, Violin

**Personnel**

Joan Ellersick, Viola  
Nancy Kidd, Bass  
Viktoria Tchertchian, Violin

**Classics Series Programming**

Stacy Kwak, Piano  
Walter Gray, Co-Principal Cello  
Tido Janssen, Cello  
Phyllis Saunders, Violin

**Chamber Music Programming**

David Goldblatt, Co-Principal Cello  
Stacy Kwak, Piano

**2023 VOLUNTEERS *cont.***

**Hosts for Musician Housing**

Lise and Arthur Albert  
Mireille & Doug Leger Anderson  
Anonymous  
Christine Bierbrier  
Janet and Rich Cocchiaro  
Brenda and Preston Conklin  
Lynn Flayheart  
Susan and Wavell Fogleman  
Pat Gaudette  
Micky and Ed Giunta  
Kari Jukka-Pekka Vainio  
Lois Kessin  
Carol and Roger LaFontaine  
Al and Dorothy Larsson  
Mike Pomerantz  
Steve Rand  
Alex Rey  
Patricia Robin  
Leslie Sanderson  
Fran Taylor  
Cynthia Vascak  
Monica Zulauf

**Office**

Micky Giunta  
Maureen Horgan  
Sally Jensen

**Program Notes**

Sandy Flesher and Bob Sheldon  
Mary-Kay Robinson  
Valerie Watts

---

**2023 VOLUNTEERS: THEY MAKE THINGS HAPPEN**

**Friends**

Gene and Nancy Bishop  
Liz Cody  
Linda Demeo  
Beverly & Dan Heyduk  
Carol & Roger LaFontaine  
Carol & Alan Metevia  
Phil Walz



2023 VOLUNTEERS cont.

**Publicity and Poster Distribution**

Peter Adams  
George Blaisdell  
Lois Kessin  
Stacy Kwak  
Leslie Sanderson  
Lisa Lundari

**Stage Manager**

Sam Higgins

**Ushers**

*Thank you* to all our supporters who volunteered to usher at our performances this summer!

**thank you!**



**Dear NHMF Audience,**

On behalf of the musicians, board, staff, and community members who volunteered countless hours to make this season possible, we welcome you to the 71st season of the New Hampshire Music Festival!

Since taking over management responsibilities in March 2023, we received an outpouring of support and were fortunate that many of our colleagues were eager to share their expertise in running a nonprofit organization. Together we took on governance, development, marketing, outreach, programming, operations, communication, and more. All to benefit the NHMF.

We are deeply grateful to Justin Stratton, Ryan Picard, Maureen Horgan, Peter Adams of EVP Marketing, our large community of housing hosts and volunteers, and for the many supporters who have put us on solid financial footing. Over 250 individual donations helped us reach our fundraising goal for the summer 2023 season in just two months.

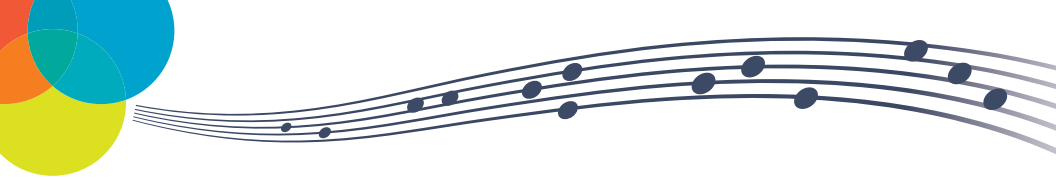
A big thank you goes to Brenda and Preston Conklin for their trust, leadership, and support from the very beginning of this transition. A special thank you to Paul Polivnick, conductor laureate of the NHMF, who offered to lead our orchestra, donating his salary for this season in support of the musicians of the New Hampshire Music Festival. We are so very grateful!

This festival is a family of musicians and supporters who value live orchestral and chamber music. We have a long history together with a deep, very unique sense of community. This has been the strength of our festival for over 71 years!

Thank you for making music a priority and for fostering a solid relationship between the NHMF and the community, contributing to the rich culture of the arts in New Hampshire, and adding to the beauty of the region.

We hope to see you at many of our performances this summer! Please stop and talk to us at intermission or after a concert. All NHMF Musicians like talking to friends and supporters in the audience. And please contact us if you want to join us and support our 2024 New Hampshire Music Festival!

**Sincerely, The Musicians of the New Hampshire Music Festival**



Dear Friends of the NHMF,

Welcome to the Festival's 71st season. Our superb musicians developed a new flexible plan that lets us put on seasons at varying cost points and we can do this without incurring debt, allowing us to go forward confidently even when the world's economics may seem shaky. Thanks to all our donors, this season our income has exceeded expectations. Our new economic model means we can have successful seasons this year and well into the future.

It has been my pleasure to work with the musicians, the other board members and staff as we prepared for this season. We couldn't have had a more dedicated group of people working to prepare these concerts, and we've got Paul back for weeks 2 & 3!

The plans that were developed by the musicians will serve us well in the future but there are some things that all the rest of us need to do: We should all try to coax our friends and acquaintances to attend our concerts and we should do all we can to assist in fundraising to continue to provide great music in the Lakes region.


Al Larsson  
Board Chairman NHMF



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# meet the artist

PAUL POLIVNICK | CONDUCTOR LAUREATE

Dear Friends,

We're back! Bravo to the Festival musicians, Board members and community partners (and that means you!) who make it possible to bring great music to life each and every summer in the Lakes District. It has been a labor of love for all of us for all these years and the enthusiastic outpouring of new support for what we are doing now has been truly heartwarming to see.

As you may know, I stepped down as Music Director at the end of last season. When I was asked to return to help re-imagine and secure a bright future for the Festival, I was very happy to do so in my ongoing role as

Conductor Laureate. I'll be conducting repertoire which was a collaboration between myself and a committee of musicians in the orchestra which was ultimately responsible for the final choices. And excellent choices they are!

From core repertoire, to new music, romantic powerhouses to nostalgic Americana, it is a wonderful series designed to reveal the colors and drama of the music we love and reveal the incredible talents of our Festival musicians.

Enjoy!!



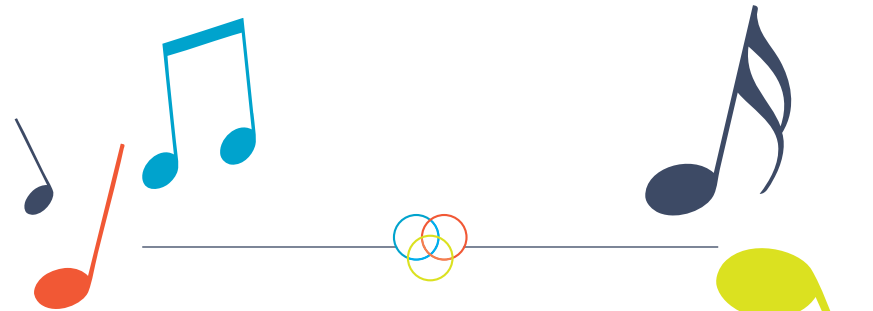
Warm regards,

*Paul Polivnick*

A major figure on the world stage, Paul has guest-conducted more than 80 orchestras in Europe, the United States, and Asia. He has recorded numerous CDs for Naxos, Harmonia Mundi, Nonesuch, Albany, Christal, and Universal Music France. Maestro Polivnick was the Music Director of the Alabama Symphony Orchestra and the Oberlin Conservatory Orchestras.

Prior to these activities, Paul was the Associate Principal Conductor of the Milwaukee Symphony Orchestra, Associate Conductor of the Indianapolis Symphony Orchestra, Principal Conductor of Harmonia Classica of Vienna, Founder of the Los Angeles Radio Orchestra, and Conductor of the Debut Orchestra of the Young Musicians Foundation of Los Angeles. Paul graduated from the Juilliard School as a conducting major having studied with the legendary Jean Morel. Paul also studied with Leonard Bernstein at the Tanglewood Music Festival, Franco Ferrara at the Academia Chighiana in Siena, Italy, Walter Susskind at the Aspen Music Festival, and his father, Sidney Polivnick, a brilliant music educator who was Paul's first teacher on the violin and trumpet at the age of eight.

The latest project that Paul has announced is a trip to Budapest in June 2023 to record five pieces for tuba and orchestra with the Festival's very own Principal Tuba, Velvet Brown. Paul has conducted a great deal in Vienna and Prague but never in Budapest, which like the other two cities has been and remains a major center for classical music.





# orchestra personnel

## Violin

Charles Dimmick, *Concertmaster*  
Ella Marie Gray,  
*Assistant Concertmaster*  
*Dorothy and Alan Larsson Chair,*  
*Concertmaster Week 3*  
Violetta Todorova,  
*Principal 2nd Violin*  
Alana Carithers  
John Fetter  
David Handler  
Kristina Handler  
Julie Fox Henson  
Lidija Peno-Kelly  
David Langr  
Kathryn Langr  
Nicholas Pappone  
Phyllis Saunders  
Viktoria Tchertchian  
Kristin Van Cleve  
Rebecca Willie  
Nina Bishop  
Kathryn Day  
Jennifer Farquhar  
Susan Jensen  
Annegret Klaua

DeAnn Letourneau

Emily Mullaney

Susan Shipley

## Viola

Mary Harris, *Acting Co-Principal*  
Joan Ellersick, *Acting Co-Principal*  
Christopher Nunn  
Jason Bonham  
Anna Griffis  
Rebecca Hallowell  
Amelia Hollander Ames  
Rene Reder

## Cello

Walter Gray, *Co-Principal*  
Tido Janssen,  
*Acting Principal, Week 3*  
Katherine Kennedy  
Andy Bryenton  
Darry Dolezal  
Patrick Hopkins  
Erica Pickhardt  
Cameron Sawzin

## Double Bass

Joe Higgins, *Principal*  
Michael Lelevich

## Double Bass cont.

Eliot Porter

Nancy Kidd

## Flute

Valerie Watts, *Principal*

Mary Kay Robinson

Ashley Addington

## Piccolo

Mary Kay Robinson, *Principal*

## Oboe

Shawn Welk, *Principal*

Andrea Hixon

## Clarinet

Elizandro Garcia Montoya,  
*Principal*

Daniel Williams, *Acting Principal*

Kelli O'Connor

## Bassoon

Nicolasa Kuster, *Principal*

Jensen Ling

## French Horn

David Saunders, *Acting Principal*

Scott Brubaker

Nina Miller

Brian Vance

## Trumpet

William Day, *Acting Principal,*  
*Jay Lichtmann Chair*

Tina Erickson

John Thomas

## Trombone

David Loucky, *Principal*

Tanner Antonetti

## Bass Trombone

Donald Robinson, *Principal*

## Tuba

Velvet Brown, *Principal*

## Harp

Molly Langr, *Acting Principal*  
*Week 2*

Hyunjung Choi, *Acting Principal*  
*Week 3*

## Piano

Leslie Amper, *Principal*

Stacy Kwak, *Principal*

## Timpani

Bill Shaltis, *Principal*

Tom Schmidt

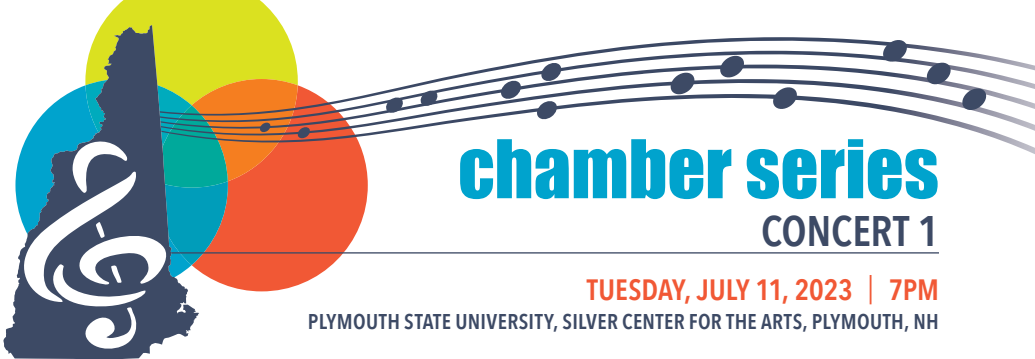
## Percussion

Richard Kelly, *Principal*

Eric Willie, *Acting Principal*  
*Week 3*

Matt Sharrock

Nancy Smith



# chamber series

## CONCERT 1

TUESDAY, JULY 11, 2023 | 7PM

PLYMOUTH STATE UNIVERSITY, SILVER CENTER FOR THE ARTS, PLYMOUTH, NH

**Benjamin Britten**  
(1913–1976)

Phantasy for Oboe and Strings in F minor,  
Op. 2 14'  
Andante alla marcia  
Allegro giusto  
Con fuoco  
Andante alla marcia

Shawn Welk, *oboe*; Charles Dimmick, *violin*;  
Mary Harris, *viola*; Walter Gray, *cello*

**Antonio Vivaldi**  
(1678–1741)

Sonata No. 4 in B-Flat Major, RV 45 12'  
Largo  
Allegro  
Largo  
Allegro

Tido Janssen, *cello*; Stacy Kwak, *harpichord*

**Intermission**

20'

**George Onslow**  
(1784–1853)

String Quintet No. 30 in E minor, Op. 74 27'  
Allegro grandioso  
Menuetto. Moderato molto  
Andantino grazioso  
Finale. Allegro molto

Viktoria Tchertchian, *violin*; Lidija Peno-Kelly, *violin*;  
Joan Ellersick, *viola*; Tido Janssen, *cello*; Joe Higgins, *bass*



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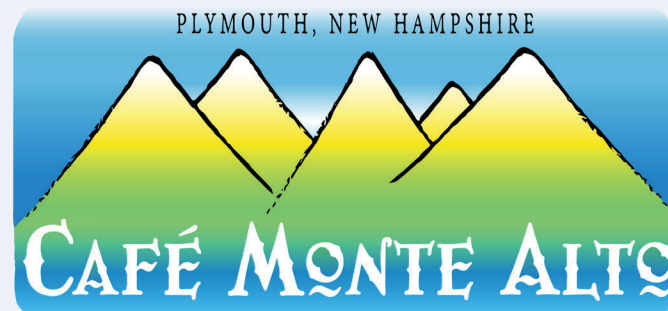
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# classics series

## CONCERT 1 | ENTRÉES

THURSDAY, JULY 13, 2023 | 7PM

PLYMOUTH STATE UNIVERSITY, SILVER CENTER FOR THE ARTS, PLYMOUTH, NH

FRIDAY, JULY 14, 2023 | 7PM

GILFORD COMMUNITY CHURCH, GILFORD, NH

Charles Dimmick, *concertmaster*

Shawn Welk, *oboe*

<b>David Diamond</b>	Rounds for String Orchestra Allegro, molto vivace Adagio Allegro vioroso	15'
<b>Alessandro Marcello</b>	Concerto for Oboe and Strings in D minor, S D935 Andante e spiccato Adagio Presto	11'
<b>Ottorino Respighi</b>	Ancient Airs and Dances Suite III Italiana Arie di Corte Siciliana Passacaglia	15'
<b>Intermission</b>		20'
<b>Jessie Montgomery</b>	Strum	7'
<b>Pyotr Ilyich Tchaikovsky</b>	Serenade for Strings Pezzo in forma di Sonatina Walzer Élégie Finale	33'

## CLASSICS CONCERT 1 PROGRAM NOTES

### *Rounds for String Orchestra: 1944*

David Diamond (1915–2005)

David Diamond was born in Rochester, New York, studied at the Cleveland Institute of Music, the Eastman School of Music with Roger Sessions, and with Nadia Boulanger in Paris. He won a number of awards including three Guggenheim Fellowships.

Dimitri Mitropoulos, conductor of The Minneapolis Symphony Orchestra, commissioned David Diamond to write a piece, saying, “These are distressing times. Most of the difficult music I play is distressing. Make me happy.” So, in NYC over the course of 2 months in the summer of 1944, *Rounds* was composed. “Filled with frolicking imitative counterpoint, its title refers to a musical canon, or ‘round’ in which voices enter at different times with the same melodic line. The Adagio is an expressive lyric movement, acting as a resting point between the two fast movements. “...it seems to evoke the freedom, adventure, and optimism of the American frontier. It is the exuberant music of cowboy fiddlers and frolicking barn dances.” -D. Diamond. An early review proclaimed, “There is laughter in the music.” Finding it not to be sadness that prevails but a hopeful yearning and a new vision, it ends slowly on soft high notes. This piece is the most frequently performed of any Diamond work. Incidentally, one of NHMF’s former principal clarinetists, Elsa Ludewig-Verdehr, commissioned and premiered David Diamond’s trio for violin, clarinet, and piano in the 1990s.

*Sandra Flesher*

### *Oboe Concerto in D Minor, S.Z799*

Alessandro Marcello (1669–1747)

There have been some misconceptions stemming from the 17th century regarding the identity of the composer of the Marcello oboe concerto. It was first thought that Vivaldi was the composer. Then, until the mid-



## CLASSICS CONCERT 1 PROGRAM NOTES *cont.*

20th century, the piece was attributed to Benedetto Marcello and was transposed into C-minor. The true composer was Benedetto's older brother Alessandro. The brothers were born in Venice to nobility and both were lawyers, members of the city-states high council, and musicians/composers. Alessandro, who used the pseudonym "Eterio Stinfalico" for his compositions, is one of the reasons for the confusion. He indeed is this Concerto's author, for the records show it was published in 1717 in Amsterdam and his identity is now known. The Concerto's longevity is due to the beauty of its melodic lines being well-suited to the oboe. This typically Venetian concerto would have been performed on a two-keyed oboe, today known as the Baroque oboe which is now mainly used in Early Music ensembles. The modern oboe now has 24 keys to manage, thus adding weight to the player's right thumb which supports the instrument. However, it is still the sound of the oboe's double reed that sings, haunts and charms young children to say "I want to play that instrument."

*Sandra Flesher*

### ***Ancient Airs and Dances Suite III, P. 172***

**Ottorino Respighi** (1879–1936)

Ottorino Respighi, composer, musicologist, and antiquarian, born in Bologna, Italy composed *Ancient Airs and Dances* based on Italian and French lute music mostly from the early 17th century. The original composers flourished between 1575 and 1732 and Respighi brought them back to life writing three arrangements, the first two for full orchestra and the third for string orchestra. The 1st movement, *Andantino*, is based on a popular Italian melody from the early 17th century. Movement 2 is based on six numbers from *Arie di Corte (Airs of the Court)* by North-East French Burgundian lutenist and composer Jean Baptiste Besard, born in 1567. Movement 3, in ABA form, is an anonymous *Siciliana*, with a strong, vigorous 17th century middle section.

Movement 4 is based on a passacaglia from the 1692 collection, *Capricci harmonici: supra la chitarra* by 17th century Italian guitarist and composer

## CLASSICS CONCERT 1 PROGRAM NOTES *cont.*

Ludovico Roncalli. Respighi's genius presents a look into the richness of these lovely melodies from antiquity and preserves the past in a beautiful, colorful orchestral setting

*Sandra Flesher*

### ***Serenade for Strings, Op. 48***

**Peter Ilich Tchaikovsky** (1840–1893)

Tchaikovsky is largely well known for his ballet music, especially *The Nutcracker* which is played around the world at Christmas time. The joy of this music has sparked new life in the eyes and ears of children as well as adults year after year. One never tires of it. That is also the beauty of his *Serenade for Strings*. Tchaikovsky wrote the work during an autumn holiday with his sister in Kamenka (1880). He "immediately began to feel cheerful, well, and relaxed." The sunny quality of the *Serenade* reflects a happier time of his life. The lyrical pezzo and popular dance such as the walse as well as the final movement's Russian theme set in the major keys of C, G and D help to create the cheerful and warm quality.

Tchaikovsky's music is greatly inspired by Russian folk music. Igor Stravinsky said, "Tchaikovsky drew unconsciously from the true, popular sources of our race." In 1891 he was invited to the USA for the inauguration of Carnegie Hall in NYC and conducted concerts in NY, Baltimore and Philadelphia. He then returned to Russia where he composed *The Nutcracker*, and *Symphony No. 6, Pathétique* in 1892. In June of 1893 he was awarded an honorary doctorate from the University of Cambridge. That same year, he returned to St. Petersburg in October, contracted cholera, and died 4 days later due to complications.

*Sandra Flesher/Valerie Watts*

***Strum***

**Jessie Montgomery** (b. 1981)

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*). She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

In this opus, various techniques are displayed in the violin, viola, cello, and double bass. *Strum* begins with silence before a lone violist who, holding the instrument in guitar gesture, plucks one singular note and a pizzicato sound is born. The next sounds are heard from a violinist, holding the violin in guitar gesture, and in a stroke across strings the strum is born. The cellist joins in displaying the sound of a bow drawn across a string in a melodic line. Enter another violinist with instrument held under their chin, playing harmonics, which are very high overtones and more players join in playing different harmonics. Meanwhile, there is strumming while melodic lines are weaving in and out in a grand crescendo and suddenly it all stops ... except for one solo violin playing yet another technique, double stops. The piece takes up again with all techniques on display, a tutti, in a glorious, gorgeous brilliance of strings alive, surrounding everyone in warmth.

*Sandra Flesher*



**meet the artist**

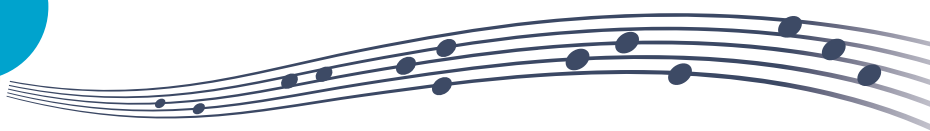
**SHAWN WELK | OBOE**



**S**hawn Welk is the Assistant Professor of Oboe at the University of Oklahoma and Principal Oboe of the Williamsburg Symphony in Williamsburg, Virginia. Before his appointment at OU, Mr. Welk served fourteen years as Associate Principal Oboe and Principal English Horn of the Richmond Symphony in Richmond, Virginia and seven years as Co-Principal Oboe of the “President’s Own” U.S. Marine Band and Marine Chamber Orchestra in Washington, D.C.

During his years with the “President’s Own,” Mr. Welk performed concerts in the White House, Washington D.C. metro area, overseas, and across the United States as concerto soloist, tour soloist, chamber player, and principal musician. His solo appearances with the band and chamber orchestra included performances of John Harbison’s Concerto for Oboe, Clarinet and Strings, Frank Martin’s *Trois Danses* for Oboe, Harp and Strings, Jules Demersseman’s *William Tell Fantasy*, and Samuel Barber’s *Capricorn Concerto*. In 2003 he performed J.S. Bach’s *Concerto for Oboe and Violin* at the White House for President George H. W. Bush and visiting heads of state.

With the Richmond Symphony, Mr. Welk served as soloist, chamber musician, and educational program leader, designing innovative music education shows for elementary and middle school students, commissioning new chamber works, and arranging music for the Richmond Symphony Woodwind Quartet. In 2015 he performed on the RSO Masterworks series as English horn soloist in *The Swan of Tuonela* by Jean Sibelius.



MEET THE ARTIST, SHAWN WELK *cont.*

In the summer of 2008, he was appointed Principal Oboist of the New York Symphonic Ensemble, performing annual summer concert tours across Japan and in 2016 was appointed Principal Oboist of the New Hampshire Music Festival in Plymouth, NH. For the 2013–14 season, he served as Acting Principal Oboe of The Florida Orchestra in Tampa, FL. Mr. Welk has also performed with the Baltimore Symphony, Milwaukee Symphony, Kennedy Center Opera, Tulsa Philharmonic, Aspen Festival Orchestra, and the Staunton Music Festival. An active chamber musician, Mr. Welk is a core member of D.C.’s acclaimed Fessenden Ensemble and executive director of Richmond’s innovative and award-winning Atlantic Chamber Ensemble.

A passionate educator, Mr. Welk has served on the faculties of the Virginia Commonwealth University, the Catholic University of America, and the University of Richmond. He has presented masterclasses and recitals in Japan, China, and across the United States, and he holds performance degrees from the University of Oklahoma and the University of Rochester’s Eastman School of Music. In 2016, Mr. Welk began a Doctor of Music degree at Indiana University’s Jacobs School of Music.



# chamber series

## CONCERT 2

*Dedicated to the Memory of Jim Fleisher, NHMF clarinet 1972–1994*

**MONDAY, JULY 17, 2023 | 7PM**  
LEBANON FIRST CONGREGATIONAL CHURCH, LEBANON, NH

**TUESDAY, JULY 18, 2023 | 7PM**  
PLYMOUTH STATE UNIVERSITY, SILVER CENTER FOR THE ARTS, PLYMOUTH, NH

**Iain Farrington** Heat Wave 14'  
(1977) Hot heads  
Siesta  
Scorcher

Shawn Welk, *oboe*; Valerie Watts, *flute*; Stacy Kwak, *piano*

**Ludwig van Beethoven** String Trio No. 5 in C minor, Op. 9 No. 3 26'  
(1770–1827) Allegro con spirito  
Adagio con espressione  
Scherzo—Allegro molto e vivace  
Finale—Presto

Violetta Todorova, *violin*; Chris Nunn, *viola*; Walter Gray, *cello*

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**Intermission** 20'

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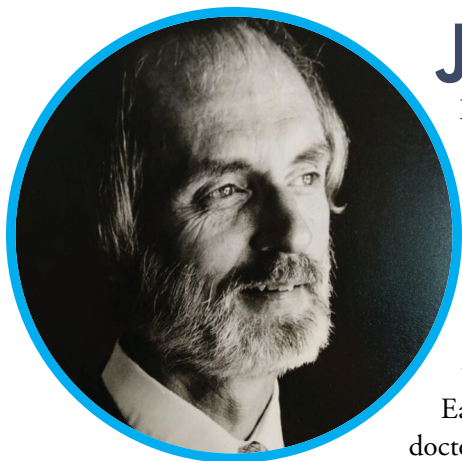
**Johannes Brahms** Trio for Clarinet, Cello, and Piano, 25'  
(1833–1897) Op. 114, A minor  
Allegro  
Adagio  
Andante grazioso  
Allegro

Dan Williams, *clarinet*; Andy Bryenton, *cello*; Leslie Amper, *piano*



# dedication

JIM FLEISCHER



James Faris Fleisher was a member of the New Hampshire Music Festival clarinet section from 1972 to 1994. Born in Illinois in 1935, Jim spent his teens in Dallas, TX where he played first clarinet in the Woodrow Wilson High School band. After earning bachelor's and master's degrees at the University of Illinois Jim entered the Eastman School of Music to pursue a doctorate. Jim spent the bulk of his career teaching clarinet and saxophone at Emporia

State University in Kansas. New Hampshire always held a special place for Jim and his family. They would spend the summers enjoying the mountains, lakes, and the music making at NHMF. Jim passed away in Emporia, Kansas on Feb. 3rd, 1995. He is survived by three children, five grandchildren, one great-grand child, and his second wife Sally Hoover. Jim's ashes were scattered off the Eagle Cliff Trail overlooking Squam Lake.



# classics series

CONCERT 2 | CONNECTIONS

Dedicated to the memory of Keith Johnson, NHMF Trumpet 1964-2017

THURSDAY, JULY 20, 2023 | 7PM

PLYMOUTH STATE UNIVERSITY, SILVER CENTER FOR THE ARTS, PLYMOUTH, NH

FRIDAY, JULY 21, 2023 | 7PM

LEBANON OPERA HOUSE, LEBANON, NH

Paul Polivnick, *conductor*  
Susan Rider, *trumpet*

<b>Ludwig van Beethoven</b>	Symphony No. 1 Adagio molto, Allegro con brio Andante cantabile con moto Menuetto Adagio, Allegro molto e vivace	25'
<b>Franz Joseph Haydn</b>	Trumpet Concerto in Eb Allegro Andante Allegro	14'
<b>Intermission</b>		20'
<b>Gabriela Lena Frank</b>	An Andean Walkabout Toyos Tarqueda Himno de Zampoñas Chasqui Canto de Velorio Coqueteos	22'
<b>Aaron Copland</b>	Music for the Movies New England Countryside Barley Wagons Sunday Traffic Grovers Corners Threshing Machines	16'





# dedication

KEITH JOHNSON



Keith Johnson was a member of the New Hampshire Music Festival trumpet section from 1963-2017 and his record as longest tenured player remains today. He was born John Keith Johnson on August 25, 1942 in Center, TX, and attended what was then North Texas State University (now University of North Texas) and the University of Illinois. He met his wife Cecile here at the music festival when her parents Gordon and Edna LeBlanc were festival

house managers for the musicians staying in

Center Harbor for the summer music season. It was also here at NHMF that the Johnsons (like so many other NHMF musicians) grew their family and enjoyed spending their working summer vacations together. Mr. Johnson spent the majority of his career teaching trumpet and performing. He was awarded the title of Regents Professor in 1996 and named a University Distinguished Professor of Teaching from the University of North Texas in the fall of 2011. He authored two highly acclaimed books, *The Art of Trumpet Playing and Brass Performance and Pedagogy*, and published more than forty articles on brass playing as well as a method book entitled *Developing the Upper Register*.

Keith Johnson's legacy is legend - truly evident in the wonderful playing and exemplary teaching careers of his many accomplished students including this season's guest trumpet soloist Susan Rider.

## CLASSICS CONCERT 2 PROGRAM NOTES

### *Symphony No. 1 in C major, Op. 21* Ludwig van Beethoven (1770–1827)

At the time of Beethoven's birth, Mozart and Haydn were living. At age 17 he went to Vienna to study with Mozart, but his mother became ill and he had to go back home to her. At age 22 he studied piano with Haydn, vocal composition with Salieri, and counterpoint with Albrechtsberger in Vienna. He quickly established a reputation as a virtuoso pianist and was marvelously adept at improvisation.

Sketches from the mid-1790's for an unwritten Symphony in C Major survive, but it was not until 1800 that Beethoven ventured to complete the First Symphony, op.21. In light of the risks involved and newness of the task, it was natural that his First Symphony, scored for the standard orchestra of Haydn and Mozart, with clarinets added, should lean heavily on the traditional inheritance. It became one of the most popular of his symphonies during his lifetime. Tovey calls it, "Beethoven's fitting farewell to the eighteenth century."

On April 2, 1800, Beethoven debuted his Symphony No. 1 at the Royal Imperial Theater in Vienna. Although he would grow to detest the piece, "In those days I did not know how to compose," it nevertheless established him as one of Europe's most celebrated composers.

By 1801, he discovered he was losing his hearing. By age 44, having lived through years of maddening misery, he was totally deaf. It's painful to imagine the stature of this genius having to conduct an orchestra, only to be able to see the score and not hear a thing. Unlucky in love, combined with declining health was terribly isolating. These three ancient Egyptian inscriptions were framed and mounted under glass on his work table:

*I AM THAT WHICH IS.*





**CLASSICS CONCERT 2 PROGRAM NOTES cont.**

*I AM EVERYTHING THAT IS, THAT WAS, AND THAT WILL BE.  
NO MORTAL MAN HAS LIFTED MY VEIL.*

*HE IS OF HIMSELF ALONE, AND IT IS TO THE ALONENESS  
THAT ALL THINGS OWE THEIR BEING.*

*Sandra Flesher/Mary Kay Robinson,  
Maynard Solomon, author of "Beethoven"*

***Trumpet Concerto in E-flat major, Hob.VIIe:1***

**Franz Joseph Haydn (1732–1809)**

Eighteenth-century woodwind instruments offered a full scale of notes due to lateral finger holes, some covered by padded metal keys. In the brasswind category trombones were fully chromatic whereas, trumpets and horns, being unmechanized were only able to play melodically in their upper ranges, a style then termed *clarino*. Eventually, trumpets received key-covered side holes to enable the production of more pitches in their lower and middle range. A court trumpeter, Anton Weidinger, obtained an early such keyed trumpet, and its resulting tone was deemed pleasing enough that Haydn composed for him a concerto. This early mechanical development was one of many to follow. New styles of composing for brass would continue to be available to composers.

Herr Weidinger's instrument in E-flat was roughly seven feet long but folded logically and likely had four to six keys. About 1815 both trumpets and horns received two valves similar to those currently in use on modern three and four-valve instruments. Consequently, splendid moments in the Haydn work, especially the slow movement, sound almost as if written well after the actual date of composition. This *Concerto in E-flat* is very popular amongst modern players.

*Robert E. Sheldon*

**CLASSICS CONCERT 2 PROGRAM NOTES cont.**

***Leyendas: An Andean Walkabout (string orchestra)***

**Gabriela Lena Frank (b. 1972)**

*This piece was written for string quartet in 2001 and arranged for string orchestra in 2003.*

*Leyendas: An Andean Walkabout* draws inspiration from the idea of mestizaje as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

*Toyos* depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo which requires great stamina and lung power, and is often played in parallel fourths or fifths.

*Tarqueda* is a forceful and fast number featuring the tarka, a heavy wood-duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths.

*Himno de Zampoñas* features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown fatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

*Chasqui* depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement.



**CLASSICS CONCERT 2 PROGRAM NOTES** *cont.*

*Canto de Velorio* portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to render funeral rituals even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant Dies Irae is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism.

*Coqueteos* is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras (“storm of guitars”).

*Gabriela Lena Frank*  
*Used by permission*

***Music for Movies***

**Aaron Copland (1900 – 1990)**

Aaron Copland’s music is readily known for his tonal sound, identified as being truly, “The American Sound.” In writing music he can pare everything down to portray any emotion in its plain and simplest way that can, at the same time, make it strongly profound. In Paris, he studied composition with Nadia Boulanger. Steeped in solid music theory he wanted to be free to compose with no other standard than his own. *Music for the Movies* has that New England feel which is evident from the beginning of the work. Copland won an Oscar for the music score of *The Heiress*. He is lauded for his varied and serious works: *Appalachian Spring*, *Rodeo*, *Lincoln Portrait*, *El Salon Mexico*, the opera *The Tender Land*, and *Connotations* (1962), which was commissioned for the opening of Lincoln Center for the Performing Arts in NYC. He received more than 30 honorary degrees, wrote books, and conducted and lectured through the mid-1980s.

*Sandra Flesher*



**meet the artist**

**SUSAN RIDER | TRUMPET**



**T**rumpeter, Susan Rider, resides in the Washington, D.C. metropolitan area and has an active career as an orchestral, wind band, chamber, and solo performer. In the region she has performed with various ensembles including the Annapolis Chorale and Chamber Orchestra, Columbia Pro Cantare Festival Orchestra, Alexandria Symphony, Concert Artists of Baltimore, Harrisburg Symphony, Snark Ensemble, and the Cathedral Choral Society Orchestra. In addition, she is a member of the Stiletto Brass Quintet, Monarch Brass, and “The President’s Own” United States Marine Band where she regularly performs at the White House, on national concert tours, and in ceremonies and concerts around the DC area.

A native Iowan, she lived in Southern Indiana and West Texas before moving to the east coast. Previously Susan performed as a member of the Waterloo/Cedar Falls Symphony, Columbus Indiana Philharmonic, Owensboro Symphony, Spoleto Festival USA Orchestra, West Texas Symphony (formerly the Midland/Odessa Symphony) and Lone Star Brass Quintet. Additionally, she has performed with the Evansville Philharmonic and New World Symphony.

As a soloist, Susan has been featured with several ensembles to include The Hannaford Street Silver Brass Band (Canada), The Volga Band (Russia), Ars Nova Chamber Orchestra (VA), Atlanta Youth Wind Symphony (GA), The Louisville Winds, California State University Northridge Wind Ensemble, Fort Dodge Area Orchestra (IA), and “The President’s Own” United States Marine Band. She has performed in ensemble and as a featured soloist at various music conferences, among them The Midwest Clinic, International



MEET THE ARTIST, SUSAN RIDER *cont.*

Women's Brass Conference, and the International Trumpet Guild. In addition, Susan has enjoyed opportunities to perform with a wide range of notable musicians from classical, jazz, and popular mediums and in many of the distinguished concert venues of the world.

As an educator, Susan has held positions as adjunct faculty at Purdue and Shenandoah Universities; as an Associate Instructor at Indiana University; and as a private trumpet/cornet instructor for the Ector County Independent School District in Odessa, Texas. Her educational outreach has included in-person and virtual masterclasses/clinics/festivals nationally and internationally, and she maintains a private teaching studio in Northern Virginia.

Susan completed her musical education at the University of Northern Iowa (B.M.), and the Indiana University Jacobs School of Music (M.M. and D.M.). She is grateful for the guidance and instruction she received from her master trumpet teachers/performers Keith Johnson, Randy Grabowski, Charles Gorham, and Edmund Cord.

Susan Rider's performance is in an unofficial capacity and neither "The President's Own" United States Marine Band, the U.S. Marine Corps nor any component of the Department of Defense or the U.S. Government has endorsed this activity.



# chamber series

## CONCERT 3

MONDAY, JULY 24, 2023 | 7PM  
GILFORD COMMUNITY CHURCH, GILFORD, NH

TUESDAY, JULY 25, 2023 | 7PM

PLYMOUTH STATE UNIVERSITY, SILVER CENTER FOR THE ARTS, PLYMOUTH, NH

<b>Astor Piazzolla</b> (1921–1992)	History of Tango Bordel 1900 Café 1930 Nightclub 1960	17'
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Kathy Langr, *violin*; Molly Langr, *harp*

<b>Jan Dismas Zelenka</b> (1679–1745)	Trio Sonata No. 5 in F major for two oboes, bassoon, and basso continuo, ZWV 181 Allegro Adagio Allegro	16'
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Shawn Welk, *oboe*; Andrea Hixon, *oboe*; Nicolasa Kuster, *bassoon*;  
Nancy Kidd, *bass*; Leslie Amper, *harpsichord*

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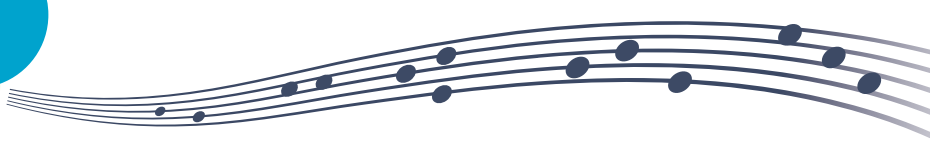
<b>Intermission</b>		20'
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<b>Morton Gould</b> (1913–1996) (arr. Robert Sheldon)	Pavanne from Symphony No. 2	5'
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<b>Samuel Baron</b> (1928–2015)	Impressions of a Parade	5'
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Liam Day, *trumpet*; Tina Erickson, *trumpet*; David Saunders, *horn*;  
David Loucky, *trombone*; Velvet Brown, *tuba*



**CHAMBER CONCERT 3 cont.**

**Moritz Moszkowski** Suite for Two Violins and Piano, op. 71 20'  
 (1854–1925) Allegro energico  
 Allegro moderato  
 Lento assai  
 Molto vivace

Violetta Todorova, *violin*; Nicholas Pappone, *violin*; Leslie Amper, *piano*



**classics series**  
**CONCERT 3 | TRADITIONS**

**THURSDAY, JULY 27, 2023 | 7PM**  
 PLYMOUTH STATE UNIVERSITY, SILVER CENTER FOR THE ARTS, PLYMOUTH, NH

Paul Polivnick, *conductor*  
 Claire McCahan, *mezzo-soprano*

**Johann Strauss** Overture to *Die Fledermaus* 9'  
**Hector Berlioz** Les nuits d'été, H 81 30'  
 Villanelle  
 Le spectre de la rose  
 Sur les lagunes  
 Absence  
 Au Cimetière  
 L'île inconnue

**Intermission** 20'

**Florence Price** Symphony No.1 in E Minor 40'  
 Allegro (ma) non troppo  
 Largo, Maestoso  
 Juba Dance: Allegro  
 Finale: Presto

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## CLASSICS CONCERT 3 PROGRAM NOTES

### *Overture to Die Fledermaus (The Bat)*

**Johann Strauss, Jr.** (1825–1899)

The light-hearted storyline of Johann Strauss's popular operetta, *Die Fledermaus*, follows as such: Prince Orlofsky asks Falke about his "Bat" story and Eisenstein overhears, boasting that two years before, after a costume party, he left a drunken Falke to sleep it off in a public square dressed as a bat—thus Falke's nickname, Dr. Fledermaus, which is German for "bat."

Austrian composer Johann Strauss the Younger premiered *Die Fledermaus* in Vienna on April 5, 1874. Strauss's ever popular operetta served as the Austrian foil to the Parisian operettas that were all the rage in Vienna during the 1860s. The *Overture*, infused with polkas and themes from the operetta, ingeniously frames Strauss's familiar and beloved Viennese waltz with rhythmic energy and frothy delight. It is the best-known stage work by Strauss, whose fame rested mainly on his ballroom dance pieces and earned him the title "The Waltz King."

*Mary Kay Robinson/Valerie Watts*

### *Les nuits d'été (Summer Nights), Op. 7*

**Hector Berlioz** (1803–1869)

Given its themes of love and loss, some have speculated that Berlioz processed the breakup of his marriage through the song cycle *Les nuits d'été (Summer Nights)*. Completed by the summer of 1841, the cycle is based on poems by Théophile Gautier, an acquaintance who lived near Berlioz in Paris. Like Berlioz, Gautier was forced to earn his bread and butter as a journalist in the philistine world of July Monarchy France, but he is remembered as a leading Romantic in French literature.

Berlioz originally composed *Les nuits d'été* for mezzo soprano or tenor voice and piano, but later orchestrated it. It seems he also intended the orchestrated version to be sung by other types of voices, including contralto or baritone for some of the songs. The cycle, however, is almost

## CLASSICS CONCERT 3 PROGRAM NOTES *cont.*

exclusively sung by mezzo-sopranos. This might seem odd, as the speaker of the poems is male (or at least is in love with a woman), but this could be explained by the operatic tradition of casting sopranos and mezzo-sopranos as boys or adolescent youths, the higher voice being an indicator of youthfulness. The range of the songs in their orchestral guise also fits that of a gifted mezzo, and perhaps most compellingly, they simply sound excellent when sung by a beautiful mezzo-soprano voice.

The opening *Villanelle* invites the beloved to wander through the forest in springtime and features a simple, charming melody above a chirping accompaniment; even in this happy song, however, shadows pass over the music, belying its innocent surface.

In *Le spectre de la rose (The Specter of the Rose)*, the ghost of a rose remembers the night it spent pinned to a beautiful woman's dress at a ball. The rose does not regret its death, but instead proclaims that "all kings will envy it." The song contains some of Berlioz' most evocative and expressive effects.

In *Sur les lagunes (On the Lagoons)*, a sailor grieves for a dead beloved, saying "How bitter my fate is! Ah! Without love to set out on the sea!" Subtitled "lament," this mournful song fades away poetically on an unresolved half-cadence.

In *Absence*, a vast distance separates the singer from the beloved. In context, the distance could metaphorically refer to that between this life and the hereafter.

The most chilling of the songs, *Au cimetière (In the Cemetery)*, depicts a gothic scene in which the ghost of the beloved calls to the singer from beyond the grave (the apparition is evoked by ghostly violin and viola harmonics). In this song the singer at last breaks free from grief, resolving never to return to the cemetery.





## CLASSICS CONCERT 3 PROGRAM NOTES *cont.*

In the final song, *L'île inconnue (The Unknown Isle)*, the singer steers a fanciful ship over the open ocean, asking a new beloved “Where would you like to go?” She answers: “Take me to the faithful shore, where one loves forever.” “That shore is hardly known, my dear, in the land of love,” the singer responds.

*This program note is derived from a note written by Calvin Dotsey that previously appeared in the program of the Houston Symphony. Used by permission.*

### ***Symphony No.1 in E Minor***

**Florence Price** (1887–1953)

Florence Beatrice Smith Price was born in Little Rock, Arkansas on April 9, 1887. After receiving her early music training from her mother, she attended the New England Conservatory of Music, graduating in 1906 after three years of study, with a Soloist's diploma in organ and a Teacher's diploma in piano. There she studied composition with Wallace Goodrich and Frederick Converse and she studied privately with the eminent composer George W. Chadwick, the Director of the Conservatory.

After completing her degree, Price returned south to teach music at the Cotton Plant-Arkadelphia Academy in Cotton Plant, Arkansas (1906); Shorter College in North Little Rock, Arkansas (1907-1910); and Clark University in Atlanta (1910-1912). In 1927, now married and with two children, Florence Price and her family moved to Chicago to escape the racial tension in the south which, by the late 1920s, had become intolerable. Here Price established herself as a concert pianist, organist, teacher and composer.

Price's Symphony in E minor was written in 1931. In a letter to a friend she wrote, “I found it possible to snatch a few precious days in the month of January in which to write undisturbed. But, oh dear me, when shall I ever be so fortunate again as to break a foot!” The Symphony won the Rodman Wanamaker Prize in 1932, a national competition which brought her music to the attention of Frederick Stock, who conducted

## CLASSICS CONCERT 3 PROGRAM NOTES *cont.*

the Chicago Symphony in the world premiere performance of the work on June 15, 1933 at the Auditorium Theater. The Symphony won critical acclaim and marked the first symphony by an African-American woman composer to be played by a major American orchestra.

Price based the first movement of her Symphony on two freely composed melodies reminiscent of the African-American spiritual. The influence of Dvorák in the second theme is most evident. The second movement is based on a hymn-like melody and texture no doubt inspired by Price's interest in church music. This melody is played by a ten-part brass choir. The jovial third movement, entitled “Juba Dance,” is based on characteristic African-American ante-bellum dance rhythms. For Price, the rhythmic element in African-American music was of utmost importance. Referring to her Third Symphony (1940) which uses the Juba as the basis for a movement, she wrote “it seems to me to be no more impossible to conceive “of Negroid music devoid of the spiritualistic theme on the one hand than strongly syncopated rhythms of the juba on the other.” The Symphony closes with a tour de force presto movement based on an ascending and descending scale figure.

Florence B. Price is the first African-American woman composer to earn national recognition. A pioneer among women, she was much celebrated for her achievements in her time. With the resurgence of interest in her music, she is taking her place among those important composers of the 1930s and 1940s who helped to define America's voice in music. Price's music reflects the romantic nationalist style of the period but also the influence of her cultural heritage. Her music demonstrates that an African-American composer could transform received musical forms, yet articulate a unique American and artistic self.

*Rae Linda Brown, author of “The Heart of a Woman: The Life and Music of Florence B. Price.” Used by permission*

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**Special Thanks to: Sandra Flesher, Robert E. Sheldon, Leslie Amper, Valerie Watts and Mary Kay Robinson for program notes.**





## meet the artist

CLAIRE MCCAHAN | MEZZO SOPRANO



**N**oted for her clear tone and engaging stage presence, mezzo soprano Claire McCahan is establishing herself as a genuine and dedicated musician of versatility, delivering compelling and energized performances spanning baroque, recital, opera, and contemporary repertoire.

A frequent soloist with the Boulder Bach Festival, Claire can be heard as a featured artist in J.C. Bach's *Lamento* on the Festival's first commercial album which was released June 2023. Other concert highlights include alto soloist in Bach's St. *Matthew Passion* with the Colorado Bach Ensemble, soloist and host in Boulder Bach's *Christmas Across the Ages with Claire McCahan*, and alto soloist in Handel's *Messiah* with the Boulder Bach Festival and the Longmont Symphony Orchestra. This August, she will attend the American Bach Soloists Academy in San Francisco, for which she is a 2023 recipient of Early Music America's IDEA Workshop Scholarship. Recent stage roles include American premiere of George Benjamin's *Lessons in Love and Violence* at the Tanglewood Festival of Contemporary Music, Sibella in *A Gentleman's Guide to Love and Murder* with Opera Saratoga, covering Cherubino in Mozart's *Le nozze di Figaro* with the Handel & Haydn Society, the role of Orfeo in an adaptation of Gluck's *Orfeo ed Euridice* with Renegade Opera.

Winner of the 2022 National Association of Teachers of Singing Artist Awards and the 2022 Joy in Singing International Art Song Competition, Claire is an accomplished recitalist devising programs aimed at revealing connected themes across time and language. Along with collaborative pianist Barbara Noyes, she co-founded Horizon Duo, dedicated to such creative programming of contemporary and classic repertoire. The duo recently made

### MEET THE ARTIST, CLAIRE MCCAHAN *cont.*

their recital debut in Weill Recital Hall at Carnegie Hall in February 2023. An avid proponent of new works, Claire has collaborated with artists such as composer Jake Heggie and librettist Gene Scheer, workshopping the role of Brittomara in their opera *If I Were You*, as well as composer Ben Morris and librettist Laura Fuentes, premiering their jazz opera *The Fall of Men* and *Other Tales* and their children's shadow puppet opera *Colorado Sky*. She also collaborated with composer Lisa Neher and librettist Bea Goodwin as a part of Catalyst New Music's FUSE: Collaborations in Song, which culminated in the Scottish inspired song cycle/mini scene *she conjures*. Claire is thrilled to join the New Hampshire Music Festival Orchestra as a soloist, having spent many summers attending NHMF concerts while growing up in Plymouth, NH.



### Dear Friends of the NHMF,

**I**remember the time each summer when the NHMF musicians would arrive at the dorms of then Plymouth State College, minivans piled high and packed full of scores, instruments, children, and pets, ready for music making and adventures. My parents are amateur musicians and avid supporters of music, and they were enthusiastic about building relationships with the NHMF musicians and their families. A young music student myself, NHMF was my first exposure to live classical music. The performances I witnessed, as well as the friendships I built with the musicians' families inspired some of my own musical pursuits. I sang in the NHMF chorus' performance of Mozart's *Requiem* and remember watching soloist Heather Johnson and thinking, "I want to do that." The first time I felt truly captivated by an orchestral performance was listening to NHMF guest pianist Alexander Slobodyanik perform Rachmaninoff's *Piano Concerto No. 2*, a piece that I feel connected with to this day, and which fills me with the same overwhelming sense of beauty.

It was a privilege to have access to these relationships and performances,



CLAIRE MCCAHAN LETTER *cont.*

it influenced my awareness of what was possible and available as a means of self-expression. And as I have continued to pursue a professional career in classical music, I am more convinced of its potential. As the challenges we face expand, and with the ever-increasing options for entertainment, you may wonder why bother with classical music anymore? It's rooted in white, European monarchy with a classist, sexist, and exclusionary history. Yes ... and: classical music is no longer limited to that narrow lane.

As with most art traditions, increasingly more diverse voices are taking this art form and making it their own. Today, classical music is not a single genre but a fertile soil telling varied stories. We can experience the music and lives of composers and writers of the past and present, while imagining the possibilities for the future. We can allow ourselves to see one another, hear one another, and celebrate our complex emotions and experiences, which music so eloquently captures and makes available.

The NHMF is a small but important part of sharing this potential with our local community. I hope that the inspiration I experienced while growing up in this area continues to be available to others of all ages and backgrounds. We have an opportunity to build on the rooted history of the NHMF, and to support its future iteration for this community and this time.

I want to thank the dedicated musicians and supporters of the NHMF and extend an open welcome to all who find their way here. You are a part of this story, and I am so glad you are here.

*Sincerely,*  
Claire McCahan



# music in the mountains

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**FRIDAY, JULY 14, 2023**

**10AM | CAFE MONTE ALTO PLYMOUTH**

Katherine Kennedy, *cello*; Mary Kay Robinson, *flute*

**SATURDAY, JULY 22, 2023**

**10AM | NATURE WALK, REY CULTURAL CENTER, WATERVILLE VALLEY, NH**

Valerie Watts, *flute*; Mary Kay Robinson, *flute*

**5PM | GARDEN GAZEBO, REY CULTURAL CENTER, WATERVILLE VALLEY, NH**

Liam Day, *trumpet*; Tina Erickson, *trumpet*; David Saunders, *horn*;  
David Loucky, *trombone*; Velvet Brown, *tuba*

**7PM | WEST RATTLESNAKE MOUNTAIN, HOLDERNESS**

Tido Janssen, *cello*; Patrick Hopkins, *cello*



MUSIC IN THE MOUNTAINS *cont.*

SUNDAY, JULY 23, 2023

12PM | PLYMOUTH COMMON GAZEBO, PLYMOUTH, NH

Liam Day, *trumpet*; Tina Erickson, *trumpet*; David Saunders, *horn*;  
David Loucky, *trombone*; Velvet Brown, *tuba*

3PM | TAYLOR COMMUNITY, LACONIA, NH

**Sergei Rachmaninoff** Prelude in D Major, Op. 23, No. 4 4'  
(1873–1943)

Molly Langr, *harp*

**Astor Piazzolla** History of Tango 17'  
(1921–1992) Bordel 1900  
Café 1930  
Nightclub 1960

Kathy Langr, *violin*; Molly Langr, *harp*

**Johannes Brahms** Trio for Clarinet, Cello, and Piano, 25'  
(1921–1992) Op. 114, A minor  
Allegro  
Adagio  
Andante grazioso  
Allegro

Dan Williams, *clarinet*; Andy Bryenton, *cello*; Leslie Amper, *piano*



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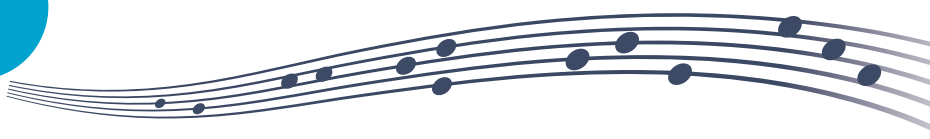
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