



New Hampshire Music Festival

73rd Season | July 8-31, 2025

Sound of
the Summer



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FROM OUR MUSICIANS WELCOME

Welcome to the 73rd season of the New Hampshire Music Festival. This year, we celebrate the Sound of the Summer — a season filled with music that captures the warmth, energy, and spirit of the months we all love most.

We're thrilled to once again offer a choral work through a partnership with the Pemigewasset Choral Society. Vivaldi's *Gloria* offers a joyful collaboration that sets the tone for the season ahead. With masterpieces from the likes of Mussorgsky, Gershwin, Mozart, and Haydn to newer works by Clarice Assad and Valerie Coleman, we know you will be moved and inspired by this season's programming!

This season is made possible by our generous donors and audience members, our dedicated musician and community volunteers, and our stellar administrative and office staff. We thank all of you for your kindness, generosity, and support in creating another amazing NHMF season.

We look forward to coming together once again for a summer filled with friendship, connection, and music.

Enjoy our gift to you!

Richard Kelly, *Artistic Lead*
and the Musicians of the
New Hampshire Music Festival

***Thanks to you, our audience, for your
appreciation and support.***

FROM OUR BOARD OF DIRECTORS WELCOME

Dear New Hampshire Music Festival Friends,

The joyful experience of live classical music is about to be yours. We welcome our professional musicians who have brought their talent and passion for performance to New Hampshire for this 73rd Season of classical music.

We gratefully thank orchestra members, Joe Higgins and Tido Janssen, who were volunteer Co-Executive Directors and Board Members for the past two years, for their devoted and successful operation of the Festival. Joe, Tido, and Winnie Hohlt are stepping down from their Board roles in order for incoming members, Annette Holba, Sally Jensen, Richard Kelly, and Cynthia Vascak to step up. We also thank our six teams of volunteer musicians who have overseen personnel hiring, orchestra repertoire, programs for chamber music and Music in the Mountains, conductor and soloist selection, library management, and musician housing. We welcome our Executive Director, Erin Brooker-Miller, a professional orchestral harpist with an MBA, and Richard Kelly, long-time Festival Principal Percussionist, who has taken on Artistic Leadership. Legal counsel provided by Joshua Marshall of Wescott Law has been an invaluable gift to the governance of NHMF this year.

Many donors, foundations, businesses, and ticket buyers like you have made this season possible. Planning for the future starts with a little foresight and a lot of heart. Please consider increasing your contribution - and encouraging a friend to give. Our endowment fund is a meaningful place for memorial gifts and legacy bequests. By pledging a planned gift as a member of our Encore Society, you're showing your commitment to sustaining the Festival for generations to enjoy.

With gratitude for the opportunity to serve this marvelous organization,

Brenda Conklin, *President*
and the New Hampshire Music Festival
Board of Directors

FROM WEEK 1 GUEST CONDUCTOR
WILLIAM GUNN
WELCOME

I am honored to join the music festival this season as the guest choral conductor for Vivaldi's *Gloria*. When I moved to Plymouth fifteen years ago, I was amazed at the vast musical experiences that this town had to offer. I had the pleasure to enjoy the PSU collegiate music ensembles, the New Hampshire Master Chorale, the Pemigewasset Choral Society, the Educational Theatre Collaborative, and of course the New Hampshire Music Festival. I am so grateful to be a part of this rich musical tradition.

I'd like to thank the Pemi Choral Society Board of Directors and the New Hampshire Music Festival for igniting this exciting collaboration between the two organizations. For choral musicians, there really is nothing like singing with an orchestra. I'd also like to thank all of the members of the chorus for their time and dedication. Many thanks to my dear friends, Lisa Cooper and Janet Poisson, for being our featured soloists. And finally, thanks for continuing to support music in this very special town.

William Gunn
Guest Choral Conductor

FROM WEEK 2 GUEST CONDUCTOR

STILIAN KIROV

WELCOME

Dear Friends,

I am very happy and grateful for the opportunity to be a part of the NHMF this year and to be joining your wonderful musicians in this fabulous concert. With four extraordinary masterworks on the program as well as two fantastic soloists, Rachel Ferris and Valerie Watts, I feel that we are in for a truly memorable and exciting evening.

I have heard so many wonderful things about the festival and am very much looking forward to getting to know the NHMF musical family. The orchestra is comprised of some of the best musicians in the country and I was so happy to learn that some good friends of mine will be there as well. Music brings people together and our musical world is small but vibrant.

I cannot wait to meet you all this summer, to explore the beautiful surrounding nature and for us all to embark on an exciting musical journey together!

Thank you again and see you very soon!

Stilian Kirov
Guest Conductor



CONCORD CHORALE

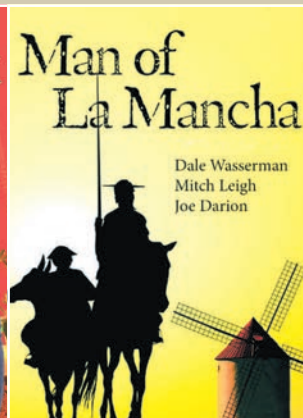
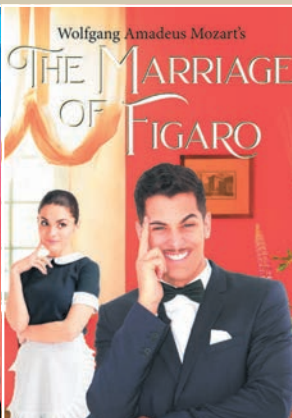


Concord Chorale is an auditioned vocal ensemble, dedicated to excellence in the performance of choral music for the cultural enrichment and enjoyment of its audience and its members.

www.concordchorale.org

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EVANS HAILE GENERAL DIRECTOR | LOUIS BURKOT ARTISTIC DIRECTOR

FROM WEEK 3 & 4 GUEST CONDUCTOR
MÉLISSE BRUNET
WELCOME

Welcome, Bienvenue, New Hampshire Music Festival!

I am beyond delighted to be a guest conductor for the New Hampshire Music Festival's 73rd Season, playing music alongside such an exceptional roster of artists! My call to become an orchestral conductor came when I was a teenager in France, as I wanted to share the greatness and message of composers' masterpieces with musicians and the audience. Little did I know that my dream would become an American one, a dream of communicating my passion and joy for music and people in my new country, the USA, for the past 15 years.

During the Festival Season, I look forward to sharing several classics including the timeless *Violin Concerto* by Mendelssohn featuring soloist Cordula Merks, the first symphony by a then 19-year old Dmitri Shostakovich, and the epic *Pictures at an Exhibition* by Mussorgsky/Ravel, as well as two newer works, the vibrant musical fusion of *Baião N'Blues* by Brazilian-American Clarice Assad, and the already very sought after *Umoja — Anthem of Unity* by American Valerie Coleman. A sure highlight will be our celebration of the 100th Anniversary of the World Premiere of Gershwin's *Piano Concerto in F*, featuring soloist Artina McCain!

I want to express my deepest gratitude to the leadership of the New Hampshire Music Festival for having me as the guest conductor of the Festival Orchestra's final two concerts, "Grand Impressions" and "Open the Gates."

I look forward to us all, together, sharing and enjoying the 2025 *Sound of the Summer* in Plymouth, and I am excited to discover Plymouth, the White Mountains, and the Lakes with my wife and our dog, Bear.

Mélisse Brunet
Guest Conductor

2025 FESTIVAL MUSICIANS

Violin

Charles Dimmick

Concertmaster

Alice Hallstrom,

Acting Concertmaster,

Weeks 2 & 3

Ella Gray

Assistant Concertmaster,

Dorothy & Alan Larsson Chair

Violetta Todorova**

Principal 2nd Violin

Julie Fox Henson

Acting Principal 2nd Violin,

Weeks 1 & 2

David Langr

Acting Principal 2nd Violin,

Weeks 3 & 4

Phyllis Saunders

Kathryn Langr

Kristina Handler

Kristin Van Cleve

John Fetter

Viktoria Tchertchian

Sasha Callahan**

Lidija Peno-Kelly

Rebecca Willie

Nicholas Pappone

Alana Carithers

Sai-Ly H. Acosta

Sue Faux

Susan Jensen

Linda Johnston

Marcia Lehninger

Emily Mullaney

Sue Shipley

Amy Sims

Brian Stuligross

Jonathan Sturm

Sarah Washburn

Viola

Bernard Di Gregorio

Principal

Mary E.M. Harris

Joan Ellersick

Michael Molnau

Chris Nunn**

Jason Bonham

Anna Griffis

Rene Reder

Metiney Suwanawongse

Cello

Walter Gray

Co-Principal

David Goldblatt**

Co-Principal

Andrea Di Gregorio

Tido Janssen

Leo Eguchi**

Katie Kennedy

Andy Bryenton

Patrick Hopkins

Erica Pickhardt

Cameron Sawzin

Double Bass

Joe Higgins, Principal

Nancy Kidd

Michael Lelevich

Eliot Porter

Flute

Valerie Watts, *Principal*
Rachel Braude
Mary Kay Robinson
Matthew Lee

Oboe

Shawn Welk, *Principal*
Andrea Hixon
David Garcia

Clarinet

Elizandro Garcia-Montoya
Co-Principal
Bill Kalinko
Co-Principal
Amy Advocat

Saxophone

Barry Saunders

Bassoon

Nicolasa Kuster, *Principal*
Stephanie Busby
Stephanie Patterson

Horn

Molly Norcross, *Principal*
Brian Vance
Acting Principal,
Week 4
Scott Brubaker
Nina Miller**
Karl Kemm
Ian Petruzzi
Nick Rubenstein
David Saunders



*Please visit our
website for photos
and biographies of our
wonderful musicians!*

Trumpet

Grace O'Connell
Acting Principal,
Weeks 1 & 3
Wiff Rudd
Acting Principal,
Weeks 2 & 4
Tina Erickson

Trombone

David Loucky, *Principal*
Tanner Antonetti
Donald Robinson

Tuba

Velvet Brown**, *Principal*
Ryan Howard
Acting Principal

Harp

Rachel Ferris, *Principal*
Molly Langr
Acting Principal, Week 4

Piano

Leslie Amper, *Principal*
Stacy Kwak, *Principal*

Timpani

Bill Shaltis, *Principal*

Percussion

Richard Kelly, *Principal*
Megan Arns
Acting Principal, Week 4
Bruce Berg
Amy Garapic
Andy Miller
Eric Willie

Musicians listed in bold
are permanent members.

**Leave of Absence

NHMF/PEMI FESTIVAL CHORUS

Soprano

Suzanne Adams
Kathleen Andrlé
Marie Anne Baldwin
Virginia Barunas
Frances Chevalier-Smith
Deborah Corr
Eileen Curran-Kondrad
Joey Dugger
Kimberly DuLaurence
Olivia Etchings
Erin Fallon
Josianne Fitzgerald
Nancy Frost*
Dana Goldman
Kendra Goodwin
Cindy Hess
Jennifer Highland
Joanne Huff
Sally Jensen
Carrie Kinzmaier
Deb Kumpf
Colleen O'Loughlin
Caroline Phillips
Linda Regan
Melissa Rosolen*
Bette Ruyffelaert
Nina Sargent
Valerie Sargent
Linda Saulnier
Susan Scrimshaw

Carol Stewart
Ericka Superchi
Jonelle Wilson

Alto

Robbin Adams*
Lourdes Avilés
Janis Bass
Barbara Carpenter
Susan Chadwick
Melanie Cometa
Rebecca Crivello
Denise Doran
Betty Dunn
Lin Everett
Sally Filteau
Melody Funk
Meredith Funston
Kim Hamel
Mary Hazelton
Katherine Hillier
Maureen Horgan
Denise Hutchins
Susan Jacobs
Mary Lloyd-Evans
Victoria Merriman
Molly Milner
Bev Newton
Ann Nichols*
Linda O'Donnell
Judith Perrier

*“Music is the expression of
harmony in sound.”*

— Antonio Vivaldi

Anita Ross
Janet Sawin
Patricia Weatherbee

Tenor

Christopher Avilés Bramer
Graeme Burtis
Wesley Chadwick
AJ Coppola
Gabrielle Crandall
BJ Entwisle
Jay Frost
Joel Funk
Gabriel Goldman
Christine Haswell
Mary Edith Kovach-Heise
Gary McCool
Travis Palmer
Marilyn Pomerantz
Allan Stern*

Bass

Steven Anglea
Brett Branscombe
Raymond DeRaymond
Derek Fletcher
John Ford
Michael Gallagan
Dan Hale
Robert Harrington*

Robert Reed
Eric Sargent
Roger Schneeweiss
Deene Stephenson
Jake Stevens
John Teague
Rudy VanVeghten
Ken Wells
Thomas Weston
Henry Wilson

**Thank you to the
Pemigewasset Choral
Society for their
partnership in making
the July 10 performance
of Vivaldi's Gloria
possible!**

* Section Leader

FESTIVAL ORGANIZATION

Board of Directors

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Co-Secretary

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Co-Secretary

Mary E.M. Harris

Andrea Hixon

Annette Holba

Richard Kelly

Leslie Sanderson

Cynthia Vascak

Special Thanks to our Outgoing Board Members

Joe Higgins

Winnie Hohlt

Tido Janssen

Festival Staff

Erin Brooker-Miller

Executive Director

Melissa Vainio

Festival Administrator

Jackson Losos

Stage Manager

Devin Guild

Ticketing/

Marketing Assistant

Peter Adams

Marketing Consultant

Kari Jukka-Pekka Vainio

Advertising Coordinator

Artistic Teams

Artistic Lead

Richard Kelly

Conductor & Soloist Selection

Nicolasa Kuster, *Chair*

Bernard Di Gregorio

Walter Gray

David Langr

Orchestra Programming

Molly Norcross, *Chair*

Charles Dimmick

Andrea Hixon

Tido Janssen

Katie Kennedy

Stacy Kwak

Chamber Music Programming

Alana Carithers

Shawn Welk

SETTING THE STAGE

Library

Phyllis Saunders, *Lead*
Michael Molnau
Bill Kalinkos
Kristin Van Cleve
Mike Lelevich

Personnel

Nancy Kidd
Lidija Peno-Kelly
Rebecca Willie

Housing

Andrea Hixon
Bill Hixon

Words on Music

William Propp — Week 1
John Fetter — Weeks 2 & 3
Jason Yust — Week 4

Program Booklet

Peter Adams
Cover Design
Lisa Lundari
Program Design/Layout
R.C. Brayshaw & Company
Printing
Leo Eguchi
Program Notes
Sasha Callahan
Program Notes

About NHMF

The New Hampshire Music Festival (NHMF) builds community and enriches lives through the shared experience of exceptional classical music performances and educational outreach. Each July in and around Plymouth, New Hampshire, NHMF offers an engaging and immersive experience of classical orchestra, choral, chamber music, and free Music in the Mountains community concerts.

Founded in 1952, NHMF began as a small chamber orchestra performing on Melody Island in Lake Winnepesaukee. Since then, the NHMF has grown to be a highly-valued community asset and has performed at Plymouth State University's Silver Center for the Arts for over fifty years. Our exceptional musicians from top orchestras and universities around the country travel to perform in central New Hampshire. NHMF is committed to providing diverse programming to our audiences, drawing from classical music's vast historical and contemporary repertoire.

FESTIVAL VOLUNTEERS

Volunteers

Kathy Archibald
Chris Bierbrier
Gene Bishop
Karen and
Arthur Bourgeois
Kelly Cannon
Connie and
Jim Chesebrough
Linda Coleman
Kenda Corcoran
Rosemary D'Arcy
Suzan Derby
Jean Dickson
Jeannie and Jim Dunn
Tyler Durham
Gigi Estes
Ken Evans
Carole and Jason Flegel
Christine Gauthier
Debbi Gibson
Micky Giunta
Ellie Gordon
Becca Hastings
Cindy Hess
Moe Horgan
Deb Hurley
Sally Jensen
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Molly McCahan
Alan Metevia
Blair Newcomb
Ann Nichols
Pat Robin

Susan Scrimshaw
Cilla Sheehan
Dmitry Smelansky
Laura Smith
Allan Stern
Carol Stewart
Pat Sullivan
Fran Taylor
Katy Thompson
Martha Twombly
Kari Jukka-Pekka Vainio
Susan Villani
Brooke Wakefield
Sue Williams

Musician Housing Hosts

Chris Bierbrier
Bobbie and Earl Doyle
Lili Folsom
Jane and PT Hart
Katharina and Fred Kelsey
Mireille Leger and
Doug Anderson
Matty Leighton
Susan Scrimshaw and
Allan Stern
Kari Jukka-Pekka and
Melissa Vainio
Kim Winders

**Special thanks to all of our
weekly volunteer ushers
and will-call volunteers for
orchestra and chamber
music concerts.**

INSIDE THE MUSIC

Words on Music

Thursdays | July 2025 | 6:00 PM

Silver Center for the Arts • Smith Recital Hall • Plymouth

Join us prior to the Classics Orchestra concerts to gain insights on the repertoire featured in that evening's concert.

July 10 — William Propp

July 17 — John Fetter

July 24 — John Fetter

July 31 — Jason Yust

Orchestra in Action

Wednesday | July 30, 2025 | 10 AM–12:30 PM

Silver Center for the Arts • Hanaway Theater • Plymouth

Join us for an open dress rehearsal as the orchestra and Guest Conductor Mélisse Brunet prepare for the season finale concert featuring works by Coleman, Gershwin, and Mussorgsky. Sip coffee with the musicians and chat during the break!

A suggested donation of \$5 is appreciated, but not required to attend.

CHAMBER

WEEK 1

Tuesday | July 8, 2025 | 7:00 PM

Silver Center for the Arts • Smith Recital Hall • Plymouth

Wolfgang Amadeus Mozart
(1756–1791) **Quartet in F Major, KV 370** 15'

I. Allegro
II. Adagio
III. Rondo — allegro

Shawn Welk, oboe | Jonathan Sturm, violin
Mary E.M. Harris, viola | Walter Gray, cello

Nino Rota
(1911–1979) **Sonata in C for viola and piano** 15'

I. Allegretto scorrevole
II. Andante sostenuto
III. Allegro scorrevole

Bernard Di Gregorio, viola | Leslie Amper, piano

INTERMISSION 20'

Alexander Campbell Mackenzie
(1847–1935) **Piano Quartet in E-Flat Major, Op. 11** 28'

I. Allegro,
ma moderato e tranquillo
II. Scherzo: Allegro vivace
III. Canzonetta con variazioni:
Adagio cantabile e semplice
IV. Finale:
Allegro molto e con brio

Julie Fox Henson, violin | Jonathan Sturm, viola
Tido Janssen, cello | Stacy Kwak, piano

CLASSICS

WEEK 1

Serenade & Song

Thursday | July 10, 2025 | 7:00 PM

Silver Center for the Arts • Hanaway Theater • Plymouth

William Gunn, choral conductor
Charles Dimmick, concertmaster
Lisa Cooper, soprano
Janet Poisson, soprano
NHMF/Pemi Festival Chorus

Edward Elgar
(1857–1934)

Serenade for Strings
in E Minor, Op. 20 12'

I. Allegro piacevole
II. Larghetto
III. Allegretto

Bela Bartók
(1881–1945)

Divertimento for Strings, 27'
Sz. 113 BB 118

I. Allegro non troppo
II. Molto adagio
III. Allegro assai

INTERMISSION 20'

Antonio Vivaldi
(1678–1741)

Gloria RV 589 30'

I. Gloria in excelsis Deo
II. Et in terra pax
III. Laudamus te
IV. Gratias agimus tibi
V. Propter magnam gloria
VI. Domine Deus
VII. Domine, Fili unigenite
VIII. Domine Deus, Agnus Dei
IX. Qui tollis peccata mundi
X. Quoniam tu solus sanctus
XI. Cum Sancto Spiritu

*This concert is made possible
through a partnership with the
Pemigewasset Choral Society
and support from
Heart and Hands Thrift Shop.*

CLASSICS

Serenade & Song

Serenade for Strings in E Minor, Op. 20

Edward Elgar

Edward Elgar was a struggling freelance musician when he composed his *Serenade for Strings* in 1892. It is perhaps his earliest work of importance, and was the first piece in which he took a modicum of pride. Of the three movements, he wrote to a friend: "I like 'em (the first thing I ever did)." Over time, the public was also taken with the *Serenade*, which endures as one of his most beloved works, and would be a key step on the path to international acclaim that would follow his Enigma Variations just seven years later.

As the title of *Serenade* implies, all three of the movements — titled *Allegro piacevole* ('pleasing' *allegro*), *Larghetto*, and *Allegretto* — share a beautiful lyricism, evoking the feeling of warm breezes carrying the strains of a ballad sung outdoors on a summer evening. Elgar sets these melodies with textures full of youthful charm, yet the work also carries hints of the wistful melancholy that would become something of his signature.

Divertimento for Strings, Sz. 113 BB 118

Béla Bartók

In August of 1939, Béla Bartók was given a brief respite from the troubles of World War II at his doorstep. The result — *Divertimento for Strings*, equal parts Neoclassicism and bold modernism, was to be Bartók's final work before leaving his beloved Hungary to seek refuge in the United States.

As a fervent opponent to the Nazis and Fascism, the darkening political climate of the late 1930s weighed down the seemingly limitless career of Bartók's early days. He had boycotted performing publicly, canceled his contract with his German publisher, and was in the midst of the difficult process of sending away his treasured manuscripts. Yet even with this backdrop, a ray of light arrived in the form of a commission from the Swiss conductor and arts patron, Paul Sacher. Already

WEEK 1 NOTES

successful collaborators, Bartók and Sacher had worked together just three years previous on his challenging *Music for Strings, Percussion, and Celeste* (written for the tenth anniversary of Sacher's Basler Kammerorchester), and now they looked to revive the partnership with something somewhat simpler in nature.

To facilitate Bartók's artistic process, Sacher arranged for him to have full use of his family's alpine chalet in Saanen, Switzerland. This went as far as transporting a piano to the house and providing a personal chef, so that all of Bartók's needs were met with luxury and ease. He wrote to his eldest son,

Somehow I feel like a musician of the olden time; the invited guest of a patron of the arts. For here I am, as you know, entirely the guest of the Sachers; they see to everything — from a distance. In a word, I am living alone — in an ethnographic object: a genuine peasant cottage. The furnishings are not in character, but so much better, because they are the last word in comfort. They even had a piano brought from Berne for me.... Luckily the work went well, and I finished it in just 15 days (a piece of about 25 minutes), I just finished it yesterday.... The newspapers are full of military articles, they have taken defense measures on the more important passes etc. — military preparedness. I am also worried about whether I shall be able to get home from here if this or that happens. Fortunately I can put this worry out of my mind if I have to...

The resulting three-movement work was titled *Divertimento* — a nod to the lightly entertaining style of works by Haydn, Mozart and Boccherini. Indeed, the structure of the piece follows classical forms (sonata, ternary, rondo), baroque textures (concerto grosso-style section soloists vs. larger ripieno orchestrations), and 18th century counterpoint techniques (fugue and imitation). This being said of the framework, the content is all Bartók.

The first movement, marked *Allegro non troppo*, has a rustic dance character that plays with the predictability of rhythmic structures, and similarly with tonality that flows in and out of expectations. The second movement, *Molto Adagio*, shows us the dark clouds lurking at the periphery of Bartók's bucolic retreat, while the final *Allegro assai* brings back lightness and energy in the form of virtuosic counterpoint and a fleet chase to the close.

WEEK 1 NOTES

Gloria, RV 589

Antonio Vivaldi

Modern listeners might reasonably expect that Vivaldi's *Gloria RV 589*, one of the most beloved pieces from one of the most popular composers of western music, would have been a revered fixture of the canon since its composition in 1715. That is not the case. In fact, the story that brought this work (and Vivaldi's music in general) to the modern concert stage is full of twists and turns, and a gap of more than 200 years of silence.

Vivaldi wrote this setting of the *Gloria* portion of the catholic mass while working and teaching at the Ospedale della Pietà in Venice. Founded in the 14th century as a hospice for the needy, the purposes of the Ospedale shifted over the centuries and by the early 18th century its primary function was as an orphanage and school for girls. The musical education of the Ospedale had become renowned, and with Maestro Vivaldi (one of the greatest violin virtuosi of the day), the Ospedale flourished with support. With his fame growing, Vivaldi eventually sought out greater opportunities (particularly in the world of opera) across Italy and wider Europe, ending up in Vienna. Here, with his music already falling out of fashion, the last of his luck was to run out with the death of Emperor Charles VI. His passing ended any aspirations Vivaldi held for royal patronage, and stymied his hopes for future commissions, as the period of royal mourning meant that the opera houses remained shuttered for one full year. Impoverished, Vivaldi managed to sell a few manuscripts, but died penniless in 1741, with a pauper's burial at St. Stephen's Cathedral. With Vivaldi's demise, performance of his music essentially died with him. A few pieces had been published, including *The Four Seasons* violin concerti, but these too fell away.

Fast forward to Dresden in the late 1850s, when Julius Rietz, music director of the Dresden Hofkirche, discovered a cabinet hidden behind the organ containing a collection of Vivaldi's works, mostly instrumental (and not containing our *Gloria*). Vivaldi had never been to Dresden, how did they get there? Research would show that these had been in the possession of Johann Pisendel, a former student of Vivaldi who went on to become the concertmaster of the court orchestra in Dresden.

WEEK 1 NOTES

Next, our story takes us back to Italy in the year 1926, when Professor Alberto Gentili received a communication from a monastery in Turin seeking his appraisal skills for a collection of recently discovered old manuscripts that they wished to sell. Upon inspection, Gentili was astonished to find a treasure trove of Vivaldi's works, including dozens of concerti and sacred works thought to be lost — perhaps the greatest discovery in the history of the field of musicology. Concerned that the collection would be simply taken by Mussolini's regime or purchased piecemeal by private collectors and remain hidden, Gentili called the wealthy industrialist, Roberto Foa, who agreed to purchase the entire lot and donate it to the Turin Library. Our story is not done, as this was not yet enough for the renaissance of Antonio Vivaldi.

Further analysis of the manuscripts showed that many pages were missing, implying that the collection may have been larger and then divided haphazardly. Gentili searched frantically (and secretly, so as not to alert either Italy's fascist regime or the private collectors) for the other half of the set. A connection was discovered between Vivaldi and the wealthy Genovese Durazzo family. Gentili and his team then managed to contact the last remaining Durazzo heir, Giuseppe Maria Durazzo. From here, it was learned that the Durazzo family had acquired a large number of Vivaldi's works in the late 1700s and that the collection had been divided between two brothers in the 19th century, one half of which had come into the possession of the Turin Monastery. After extremely difficult negotiations, Giuseppe Maria agreed to sell the remaining half of the Durazzo collection (financed by The Count of Turin, Filippo Giordano), but only under the condition that the works would never be published or even performed. This long awaited reunification of the two halves of the collection represents (to this day) over 90% of Vivaldi's known autographs. In 1938, having litigated to the bitter end to keep the performance and publication ban in place, Giuseppe Durazzo died, and the prohibition was lifted. Still, obstacles remained for audiences to become reacquainted with our *Gloria*.

Italy's alignment with Germany and the passage of anti-Jewish legislation pushed Professor Gentili, as well as benefactors Foa and Giordano (all three being Jewish), from public life. Enter Olga Rudge, American born violinist, and mistress to the poet (and fascist sympathizer) Ezra Pound. Rudge, who had moved to Italy and taken a position working for the Accademia Musicale Chigiana, took an interest in Vivaldi and in 1938 set up the Centro di Studi Vivaldiana

WEEK 1 NOTES

within the Academy. Keen to support Rudge, Ezra Pound contacted the Dresden Library, requesting microfilm copies of the collection (the one found behind the organ), which Pound proceeded to personally transcribe by hand. At this point, Rudge, along with Italian cultural nationalist and composer Alfredo Cassella, organized the very first festival of Vivaldi's music in September 1939 — which included the reintroduction (albeit incomplete and somewhat re-composed by Cassella) of Vivaldi's *Gloria*. Our story is still incomplete.

While the Vivaldi Festival received a great deal of pre-publicity, it was overshadowed by the outbreak of WWII just a couple of days later. As the war raged, both Turin and Dresden were ravaged by bombing. The Vivaldi collection at the Turin Library was thankfully unharmed, but the Dresden collection was not as fortunate. Thankfully, the work of Ezra Pound, requesting and transcribing the microfilm managed to preserve what had been held in Dresden — almost 30% of Vivaldi's work. Following the war, arrangements were made to begin to publish the works of Vivaldi, through the Ricordi publishing house. Ricordi however, only specialized in instrumental music, and the *Gloria* continued to languish, until an American violinist named Louis Kaufman gave the American premiere of the only existing fragments of *The Four Seasons* that were known in the states. American interest in Vivaldi was spurred, and Kaufman traveled Europe for months until he eventually found an original and complete copy of the *Four Seasons* score in Brussels and eventually recorded the complete work in 1950. This record was a smash hit, and requests for Vivaldi's music poured in to the Ricordi publishing company, eventually encouraging them to begin publishing his choral works. And finally, in 1957, the *Gloria* (as Vivaldi wrote it) was re-introduced to the world at Brooklyn College's first Festival of Baroque Choral Music. The rest (all 68 years of it) is history.



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BEHIND THE BOW

Week 1

Charles Dimmick
Concertmaster

Violinist Charles Dimmick enjoys a varied and distinguished career as concertmaster, soloist, and chamber musician. Praised by the *Boston Globe* for his “cool clarity of expression,” Charles is one of New England’s most sought-after orchestral musicians. In addition to his role with the New Hampshire Music Festival, he is co-concertmaster of the Boston Pops Esplanade, and concertmaster of both the Portland Symphony and the Rhode Island Philharmonic. Charles has appeared as guest concertmaster for the Arizona Music Fest and the Winston-Salem Symphony. A frequent soloist, Charles has garnered praise, packed houses, and received standing ovations for what the *Portland Press Herald* has called his “luxurious and stellar performances” and his “technical and artistic virtuosity.” Recent concerto engagements have included performances with the Portland Symphony, Winston-Salem Symphony, Boston Modern Orchestra Project, Arizona Musicfest, Chamber Orchestra of Boston, Boston Civic Symphony, and NHMF. As a chamber musician, Charles can be heard collaborating with the Sebago Long Lake Chamber Festival, the Chameleon Arts Ensemble, Radius Ensemble, and Monadnock Music. He is featured as concertmaster on many recordings with the Boston Modern Orchestra Project and Odyssey Opera, including the Grammy-Award winning opera *The Fantastic Mr. Fox* by Tobias Picker. His debut recording as concerto soloist in Elliot Schwartz’s *Chamber Concerto* and his debut solo violin recording of Lisa Bielawa’s *Synopsis #7* can be found at bmop.org. Charles lives with his wife, NHMF flutist Rachel Braude, and their daughter Chloe. He performs on a 1784 Joseph Gagliano violin.

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— *Portland Press Herald*

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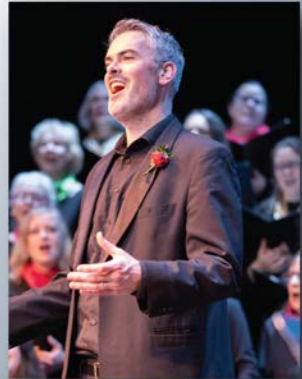
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BEHIND THE BATON

Week 1

William Gunn

Guest Choral Conductor

William Gunn is the director of music at Plymouth Regional High School where he conducts the Concert Band, Jazz Ensemble, Concert Choir, Chamber Singers, and teaches a year-long guitar elective. Mr. Gunn received his Bachelor of Music in Music Education from Ithaca College and his Master of Music in Conducting from Colorado State University. Mr. Gunn has studied conducting with Wes Kenney, Dwight Bigler, Steve Peterson, and Eric Hammer. Mr. Gunn is the immediate past president of the New Hampshire chapter of the American Choral Directors' Association (NHACDA) and serves as the High School Repertoire and Resources chair for ACDA Eastern Region. On March 31, 2023, it was announced that the NHACDA had selected Will as the 2023 Choral Director of the Year.

Mr. Gunn's choirs have consistently received high ratings at local and regional festivals. In 2014, the PRHS Chamber Singers were chosen to be the featured choir at the All New England Choral Festival. In 2016, the PRHS Concert Choir premiered a new work in collaboration with the ALS Association of New England and raised over two thousand dollars for ALS research. The new composition included text by a local author and community member who lost the battle to ALS in 2015. Mr. Gunn has also collaborated on new commissions with Dr. Jonathan Santore and Michael John Trotta. Mr. Gunn regularly guest conducts and adjudicates at local and regional festivals. In 2018, he was a Conducting Scholar at the Delaware Choral Academy in Aix-en-Provence, France.

Mr. Gunn has been the Music Director of the Pemigewasset Choral Society since 2017, after serving as the Associate Director. This summer will be his debut conducting the New Hampshire Music Festival orchestra.

Mr. Gunn lives in Plymouth with his wife Gaia, their son Nico, and their pitbull mix, Linny.



MEET THE ARTIST

Week 1

Lisa Cooper

Soprano

Lisa Cooper, soprano, teaches voice and piano at Lawrence Academy, where she is also the accompanist for the Lawrence Academy Singers. She is the Music Director of the Acton Community Chorus in Acton, MA. She holds the degrees B.A. in Music with a concentration in Vocal Performance and Pedagogy and B.S. in Music Education and graduated summa cum laude from Plymouth State University. Lisa is a regular soloist and currently sings with the New Hampshire Master Chorale. Recent solo performances include the Dan Forrest *Requiem* with Cambridge Community Chorus, Bernstein's *Mass* with Salisbury Singers, the Fauré *Requiem* with the Pemigewasset Choral Society, and the Bach *Christmas Cantata* with Manchester Choral Society. She and her wife live in Groton, MA with their three children.

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Please Note: We cannot take pianos other than electronic pianos.



MEET THE ARTIST

Week 1

Janet Poisson
Soprano

Janet Poisson is a soprano soloist and ensemble singer throughout New England. Janet's solo appearances include Manchester Choral Society in Mendelssohn's *Lobgesang*, New Hampshire Music Festival in Bernstein's *Mass*, Concord Community Chorale in Handel's *Messiah*, Concord Chorale in Arnesen's *The Christmas Alleluias* and Finzi's *In Terra Pax*, Manchester Choral Society in Haydn's *The Seasons*, Orff's *Carmina Burana* and Nashua Choral Society in a concert version of Purcell's *Dido and Aeneas* as Belinda and Haydn's *Paukenmesse*. Janet joined the Upper Valley Baroque Chamber Choir, a recently formed professional ensemble, performing Bach's *B Minor Mass*. Janet is also a staff singer at First Church Nashua where she has appeared as soloist in Nicholas White's *Magnificat*, Pergolesi's *Stabat Mater* and Bach's *Cantatas No. 61* and *No. 147*. Janet received a Masters in Music in Vocal Performance from the Boston Conservatory and a Bachelor of Science degree in Music Education from Plymouth State University.



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CHAMBER

WEEK 2

Tuesday | July 15, 2025 | 7:00 PM

Silver Center for the Arts • Smith Recital Hall • Plymouth

Claude Debussy **Sonata for cello and piano** 12'
(1862–1918)
I. Prologue
II. Serenade and Finale
Tido Janssen, cello | Stacy Kwak, piano

Zoltán Kodály **Serenade for** 22'
(1882–1967) **two violins and viola, Op.12**
I. Allegramente
II. Lento, ma non troppo
III. Vivo
Lidija Peno-Kelly, violin | Alana Carithers, violin
Michael Molnau, viola

INTERMISSION 20'

Darius Milhaud **Suite for violine, clarinette** 13'
(1892–1974) **et piano, Op. 157b**
I. Ouverture
II. Divertissement
III. Jeu
IV. Introduction et final
Alana Carithers, violin | Bill Kalinkos, clarinet
Stacy Kwak, piano

Max Bruch **String Quintet in** 20'
(1838–1920) **E-flat Major, Op. posthumous**
I. Andante con moto
II. Allegro
III. Andante con moto
IV. Andante con moto —
allegro ma non troppo vivace
Jonathan Sturm, violin | Julie Fox Henson, violin
Bernard Di Gregorio, viola | Mary E.M. Harris, viola
Andrea Di Gregorio, cello

CLASSICS

WEEK 2

Tales of Two Cities

Thursday | July 17, 2025 | 7:00 PM

Silver Center for the Arts • Hanaway Theater • Plymouth

Stilian Kirov, guest conductor
Rachel Ferris, harp
Valerie Watts, flute

Maurice Ravel
(1875–1937)

Pavane pour une
infante défunte 6'

Wolfgang
Amadeus Mozart
(1756–1791)

Concerto for Flute & Harp
in C Major, K. 299 30'
I. Allegro
II. Andantino
III. Rondeau — Allegro

INTERMISSION 20'

Igor Stravinsky
(1882–1971)

Concerto in E-flat,
“Dumbarton Oaks” 15'
I. Tempo giusto
II. Allegretto
III. Con moto

Joseph Haydn
(1732–1809)

Symphony No. 104
in D Major, “London” 29'
I. Adagio — Allegro
II. Andante
III. Menuetto and Trio: Allegro
IV. Finale: Spiritoso

CLASSICS

Tales of Two Cities

Pavane pour une infante défunte (*Pavane for a Dead Princess*)

Maurice Ravel

Originally composed for solo piano in 1899, *Pavane pour une infante défunte*, was written while Maurice Ravel was a student at the Conservatoire de Paris, under the tutelage of Gabriel Fauré. It was one of Ravel's early successes and quickly became popular with pianists of the day, as it has remained since. Ravel himself made the orchestration in 1910, and it received its orchestral premiere in Manchester, England on February 27, 1911.

The piece is dedicated to Ravel's patron at the time, the Princesse de Polignac, née Winnaretta Singer; American by birth and heiress to the Singer sewing machine fortune. Perhaps her support had an influence on the work's curious title (directly translated in English as 'Pavane for a Dead Princess'), though Ravel himself always attempted to distance himself from its morose implications, saying,

Do not attach any importance to the title. I chose it only for its euphonious qualities. Do not dramatize it. It is not a funeral lament for a dead child, but rather an evocation of the *pavane* [a slow 16th-century Spanish court dance] which could have been danced by such a little princess as painted by Velázquez.

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

Wolfgang Amadeus Mozart

There is some evidence that Mozart really didn't care that much for the sound of the flute as a soloist, although he wrote beautifully and convincingly for it in ensemble. And, although a prolific composer, he only wrote one piece that included the harp — the present one. But, it doesn't matter, Mozart being Mozart, the result is masterful, elegant, and more than pleasing.

WEEK 2 NOTES

The young Mozart spent much of his time traveling, and April 1778 found the twenty-two year old in an extended stay in Paris, visiting at the home of the Duc de Guînes, an amateur flautist. This time was probably a low point in the composer's life. Paris was expensive, Mozart hated French music, and in July his beloved mother died.

The duke's daughter was studying composition with Mozart — evidently not too successfully. But, in a letter home he praised both the father's ability on the flute and the daughter's skill as a harpist. The Duke commissioned the double concerto from Mozart, and it is assumed that they performed it. Without the fee, it is doubtful that Mozart would have thought of writing such a work, for it was an unusual combination of instruments. As it turned out, the duke stiffed him, and he was never paid for the composition. The harp, especially, was not a common instrument in ensembles as it is today, but rather an elegant instrument for solos in magnificent homes. Also, keep in mind that the lush, colorful, and varied sound resources that make the instrument almost requisite in imaginative orchestra scoring today, were to be explored only in the future.

Notwithstanding the amateur status of the duke and little duchess, Mozart's dim view of the solo instruments, and the relatively accessible nature of the key and technical demands, the composer threw himself into the work, and produced what the great Mozart scholar, Alfred Einstein, called "an example of the finest French salon music." He compared the *Andantino* to a painting by Boucher: "decorative and sensual but not lacking in deeper emotions." And so it is.

— Wm. E. Runyan
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Concerto in E-flat, "Dumbarton Oaks" Igor Stravinsky

Stravinsky's reputation as one of a handful of the most respected and influential composers of the twentieth century has been secure almost from the beginning of his career. Yet, as he grew older, the bold changes in the nature and sources of his musical style stand as almost unique among his peers. We may speak of Brahms' or Tchaikovsky's "style," and although both certainly showed clear evidence of musical growth from youth to maturity, most folks have a rough idea of what any

WEEK 2 NOTES

particular composition by either of them may sound like. Not so, with our Stravinsky. The fundamental conceptual and technical basis for his compositions underwent distinct and radical changes as he moved from one “period” to another, from youth to old age. His smashing early successes with the ballets stemming from Russian nationalism — The Firebird, Petrushka, and The Rite of Spring — were followed shortly thereafter by a more severe, experimental style around WWI. By about 1920 he turned to neo-classicism, which dominated his approach until around 1950, followed by more experimental changes until the last decade of his life, during which he astounded all by adopting a personal approach to twelve-tone and serial procedures. The latter style, of course, had been championed by Schoenberg and his followers for almost half a century, but certainly not Stravinsky — until he did! He cheerfully confessed to his musical “kleptomancy.” The real Stravinsky wore many guises, but they all represented a unique musical genius, who regardless of style and labels, always shone through as perhaps the singular composer of the century.

But what of this so-called “neo-classicism,” a term used in a rather blanket fashion to lump together his works in roughly those three decades between 1920 and 1950? It would seem to indicate a return to the general principles of musical composition of the “classic” musical period—we’re talking Haydn, Mozart, and early Beethoven, here. But in actuality, Stravinsky’s compositions during this time, represent a broader and more diverse use of music from the past. His intellect was far ranging, and his interests scooped up inspiration from some of the most significant accomplishments of Western Civilization. His compositions from the “neo-classic” period, indeed, take inspiration, borrow techniques and forms, and transform myriad aspects of music from centuries of the art—not just the “classic” times of the late eighteenth century. And that which he found, he always funneled through his remarkable craftsmanship and personal creativity to produce entirely new musical ideas and procedures. Nothing was taken and used unchanged; nothing was slavishly copied; and nothing easily suggests its source. He pounced on the most disparate of musical ideas and transformed them to suit his entirely new ends. His lean, abstract, reductive musical mind grabbed techniques from the past, and created stunning original music with them.

The Concerto in Eb, subtitled Dumbarton Oaks, was commissioned in 1937 by one of Washington, DC’s “power couples,” Robert Woods Bliss and Mildred Barnes Bliss, on the occasion of their thirtieth

WEEK 2 NOTES

wedding anniversary. The composition's subtitle refers to their estate outside of Washington, a beautiful home and gardens, now owned by Harvard University as a library and center for the study of art and landscape architecture. Mr. Barnes was a career diplomat with the State Department, and Mrs. Barnes—who funded it all—was an heiress to the Fletcher's Castoria fortune. Given its première in the sumptuous, expansive, music room in the mansion in 1938, it is one of two chamber concertos by the composer. Owing to Stravinsky's hospitalization at the time with tuberculosis, the eminent teacher of music composition, Nadia Boulanger conducted. Scored for a small orchestra of strings, one flute, one clarinet, one bassoon, and two horns, it was inspired by Bach's evergreen Brandenburg Concertos. Stravinsky, of course, was more than "inspired" by Bach's six concertos, and seized upon a variety of the distinguishing characteristics of those quintessentially baroque concertos. So, in reality, we could, with some justification, refer to the Dumbarton Oaks concerto as "neo-baroque."

While clearly "modern" in sound, and especially representative of Stravinsky's style at the time, his concerto is informed with baroque elements: It's in three movements; scored for a small orchestra, all members of which shine as soloists from time to time; employs steady, brisk tempos in the outer movements; and in a fashion typical of both Stravinsky and Bach, is built around a saturation of short, incisive motives that create a tight unity.

And what about the so-called "key of E-flat" that entitles the work? Well, it is certainly not in the traditional meaning of key, but rather best thought of as "on" E-flat," or centered "around" E-flat. A key that asserted, rather than built. Go on to compare the easy-to-hear scales and intervals of Stravinsky with the dense dissonance of the new music of Schoenberg and others from earlier in the century. Or Dumbarton Oaks' relatively simple rhythms with those of the same composers. All of this, as well as the infusion of so many baroque characteristics, is clear evidence of Stravinsky's genius of crafting "new wine in old bottles." There were many new ways forward after the over-extended style of post-romantic music and the ensuing, complicated responses. But, Stravinsky's spare, wry, Janus-faced approach of the two decades of his "neo-classicism" achieved a rare innovative integrity.

— Wm. E. Runyan

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WEEK 2 NOTES

Symphony No. 104 in D major, “London” Franz Joseph Haydn

Thirty years of employment in the court of the powerful Esterhazy family had been a mixed blessing for Franz Joseph Haydn. His position as Kapellmeister to the wealthy aristocrats had afforded him a stable income and access to wonderful court musicians, but it had also left him creatively bound to the whims of the court princes and extremely isolated at the grand country palace — far from the stimulating social and artistic circles of Vienna. So in 1790, with the death of his employer, Prince Niklaus, the almost sixty-year-old Haydn found himself with more freedom than at any other time in his adult life — and he did not squander the opportunity. During the period that immediately followed, Haydn received many job offers, yet rather than re-engage in steady employment, he opted to accept a major series of commissions from the violinist and concert impresario, Johann Peter Salomon, to go to London (where his music had become extremely fashionable) and compose new symphonies.

Over the next five years, Haydn made two significant trips to London, resulting in his last twelve symphonies, the so-called “London” Symphonies. Haydn’s newfound artistic freedom was immensely inspiring, and these twelve works include some of his most popular, including *The Surprise, Military, The Clock, Drumroll, and No. 104*, and the final member of the set, often referred to as *THE London Symphony*. Salomon’s orchestra (and later, that of Giovanni Battista Viotti, when Salomon’s funding ran dry) was large for the day, featuring pairs of flutes, oboes, clarinets, bassoons, French horns, and trumpets, plus timpani and strings. These expanded forces provided further fuel for Haydn’s creative fires, and these twelve symphonies provide a direct link to the subsequent works of Beethoven written for the same orchestration. Interestingly, just after bidding farewell to his friends in Vienna (including one Wolfgang Amadeus Mozart) after his first trip to London in 1790, Haydn stopped in the German city of Bonn. There he met the young Ludwig van Beethoven. Having made a strong connection, Beethoven decided to travel to Vienna to study with Haydn upon his return from the trip, and continued to do so for the years between the two London voyages.

Symphony No. 104 captures so much of what is beloved about Haydn’s mature style. The music is full of wit and humorous surprises, joyful song and dance, and a balance of elegance and rustic folk charm.



BEHIND THE BATON

Week 2

Stilian Kirov
Guest Conductor

First Prize Winner of the “Debut Berlin” Concert Competition, Stilian Kirov made his debut at the Berlin Philharmonic in 2017. The same year he began his tenure as Music Director of the Illinois Philharmonic in Chicago’s Southland and while continuing his music directorship with the Bakersfield Symphony in California. In 2024, Stilian Kirov also joins the Southwest Florida Symphony Orchestra as Interim Artistic Advisor and Principal Conductor. A 2019, 2018, 2017 and 2016 recipient of the Solti Foundation U.S. Career Assistance Award, Mr. Kirov has proven to be not only a dynamic artistic director, but also an enthusiastic educator and community leader, continuing to build upon his previous successes as Music Director of Symphony in C in New Jersey as well as Associate Conductor of the Seattle Symphony and Associate Conductor of the Memphis Symphony.

Highlights of Mr. Kirov’s guest performances include appearances worldwide with the Israel Camerata, Xi’An Symphony, Minas Gerais Philharmonic Orchestra, Sofia Philharmonic, Leopolis Chamber Orchestra/ Ukraine, Orchestra of Colors/Athens, Orchestre Colonne/Paris, Sofia Festival Orchestra, State Hermitage Orchestra/St. Petersburg, Thüringen Philharmonic Orchestra, the Zagreb Philharmonic, the Musical Olympus International Festival in St. Petersburg, and the Victoria Symphony/British Columbia, among others.

In the United States., Mr. Kirov has collaborated with the symphonies of Seattle, Memphis, Chautauqua, Omaha, Kalamazoo, South Bend, and West Virginia as well as Amarillo Symphony, National Repertory Orchestra/ Breckenridge, and the Tucson Symphony. Following his highly acclaimed debut in 2012, he has also appeared regularly as guest conductor with the Pacific Northwest Ballet in Seattle.

BEHIND THE BATON

During the 2013/2014 season, Stilian Kirov was engaged as an assistant conductor to Bernard Haitink with the Chicago Symphony Orchestra as well as a cover conductor for Stéphane Denève, the late Rafael Frühbeck de Burgos, Christoph von Dohnányi, and Andrew Davis, all with the Boston Symphony Orchestra. Also during that season, he stepped in to replace Rafael Frühbeck de Burgos with the Seattle Symphony, conducting “spectacular” performances of Orff’s *Carmina Burana*.

A prize winner at Denmark’s 2015 Malko Competition, Stilian Kirov is the recipient of numerous awards and prizes, including an Emmy for the Memphis Symphony’s Soundtrack Project, the Orchestra Preference Award, and Third Prize at the 2010 Mitropoulos Conducting Competition, as well as Juilliard’s Bruno Walter Memorial Scholarship and the Charles Schiff Conducting Award for outstanding achievement. He is also the recipient of France’s 2010 ADAMI Conducting Prize, culminating in a showcase concert at the Salle Gaveau with the Orchestre Colonne. Following the performance, Mr. Kirov was invited to conduct the orchestra’s opening concerts of the 2011/2012 season in Paris.

Mr. Kirov is a graduate of The Juilliard School in orchestral conducting, where he was a student of James DePreist. In 2012, he studied at the Aspen Academy of Conducting, and in 2013, was one of three Conducting Fellows at the Tanglewood Music Center. In 2010, he was awarded the Chautauqua Music Festival’s David Efron Conducting Fellowship, and returned in 2012 and 2018 as a guest conductor. Mr. Kirov holds a master’s degree in conducting from the Ecole Normale de Musique in Paris, where he studied with Dominique Rouits. He has participated in master classes with such distinguished conductors as the late Kurt Masur, Michael Tilson Thomas, Gianluigi Gelmetti, George Manahan, and Asher Fisch.

Also a gifted pianist, Stilian Kirov was Gold Medalist of the 2001 Claude Kahn International Piano Competition in Paris. An accomplished pianist, Dinur established a chamber music series at the Villa Terrace Museum in Milwaukee, where he performs with musicians from the Milwaukee Symphony. Recent concerto performances include Brahms’ First Piano Concerto with the New Bedford Symphony and Mozart’s D Minor Concerto with the Milwaukee Symphony, for which he received critical acclaim for his “fluid, beautifully executed piano passages” and “deeply musical playing” (*Milwaukee Journal Sentinel*). Dinur is the winner of numerous awards, among them the 2017 and 2016 Solti Foundation U.S. Career Assistance Awards, 2nd Prize at the 2009 Mata International

Stilian Kirov

Conducting Competition in Mexico, and the Yuri Ahronovitch 1st Prize in the 2005 Aviv Conducting Competition in Israel. He is also a recipient of the America-Israel Cultural Foundation and the Zubin Mehta Scholarship Endowment.

Born in Jerusalem, Dinur began studying the piano at the age of six with his aunt, Olga Shachar, and later with Prof. Alexander Tamir, Tatiana Alexanderov, Mark Dukelsky, and Edna Golandsky. He studied conducting in Israel with Dr. Evgeny Zirlin and Prof. Mendi Rodan, and holds a Doctorate in Orchestral Conducting from the University of Michigan School of Music, Theatre & Dance, where he was a student of Prof. Kenneth Kiesler.

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MEET THE ARTIST

Week 2

Rachel Ferris
Harp

Rachel Ferris currently holds the position of Principal Harp with the San Antonio Philharmonic, and previously the San Antonio Symphony. She enjoys a varied career as an orchestral harpist, soloist, and chamber musician. Originally from rural upstate New York, Rachel attended high school at the Interlochen Arts Academy, where she studied with Joan Raeburn-Holland. Ms. Ferris received Bachelor's Degrees in Religion and Harp Performance from Oberlin College and Conservatory, studying harp with renowned harpist and pedagogue, Alice Chalifoux. Ms. Ferris has participated in several music festivals including Aspen, Chautauqua, the National Repertory Orchestra, Colorado Music Festival, Breckenridge Music Festival, and the New Hampshire Music Festival.

Ms. Ferris has held the position of Principal Harp with the Florida West Coast Symphony (now Sarasota Orchestra) and Tulsa Philharmonic. She has performed as guest Principal Harp with several orchestras, including the Houston Symphony, Baltimore Symphony, Naples Philharmonic, Florida Orchestra and the New World Symphony. She has appeared as a soloist with the Sarasota Orchestra, San Antonio Symphony, Youth Orchestras of San Antonio, Victoria Symphony and the Mid-Texas Symphony. She recorded an album, *Mélange*, on the Centaur label, featuring French works for cello and harp with former Chicago Symphony cellist Donald Moline. An avid chamber musician, Rachel has performed with several San Antonio chamber ensembles, including Olmos Chamber Ensemble, Camerata San Antonio, the Cactus Pear Music Festival and Musical Offerings. In August 2024, she joined the faculty of Trinity University as Professor of Harp. In addition to performing and teaching, Ms. Ferris is also Executive Director of Olmos Ensemble, a premier chamber music group based in San Antonio, TX.

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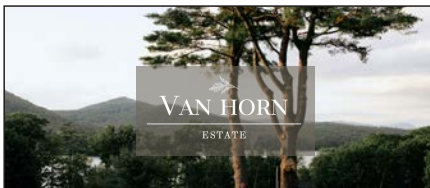
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MEET THE ARTIST

Week 2

Valerie Watts

Flute

Valerie Watts is principal flute with the Oklahoma City Philharmonic Orchestra and professor of flute at the University of Oklahoma, School of Music. Her appointment at the University of Oklahoma includes School of Music administrative duties as Assistant Director Undergraduate Studies & Scholarships and membership of its resident faculty quintet, The Oklahoma Woodwind Quintet. During the summers, Dr. Watts taught at the Oklahoma Summer Arts Institute (1995-2006) and continues to perform as principal flute with the New Hampshire Music Festival Orchestra since 1998.

A finalist for the 1993 Festivales Internacionales de Flautistas Enterprises, Dr. Watts has been the featured performer at festivals abroad (Classic Music Seminar, Eisenstadt, Austria; Natal, Brazil; Banff Centre for the Arts, Canada and American Music Festival, Geneva, Switzerland) and performed solo and chamber music engagements as well in the United States (California, New Hampshire, Louisiana, New Mexico, New York, Oklahoma, and South Carolina). She was the artist-in-residence at Xu Beihong, School of the Arts, Remni University in Beijing, China (October 2006). In 2001, she was featured in a concert promoting music by Oklahoman composers performing Michael Hennagin's *Sonata for Flute and Piano* at the National Flute Association convention in Dallas, Texas. In 2012, she performed again at the NFA convention in Las Vegas, Nevada to honor her mentor Bonita Boyd, recipient of the NFA Lifetime Achievement Award. Most recently, she recorded the music of Jonathan Leshnoff (*Violin Concerto No. 2 and Of Thee I Sing*) with the Oklahoma City Philharmonic Orchestra (Naxos label) and was a featured solo flutist performing *Concerto for Flute and Strings* by Jack Frederick Kilpatrick, celebrated Native American and Oklahoman composer.

An enthusiastic student of early music performance practice, Dr. Watts was granted a fellowship to attend the 1994 Bach Aria Festival and Institute at Stony Brook, NY. She has recorded with CBS Masterworks, Integra and W.W. Norton labels. Watts holds a bachelor's degree, summa cum laude, from Northwestern University School of Music and MM and DMA degrees, including the Performer's Certificate, from the Eastman School of Music.

CHAMBER

WEEK 3

Tuesday | July 22, 2025 | 7:00 PM

Silver Center for the Arts • Smith Recital Hall • Plymouth

Jan Dismas Zelenka (1679–1745) **Sonata VI in C Minor, ZWV 181** 15'

I. Andante
II. Allegro
III. Adagio
IV. Allegro

Shawn Welk, oboe | Andrea Hixon, oboe
Nicolasa Kuster, bassoon | Nancy Kidd, double bass
Leslie Amper, harpsichord

Steve Reich (b. 1936) **Music for Pieces of Wood** 6'

Megan Arns, percussion
Brenda Conklin, percussion | Richard Kelly, percussion
Bill Shaltis, percussion | Eric Willie, percussion

Paul Lansky (b. 1944) **Selections from Threads** 7'

Megan Arns, percussion
Richard Kelly, percussion | Bill Shaltis, percussion
Eric Willie, percussion

CHAMBER WEEK 3

Vaclav Nelhybel
(1919–1996)

Trio for Brass

11'

- I. Leggiero marcato
- II. Andante moderato
- III. Molto vivo

Wiff Rudd, trumpet | Molly Norcross, horn
Tanner Antonetti, trombone

INTERMISSION

20'

Michael Cohen
(b. 1943)

**Aria for flute, oboe,
cello and harp**

10'

Mary Kay Robinson, flute | Shawn Welk, oboe
Katie Kennedy, cello | Erin Brooker-Miller, harp

L.V. Beethoven
(1770–1827)

**Piano Trio in D Major,
Op.70, No.1 “Ghost”**

30'

- I. Allegro vivace e con brio
- II. Largo assai ed espressivo
- III. Presto

Nicholas Pappone, violin | Katie Kennedy, cello
Leslie Amper, piano

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CLASSICS

WEEK 3

Grand Impressions

Thursday | July 24, 2025 | 7:00 PM

Silver Center for the Arts • Hanaway Theater • Plymouth, NH

Mélisse Brunet, guest conductor

Cordula Merks, violin

Clarice Assad
(b. 1978)

Baião N' Blues

8'

Felix Mendelssohn
(1809–1847)

Violin Concerto
in E minor, Op. 64

26'

I. Allegro molto appassionato

II. Andante

III. Allegretto non troppo —
Allegro molto vivace

INTERMISSION

20'

Dmitri Shostakovich
(1906–1975)

Symphony No. 1 in
F minor, Op. 10

35'

I. Allegretto

II. Allegro

III. Lento

IV. Allegro Molto

CLASSICS

Grand Impressions

Baião N' Blues

Clarice Assad

Baião N' Blues is an orchestral composition celebrating the vibrant fusion of two diverse musical worlds. Inspired by Brazilian music's lively rhythms and infused with the soulful essence of American blues, the piece explores cross-cultural musical influences. Juxtaposing Brazilian themes with bluesy inflections, and the iconic music of George Gershwin, the composition presents a seamless and delightful blend of harmonious colors. Throughout the orchestral journey, a sense of lightness and humor permeates the musical landscape, inviting the audience to engage in a spirited dialogue. *Baião 'N' Blues* showcases the power of music to transcend cultural boundaries and connect people through the art of listening.

— Clarice Assad

Violin Concerto in E minor, Op. 64

Felix Mendelssohn

Mendelssohn's *Violin Concerto in E minor* occupies a special place in the canon as one of the most enduringly beloved works for violin. Unlike many of his youthful works that seemed to pour out effortlessly, the creation of this piece happened in fits and starts over the span of seven years. Mendelssohn wrote the work for a dear friend from childhood, the great violinist Ferdinand David (who, at Mendelssohn's invitation, served as his concertmaster of the Leipzig Gewandhaus Orchestra shortly after Mendelssohn began his tenure as director of the orchestra). References to the E minor concerto appear first in letters between the two friends beginning in 1838, continued in regular correspondence until the piece was completed in 1844, and premiered in 1845. These letters reveal a close collaboration on the work, with Ferdinand David nudging Mendelssohn to make sure the concerto was virtuosic enough. You will hear that Mendelssohn delivers on this request, with many moments of fireworks in the solo

WEEK 3 NOTES

part, but always beautifully integrated into the lyrical, poetic voice Mendelssohn is known for.

Mendelssohn makes several notable innovations in this work, starting with the first notes. After less than a measure from the orchestra, the piece gets underway with an extensive introduction in the solo violin, instead of the customary orchestral tutti. In fact the full orchestra doesn't enter until well into the movement, yet the relationship between the orchestra and soloist feels at once fresh and inventive as well as steeped in the tradition of which Mendelssohn was such a devoted student.

The first movement leads seamlessly into the second with gossamer threads from the bassoon and flute, and then in a beautiful, gentle, lilting string cushion that welcomes the soloist to join with a tenderly heartfelt theme. An earnest, searching bridge carries us, without a pause, from the slow middle movement into an utterly joyful and exuberant finale. Mendelssohn's choice to link the three movements rather than having discrete movements was unusual, particularly for a concerto. Legend has it that this was partly because Mendelssohn found applause between movements distracting, and this was a way to mitigate that potential. Some believe that the concert custom of holding applause until the end of a complete work (a relatively modern tradition) was at least in part due to Mendelssohn's dislike for the interruption. The *Violin Concerto in E minor* was among Mendelssohn's last works for full orchestra and it shows Mendelssohn at the height of his powers, with many considering the work to be an almost perfect composition. Joseph Joachim (a protégé of Ferdinand David), famously said in 1906 that among the great Germanic concerti, Mendelssohn's was "the most inward, the heart's jewel."

Symphony No. 1 in F minor, Op. 10

Dmitri Shostakovich

Written when he was just 19 years old, the first symphony of Dmitri Dmitriyevich Shostakovich speaks both to the incredible amount of life he had already lived, as well as to the genius to be developed over the next 50 years. Born in 1906 to a comfortable middle-class family, Shostakovich would witness his world change with the 1917 revolution

WEEK 3 NOTES

and find that his comfortable family background was to be made distinctly uncomfortable in the new Soviet regime. 1922 would see his father die from pneumonia and his well-educated mother forced to undertake grueling hours at a menial job to support young Dmitri and his two sisters. Though suffering from tuberculosis and malnutrition, the prodigious Shostakovich also took on work after school as a pianist, improvising to accompany silent films - though he lost these jobs on more than one occasion for laughing so audibly at the onscreen slapstick. This attribute, his ability to put a public smile on the face of hardship, continued over the span of his life and entire creative output.

Symphony No. 1 was completed in May of 1925 in time to submit to his professors at the Leningrad Conservatory for his graduation having been admitted to the school at the ripe age of 13. Despite the musical conservatism of the faculty, the brilliance of this new score was recognized and the piece was recommended for a special public performance by the Leningrad Philharmonic. All of this was overseen by Alexander Glazunov, himself a child prodigy having been raised in the very same program and who had kept a watchful, guiding eye on the precocious Shostakovich.

The premiere of the Symphony in May of 1926 was a smash hit. The blend of sarcasm and energy in the first and second movements with the drama and darkness of the third and fourth spoke to Russian audiences and then went on to captivate the world. With its rousing success, the first symphony cemented Shostakovich's place as the first home grown superstar of the young Soviet Republic - a position that later in life would serve as both a restraint as well as a lifeline.



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BEHIND THE BATON

Week 3 & 4

Mélisse Brunet

Guest Conductor

Renowned as a conductor of “uncommon emotional intensity” (Marie-Celine) and a “force at the podium” (Eugene Scene), American conductor Mélisse Brunet is a native of Paris, France with Spanish and Italian roots. She is quickly gaining attention on both sides of the Atlantic as “a skilled and polished conductor with an excellent pedigree...Brunet led the orchestra with panache and clarity, giving inspiring and assured renditions of each work.” (*Cleveland Classical*). In July 2022, she became the fifth Music Director of the Lexington Philharmonic, and the first woman to hold the position. She is also in her fifth season as the Music Director of the Northeastern Pennsylvania Philharmonic.

Brunet is one of the five conductors featured in the documentary *Maestra* by the Director Maggie Contreras and produced by David Letterman and Melanie Miller (*Navalny*). *Maestra* garnered second place and the 2023 Tribeca Film Festival Audience Award for Best Documentary. The film’s exploration of Brunet’s daring journey at the international La Maestra competition has received rave reviews in the press, including two articles in the *New York Times*, the *Los Angeles Times*, and the *Hollywood Reporter*.

2024/25 season highlights include her opening the Delaware Symphony Orchestras’s season as one of four Music Director finalists, as well as engagements with the Phoenix Symphony, Carmel Symphony, and Indiana University’s Jacobs School of Music. In the previous season she also led the Nashville Symphony Orchestra, the Eugene Symphony, the West Virginia Symphony, and the Orchestre National Avignon-Provence (France).

As a dynamic advocate of contemporary music, Brunet has collaborated with composers such as Shawn Okpebholo (appointing him as the Lexington Philharmonic’s first-ever Black composer-in-residence), Mary D. Watkins, T.J. Cole, Steven Stucky, Michael Daugherty, Shulamit Ran, James Barry, Loren Loiacono, and Jennifer Higdon, among others.

BEHIND THE BATON

As an opera and musical theater conductor, Brunet has conducted *Dead Man Walking* by Jake Heggie and Puccini's *Gianni Schicchi* at the Power Center in Ann Arbor; four staged performances of Mozart's *Die Zauberflöte*; and Bernstein's *Trouble in Tahiti*, Menotti's *The Old Maid and The Thief*, Sondheim's *Sweeney Todd*, and Strauss II's *Die Fledermaus*, and two staged performances of Verdi's *La Traviata*.

Brunet is a respected educator in both France and the USA. Most recently, she served as the first woman Director of Orchestral Studies at the University of Iowa-School of Music, where she conducted symphonic concerts, operas, and musical theater.

Brunet began her studies on the cello, and learned to play the trumpet, French horn, and piano. She holds six diplomas from the Paris Conservatory, a bachelor's in music from the Université la Sorbonne, a Professional Studies diploma from the Cleveland Institute of Music, and a Doctorate in conducting from the University of Michigan. As a true citizen of the world and intrepid conversationalist, she speaks English, French, Italian, Chinese, as well as some rusty Spanish, Hebrew, and German.

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— Celine-Marie

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MEET THE ARTIST

Week 3

Cordula Merks

Violin

Violinist Cordula Merks is the Concertmaster of the San Francisco Ballet Orchestra, and Professor of Violin at the San Francisco Conservatory of Music. Previously she was First Assistant concertmaster of the Seattle Symphony and concertmaster of Germany's Essen Philharmonic, Bochum Symphony and Bergische Symphony. She has also served as guest concertmaster for many orchestras, including the Houston Symphony, American Ballet Theater at the Met, Dresden Philharmonic, Mahler Chamber Orchestra, Portuguese National Opera.

When not playing in the orchestra, Cordula is active as a soloist and as a chamber musician and has performed in the US, Mexico, Israel, Mexico, and all over Europe. Cordula was born in Germany and spent her childhood in The Netherlands. She started playing the violin at the age of 6 and was accepted to study at the Royal Conservatory in The Hague at the age of 12. Her teachers have included Theodora Geraets, Jaring Walta, Shmuel Ashkenasi, and Herman Krebbers, and she holds degrees from the Amsterdam Conservatory and Northern Illinois University.



CHAMBER

WEEK 4

Tuesday | July 29, 2025 | 7:00 PM

Silver Center for the Arts • Smith Recital Hall • Plymouth, NH

Ilja Hurník **Sonata da Camera** 15'
(1922–2013)

- I. Allegretto
- II. Quasi marcia funebre
- III. Allegretto innocente
- IV. Prestissimo

Valerie Watts, flute | Shawn Welk, oboe
Andy Bryenton, cello | Leslie Amper, harpsichord

Mauricio Murcia Bedoya **Colombian Dances** 10'
(b. 1976)

- I. Saturday
- II. Sabroso
- III. Natalia
- IV. Mauro's Latin

Bill Kalinkos, clarinet | Elizandro Garcia-Montoya, clarinet

Jacques Castérède **Brèves Rencontres** 9'
(1926–2014) **(Brief Encounters)**

- I. Divertissement
- II. Pavane
- III. Scherzo

Grace O'Connell, trumpet | Leslie Amper, piano

INTERMISSION 20'

Antonín Dvořák **Quintet No. 2 in** 35'
(1841–1904) **G Major, Op. 77**

- I. Allegro con fuoco
- II. Scherzo. Allegro vivace
- IV. Finale. Allegro assai

David Langr, violin | Kathryn Langr, violin
Michael Molnau, viola | Walter Gray, cello
Eliot Porter, double bass

CLASSICS

WEEK 4

Open the Gates

Thursday | July 31, 2025 | 7:00 PM

Silver Center for the Arts • Hanaway Theater • Plymouth, NH

Mélisse Brunet, guest conductor

Artina McCain, piano

Valerie Coleman Umoja: Anthem of Unity 11'
(b. 1970)

George Gershwin Concerto in F 31'
(1898–1937)
I. Allegro
II. Adagio —
Andante con moto
III. Allegro agitato

INTERMISSION 20'

Modest Mussorgsky Pictures at an Exhibition 35'
(1839–1881)
(orch. Maurice Ravel)
I. Promenade
II. Gnomus — Promenade
III. The Old Castle — Promenade
IV. Tuileries
V. Bydlo — Promenade
VI. Ballet of the Chicks
in Their Shells
VII. Samuel Goldenberg
and Schmuyle
VIII. The Market Place at Limoges
IX. Catacombs – Promenade
X. The Hut on Hen's Legs
(Baba-Yaga)
XI. The Great Gate of Kiev

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CLASSICS

Open the Gates

Umoja: Anthem of Unity

Valerie Coleman

In its original form, *Umoja*, the Swahili word for Unity and the first principle of the African Diaspora holiday Kwanzaa, was composed as a simple song for women's choir. It embodied a sense of 'tribal unity', through the feel of a drum circle, the sharing of history through traditional "call and response" form and the repetition of a memorable sing-song melody. It was rearranged into woodwind quintet form during the genesis of Coleman's chamber music ensemble, Imani Winds, with the intent of providing an anthem that celebrated the diverse heritages of the ensemble itself.

Almost two decades after the original, the orchestral version brings an expansion and sophistication to the short and sweet melody, beginning with sustained ethereal passages that float and shift from a bowed vibraphone, supporting the introduction of the melody by solo violin. Here the melody is sweetly singing in its simplest form with an earnestness reminiscent of Appalachian style music. From there, the melody dances and weaves throughout the instrument families, interrupted by dissonant viewpoints led by the brass and percussion sections, which represent the clash of injustices, racism and hate that threatens to gain a foothold in the world today. Spiky textures turn into an aggressive exchange between upper woodwinds and percussion, before a return to the melody as a gentle reminder of kindness and humanity. Through the brass led ensemble tutti, the journey ends with a bold call of unity that harkens back to the original anthem.

Umoja has seen the creation of many versions, that are like siblings to one another, similar in many ways, but each with a unique voice that is informed by Coleman's ever evolving creativity and perspective.

"This version honors the simple melody that ever was, but is now a full exploration into the meaning of freedom and unity. Now more than ever, *Umoja* has to ring as a strong and beautiful anthem for the world we live in today."

— Valerie Coleman

WEEK 4 NOTES

Concerto in F George Gershwin

On February 12, 1924 the musical world experienced a seismic tremor, with the epicenter being Aeolian Hall in New York City. That day, conductor and impresario, Paul Whiteman, presented the concert *An Experiment in Modern Music* featuring the music of George Gershwin (including the world premiere of his *Rhapsody in Blue*). The event, with its trailblazing fusion of western classical and popular jazz sensibilities, was attended by practically all of New York's musical luminaries, including the conductor Paul Damrosch. Damrosch was so taken with Gershwin's music that he called him the following day to commission a full-length concerto. Gershwin accepted, but due to several pre-existing contracts with Broadway musicals, he wasn't able to begin sketches until 15 months later.

In contrast with *Rhapsody in Blue*, which was orchestrated by Ferde Grofé (Whiteman's pianist and principal orchestrator), Gershwin wanted to complete *Concerto in F* solely on his own. To gain the needed skills, Gershwin first sought advice from some of the great composers of the day, including Maurice Ravel, who turned down Gershwin's request for lessons by saying 'Why would you want to risk being a second-rate Ravel when you are already a first-rate Gershwin?' In the end, armed with an orchestration textbook and a period of quiet seclusion in a practice shack at the Chautauqua Institution, Gershwin was able to draft the work. He then followed this up by hiring a 55-piece orchestra at his own expense to read the draft and make revisions alongside Damrosch. The concerto was premiered in December 1925 with the New York Symphony Orchestra (which three years later would reform as the New York Philharmonic) with Gershwin as soloist and Damrosch at the podium.

The resulting work has become a standard part of the canon. It is classical in its sonata form, but with thematic material that is shared across movements. According to Gershwin's own program note:

The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettle drums, supported

WEEK 4 NOTES

by the other percussion instruments and with a Charleston motif introduced by bassoon, horns, clarinets, and violas. The principal theme is announced by the bassoon. Later a second theme is introduced by the piano.

The second movement has a poetic, nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.

The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping the same pace throughout.

Pictures at an Exhibition

Modest Mussorgsky, arr. Maurice Ravel

A staple of piano recitals given by virtuosi, this work is probably more familiar to many in its orchestration by Ravel. Unquestionably, a tour de force for the solo pianist, it is equally a sound spectacular for the modern orchestra. It lends itself admirably to reinterpretation in the orchestral idiom for the simple reason that few works in the repertoire consist of such deliberate and vivid depictions of a variety of colorful images from the physical realm. It was composed by Mussorgsky in 1874 during three weeks in June as a tribute to the distinguished Russian architect and artist, Viktor Hartmann, who had unexpectedly died of an aneurysm at the age of 39. Hartmann, a Volga German, was one of the champions of a new resurgence of indigenous Russian art, along with his close friend Mussorgsky. In recognition of Hartmann's work, an exhibition of some 400 of his drawings and paintings was given in the Academy of Fine Arts in St Petersburg in 1874. Mussorgsky's musical tribute to his friend takes the form of a suite of movements that vividly depict the subjects of ten of the paintings (few of the art works survive).

Pictures at an Exhibition is so replete with such a variety of colorful, eccentric and unique visual references that it almost begged for a setting for orchestra, with that group's magnificent palette of sound "colors." Yet, in all fairness it must be said that it is unquestionably equally successful as a solo piano work — imagine one person drawing all of the color, drama and power out of one instrument! A comparison between the piano version and its

WEEK 4 NOTES

orchestration is rather like imagining a Western vista photographed in black and white by Ansel Adams on the one hand, and the same vista painted on a grand scale by Alfred Bierstadt. Both would be equally stunning interpretations. Mussorgsky's work was almost immediately seized upon by orchestrators and literally dozens of orchestral interpretations have been pumped out during the past 135 years — many by distinguished familiar conductors, composers, and orchestrators. Some of these occasionally are performed today, but only one has achieved almost universal acclaim and dominates today's concert performances, and that is the one done by Maurice Ravel in 1922. His gift for orchestration is well familiar to audiences, and his choices in the orchestration have now well nigh defined the work in the world's imagination.

In keeping with the composer's desire to mimic as much as possible the experience of a visitor to the exhibit, he starts the series of vignettes with a short movement (Promenade) that literally depicts the viewer walking from painting to painting. The music of this short introduction appears several times throughout the suite in various guises as the visitor moves from picture to picture. The effect of walking is cleverly created by music that is without a steady metre — Mussorgsky self-deprecatingly said that it alluded to his own rather lumbering gait.

The suite begins with the Promenade, played by solo, unaccompanied trumpet. It doesn't last long, and we arrive at the first picture, Gnomus, the music for which stutters to and fro, depicting a grotesque little gnome. The promenade takes us to the next picture, Il vecchio castello (the old castle), a serene and antique scene in front of which a troubadour sings. In this case, Ravel has given the troubadour's song to a smoothly lyrical saxophone. The promenade next takes us to the Tuileries, the famous garden near the Louvre, where children are noisy (and contentiously) at play. This short scene features light woodwinds and lyrical strings in a consciously naïve and playful style. We encounter the next movement, Bydlo, dominated by a rustic, lurching Polish oxcart, depicted so famously by the melancholy tuba solo. The movement starts softly, growing louder as the huge cart goes by, and fades as it passes on. Again, the promenade theme presents us with the next picture, a truly bizarre painting of dancing “un-hatched chicks in their shells.” Chirping flutes, pizzicato strings, and a scampering bassoon aptly conjure up frenetic baby birds in a mad avian ballet.

WEEK 4 NOTES

Immediately thereafter, there emerges a dark portrait of two Russian Jews, Samuel Goldenburg and Schmuÿle — one rich, one poor. This clichéd and dated caricature uses a Middle Eastern gapped scale to evoke the two men’s culture, beginning with Goldenburg, followed by a rapidly tongued, muted piccolo trumpet passage for Schmuÿle. The two portraits are then combined, followed by a short, morose tag. The famous market at Limoges comes next, populated by quarrelsome French peasant women. Barking horns and scintillating strings and woodwinds seem to evoke village gossip as it makes the rounds. A sudden pause and then a breakneck coda leads us to the dark and moribund world of the Roman catacombs, subtitled “With the dead, in a dead language.”

Massive low brass and French horn passages ominously begin the first section, later joined by the trumpets in a powerful evocation of the finality of death. The second section is somewhat less foreboding, with strings and woodwinds creating a somewhat reflective search for the meaning of it all. The next movement takes the concept of “bizarre” to a truly higher level: it pictures the famous Slavic witch, Baba Yaga, who eats small children and lives in a hut standing on chicken legs. This particular hut is in the shape of a clock whose bells enter into the texture. It’s a grotesque exercise in frenetic chasing around, far exceeding what we have heard so far. The end winds up in a whirlwind that spins right into the finale of the whole suite, the “Great Gate of Kiev.” The majestic theme is worked through in several versions—some with intimations of a carillon. Each version seems to be more intense than the one before, with teasing sections of calmness, only to be redoubled by even more massive and imposing renditions that seem to challenge human and musical limitations. The peroration is usually considered to be just about the loudest and most imposing playing of which an orchestra is capable. Enjoy!

— Wm. E. Runyan

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MEET THE ARTIST

Week 4

Artina McCain

Piano

Hailed by the *New York Times* as a "virtuoso pianist" Artina McCain, has built a formidable career as a performer, educator and speaker. As a recitalist, her credits include performances at Wigmore Hall and Barbican Centre in London, Weill Hall at Carnegie and Merkin Hall in New York City and more. Other highlights include guest appearances with the Dallas Symphony Orchestra, Memphis Symphony Orchestra and Fox Valley Symphony Orchestra. In 2022, she was the mistress of ceremony for the Van Cliburn International Piano Competition.

Dedicated to promoting the works of Black and other underrepresented composers, McCain curates Underrepresented Composers Concerts for multiple arts organizations. She is an American Prize winner for her solo piano recordings of these works and won a Gold Global Music Award for her recent album project *Heritage*. In 2021, Hal Leonard published her transcriptions of *Twenty-Four Traditional African American Folk Songs*.

McCain was a featured inspirational leader in the award-winning PBS documentary series *Roadtrip Nation: Degree of Impact* in an episode exploring the real-world impact of professionals with doctoral degrees in and outside of academia.

McCain's performances have been heard on the Radio Television Hong Kong (RTHK), Germany's WDR and television appearances including features on CSPAN for the MLK 50 Commemoration. McCain is a three-time Global Music Awards winner including collaborative projects *I, Too* (Naxos), with soprano Icy Monroe, focused on African American Spirituals and Art Songs and *Shades*, a collaboration with her husband and duo partner Martin McCain.

After not performing for 6 years while battling a performance injury, she now enjoys a prolific concert career with more than 10 years of full

MEET THE ARTIST

injury recovery. She uses her recovery from a performance injury to serve as an advocate of musicians' wellness curating articles, lectures, and forums to educate teachers and students. Most recently the BBC featured her on the podcast *Sideways* telling her miraculous story of injury to recovery. McCain has written and presented on wellness and other topics in the *Piano Magazine* and at multiple universities, Music Teachers National Association Conference and the National Conference of Keyboard Pedagogy.

McCain graduated cum laude from Southern Methodist University. She received her Master of Music from Cleveland Institute of Music and holds a doctoral degree from the University of Texas at Austin. Currently, she is Associate Professor of Piano and Coordinator of the Keyboard Area at the Rudi E. Scheidt School of Music at the University of Memphis and Co-Founder/Director of the Memphis International Piano Festival and Competition.

In her spare time, Artina enjoys boutique shopping, traveling internationally and is an avid tea aficionado.

Artina McCain is a Yamaha Artist.

“virtuoso pianist”

— *New York Times*

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Cafe Monte Alto

Saturday | July 12, 2025 | 10:00 AM

83 Main Street • Plymouth, NH

Hermit Woods Winery

Sunday | July 13, 2025 | 6:00 PM

72 Main Street • Meredith, NH

Leslie Amper, piano | Bernard Di Gregorio, viola
Andrea Di Gregorio, cello

This performance is free to attend, however, seat reservations are required as space is limited to 60 individuals. Please visit our website, nhmf.org/2025-festival/ to reserve your seat.

Woodwind Garden Concert

Margret & HA Rey Center Community Garden

Friday | July 18, 2025 | 4:00 PM

13 Noon Peak Road • Waterville Valley, NH

Valerie Watts, flute | Andrea Hixon, oboe
Bill Kalinkos, clarinet | Molly Norcross, horn
Nicolasa Kuster, bassoon

MUSIC IN THE MOUNTAINS

Cafe Monte Alto

Saturday | July 19 | 10:00 AM

83 Main Street • Plymouth, NH

String Quartet Sunset Performance

West Rattlesnake Mountain

Saturday | July 19 | 7:00 PM

Old Bridle Path • Route 113 • Holderness, NH

Trailhead meeting at 6:15 PM for those who would like to hike up together!

Old Bridle Path is a two-mile round-trip path with approximately 450 ft of elevation gain. The trailhead is located along Route 113, about 5.5 miles north of Holderness.

Brass at the Park

Betsy's Park

Friday | July 25 | 5:00 PM

White Oak Pond • Elizabeth Lane • Holderness, NH

Parking is available along Route 3.

Grace O'Connell, trumpet | Tina Erickson, trumpet
Molly Norcross, horn | David Loucky, trombone
Ryan Hayward, tuba

This performance is made possible by the Friends of Betsy's Park.

Cafe Monte Alto

Saturday | July 26 | 10:00 AM

83 Main Street • Plymouth, NH

CONCERTS IN THE COMMUNITY

Starr King Fellowship

Sunday | July 27 | 9:30 AM

101 Fairgrounds Road • Plymouth, NH

Valerie Watts, flute | Shawn Welk, oboe
Alana Carithers, violin | Andy Bryenton, cello
Leslie Amper, harpsichord

Chamber Music Matinee

Taylor Community

Sunday | July 27 | 3:00 PM

Woodside Building • 227 Ledges Drive • Laconia, NH

Kathryn Langr, violin | David Langr, violin
Michael Molnau, viola | Walter Gray, cello
Eliot Porter, double bass

This performance is made possible by Taylor Community Laconia



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