



Baroque
ON BEAVER

Robert Nordling, Music Director

20TH
ANNIVERSARY
20

Classical music
on island time.

July 30 through August 7, 2021

baroqueonbeaver.org

Presented by
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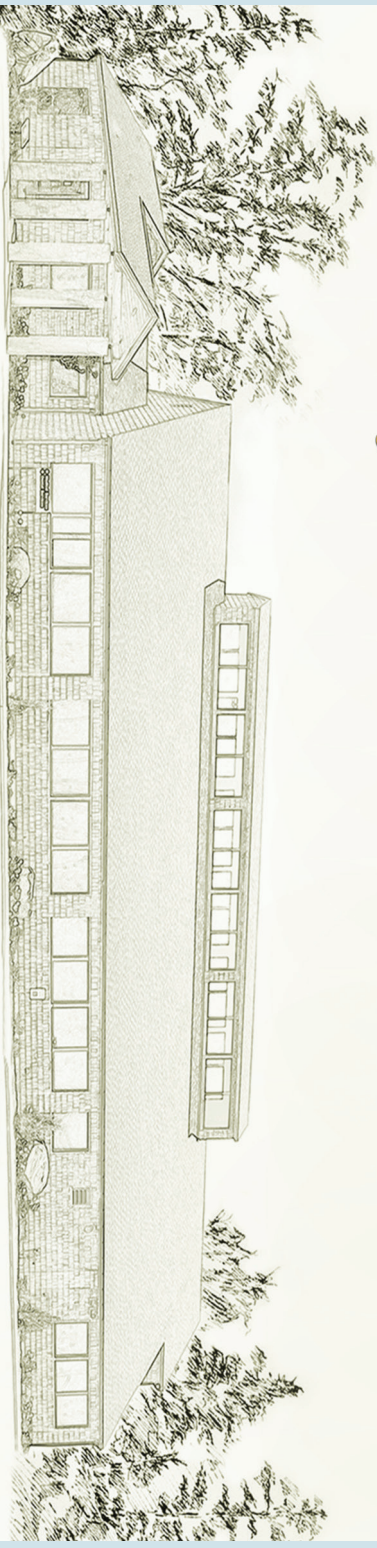
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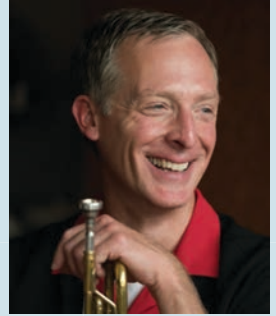




From The Executive Director

Dear Friends,

The past sixteen months have affected the world in ways great and small. For performing-arts organizations and onstage artists everywhere the inability to do that which we love - communicate and collaborate - could easily be defined as catastrophic. 2020 served to highlight how much we need community of all kinds and were lesser for its loss. Yet we endured and persevered, adapted and thrived; hardship is always an opportunity for perspective and growth. Here we all are to celebrate the twentieth-anniversary season of this remarkable festival. In the best of times, such a thing would be noteworthy. In the current moment it is nothing short of extraordinary.



This is a testament to the names you see below, one such example of community. It has been my great honor to work with each of them in spirit and in fact to sustain this enterprise. One can only stand in awe of their creative thinking, willingness to experiment, enthusiasm to embrace change, thoughtful deliberation, and outright love for the world-class musicians you will have the pleasure to hear this week. I am proud to be their colleague, humbled by their faith in me, and exhilarated at the opportunity to work together toward Baroque's next twenty years.

Baroque is also about our community with you. Please take a moment to peruse the Donor List nearby - your name is probably there. The unwavering financial commitment of our patrons is a gift we accept with gratitude and a keen sense of responsibility to safeguard. We count every dollar and every dollar counts. More than that: Artistic endeavors are not one-sided affairs and do not exist in a vacuum. We make music for our own reasons and in our own hearts, yet we *perform* music for, and with, you. The camaraderie, energy, and wonder that is shared during a brilliant musical performance is like nothing else in the human experience. Aren't we all better when we are together?

For twenty years we have come together in this beautiful corner of the world to be with one another in ways great and small. Welcome back to this community we share, and welcome back to Baroque on Beaver.

Matthew Thomas
Executive Director
Baroque on Beaver / Beaver Island Cultural Arts Association

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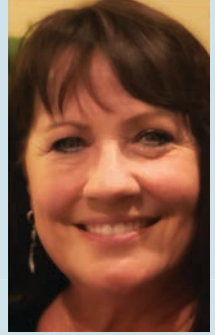
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From The BICAA Chair

Welcome to the 2021 Baroque on Beaver Festival! Thank you for joining us for our twentieth season. I look back with gratitude to our humble beginning: The giving spirit of a small but mighty group of people who loved classical music and wanted to share it with Beaver Island. That giving spirit continues today. Our Board of Directors is made up of hardworking, talented, thoughtful, and giving group of people. I am extremely honored to be a part of this team. Our artistic team is second-to-none and continually strives and achieves excellence. However, none of this would be possible without YOU. Your continued giving spirit in the form of sponsorships, donations, contributions of every kind, and support are the reason we are here today. Thank you.



The Board recently voted unanimously to name Matt Thomas (whose message is nearby) our Executive Director. He will move to a larger role in the overall development and long-term vision of the BICAA and Baroque. We are happy to welcome him into this new position and very much appreciate his hard work and dedication.

We are all so happy you are here, in person, to enjoy the magic of Beaver Island and Baroque on Beaver! Thank you again.





Festival Orchestra

Robert Nordling, *Music Director & Principal Conductor*

First Violin

James Crawford, *Concertmaster*
David Reimer, *Assistant Concertmaster*
Adam Liebert
Sponsored by Bob Sramek
Connie Markwick

Second Violin

Jenna Anderson, *Principal*
Sponsored by Louis & Sharon Nemser
Abderrahman Anzaldúa
Batya MacAdam-Somer
Kimia Ghaderi

Viola

Michael Hall, *Principal*
Sponsored by Robert & Lois Nordling Sr.
Arturo Ziraldo
Kim Teachout
Nicholas Jeffery

Cello

Andrea Yun, *Principal*
Sponsored by Island Airways
Paul & Angel Welke
Andrew Plaisier
Elizabeth Bert
Zachary Boyt

Bass

Mark Buchner, *Principal*
Robert Johnson

Flute

Leslie Deppe, *Principal*
Sponsored by Fresh Air Aviation
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Oboe

Jennet Ingle, *Principal*
Sponsored by Jim Gavelek & Taffy Raphael
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Mezraq Ramli

Clarinet

Andrew Sprung, *Principal*
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Steve Landane

Bassoon

Mark Ortwein, *Principal*
Sponsored by Myles & Sally Rehkopf
Deanna Erwin

Horn

Kurt Civilette, *Principal*
Lisa Honeycutt

Trumpet

Pamela Smitter, *Principal*
Matt Taton

Trombone

Joseph Radtke, *Principal*
Sponsored by Paul & Anne Glendon

Tuba

Jerry Young, *Principal*
Sponsored by The Erin Motel
Kim & Bill Battle

Keyboard

Dorothy Vogel, *Principal*

Harp

Elizabeth Wooster Colpean, *Principal*

Percussion

Timothy Mocny, *Principal*

On Leave

Elizabeth Brown, *cello*
Tony Bush, *tuba*
Dilek Engin-Stolarchuk, *viola*
Anne Schoelles, *viola*
Marla Smith, *violin*



Festival Chorus

Kevin Simons, *Choral Director*
Sarah Todd, *Accompanist*

Barb Almlı

Karen Albert

Peter Amster

Thaddaeus Bourne, *section leader*

Karen Cook, *section leader*

Matthew Cook

Peg Curley

Annette Dashiell

Maureen Delaney-Lehman

Bradley Fergin

Rachelle Austin Fergin

Jeanne Howell

John Jansson

Jack Kelly

Tammey Kikta

Jonathon Lovegrove, *section leader*

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Erika Lawson Morrison, *section leader*

Sponsored by Peter Amster & Frank Galati

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James Rhodenhiser

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Pierce Tyndall

How are we doing? We need your help!

For many important reasons, we need your thoughts on both individual concerts and the overall Festival. Funders require this - and we very much depend on grants. Patrons' opinions matter to us so that we may improve your overall experiences at Baroque and help shape future seasons. In your program and available at each concert are **two different surveys**. The **yellow** survey asks for your thoughts about the specific concert. Please complete this one for EACH concert you attend. The **blue** survey asks about your general Festival experience. Please fill out that one when attending one of your last concerts.

We will provide a basket at each concert where you can drop off your survey as you leave. Please take a moment to share your thoughts. We greatly appreciate it - thank you for your time and generous support of Baroque on Beaver.



Robert Nordling



Robert Nordling's conducting has been characterized as "emphatic", "dramatic", and "vivid" with a "fresh and airy quality and a certain elegance" (San Francisco Chronicle). Robert serves as the Music Director of the Bandung Philharmonic Orchestra (Indonesia), the Baroque on Beaver Island Music Festival (Northern Michigan) the Lake Forest Civic Orchestra (Chicago) and the Shoreline Music Society (Michigan). He has appeared with the Grand

Rapids Symphony, the Orquesta Juvenil de Mar del Plata (Argentina), the Masterworks Festival Orchestra and Chorus, Nusantara Symphony (Jakarta, Indonesia) the Great Lakes Chamber Orchestra, the Los Angeles Philharmonic Institute Orchestra, the Cedardell Opera Festival Orchestra, and chamber orchestras in Chicago, San Francisco and England. Robert also founded and was the music director of the Bay Chamber Symphony Orchestra (San Francisco).

The 2019-2020 season includes performances of Beethoven Symphony 9, Borodin Symphony 2, Mahler *Songs of a Wayfarer*, Sivan Eldar *A Thousand Tongues*, Dvorak Symphony 9, Grieg Piano Concerto and Stravinsky *L'Histoire du Soldat*. Nordling continues his commitment to new music this year and has commissioned works by Tony Manfredonia and Iwan Gunawan (*Antewacana* for gamelan and orchestra). Nordling has also recently received a 2019 Fulbright Scholarship in partnership with the Bandung Philharmonic for work to develop conducting talent in Indonesia. He will present an extended Conducting workshop in November 2019. In July of 2020 he presented the summer music festival Baroque on Beaver - ReImagined as a virtually presented festival. In January 2021, Nordling curated the Bandung Philharmonic Chamber Music Festival and in February 2021, Nordling will present a live, virtual conducting Master Class hosted by the Bandung Philharmonic. A sought-out clinician and educator, Robert performs orchestra clinics, music educational workshops and master classes in schools in the USA and abroad. He leads the Bandung Philharmonic Conducting Fellows program which trains young Indonesian conductors in Master Classes and performances. He has also served on the music faculty of the Calvin College Music Department and Trinity International University where he conducted the orchestras and taught in the areas of music history, music appreciation and conducting.

A native of New Jersey, Robert began his early studies on violin with Stephen Clapp and Paul Zukovsky. Following his undergraduate study at the Wheaton College Conservatory of Music, he was awarded conducting fellowships to the Los Angeles Philharmonic Institute where he worked with Leonard Bernstein, Michael Tilson Thomas, Herbert Blomstedt and Erich Leinsdorf. He also received conducting fellowships from the Oregon Bach Festival to work with Helmuth Rilling and the Cedardell Opera Festival to work with Boris Goldovsky. Robert is also an active composer and arranger based in Michigan. His interests include Arthurian literature, English poetry, science fiction, Indian food, furniture-making, Welsh Terriers, Tom Waits, Cherith Nordling and espresso coffee.



Kevin Simons



Photo: Frank Solle

Choral Society and in an invited concert at the National Cathedral in Washington, D.C. In 2018, they were invited to sing with the famous Irish band, The Chieftains. Choirs under his direction have sung at national and state level denominational functions as well as the Michigan conference of the American Choral Directors Association. Well-known as a builder of church choral programs, he is frequently called upon to lead workshops in choir development and literature for the beginning choir. He regularly serves as a vocal and choral adjudicator.

He is active in several professional organizations, including the American Choral Director's Association, the Royal School of Church Music in America, and he is a Colleague of the American Guild of Organists. He has also been elected to membership in the Association of Anglican Musicians and the National Association of Teachers of Singing. He serves as the Director of the Sewanee Church Music Conference, the oldest conference for musicians in the Episcopal Church.

While at Oklahoma, he studied voice with Sean Daniel as well as with Gary Arvin and Marilyn Horne. His choral conducting studies have been with Susan Boggs, Steven Curtis and Nina Nash-Robertson. He has also studied organ with Donald Williams, Carol Muehlig and Steven Egler. Prior to moving back to Michigan, he was the Organist/Choirmaster at St. Anselm of Canterbury in Norman, Oklahoma and was Director of Music and Organist at First Lutheran Church in Oklahoma City.

Kevin resides in Saginaw with his wife Amy, daughter Claire and son Henry, and their dog Winnie. In his free time, he enjoys traveling, cooking and reading mysteries.

Kevin Simons, a native of Pinckney, Michigan, is Associate Professor of Music and Director of Choirs at Saginaw Valley State University where he teaches applied and class voice, teaches classes in choral methods and music education, and conducts the Cardinal Singers and Concert Choir. He holds degrees in Music Education, Vocal Performance and Choral Conducting from the University of Oklahoma, Central Michigan University and Boston University.

Dr. Simons is currently the Director of Music and Organist at St. John's Episcopal Church in Saginaw, Michigan. Under his leadership, the repertoire of the inter-generational St. John's Choir has grown to include major works with orchestra. He also served as the Artistic Director and Conductor of The Steiner Chorale, a semi-professional choir based in Lansing. He has been the Choral Director for Baroque on Beaver since 2008.

He has conducted the Cardinal Singers in concert with the Saginaw Bay Symphony Orchestra, the Saginaw



Musician Spotlight



Mark Ortwein is Assistant Principal Bassoon of the Indianapolis Symphony, an ensemble he joined in 2002. Mark grew up in Las Vegas where his parents and two brothers still live. He attended Loyola University in New Orleans for two years majoring in bassoon and jazz saxophone. After transferring to Boston University, Mark received a Bachelor of Music degree in Bassoon Performance, graduating Magna Cum Laude. While in Boston, he won the Alan Mark Roberts Performance Competition, and was the top woodwind finalist for the Boston Pops Concerto Competition on bassoon. Mark played for one season with the Las Vegas Symphony Orchestra then joined the United States Air Force Band at March Air Force Base in California as saxophone soloist (and woodwind doubler), and four years later moved to the Air Force Academy where he was the principal bassoonist with the United States Air Force Band of the Rockies for four years. He moved to

Cincinnati to study bassoon at the Cincinnati Conservatory of Music and completed his Masters degree.

Over the last 20 years, Mark has performed in many different musical projects including professional recordings, musical theater, chamber ensembles, jazz and R&B groups, as well as many orchestral performances, including being a member of the Saxophone section for the Cincinnati Pops under Erich Kunzel. He has performed all over the world in many different venues, ranging from Carnegie Hall to the Grand Ole Opry and MTV. A versatile performer, Mark plays all the saxophones, clarinets, flutes, and bassoons.

Mark has studied bassoon with William Winstead at CCM, Matt Ruggiero at Boston University, and Crawford Best at Loyola University. Mark also studied saxophone with Paul McGinley, Garvin Bushell, Craig Yancey, Jeff Barash, and has studied woodwind doubling with John Reilly. In June 2003, Mark was the featured soloist with the Pittsburgh Symphony Orchestra under the baton of John Williams, playing the second live performance of Williams' "Escapades for Alto Saxophone and Orchestra." Mark is an active studio musician and records regularly for the Hal Leonard Publishing Company as well as many other projects. He teaches Bassoon at the University of Indianapolis and is a founding member of the Icarus Ensemble - a jazz quintet made up of Indianapolis Symphony musicians.

Mark's wife Carrie is a Nurse Practitioner with IU Health Physicians and they are the owners of "Grove Haus", an old historic church that they have turned into their home and an event/performance venue. He has two children, Nicholas (Olas) and Catherine, and two stepchildren, Myles and Channing.

Mark is a Yamaha Performing Artist on Saxophones and Bassoon.



Concert Etiquette

For Those New to Classical Music

Those new to classical music are sometimes nervous about attending concerts because they don't know what to expect, and they may have heard that it is kind of "stuffy" with lots of rules. Relax! Classical music isn't as intimidating as you might think. Use the tips on this page as a starting point to help you fully experience the wonderful classical music, whether it is your first time attending an orchestral concert or you are a seasoned concertgoer.

Cellular telephones and other electronic devices

Take a break from technology! Please silence your cell phones, pagers, alarms, and other audible electronic devices before the concert begins. You may not take pictures or record the concerts, sorry. Tweet your location before you turn off your phone, though!

How will I know when the concert is about to begin?

When you first take your seat, you may find that some musicians are already on stage even though the concert isn't scheduled to begin for awhile. Don't worry; you're not late. The musicians are warming up, checking over their music, and getting settled before the concert begins. Just before the start of the concert, the concertmaster will come out to the front of the stage, take a bow, and signal to the first oboe player to play the note A; the orchestra will then tune their instruments to match the oboe. The conductor will then come out onto the stage. He will take a bow also, then turn around, mount the podium, and begin the concert. It is appropriate to clap for both the concertmaster and the conductor as they bow.

Is it time to clap yet?

While tradition has changed over time, today's audiences usually wait until the end of an entire work to clap, even though the piece may have several movements where the orchestra will pause before continuing. It is considered a minor faux pas to clap between movements, though the musicians will be glad to know that you are enjoying their performance! Why is it important not to clap at these break points? Holding applause between movements is considered to be respectful to the performers' concentration and maintains the momentum of the music they are creating. In addition, quiet endings have a lingering magic that can be too easily broken by applause. Sacred works offered in worship are not applauded at all, but when presented in an artistic context such as our concerts, sacred works still often get respectful silence for a long moment before any applause is generated. Your best bet is to watch the conductor. He will let you know when a piece is over, so wait until he puts his arms down and turns to face the audience. If his hands remain in front of him, he is waiting for the orchestra to be ready to continue with the next movement of the piece. If the work is completed, the conductor will also shake the hands of the concertmaster and the soloist if there is one. If you're still in doubt, you can always wait until the majority of the crowd begins to applaud.

Other Sounds During the Concert

The most important thing to remember at a classical music concert is to make sure others can listen to the music undisturbed. Instruments are usually not amplified, so audience noises can be annoying and distracting. Don't talk, whisper, sing or hum along, or move personal belongings. Conversation at a concert normally stops at the first entrance of the concertmaster, conductor, or soloist.

Again, please turn off your cell phones, pagers, watch alarms, and other electronic devices for the duration of the performance.

Thank you for reviewing this information. We hope that you find it useful as you experience the delights of a live classical concert performance at the Baroque on Beaver Festival.



Donors

The Beaver Island Cultural Arts Association is sincerely grateful for all of those listed below for their generous donations of time and treasure, without which Baroque on Beaver and other BICAA events and initiatives would not be possible. Due to the Covid-19 pandemic, gifts received from October 1, 2019 through August 13, 2020 and gifts received from August 14, 2020 through July 13, 2021 are reflected herein by the date on which they were received. Multiple donations have been presented in aggregate. Names with an asterisk (*) denote gifts which include support of the 2020 Musician Special Appeal.

Donations received after the deadline will be listed in the 2022 program. We truly regret any errors or omissions. Please direct any corrections and feedback to: info@baroqueonbeaver.org.

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Friday July 30, 7:30pm
 Beaver Island Community Center
 Opening Night Gala Concert
Peter Ferry, percussion

Tonight's performance is made possible by a generous donation from Butch and Holly Hogarth.

Zodiac (2016)

Marc Mellits
 (b. 1966)

Parkland (2018)

Marc Mellits

Clapping Music (1972)
 arr. Peter Ferry

Steve Reich
 (b. 1936)

Stick (2010)

Marc Mellits

Pirulito que bate bate

Traditional arr. Ney Rosauro
 (b. 1952)

www.peterferry.com

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Peter Ferry



Acclaimed as "an ingenious percussionist," (Chicago Sun-Times), Peter Ferry is a young American percussion soloist re-imagining classical performances around the world through contemporary repertoire projects and innovative artistic collaborations. An active concerto soloist, Ferry has championed the percussion concerti of Joe Duddell, Emmanuel Sejourne, Michael Torke, Ney Rosauero, and Jacob ter Veldhuis and many more. Ferry's performance in Michael Daugherty's multiple-percussion concerto *U.F.O.* includes theatrical and lighting design elements, for which the composer called Ferry "one of the most promising and committed soloists of his generation." As a soloist for Elliot Cole's concerto *The Future is Bright*, Ferry premiered the work with the ten ensembles throughout the country that co-commissioned the work.

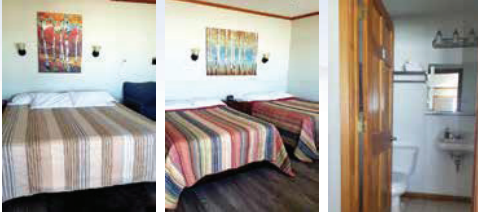
A TEDx speaker, Ferry delivered the closing talk and performance on creative collaborations titled "Striking at the Edge." Ferry's work with choreographer Nick Pupillo, praised as "full of vitality" (Chicago Tribune), has been featured at Chicago's Harris Theater and Auditorium Theater for an audience of 2,400. His *Flames and Frequencies* collaboration with live flame working glass artist Carrie Fertig was nominated for the Coburg Prize and inaugurated into the European Museum of Modern Glass's permanent collection with performances whose "effect is difficult to describe in words... cascades of new sounds... an impressive multicolored head theater whose effect can hardly be escaped" (Neue Presse Coburg).

A frequent touring recitalist, Ferry's solo shows have garnered reviews as "an artist of vision... presenting percussion in a stunning thoughtful way" (Rochester Fringe Festival critic Jeff Spevak). Recent projects include partnering with composer Marc Mellits on *Zodiac*, a solo work for marimba consisting of one movement for each of the astrological horoscope signs. Ferry has given solo performances across the United States including in New York City (Firehouse Space), Chicago (Constellation), Atlanta (Goat Farm Art Center), and abroad (Sweelinckzaal at Conservatorium von Amsterdam). His experimental collaboration with video artist Xuan has been called "breathtaking... funny, boundary-pushing, thought-provoking" (Democrat and Chronicle). 1st Prize Winners of the SMIA Competition, Earsight Duo has been hosted for residencies at Avaloch Farm Music Institute, Mana Contemporary, and has opened for GRAMMY-award winning ensemble Eighth Blackbird at South Carolina's Indie Grits Film Festival and were guests of the ensemble for a short residency at Chicago's Museum of Contemporary Art.

In the American contemporary music community, Ferry has stepped in as a guest percussionist with acclaimed ensembles Alarm Will Sound, Third Coast Percussion, Ensemble Dal Niente, and Eighth Blackbird. With Alarm Will Sound, Ferry serves as the Artistic Director of Artistic Planning, envisioning and managing the artistic activities of one of the world's leading contemporary music ensembles. An alumnus of the Eastman School of Music where he studied with virtuoso performer/pedagogue Michael Burritt, Ferry graduated with the first ever John Beck Percussion Scholarship, an Arts Leadership Program certificate, and the prestigious Performer's Certificate recognizing outstanding performing ability.



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Did you know that the Charlevoix County Community Foundation provides grants to support programs, projects, and organizations on Beaver Island every year?

The Community Foundation helps people make a difference close to home by accepting contributions of all sizes to benefit Charlevoix County, including Beaver Island. The Beaver Island Cultural Arts Association Fund, the Wisser-Saworski Endowment for the Arts, and the Beaver Island Enrichment Fund have provided grant support for the Baroque on Beaver Music Festival, Museum Week at the Historical Museum, sound improvements at the Community Center and more! Learn more about the twelve funds dedicated to Beaver Island and all the funds that can help you support causes you care about through the Community Foundation.

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Saturday July 31, 7:30pm
Beaver Island Community Center
Gala Concert
Anthony Trionfo, flute
Dorothy Vogel, piano

Tonight's performance is made possible by a generous donation from Dan and Barb Yenglin.

Prelude for unaccompanied flute (1943)

Ulysses Kay
(1917 - 1995)

Heartstorm (2017)

Bob James
(b. 1939)

Sonata "Undine", Op. 167

Carl Reinecke
(1824 - 1910)

Allegro
Intermezzo. Allegretto vivace
Andante tranquillo
Finale. Allegro molto agitato ed appassionato, quasi Presto

Be Still My Soul (2003)

Rhonda Larson
(b. 1963)

Zoom Tube (2004)

Ian Clarke
(b. 1964)

Nocturne (1911)

Lili Boulanger
(1893 - 1918)

Fantaisie Brillante sur 'Carmen' (1880)

François Borne
(1840 - 1920)

www.trionfoflute.com

~

Anthony Trionfo is represented by Young Concert Artists, Inc.
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~

Mason & Hamlin piano



Anthony Trionfo



Praised as a “breezily virtuosic flutist” by the New York Times after his concerto debut with the Orchestra of Saint Luke’s and Teddy Abrahms in May 2019, flutist Anthony Trionfo is “a musician of prodigious talent and scintillating personality” (Oberon’s Grove).

Anthony (Toney) Trionfo has performed as a soloist with the Edmonton Symphony, ProMusica Chamber Orchestra, the “President’s Own” Marine Band, McCall Festival Orchestra, and Stockton Symphony among others. Recently, he has given recitals at the Morgan Library and Museum in New York, Festival de Ibagué in Colombia, Colgate University, and the Brownville Concert Series. He also frequently appears with the Jupiter Chamber Players in New York City. This season, Anthony makes his concerto debuts with the Grant Park Festival Orchestra, Riverside Symphony, and Gulf Coast Symphony Orchestra in addition to providing educational residencies for the Juilliard School,

Artists Series Concerts of Sarasota, Ithaca College, Clarion Concerts, and Abbey Church Events.

Anthony won First Prize at the 2016 Young Concert Artists International Auditions. In 2018, he debuted in the YCA Series at New York’s Merkin Concert Hall and Washington DC’s Kennedy Center along with pianist Albert Cano Smit, premiering a new work by YCA Composer-in-Residence Katherine Balch.

Anthony began studying the flute at age eleven before appearing as a concerto soloist for the first time when he was fourteen, performing with the Las Vegas Philharmonic. He is a recipient of the Jack Kent Cooke Young Artist Award, and won the Alexander & Buono International Flute and National YoungArts Foundation Competitions. Additional recitals include performances at Chamber on the Mountain, Iowa State University, Florida State University, Southern Adventist University, Saint Vincent College, the Levine School of Music, and Port Washington Library.

Committed to diversity, equity, and inclusion work within the field of classical music, Anthony has made a purpose of bringing music to all. In 2020, Anthony co-curated “Learning to Listen: A discussion addressing the nuances of the Black experience within classical music” in addition to the Sphinx Organization’s “Illuminate!” series along with Steven Banks and Randall Goosby. Anthony is also a creator of the Umoja Flute Institute, a non-profit organization dedicated to providing flutists of African descent with the tools needed to succeed and thrive at all levels of music making. He is a faculty member with MusicAlly, an international virtual learning platform that provides musical instruction to all interested students regardless of their financial needs and serves on the Diversity, Equity, and Inclusion Committee for the Aspen Music Festival and School.

Anthony completed both his master's and bachelor's degrees from the Colburn School Conservatory of Music in Los Angeles, California under the tutelage of James Walker, former principal flute of the Los Angeles Philharmonic. While at Colburn, he was named a Teaching Fellow and studied the art of pedagogy under Dr. Robert Duke. He completed his high school studies at the Interlochen Arts Academy in Interlochen, Michigan as a student of Nancy Stagnitta. He has had additional studies with Nadine Asin, Timothy Day, Dr. Megan Lanz, Emmanuel Pahud, and Mark Sparks. You can learn more about Anthony by visiting him at his website, www.trionfoflute.com or on Instagram @Toneyflute.



Dorothy Vogel



Dorothy Vogel has been Principal Pianist of Baroque on Beaver since 2018. A faculty member at Northwestern Michigan College since 1996, she teaches music theory, sight singing and ear training, class piano, and applied piano. Vogel also teaches on the summer piano faculty at Interlochen Center for the Arts and maintains an independent piano studio in Traverse City, Michigan.

She holds a B.M. in piano performance from Oberlin Conservatory, an M.M. in piano performance from Western Michigan University, and a D.M.A. in Music Education from Boston University. Her research articles have been published in the *Journal of Research in Music Education*, the *Journal of Historical Research in Music Education*, and *American Music Teacher*. Nationally certified, she is also active in the Michigan Music Teachers Association as an adjudicator, guest lecturer, and former member of the executive board.

Previously, Vogel served on the faculties of Hope College, Kalamazoo Valley Community College and as staff accompanist at Interlochen Center for the Arts. She is currently principal pianist for the Traverse Symphony Orchestra, accompanist for the Grand Traverse Chorale, and an active chamber musician.



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Sunday August 1, 7:30pm
Beaver Island Community Center
What's New, Baroque?

Vision Mantra (2009)

Marcos Balter

Adam Liebert, Batya MacAdam-Somer, *violins*; Andrew Plaisier, *cello*

Some Dragons (2018)

Carolyn Chen

Two dragons
Moths drink
Helix

Batya MacAdam-Somer, *singing violin*

Sloth (2012)

Adam Lenz

Abderrahman Anzaldúa, *violin, electronics & video*

unFamiliar (2016)

Zachary Boyt

Zachary Boyt, *GameTrak controller & Kyma system*

Fragments (2013)

Svante Henryson

♩ = 80
cantabile
♩ = 180
♩ = 66 - Più mosso
As fast as possible

Adam Liebert, *violin*; Andrew Plaisier, *cello*

In Memoriam (2017)

Arshia Samsaminia

Zing Boom (2021)

Michelle McQuade Dewhirst

Michael Hall, *solo viola and voice*

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Monday August 2, 4:00pm
Whiskey Point Lighthouse
Brass on the Grass

Beaver Island Brass Quintet

Pamela Smitter, Matt Taton, *trumpets*; Lisa Honeycutt, *horn*;
Joseph Radtke, *trombone*; Jerry Young, *tuba*

A resident ensemble of Baroque on Beaver since 2010, BIBQ's members perform and teach both nationally and internationally but reconvene on Beaver Island each summer to play at various porches, lighthouses and docks. Program to be announced on the fly.

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Tuesday August 3, 7:30pm
Beaver Island Community Center
Chamber Music Café

Robert Nordling, *conductor*

Umoja (2019)

Valerie Coleman
(b. 1970)

Three Shanties for Wind Quintet (1943)

Malcolm Arnold
(1921 – 2006)

Allegro con brio
Allegretto semplice
Allegro vivace

Emerald Winds

Leslie Deppe, *flute*; Jennet Ingle, *oboe*; Andrew Sprung, *clarinet*;
Mark Ortwein, *bassoon*; Kurt Civilette, *horn*

Dances sacrée et profane (1904)

Claude Debussy
(1862 - 1918)

Elizabeth Colpean, *harp*

INTERMISSION

Contrapunctus I from *The Art of Fugue*, BWV 1080

Johann Sebastian Bach
(1685 – 1750)

Suite from the Monteregian Hills (1978)

Morley Calvert
(1928 – 1991)

La Marche
Chanson Mélancolique
Valse Ridicule
Danse Villageoise

Beaver Island Brass Quintet

Pamela Smither, Matt Taton, *trumpets*; Lisa Honeycutt, *horn*;
Joseph Radtke, *trombone*; Jerry Young, *tuba*

Cantata BWV 86 (*Wahrlich, wahrlich, ich sage euch*)

J. S. Bach

Aria - Baritone
Aria - Alto
Choral - Soprano
Recitativo - Tenor
Aria - Tenor
Choral - Chorus

Karen Cook, *soprano*; Erika Morrison, *alto*;
Jonathon Lovegrove, *tenor*; Thaddaeus Bourne, *bass*; James Crawford, *violin*



Wahrlich, wahrlich, ich sage euch

Arioso

*Wahrlich, wahrlich, ich sage euch,
so ihr den Vater etwas bitten werdet in meinem
Namen, so wird er's euch geben.*

Truly, truly I say to you,
whatever you ask of the Father in
My name, so will it be given to you.

Aria

*Ich will doch wohl Rosen brechen,
Wenn mich gleich die Dornen stechen.
Denn ich bin der Zuversicht,
Daß mein Bitten und mein Flehen
Gott gewiß zu Herzen gehen,
weil es mir sein Wort verspricht.*

I will yet indeed pluck roses,
even if they prick me with thorns.
For I have confidence
That my prayers and my pleading
go straight to the heart of God,
because he gave me His word.

Chorale

*Und was der ewig gültig Gott
In seinem Wort versprochen hat,
Geschworn bei seinem Namen,
Das hält und gibt er g'wiß fürwahr.
Der helf uns zu der Engel Schar
Durch Jesum Christum, Amen.*

And whatever the eternally merciful God
has promised with His word,
sworn to with His name,
He will uphold and honor eternally indeed.
May He help us reach the throng of angels
through Jesus Christ, Amen.

Recitativo

*Gott macht es nicht gleichwie die Welt,
Die viel verspricht und wenig hält;
Denn was er zusagt, muß geschehen,
Daß man daran kann seine Lust und Freude
sehen.*

God does not do as the world does,
that promises much and upholds little;
for what He pledges must occur,
so that His pleasure and joy can be observed by
it.

Aria

*Gott hilft gewiß;
Wird gleich die Hilfe aufgeschoben,
Wird sie doch drum nicht aufgehoben.
Denn Gottes Wort bezeugt dies:
Gott hilft gewiß!*

God helps indeed;
even if that help is delayed,
it is not therefore revoked.
For God's word assures this:
God helps indeed!

Chorale

*Die Hoffnung wart' der rechten Zeit,
Was Gottes Wort zusaget,
Wenn das geschehen soll zur Freud,
Setzt Gott kein g'wisse Tage.
Er weiß wohl, wenn's am besten ist,
Und braucht an uns kein arge List;
Des solln wir ihm vertrauen.*

Hope awaits the right time,
which God's word has promised.
When, to our joy, it might happen,
God appoints no certain day.
He knows well when would be best,
and uses no cruel tricks on us;
therefore we should trust Him.

Tonight's concert is generously sponsored by:





Johann Sebastian Bach (1685 – 1750) | *Cantata BWV 86: “Wahrlich, wahrlich ich sage euch”*

Johann Sebastian Bach composed the church cantata “*Wahrlich, wahrlich, ich sage euch*” in his first year as *Thomaskantor* in Leipzig. It was written for the Christian holiday of *Rogate*, or the fifth Sunday following Easter.

One of Bach’s chief tasks at Leipzig was the performance of sacred cantatas on Sundays and feast days, of which there were some sixty per year. This resulted in a large body of new works, especially during his first year in the position. Bach’s heavy workload meant that within the first cycle, not only did he have to repeat performances of earlier sacred cantatas (which were often revised), he also had to resort to ‘parodies’ of secular cantatas he had written earlier while still at Cöthen. While Bach’s legacy in the cantata form is nothing short of amazing, it is still estimated that many of his sacred cantatas were lost to posterity, and that more of his secular cantatas were lost than survive.

Bach’s Cantata No. 86 was first performed on May 17th 1724. The selected readings for that Sunday were from the Epistle of James (James 1:22-27) and from the Gospel of John, from the farewell discourses of Jesus (John 16:23-30). Bach constructed the work in six movements. In the first movement, “*Wahrlich, wahrlich, ich sage euch*” is a quotation from the gospel, when Jesus says “*Verily, verily, I say unto you, whatsoever ye shall ask the Father in my name, He will give you.*” This is followed by chorales in the 3rd and 6th movements and recitatives and arias for the other sections. The structure is similar to that of “*Wo gehest du hin?*” BWV 166, which was first performed one week earlier. Bach scored the work in E major for three solo voices, four-part choir and an instrumental ensemble comprising two oboes d’amore, strings and continuo.

The movements are as follows:

- I. “*Wahrlich, wahrlich, ich sage euch, so ihr den Vater etwas bitten werdet in meinem Namen, so wird er’s euch geben.*” (“*Truly, truly I say to you, whatever you ask of the Father in My name, so will it be given to you.*”) - Aria, bass as the *Vox Christi*, or Voice of Christ
- II. “*Ich will doch wohl Rosen brechen*” (“*I will yet indeed pluck roses*”) - Aria, alto
- III. “*Und was der ewig gültig Gott in seinem Wort versprochen hat*” (“*And whatever the eternally merciful God has promised with His word*”) - Chorale, soprano
- IV. “*Gott macht es nicht gleichwie die Welt, die viel verspricht und wenig hält*” (“*God does not do as the world does, [the world] that promises much and upholds little*”) - Recitative, tenor
- V. “*Gott hilft gewiß; wird gleich die Hilfe aufgeschoben*” (“*God helps indeed; even if that help is delayed*”) - Aria, tenor
- VI. “*Die Hoffnung wart’ der rechten Zeit*” (“*Hope awaits the right time*”) - Chorale, chorus

~ Guy Barast



Claude Debussy (1862 – 1918) | *Danse sacrée et danse profane*

French composer Claude Debussy, along with Maurice Ravel, was one of the most prominent figures working within the field of what has come to be known as impressionist music (though he himself intensely disliked the term when applied to his compositions). He produced a body of orchestral and piano works unusually independent of traditional norms in form, harmony and coloring, while in his songs and operas achieved a new degree of psychological penetration through understatement. His music is noted for its sensory aspect and how it is not usually centered around one key or pitch. Few composers since have been uninfluenced by him.

When Debussy was born, his parents were running a china shop. His father subsequently became a travelling salesman, a printer's assistant and later a clerk, while his mother worked for a time as a seamstress. The unsettled life of the young Debussy reached a climax with the Paris Commune of 1871, when his father was imprisoned for revolutionary activities. By this time, he was already studying piano with Mme. Mauté (the mother-in-law of French poet Paul Verlaine), who was quick to realize the high quality of the talent that was before her.

Debussy's music first came to the attention of Parisian concert goers with the first performance of *La demoiselle élue*, in April 1893. His most recognizable work, the highly sensual, mysterious tone poem *Prélude à l'après-midi d'un faune* ("Prelude to the Afternoon of a Faun") was to follow in December of 1894 and by the spring of 1895, he had completed the first version of his operatic masterpiece, *Pelléas et Melisande*.

The years 1904/05 were especially prolific for the composer and included his symphonic seascape *La Mer*, as well as the *Danse sacrée et danse profane*, for chromatic harp and orchestra. In 1897, the famous Parisian instrument builder Pleyel unveiled a new chromatic harp, designed with an individual string for each half-step of the scale and in 1903, they invited Debussy to compose a test piece for the new instrument. The resulting work for harp and string orchestra has become a beloved mainstay of the orchestral repertoire, while the instrument for which it was written has long since been relegated to a museum. The work is now played on the modern double-action harp, which utilizes seven pedals to raise or lower the individual notes of the diatonic scale. The work is in two movements, both in triple meter and in A-B-A form. The slow *Danse sacrée* owes its something of its feel to the *Gymnopédies* of Erik Satie, two of which had been orchestrated by Debussy. It likely owes its title to the sense of ritual that is conveyed thru Debussy's use of slowly shifting modal harmonies. The *Danse profane*, on the other hand, is so named merely due to its graceful waltz tempo and is not intended to imply any pagan festivities.

~ Guy Barast



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and
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9:30: Memorial Day - Labor Day

10:00: rest of year



Wednesday August 4, 7:30pm
Beaver Island Community Center

The Founders Concert: Morning and Evening

Kevin Simons, *conductor*
Sarah Todd, *accompanist*
Elizabeth Colpean, *harp*

Brightest and Best

traditional arr. Shawn Kirchner

Festival Chorus

*Early in the Morning
For Poulenc*

Ned Rorem
(b. 1923)

Erika Lawson-Morrison, *mezzo-soprano*

Early One Morning

traditional arr. Patrick Hawes

Karen Cook, *soprano*

Michigan Morn

H. Owen Reed
(1910 - 2014)

Festival Chorus

Selections from *The Sun is Love*

Gwyneth Walker
(b. 1947)

*Circling the Sun
The Sunrise Ruby
A Waterbird*

Rachelle Austin Fergin, *soprano*

INTERMISSION

Eine kleine Nachtmusik, K. 525

Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro
Romanze: andante

Festival Orchestra



The Last Rose of Summer

Irish traditional

Jonathon Lovegrove, *tenor*

Cantique de Jean Racine

Gabriel Fauré
(1845 – 1924)

Festival Chorus

O du mein holder Abendstern (from Tannhäuser)

Richard Wagner
(1813 – 1883)

Thaddaeus Bourne, *baritone*

Evening Prayer

Ola Gjeilo
(b. 1978)

Festival Chorus
Bradley Fergin, *saxophone*

Tonight's concert is generously sponsored by:



EST. 1994



Brightest and Best

By Reginald Heber

Hail the bless'd morn, see the Great Mediator
Down from the regions of glory descend!
Shepherds go worship the babe in the manger;
Lo, for his guard the bright angels attend.

Refrain: Brightest and best of the stars of the
morning,
Dawn on our darkness and lend us thine aid.
Star in the East, the horizon adorning,
Guide where our infant Redeemer is laid.

Cold on his cradle the dewdrops are shining,
Low lies his bed with the beasts of the stall.
Angels adore him in slumber reclining,
Maker and Monarch and Savior of all.

Refrain

Shall we not yield him, in costly devotion,
Odors of Edom and off'rings divine,
Gems of the mountains and pearls of the ocean,
Myrrh from the forest and gold from the mine?

Refrain

Early in the morning

Early in the morning
Of a lovely summer day
As they lowered the bright awning
At the outdoor café
I was breakfasting on croissants
And café au lait
Under greenery like scenery
Rue François Premier
They were hosing the hot pavement
With a dash of flashing spray
And a smell of summer showers
When the dust is drenched away
Under greenery like scenery
Rue François Premier
I was twenty and a lover
And in Paradise to stay
Very early in the morning
Of a lovely summer day

For Poulenc

By Frank O'Hara

My first day in Paris I walked
from Saint Germain to the Pont Mirabeau
in soft amber light and leaves
and love was running out
city of light and hearts
city of dusk and dismay
the Seine believed it to be true
that I was unloved and alone
how lonely is that bridge
without your song
the Avenue Mozart, the rue Pergolèse
the tobaccos and the nuns
all Paris is alone for this
brief leafless moment
and snow falls down upon
the streets of our peculiar hearts

Early one Morning

Traditional text

Early one morning
Just as the sun was rising,
I heard a young maid sing
In the valley below.

Chorus:
Oh, don't deceive me,
Oh, never leave me,
How could you treat
A poor maiden so?

Oh Gay is the garland
And fresh are the roses,
I've culled from the garden
To bind on thy brow.

Chorus

Remember the vows
That you made to your Mary,
Remember the bow'r
Where you vowed to be true.

Don't deceive me!
Never leave me!

Thus sung the maiden,
Her sorrow bewailing,
Thus sung the poor maid
In the valley below.

Chorus



Michigan Morn

There is gold in the eye of the morning, in Michigan
where I was born;
There is gold in the sky and the lakes and the trees;
For a man with a will to believe what he sees;
There is gold in the eye of the morn.

There is gold in the sound of the morning, in
Michigan where I was born;
There is gold in the song and wherever it rings,
The land where I stand shines with fine golden
things;
There is gold in the sound of the morn.

There is gold in the eye of the morning, in Michigan
where I was born;
There is gold in the sky and the lakes and the trees;
For a man with a will to believe what he sees;
There is gold in the eye of the morn.

There is gold in the sound of the morning, in
Michigan where I was born;
There is gold in the song and wherever it rings,
The land where I stand shines with fine golden
things;
There is gold in the sound of the morn.

There is gold in the touch of the morning, in
Michigan where I was born;
There is gold in the seed as it flows from my hand,
In the honey and milk and the fruit of my land;
There is gold in the touch of the morn.

There is gold in the heart of the morning, in
Michigan where I was born;
There is gold in the smile of wild roses that grow
At the roadside where I and my true lover go;
There is gold in the heart of the morn;
There is gold in the eye and the sound and the
touch,
And the heart of a Michigan morn.

Circling the Sun

Text by Jelaluddin Rumi

The sun is love. The lover,
a speck circling the sun.
A Spring wind moves to dance any branch that
isn't dead.
Something opens our wings.
Something makes boredom and hurt disappear.
Someone fills the cup in front of us.
We taste only sacredness.
Held like this, to draw in milk, no will, tasting
clouds of milk, never so content.
I stand up and this one of me turns into a
hundred of me.
They say I circle around you.
Nonsense. I circle around me.

The Sunrise Ruby

Text by Jelaluddin Rumi

In the early morning hour,
just before dawn, lover and beloved wake and take
a drink of water.
She asks, "Do you love me or yourself more?
Really, tell the absolute truth."
He says, "There's nothing left of me.
I'm like a ruby held up to the sunrise.
Is it still a stone, or a world made of redness?
It has no resistance to sunlight."
This is how the Lord said, I am God and told the
truth!
The ruby and the sunrise are one

A Waterbird (Flying into the Sun)

Text by Jelaluddin Rumi

What I want is to see your face
In a tree, in the sun coming out, in the air.
What I want is to hear the falcon-drum, and light
again on your forearm.
To see in every palm your elegant silver coin
shavings,
to turn with the wheel of the rain, to fall with the
falling bread.
To swim like a huge fish in ocean water, to be
Jacob recognizing Joseph.
To be a desert mountain instead of a city.
I'm tired of cowards. I want to live with lions. with
Moses.
I want to sing like birds sing, not worrying who
hears, or what they think.
I am a waterbird flying into the sun.
What I want is to see your face
Beyond wanting, beyond place.
I am a waterbird flying into the sun
Your old life was a frantic running from silence.
The speechless full moon comes out now.



The Last Rose of Summer
text by Thomas Moore

'Tis the last rose of Summer,
Left blooming alone;
All her lovely companions
Are faded and gone;
No flower of her kindred,
No rose-bud is nigh,
To reflect back her blushes
Or give sigh for sigh!

I'll not leave thee, thou lone one,
To pine on the stem;
Since the lovely are sleeping,
Go sleep thou with them.
Thus kindly I scatter
Thy leaves o'er the bed
Where thy mates of the garden
Lie scentless and dead.

So soon may I follow,
When friendships decay,
And from Love's shining circle
The gems drop away!
When true hearts lie withered,
And fond ones are flown,
Oh! who would inhabit
This bleak world alone?

Cantique de Jean Racine
text by Jean Racine - translation by John Rutter

O divine Word above,
Our hope and consolation,
Eternal light of the heavens and the earth;
Our voices greet the morning;
Look down, O Lord, and hear thy people's prayer.

Inspire us, Lord, we pray,
With the power of thy Spirit,
That hell may flee before thy mighty word.
From slumber waken us,
Our souls reviving, that we may never forget thy laws.

Lord Jesus Christ, have mercy on thy congregation
Now gathered here in the sight of thy throne;
Receive the hymns they offer to thy endless glory;
Renewed by thy gifts may they go forth in peace.

O du mein Holder Abendstern
O you, my fair evening star

Dusk covers the land like a premonition of death,
Wraps the valley in her dark mantle;
The soul that longs for those heights
Dreads to take its dark and awful flight.
Then you appear, O loveliest of stars,
And shed your gentle light from afar;
Your sweet glow cleaves the twilight gloom,
And as a friend you show the way out of the valley.

O you, my fair evening star,
Gladly have I always greeted you:
Greet her, from the depths of this heart,
Which has never betrayed her,
Greet her, when she passes,
When she soars above this mortal vale
To become a holy angel there!

Evening Prayer
St. Augustine
translation from the Book of Common Prayer (1979)

Watch, O Lord,
with those who wake,
or watch or weep tonight,
and give your angels charge
over those who sleep.

Tend your sick ones,
O Lord Jesus Christ;
rest your weary ones;
bless your dying ones;
soothe your suffering ones;
pity your afflicted ones;
shield your joyous ones;
and all for your love's sake.
Amen.

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Donegal Bay Winds

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Kurt Civilette, *horn*; Deanna Erwin, *bassoon*

~ The program will be announced from the stage ~

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Thursday August 5, 7:30pm
Beaver Island Community School
The Jane and Marty Maehr Concert

Robert Nordling, *conductor*
Anthony Trionfo, *flute*
Festival Orchestra

Tonight's performance was made possible by a generous donation from the Maehr Family.

Celebration Overture

James Stephenson
(b.1969)

Poem for Flute and Orchestra (1918)

Charles Tomlinson Griffes
(1884 - 1920)

Anthony Trionfo, *flute*

Fantaisie for Flute and Orchestra (1913)

Georges Hüe
(1858 - 1948)

Mr. Trionfo

INTERMISSION

Brandenburg Concerto No. 3 in G, BWV 1048

Johann Sebastian Bach
(1685 - 1750)

Allegro
Adagio
Allegro

Symphony No. 2 in D

Ludwig van Beethoven
(1770 - 1828)

Adagio molto - Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

*Anthony Trionfo is represented by Young Concert Artists, Inc.
www.yca.org*



Johann Sebastian Bach (1685 – 1750) | *Brandenburg Concerto No. 3 in G major, BWV 1048*

Johann Sebastian Bach was a German composer, organist, harpsichordist, violist and violinist whose collected body of work for chorus, orchestra, and solo instruments represents the pinnacle of the Baroque period in music. During his lifetime, Bach's reputation rested mainly upon his incredible skill as a keyboard virtuoso; not until long after his death was his extraordinary genius as a composer fully understood and appreciated.

Although he had composed extended instrumental sequences for some of the cantatas, the *Brandenburg Concertos* represent the first time that Bach had written purely instrumental music on such a large scale. By utilizing formal and stylistic elements of his predecessors and adding a touch of his own genius, Bach reinvented the concept of the Concerto Grosso.

These six concertos, which were composed for differing instrumental forces, were actually the belated fulfillment of a relatively vague request that Bach had received from Christian Ludwig, Margrave of Brandenburg, around 1719. At the time, Bach was music director at the court of Leopold of Anhalt-Cöthen and there is actually ample evidence to indicate that the concertos may have originally been composed for *this* employer, or at least, had been played in his court. When Bach put the finishing touches on the fair copy (which was dedicated to Christian Ludwig) in 1721, the passage of more than two years' time suggests that things had become less than satisfactory at Cöthen and he hoped to use the completed work as a sort of *entree* for employment. In any event, the *Concertos* didn't seem to make much of an impression on the would-be employer, as they lay untouched in Christian Ludwig's library until after his death, thirteen years after Bach had presented them to him, at which time they were inventoried as part of the estate at a value of four groschen each – a mere few cents apiece.

Happily, the works were saved and preserved by the noted music theorist and teacher Johann Philipp Kirnberger, one of Bach's students, and the original scores later became part of the collection of the Royal Library in Berlin. They were "rediscovered" during the revival of Bach's music in the 19th century and published in 1850.

Bach probably wrote the *Brandenburg Concerto No. 3* in Weimar, sometime between 1711 and 1713. The work is in three movements, marked *ohne Satzbezeichnung* ('without set designation'), *Adagio* and *Allegro*, and features violins, violas and 'cellos in threes, with continuo accompaniment. While this homogeneous instrumentation might seem fairly ordinary, in Bach's hands, it is anything but, as he creates unusual and ingenious symmetries *à trois* between the three groups of strings. The outer movements overall are characterized by their regular, pulsating rhythmic patterns; instead of a fully written out second movement, Bach simply notated two chords marked *Adagio*; undoubtedly, he intended for there to be a short *cadenza* here.

Incidentally, Bach had adapted the *Third Brandenburg Concerto* from the overture to another work, which was likely written before 1715. Although the *Concerto* was also composed during that same period, little is known about the work with which it had previously been associated, or its original form. A considerable quantity of Bach's orchestral compositions are presumed lost and those works that survive paint an incomplete picture of his output for larger instrumental groups, as scholars of his work agree that he likely wrote many more works during his years at both Cöthen and Leipzig.

~ Guy Barast



Charles Tomlinson Griffes (1884 – 1920) | *Poem for Flute and Orchestra*

American composer Charles Griffes was born in New York. He displayed an interest in music at an early age and his first musical instruction came in the form of piano lessons from his sister, Katharine. When he was fifteen, he began studies with Mary Broughton, an instructor at Elmira College. She was to have a profound influence on his personal and musical development as it was she who not only suggested that Griffes study in Germany, but she also financed his studies there.

When Griffes left for Berlin in 1903 at the age of nineteen, it was with the goal of pursuing a career as a concert pianist. He enrolled at Stern Conservatory and took classes in piano, composition and counterpoint and appeared as a piano soloist with the conservatory orchestra in June of 1904. In spite of this impressive launch as a performer, as his studies progressed, Griffes discovered that he was drawn more to composition and less toward a performing career. Against the advice of Miss Broughton, he left the conservatory and pursued private studies with Engelbert Humperdinck, an established composer. Humperdinck had other commitments but made time for about a dozen lessons with Griffes. This was enough for him to begin actively composing on his own and when he returned to New York after four years in Berlin, he had written a number of works which, thanks to his studies with Humperdinck, were in a distinctively German romantic style. Even so, Griffes' own voice was already beginning to emerge.

A sensitive and creative artist, Griffes had many interests, including literature, art and theatre. He was a talented painter and produced delicate watercolors, as well as fine etchings and drawings. He composed a wealth of fine art songs and his instrumental works frequently bore connections to poetry or literary works, even if they had no text.

The *Poem for Flute and Orchestra* of 1918 is a relatively late work of Griffes and by the time of its composition he had abandoned the German romantic mode of expression in favor of a language that was more authentically his own. Griffes had been inspired by the playing of the talented French flautist Georges Barrère and the work was given its premiere the same year by the New York Symphony Orchestra under Walter Damrosch. In spite of so many of Griffes' orchestral works being linked to works of literature or poetry, that was not the case with the *Poem*, as Griffes maintained that it was merely a tone poem for flute and orchestra with no extramusical associations. The work's lush harmonies and intuitive writing for the solo instrument have made it an important part of the repertoire and a favorite with flautists since its premiere.

~ Guy Barast



Georges Adolphe Hüe (1858 – 1948) | *Fantasia for Flute and Orchestra* (1913/23)

French composer Georges Hüe was born in Versailles in 1858, into a family of notable architects (in fact, his great uncle was one of the builders of both the Louvre and the Tuilleries). He first studied piano with his mother; later, he received encouragement from Gounod and went on to study organ and composition with Franck and Reber at the Paris Conservatoire.

Hüe's cantata *Medée* (1879) was recognized with the Prix de Rome. Following his return to Paris, the Opéra Comique produced his first stage work, his 1881 opera *Les Pantins* ("The Jumping Jacks"). This two-act work, sans plot, called for four singers who each doubled roles and it completely disregarded the realist stage trends of the day. Somewhat surprisingly, it was critically well received.

Hüe returned to the stage some twenty years later (his musical career in the meantime having taken him in other directions) with his first full-length opera *Le Roi de Paris*, a historical drama. This was followed by *Titania*, which was inspired by Shakespeare and was notable for its impressionistic woodland scenes for chorus and orchestra. In 1910, his opera *Le Miracle* was given its premiere. This grand work in five acts combined the story of Pygmalion with the added dimension of a religious miracle.

Hüe's most successful work with the public was the opera *Dans l'ombre de la cathédrale* ("In the Shadow of the Cathedral"), which addressed the timely and conflicting themes of socialism and Catholicism and which received several revivals in the 1920s. Hüe later travelled to the Far East and wrote *Siang-Sin*, a ballet-pantomime created for a Chinese spring festival in 1924.

While his successes were primarily associated with the operatic stage, Hüe also composed a variety of works in other forms, including choral, chamber and orchestral works. In 1913, he composed the *Fantasia pour Flûte et Piano*, which had been commissioned for the 1913 Concours du Conservatoire de Paris. While an orchestral version was published ten years later in 1923, it is possible that this may have actually preceded the piano version, but that the piano version appeared first because piano accompaniment was a strict requirement of the Concours. In any event, it is a charming work, relaxed yet virtuosic and a perfect vehicle with which to display the gifts of a talented soloist. The work was written for Adolphe Hennebains, a professor at the Paris Conservatory.

Hüe's works drew praise from several of his better-known contemporaries, including Gabriel Fauré and Claude Debussy. Though his works frequently show great inspiration, the limited overall success with which his music was met during his lifetime was likely due merely to his inability to change with the times.

~ Guy Barast

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Good Samaritan Fund Committee
Beaver Island Rural Health Center
Board of Directors



Friday August 6, 2:00pm
Beaver Island Community School
Kids in Koncert!

Robert Nordling, *conductor*
Dorothy Gerber String Program, David Reimer, *director*



About the Dorothy Gerber Strings Program

The Dorothy Gerber Strings Program (DGSP) has a legacy of providing at no-charge beginning and intermediate strings education to schools in Northern Michigan since 2000. This service is made possible through The Cummings Fund in honor of Mrs. S. Dorothy Gerber, developer of Gerber Baby Foods. The DGSP gives instruction on the orchestral string instruments: violin, viola, cello and bass. While the emphasis of the Gerber Strings Program has traditionally focused on students from 3rd through 5th grade with upper level classes offered at a charge to the families, the DGSP will now provide string instruction from pre-kindergarten through seniors in high school under the umbrella of the Gerber program.

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Friday August 6, 7:30pm
Beaver Island Community School
Music of Remembrance

Robert Nordling, *conductor*
Festival Orchestra & Chorus

Overture to *Alessandro*, HWV 21

George Frederic Handel
(1685 - 1759)

***Voi avete un cor fedele*, K. 217**

Wolfgang Amadeus Mozart
(1756 - 1791)

Rachelle Austin Fergin, *soprano*

***Source Code* (2018)**

Jessie Montgomery
(b. 1981)

INTERMISSION

***Requiem*, Op. 48**

Gabriel Fauré
(1756 - 1791)

Introit et Kyrie
Offertoire
Sanctus
Pie Jesu
Agnus Dei
Libera me
In Paradisum

Karen Cook, *soprano*
Thaddaeus Bourne, *baritone*

Festival Chorus

Tonight's program is generously sponsored by:

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Requiem

I. INTROÏT - KYRIE

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison, Christe eleison,
Kyrie eleison.*

Rest eternal give them, Lord,
and let light always shine on them.
It is right to hymn you, God, in Sion
and to you will be made a vow in Jerusalem.

Hear my prayer,
to you all flesh will come.
Lord have mercy, Christ have mercy,
Lord have mercy.

II. OFFERTOIRE

*O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni
et de profundo lacu.*

*O Domine, Jesu Christe, Rex Gloriam,
libera animas defunctorum
de ore leonis,
ne absorbeat eos Tartarus
ne cadant in obscurum.*

*Hostias et preces tibi Domine,
laudis offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus.*

*Fac eas, Domine, de morte
transire ad vitam
Quam olim Abrahae promisisti
et semini eius.*

O Lord, Jesus Christ, king of glory
free the souls of the dead
from the punishment of hell
and the deep pit.

O Lord Jesus Christ, king of glory,
deliver the dead souls
from the mouth of the lion,
so they are not swallowed by hell
and do not fall into darkness.

Sacrifices and prayers to you, Lord,
with praise we offer
receive them for those souls
whom today we remember.

Make them, Lord, from death
cross over to life
as once to Abraham you promised
and to his seed.

III. SANCTUS

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth
pleni sunt coeli et terra gloria tua
hosanna in excelsis.*

Holy, holy, holy,
Lord God of hosts
Heaven and earth are full of your glory
hosanna in the highest.

IV. PIE JESU

*Pie Jesu, Domine, dona eis requiem
dona eis requiem, sempiternam requiem.*

Merciful Jesus, Lord, give them rest
give them rest, eternal rest.



V. AGNUS DEI

*Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.*

Lamb of God,
who takes away the sins of the world,
give them rest.

*Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum,
quia pius es.*

Let light eternal shine on them, lord,
with your saints for eternity,
for you are merciful.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

give them eternal rest, lord,
and let light always shine on them.

VI. LIBERA ME

*Libera me, Domine, de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra
dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira
Dies illa, dies irae,
calamitatis et miseriae
dies illa, dies magna et amara valde.*

Free me, lord, from death eternal
on that day of dread
when the heavens and earth will be shaken
while you come to judge the world with fire.
I am made to shake, and am afraid
awaiting the trial and the coming anger.
That day, day of anger,
of calamity and misery,
that day of great and exceeding bitterness.

Requiem aeternam ...

(reprise of the Introit)

VII. IN PARADISUM

*In Paradisum deducant Angeli
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem.*

Into paradise may angels draw them,
on your arrival, may the martyrs receive you
and lead you into the holy city Jerusalem.
May the chorus of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.



Wolfgang Amadeus Mozart (1756 – 1791) | *Voi avete un cor fedele*, K. 217s

Wolfgang Amadeus Mozart was a prolific and highly influential composer of the classical period. Born in Salzburg (now Austria), Mozart demonstrated extraordinary musical ability from a very young age. He began to compose at the age of five, at which age he was also a skilled performer on both the pianoforte and violin. His enterprising father took him and his sister (who was also a talented musician) on a grand tour as children, to perform before royalty. By the age of seventeen, Mozart was engaged as a musician at the Salzburg court, though he experienced frequent feelings of restlessness and often travelled in search of a better position.

Mozart composed the aria “*Voi avete un cor fidele*” (“*You have a faithful heart*”) at age nineteen at the request of Caterina Ristorini, to replace an existing aria in Baldassare Galuppi’s ‘drama giocoso’ *Le nozze di Dorina*. This was a 1770 revision of Galuppi’s earlier work *Le nozze* which dates from 1755; both the original and the revision had a libretto by Carlo Goldoni. This type of substitution was a common practice with Mozart and was also common practice for the period overall, so much so that this type of aria (one written by someone other than the composer of the larger work) became known as an ‘aria of insertion’.

Beloved by sopranos, “*Voi avete un cor fidele*” would later be frequently performed as a concert aria independent of the opera, which is now unfortunately rarely given. The text is as follows:

Text

Voi avete un cor fedele
Come amante appassionato.
Ma mio sposo dichiarato,
Che farete?
Cangerete?
Dite, allora che sarà?
Manterrete fedeltà?

Ah! Non credo.
Già prevedo
Mi potreste corbellar
Non ancora,
Non per ora,
Non mi vuol di voi fidar.

You have the faithful heart
Of a passionate lover.
But before you will officially be my
husband,
What will you do?
Will you change?
Tell me, what will happen?
Will you stay faithful to me?

Ah! I don't believe so.
Already I foresee
You could make fun of me.
Not yet,
Not right away,
I am not ready to entrust myself to you.

The text is divided neatly into two parts: the first, where Dorina questions the love of her suitor and the second, where Dorina expresses her feeling that he is probably not the one for her.

Mozart composed “*Voi avete un cor fidele*” for a coloratura soprano and in his setting of the text he brilliantly illustrates Dorina’s conflicting sentiments through the musical juxtaposition of two different musical sequences: he sets the first section to a flowing *Andante grazioso*; the contrasting second section is an energetic sequence marked *Allegro*. Since each section repeats several times, this creates the overall form A-B-A-B-A-B; however, within the confines of this simple structure, Mozart keeps the music constantly fresh and interesting through the introduction of subtle variants with each repetition, rather than simply repeating the sections as they were first heard. He also slightly abbreviates each section in the final repetition.

~ Guy Barast



George Frideric Handel (1685 – 1759) | *Overture to Alessandro*, HWV 21

Baroque composer George Frideric Handel was born in Germany in 1685 to Georg Händel and Dorothea Taust. Handel's father, who was sixty-three when his son was born, was an eminent barber-surgeon who had served two royal courts. Handel's first biographer, John Mainwaring, later wrote "he had discovered such a strong propensity to music that his father, who always intended him for the study of the Civil Law, had reason to be alarmed. He strictly forbade him to meddle with any musical instrument but Handel found means to get a little clavichord privately convey'd to a room at the top of the house. To this room he constantly stole when the family was asleep."

Though German-born, Handel spent his early career composing operas and other works in Italy before bringing Italian opera to London for the first time in 1711 with his opera *Rinaldo*. The work created an appetite among British operagoers for *opera seria*, a form that focused primarily on solo arias specially written for virtuoso singers. His mature operatic style was achieved in *Agrippina* (1709) and the three masterpieces of 1724/25, *Giulio Cesare*, *Tamerlano* and *Rodelinda* far surpass the work of any of his contemporaries.

Handel composed *Alessandro* in 1726 for the Royal Academy of Music. The story (with a libretto by Paolo Rolli after Ortensio Mauro's *La superbia d'Alessandro*), recounts Alexander the Great's journey to India and paints him as pompous rather than heroic, as well as unsure in matters of romance. The music's lightness and charm are perfectly suited to the story, which at times borders on the comedic. Written as a showcase for two rival queens, *Alessandro* would mark the first occasion that the famous singers Faustina Bordoni and Francesca Cuzzoni would appear together in one of Handel's operas. Their rumored personal and professional enmity would not only generate good press for the premiere, it was expected to add an additional charge to their dramatic interactions on stage. Italian opera companies often featured two leading ladies in the same work and Bordoni and Cuzzoni had appeared together in operatic performances elsewhere with no trouble; still, rumors of their rivalry were enough to foster intrigue among the British operagoing public. The role of Alexander the Great would be sung by the legendary castrato Senesino.

Alessandro was given its first performance on May 5, 1726 at the King's Theatre, London. It was a tremendous success and was received "with great applause".

The overture to *Alessandro* is a compact model of Baroque balance and lightness and is scored for woodwinds, strings and continuo. A stately introduction in G major leads directly into a sprightly *Allegro* in 6/8 in the same key and it is this motoric drive that that sets the tone for the opera's first act. A brief *Adagio* section leads to a reprise of the *Allegro* before the tempo slows once more and the curtain rises.

~ Guy Barast

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Danzón No. 4

Arturo Márquez
(b. 1950)

Concerto for Marimba and Orchestra *Mojave*

Michael Torke
(b. 1961)

Peter Ferry, *marimba*

INTERMISSION

Barroqueana Venezolana No. 3

Efraín Oscher
(b. 1974)

Gaitata y Fugaita
Andante Merengado
Presto Periquero

Leslie Deppe, *flute*; Jennet Ingle, *oboe*

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Arturo Marquez (b. 1950) | *Danzón No. 4*

Arturo Márquez Navarro was born December 20, 1950 in Álamos, Sonora, Mexico. He was the first born of nine children to Arturo Márquez and Aurora Navarro and was the only one of the nine children to become a musician. His interest in music began at a young age; his father was a mariachi player and his paternal grandfather was a Mexican folk musician. Thanks to the influences of his father and grandfather, young Arturo was exposed to a variety of musical styles as a child, particularly Mexican 'salon music'. This would serve as the foundation for his later compositions.

Márquez began to compose at the age of sixteen. He attended the Conservatorio Nacional de Música in Mexico City from 1970 to 1975; later, he studied composition from 1976 to 1979 with Federico Ibarra, Joaquín Gutiérrez Heras and Héctor Quintana. Later, in the United States, Márquez was awarded a Fulbright Scholarship and obtained a Master of Fine Arts in composition in 1990 from the California Institute of the Arts.

Márquez's music blends native Mexican musical forms and styles. His *Danzónes* are based on musical styles from the Veracruz region and are increasingly being used in ballet productions, both in Mexico and elsewhere in the world. Márquez's *Danzón No. 2* was part of the repertoire of the Simon Bolivar Youth Orchestra when they toured Europe and the United States in 2007 with conductor Gustavo Dudamel. This broad exposure has encouraged many listeners to explore other works from the composer's vast and varied catalog of works. Márquez's music is becoming increasingly popular with audiences both in Latin American countries and around the world and he is widely recognized as one of the foremost Mexican composers of his generation.

Márquez has been the recipient of a number of prestigious awards for his work. He received the National Prize for Arts and Sciences (Mexico) in 2009 from President Felipe Calderón. He made history in February 2006 when he became the first musician to receive "La Medalla De Oro De Bellas Artes de Mexico" (Gold Medal of Fine Arts of Mexico), one of the country's most coveted awards for career accomplishments in the fine arts. And in 2000, the German public paid homage to the composer during a concert given in Berlin in his honor.

Márquez's *Danzón No. 4* (he has composed eight so far) was composed in 1996 and is scored for chamber orchestra. It opens slowly and seductively with a solo bassoon above piano accompaniment and claves marking the shifting, pulsating rhythms. Transparent textures and kaleidoscopically shifting focus on varying (sometimes unexpected) instrumental groups provide the ear with a wealth of timbral interest, as well as numerous opportunities for individual members of the orchestra to shine. About six minutes in, the opening trio of bassoon, piano and claves returns, preceding a section of steadily increasing tempo before a solo trombone interrupts the frenzy and temporarily returns the listener to a sense of calm. The action builds to a frenzied tempo once more then finally relaxes for good in the last moments, as the piece closes with a feeling of tranquility.

~ Guy Barast



Efraín Oscher (b. 1974) | *Barroqueana Venezolana No. 3*

Efraín Oscher was born in 1974 in Montevideo, Uruguay and grew up in Venezuela. There he began his musical career as a flautist in the Venezuela Youth Orchestra project 'El Sistema', which had been founded by José Antonio Abreu. Oscher would later study music at the Conservatory of Music Carabobo in Valencia, Venezuela. There, he was a member of the Carabobo Symphony Orchestra as well as principal flautist of the Valencia Municipal Orchestra.

Oscher has been living in Europe since 2000. In 2003, following two years of study with William Bennett, he obtained a postgraduate diploma from the Royal Academy of Music, where he also received the Benjamin Dale Award. Oscher later appeared at the Bath International Festival and as part of the English Chamber Orchestra's Young Artist Series.

Oscher currently lives in Germany. While his performing career keeps him busy, he is very active as a composer. He has written several works for his chamber group, Bolivar Soloists as well as for internationally acclaimed soloists such as Pacho Flores, Edicson Ruiz (a member of the Berlin Philharmonic) and Sergio Tiempo. Trumpet virtuoso Flores has performed Oscher's trumpet concerto *Mestizo* numerous times around the world and has commissioned a work from him for his debut album on Deutsche Grammophon. More recent commissions include a cello concerto for Matias de Oliviera Pinto and bassoon concertos for Matthias Rác and Hans Agreda, members of the Tonhalle Orchestra Zurich.

Oscher's orchestral works have been performed across Europe and Latin America by a wide array of ensembles, including the Czech Radio Symphonic Orchestra, the Simon Bolivar Symphony Orchestra and the National Philharmonic Orchestra Venezuela.

Oscher's musical voice is characterized by stylistic openness and inclusivity, with influences from European composers such as Bach, Debussy, Ravel and Poulenc fused with polyrhythms common to Latin American music. Oscher doesn't experiment with sounds, but rather he uses music as a vehicle for stories and messages, sometimes personal, often political and definitely humanitarian. *Escenas del Sur* is a protest against dictatorial governments and the suffering of their people; his *Green Concerto* (in three movements: I. The Rain Forest; II. The Bees; III. The Rainbow Warrior) speaks to the beauty of nature and its wanton destruction by man. About his music, Oscher writes: "I always intend to tell a story with my music. I want to move the listener - and I can achieve that by telling them a story infused with emotions."

Oscher's *Barroqueana Venezolana No. 3* is scored for flute, oboe and string orchestra, with optional harpsichord or baroque guitar. The work is in three movements, marked as follows:

- I. *Gaitata y Fugaita* - the movement opens with a slow, repeated falling motif in the strings, before launching into a slightly faster section propelled by flute and oboe. The action pauses, then the falling motif returns in a freely fugal treatment.
- II. *Andante Merengado* - a languid slow movement featuring the flute and oboe in intertwining melodic sequences.
- III. *Presto Periquero* - a bouncy, carefree movement with flute and oboe taking the lead from the opening.

Throughout the work, Oscher deftly yet subtly fuses baroque idioms with infectious Latin American rhythms.

~ Guy Barast

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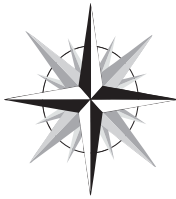
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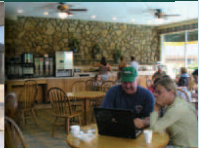
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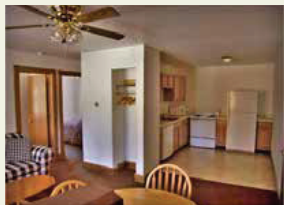
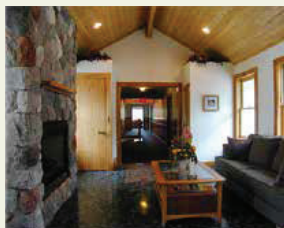
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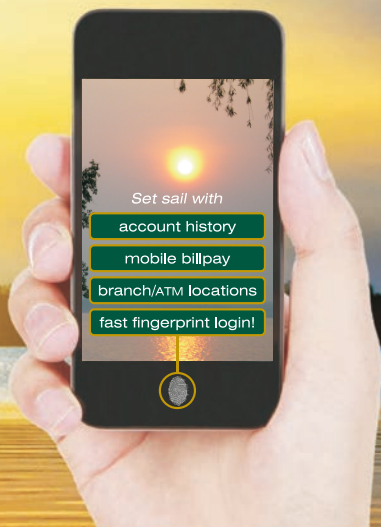
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