



ST. AUGUSTINE  
: MUSIC  
FESTIVAL

*Celebrating 16 Years*

**2022**



## A Message from SAMF's Artistic Directors

We are so happy the St. Augustine Music Festival will be able to share great live music at the Cathedral Basilica again. Whether this is your first time, or you are familiar with the festival, we know you will be transported, delighted, and moved at any of our eight concerts.

We will begin, and once again celebrate Juneteenth with two different programs: One at New St. James Missionary Baptist Church on June 18th and at Cathedral Basilica on June 19th. We continue on Thursday, June 23 "Virtuosity & Beauty", June 24 "Postcards from Austria" & June 25 "Dances & Spells" and June 30 "Mozart & More", July 1 "Rare Musical Gems" & July 2 "Baroque to Romanticism: A Musical Journey" embracing a diversity of chamber music with the SAMF chamber orchestra and international soloists. Please visit our website for more information.

Through the years, many people have supported SAMF to ensure that our Festival continues to make a difference in people's lives not just today but into the future. We all share an infinite sense of delight, comfort, and beauty in great music. Whether you are a listener, sponsor, or board member, we are sure the concerts will bring these differences to our lives.

We were reminded of the power of music at one of our former board member's memorial services. We recently lost two fabulous board members, Margaret Cinberg and Debra Bergstrom. Both will be sorely missed in many ways. In our organization, they leave a huge void.

We hope to see you at our concerts and that you may also consider making a multi-year gift to SAMF to ensure its future for others to also enjoy.

Jorge Peña, Artistic Director

Jin Kim-Peña, Artistic Director



**June 18, 2022, 2:30PM**  
**New St. James Missionary Baptist Church**  
**SAMF CELEBRATES JUNETEENTH**  
**WITH RITZ CHAMBER PLAYERS**

**Terrence Wilson, Piano**  
**Community Gospel Choir**  
**Andrew Tate III, Director**



**TODD GALBERTH**

How Great Is Our God

**MILTON BRUNSON AND THOMPSON COMMUNITY CHOIR**

I'm Free

**KAROL SZYMANOWSKI**

12 Études, Op. 33

I. Presto

II. Andantino soave

III. Vivace assai (agitato)

IV. Presto (delicatamente)

V. Andante espressivo

VI. Vivace (agitato e marcato, vigoroso)

VII. Allegro molto (con brio, burlesco)

VIII. Lento assai mesto (espressivo)

IX. Animato (capriccioso e fantastico)

X Presto tempestoso (molto agitato)

XI Andante soave

XII Presto (energico)

**FRANZ SCHUBERT**

Sonata in C minor, D.958

I. Allegro

II. Adagio

III. Menuetto: Allegro – Trio

IV. Allegro

**INTERMISSION**

**KIRK FRANKLIN**

Why We Sing

**PUBLIC DOMAIN**

Lift Every Voice and Sing

**SERGE PROKOFIEV**

Sonata No. 7, Op. 83

I. Allegro inquieto

II. Andante caloroso

III. Precipitato

## PROGRAM NOTES

**Karol Szymanowski** (1882 – 1937) has been called the father of modern Polish music, and an important Polish composer of the early 20th Century. He is best-known in the USA for his solo piano music and his Stabat Mater for chorus and orchestra. Szymanowski's early works show the influences of Chopin, Wagner, and Richard Strauss. As he traveled extensively through Europe and Africa, influences from the different cultures and exposure to works by Debussy, Ravel, and Stravinsky began to influence his music.

After losing his family estate in what is now the Ukraine, Szymanowski settled in Warsaw in late 1919 and became important in that city's musical life. In 1926 he was appointed director of the Warsaw Conservatory. He became fascinated with Polish folk music and his later works grew more nationalistic, celebrating his Polish heritage. Suffering from tuberculosis, Szymanowski retired to a sanatorium in Switzerland in 1935, and died there in 1937.

**Franz Schubert** (1797 – 1828) Sonata for piano in C minor, D. 958 is part of the composer's last set of sonatas, written during the last months of his life, between the spring and fall of 1828. At first, Schubert's piano sonatas were dismissed as some thought they were inferior to Beethoven's piano sonatas. By the late 20th century, opinion had changed, and his sonatas are considered important and part of piano repertoire on concert programs. Schubert's last sonatas are admired for their depth of emotional expression.

**Sergei Prokofiev** (1891 – 1953) composed three piano sonatas during the rough years of World War II that have become known simply as the War Sonatas. In 1941, restrictions on composers and other artists were temporarily relaxed, and Prokofiev found freedom to express his own artistic voice. Many compositions were marked with irony and tragedy. One may view these works, of which the War Sonatas are a part, as the composer's thoughts on a world at war. It is more likely his writing was personal criticism, and the only outlet available.

The Seventh Piano Sonata is the shortest of the War Sonatas and known as "Stalingrad." It was composed between 1939 and 1942 and written in three movements. Of the three, the finale is the most famous, which through its virtuosity manages to bring the sonata to a triumphant conclusion.

## COMMUNITY GOSPEL CHOIR SINGERS

Bethel Missionary Baptist Church, EA Kelly Church Of God In Christ, Faith Temple Holiest Church, Gethsemane Missionary Baptist Church, Kingdom Minded Association of Churches, Lord's Temple Inc. New St James Missionary Baptists Church, New Mt Moriah Christian Ministry, No Cross, No Crown Remnant Outreach Ministry, St Mary Missionary Baptist Church St Paul AME, Serenity Christian Fellowship, Tabernacle Missionary Baptist Church, Zion Missionary Baptist Church

## JUNETEENTH ART EXHIBIT

In partnership with the St. Augustine Art Association and the Lincolnville Museum, the St. Augustine Music Festival is hosting a popup exhibit that celebrates Black artists who live in and around St. Augustine. The popup will be featured at the St. Augustine Music Festival's Juneteenth celebration concert on June 18, at the New St. James Missionary Church. Works include paintings, mixed media, and a special photography and painting collaboration by Doreen Hardie, Teresa Cook, Brandon Santiago and Lenny Foster!

A special thank-you to Jenn Flynt, Administrator, St. Augustine Art Association and Kimberlyn Elliott, Assistant Director, Lincolnville Museum and Cultural Center for curating this exhibit. Art exhibit sponsored by The Benjamin and Jean Troemel Arts Foundation



**June 19, 2022, 7:30PM**

**Cathedral Basilica**



**SAMF Juneteenth Programs are Sponsored by Ritz Chamber Players, The St. Johns Cultural Council and The Benjamin and Jean Troemel Arts Foundation**

**Terrence Wilson, Piano**

**Kevin Sharpe, Piano**

**FRANZ SCHUBERT**

Sonata in C minor D.958

I. Allegro

II. Adagio

III. Menuetto: Allegro – Trio

IV. Allegro

**INTERMISSION**

Traditional Spirituals Arr. J. Jenkins

James Jenkins, Tuba

**JULIUS EASTMAN**

Gay Guerrilla

**PROGRAM NOTES**

**Franz Schubert** (1797 – 1828)

Sonata for piano in C minor, D. 958 is part of the composer's last set of sonatas, written during the last months of his life, between the spring and fall of 1828. At first, Schubert's piano sonatas were dismissed as some thought they were inferior to Beethoven's piano sonatas. By the late 20th century opinion had changed and his sonatas are considered important and part of piano repertoire on concert programs. Schubert's last sonatas are admired for their depth of emotional expression.

**Julius Eastman** (1940-1990)

Eastman was an artist who, as a gay, black man, aspired to live those roles to the fullest. He was not only a prominent member of New York's downtown scene as a composer, conductor, singer, pianist, and choreographer, but also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic and recorded experimental disco with producer Arthur Russell. 'Eastman is something of a cult figure among composers and singers', reads a 1980 press release. Despite his prominence in the artistic and musical community in New York, Eastman died homeless and alone in a Buffalo, NY hospital, his death unreported until eight months later, in a Village Voice obituary by Kyle Gann. He left behind few scores and recordings, and his music lay dormant for decades until a three-CD set of his compositions was issued in 2005 by New World Records. In the years since, there has been a steady increase in attention paid to his music and life, punctuated by newly found recordings and manuscripts, the publication of *Gay Guerrilla*, a comprehensive volume of biographical essays and analysis, worldwide performances and new arrangements of his surviving works, and newfound interest from choreographers, scholars, educators, and journalists. 'The brazen and brilliant music of Julius Eastman...commands attention: wild, grand, delirious, demonic, an uncontainable personality surging into sound', writes Alex Ross for The New Yorker. (Village Voice, May 2, 2018.)



**JUNE 23, 2022, 7:30PM**

**Cathedral Basilica**

**VIRTUOSITY AND BEAUTY**

**PYOTR ILYICH TCHAIKOVSKY**

Adagio Molto for String Quartet and Harp

*Dedicated to the memory of Debra Bergstrom and Margaret Cinberg SAMF board members who we lost this year and Bonnie Foster Emeritus board member who we lost in 2021.*

**WILLIAM GRANT STILL**

Serenade for Flute, Harp and Strings

*Dedicated to the memory of Luis V. Peña and all people we lost to COVID-19.*

**NICCOLÓ PAGANINI**

Guitar Quartet No. 15

I. Maestoso

II. Minuetto a Canone – Andantino

III. Recitativo – Andante Sostenuto, con sentimento

IV. Adagio Cantabile

V. Rondo Allegretto

**INTERMISSION**

**ALEXANDER BORODIN**

String Quartet No. 2

I. Allegro Moderato

II. Scherzo, Allegro

III. Notturmo, Andante

IV. Andante – Vivace

**MAURICE RAVEL**

Introduction and Allegro for Harp, Flute, Clarinet and String Quartet

VIOLIN: Nigel Armstrong, Gabriela Peña

VIOLA: Jorge Peña

CELLO: Jin Kim

FLUTE: Les Roettges

CLARINET: Giovanni Bertoni

HARP: Justine Dawn Tiu

GUITAR: Silviu Octavian Ciulei

## PROGRAM NOTES

### **STILL** Serenade for Flute, Clarinet, Harp & Strings (1957)

The rich, lyrical music of **William Grant Still** (1895-1978) belies the extraordinary context in which it was composed. As a black musician living and working in America during the era of segregation, the Great Depression and two World Wars, the odds were stacked against him. Despite this, he was a prolific and successful composer in his lifetime, writing nearly 200 major works many of which are now canon.

*Serenade* is typical of Still's mellifluous musical style. It was composed in 1957 on a commission for Great Falls High, Montana - initially as a work for full orchestra but later reduced by the composer for a small yet perfectly balanced chamber ensemble borrowed from Ravel. Over its short span, the work explores many lyrical, quasi-spiritual melodies and lush often dark harmonies, that offer a tip of the hat to the Jazz and Blues styles that were prominent at the time.

### **BORODIN** String Quartet No. 2 (1881)

Although he thought of himself primarily as a chemist and an academic (fields in which he was by no means a minor figure), **Alexander Borodin** (1833-1887) is more widely remembered today for his contributions to music. He was a key member of the group of Russian composers called 'The Five', who worked together to forge a distinct Russian voice in classical music by incorporating traditional Russian folk elements into classical forms and idioms.

The *String Quartet No.2* was composed in 1881 over the course of one of Borodin's frequent retreats to the Russian countryside to focus on his musical pursuits. The work is set in a traditional four movement form and is dedicated to his wife Ekaterina, possibly as a gift on their 20th anniversary. Musically it is characterised by an affectionate, intimate style and the playful interaction of long, lyrical melodies often shared between the cello and first violin.

### **PAGANINI** Guitar Quartet No. 15 (1820)

The Italian violinist and composer **Niccolo Paganini** (1782-1840) is today thought of as the archetypal musical virtuoso. He achieved unprecedented success and infamy in his own time, as much for his tumultuous personal life as his staggeringly inventive violin playing. His contributions to the violin were pivotal to the instrument's development, and many of his innovations are today considered key pillars of the modern violin technique.

The majority of Paganini's compositional output casts the violin in a soloistic role, which is to be expected given that he composed almost exclusively for his own performances. The *Guitar Quartet No. 15* however, is one of the rare works of his that does not place the violin in the spotlight, instead it combines some of Paganini's more disparate musical interests. Most notably, it is the only quartet of his to employ guitar rather than the traditional second violin, but perhaps more surprising is the solo role it assigns the viola. Paganini was equally prominent as a viola soloist in his time, and this quartet thoroughly explores the vocal, singing style of playing he pioneered, inspired by the sound of Italian opera.

### **RAVEL** Introduction & Allegro for Harp, Flute, Clarinet & String Quartet (1905)

**Maurice Ravel** (1875-1938) is considered to be one of the most prominent and characteristic French voices in classical music. Today, his works are firmly established in the repertory for both orchestras and soloists and are admired by audiences worldwide. His musical output is often considered a bridge between the Romantic and Modern idioms and borrows from a diverse range of stylistic influences from Baroque to Jazz and Blues.

Ravel was a famously meticulous composer, taking copious time to painstakingly plan and draft his music in unprecedented detail. One exception to this rule however exists in his catalog, the *Introduction & Allegro* for Harp, Flute, Clarinet & String Quartet. This work was composed at the request of the harp manufacturer Erard, who wanted to display the expressive capabilities of their new chromatic pedal harp. Ravel accepted the commission, knowing that he had a boating trip with friends rapidly approaching - he completed the work at breakneck speed in only 2 weeks. Despite its swift genesis, the work is unmistakably Ravel: concise, clear, and melodic but with an unmatched spontaneity and brilliance particularly prominent in the glittering harp writing.





**JUNE 24, 2022, 7:30PM**

**Cathedral Basilica**

## **POSTCARDS FROM AUSTRIA**

**This concert is sponsored by Florida Blue**

### **LUDWIG THUILLE**

Sextet in B-flat Major for Piano and Winds, Opus 6

I. Allegro moderato

II. Larghetto

III. Gavotte: Andante, quasi allegro

IV. Finale: Vivace

### **INTERMISSION**

### **JOHANNES BRAHMS**

Piano Quintet in F Minor OP. 34a

I. Allegro non troppo

II. Andante, un poco adagio

III. Scherzo: Allegro

IV. Finale: Poco Sostenuto – Allegro non troppo – Presto, non troppo

**VIOLIN:** Nigel Armstrong, Gabriela Peña

**VIOLA:** Jorge Peña

**CELLO:** Jin Kim

**FLUTE:** Les Roettges

**OBOE:** Xiaodi Liu

**CLARINET:** Giovanni Bertoni

**BASSOON:** Conrad Cornelison

**HORN:** Mary Beth Orr

**PIANO:** Yukino Miyake, Terrence Wilson

### **PROGRAM NOTES**

**THUILLE** Sextet in B-flat Major (1888)

Although his music has not achieved enduring fame, **Ludwig Thuille** (1867-1907) was by all accounts one of the most prominent and highly regarded musicians of his day. His contemporary and lifelong friend Richard Strauss admired Thuille's music and considered him a compositional equal. His catalog of works - which includes operas, symphonies, and many songs - achieved major yet fleeting success at the time, and today is a rarity in the concert hall.

The *Sextet in B-flat major* is perhaps the only work of Thuille's to have achieved any lasting popularity and it owes its genesis to the composer's friend Strauss, who encouraged its composition and was instrumental in arranging the first public performances in Munich. The music can be characterized as bright and noble, with many satisfying cantabile melodies and little drama or tension to interrupt its breezy development across four neat movements.

**BRAHMS** Piano Quintet in F minor Op.34a (1865)

For many **Johannes Brahms** (1833-1897) epitomizes the ideal of the Romantic composer. His music is often placed on a pedestal alongside that of perhaps the two of most revered composers of all time, Bach & Beethoven, and the trio is frequently referred to as the quasi-mythical 'three Bs'.

Brahms' Piano Quintet in F minor was the product of many years of creative toil and torment and was sculpted according to the collective input of the composers' closest collaborators and confidantes. The origins lie in a String Quintet composed in 1853 for violinist Joseph Joachim who saw great potential in the music, but felt it lacked charm in its current form. The music was then rewrought a year later into a Sonata for 2 Pianos – this time his close friend, composer Clara Schumann, suggested that the work was too powerful to be contained in this medium. The final metamorphosis was suggested in 1865 by conductor Herman Levi, who proposed the ensemble of the Piano Quintet to Brahms.

From the ashes of two failed attempts, came success. The Piano Quintet in F minor is a hybrid work, containing elements of its previous two iterations, reconciling their technical and expressive difficulties. Over the course of four movements Brahms explores the full spectrum of human emotions, from darkness, to yearning, to levity, and ultimately to hard-earned triumph.





**JUNE 25, 2022, 7:30PM**  
**Cathedral Basilica**

**DANSES & SPELLS**

**Audrey Vardanega, Piano**

**PIOTR SZEWCZYK**

Rebirth of Hope for String Orchestra

**ERNEST BLOCH**

Concerto Grosso for String Orchestra and Piano

- I. Prelude: Allegro energico
- II. Dirge: Andante moderato
- III. Pastorale & Rustic Dances
- IV. Fugue

**CLAUDE DEBUSSY**

Danses sacrée et profane for Harp and String Orch.

- I. Danse sacrée: Très modéré
- II. Danse profane: Modéré

**INTERMISSION**

**CAROLINE SHAW**

Entr'acte for String Orchestra

**FRANZ LISZT**

Malédiction for Piano and String Orchestra (1833)

**SAMF CHAMBER ORCHESTRA**

VIOLIN I: Nigel Armstrong, Gabriela Peña, Piotr Szewczk, Inghan Han, Scott Jackson

VIOLIN II: Aurica Duca, Clinton Dewing, Ann Hertler, Tania Aniela Moldovan

VIOLA: Jorge Peña, Mario Rivera, Lauren Hodges Burns

CELLO: Jin Kim, Betsy Federman, Brian Magnus

BASS: Paul Strasshofer

HARP: Justine Dawn Tiu

## PROGRAM NOTES

### **SZEWCZYK** Rebirth of Hope for String Orchestra (2004)

I wrote this piece during my first year of playing in New World Symphony in Miami Beach.

In this piece I combine elements of baroque music with modern minimalism, extended tonal harmonies and changing meters.

### **BLOCH** Concerto Grosso No. 1 for String Orchestra & Piano (1925)

Swiss composer **Ernest Bloch** (1880-1959) received his formal musical education in Europe before immigrating to the United States in 1916 where he took up a string of prestigious teaching jobs at leading musical institutions. Despite his busy academic life, Bloch managed to produce a vast body of influential works, many of which explore his Jewish faith and adopted homeland. Bloch was active during a period that many would consider a crossroads of musical history. The old Romantic and Classical idioms were gradually being abandoned by composers in favor of the hard-edged, academic modernism pioneered by Stravinsky and Schoenberg.

Bloch himself could be considered a transitional composer - though his music is firmly rooted in traditional forms, he did not shy away from the use of modern techniques and sounds. *Concerto Grosso No. 1* is a perfect example of this stylistic dichotomy, fusing the traditional Concerto Grosso form (which pits groups of soloists against the larger ensemble), with modern harmonies and angular, contemporary rhythms.

### **DEBUSSY** Danse sacrée et danse profane for Harp & Strings (1904)

From an incredibly young age, **Claude Debussy** (1862-1918) established himself as a non-conformist. He entered the elite Paris Conservatoire at age 10 on the merits of his dazzling pianistic abilities, but quickly outgrew the institution's rigid, conservative program. Rather than follow the traditional forms and techniques pushed by his professors, he chose to forge his own idiosyncratic musical path, absorbing influence from anywhere he heard potential - from the operas of Wagner to Javanese Gamelan - whilst dispensing with all he saw as superfluous. Today he is considered the quintessential French composer and in the eyes of many, the catalyst for the wave of modernity that would follow him.

*Danse sacrée et danse profane for Harp & Strings*, was composed in 1904 on commission from the Pleyel harp company who were promoting a new style of chromatic harp. Though the new harp was not a success and quickly fell out of favor and production, Debussy's work has become a core piece of the harp repertoire. It is set in two contrasting movements: the first a sacred dance evoking Ancient Greece in its rustic parallel harmonies, the second a lithe waltz that shifts in and out of focus and makes use of a palette of shimmering harp effects.

### **CAROLINE SHAW** Entr'acte for String Orchestra (2011)

In 2013 the American composer **Caroline Shaw** (b.1982) won the Pulitzer prize for music for her acapella vocal work *Partita for 8 Voices*, making her the youngest ever recipient of this prestigious accolade. *Entr'acte* was composed at roughly the same time as *Partita* and shares with its prizewinning counterpart a pre-occupation with music of the past. *Entr'acte*, composed in 2013, was originally envisioned for string quartet, but is tonight heard in its string orchestra adaptation. Where *Partita* takes its broad starting point from ancient Baroque dance forms, *Entr'acte* finds its impetus in a single moment of a string quartet by the classical era composer Joseph Haydn. In particular it focuses on a solitary harmonic fragment the composer herself describes as '...a kind of absurd, subtle, Technicolor transition'. Over its roughly 10 minute span, *Entr'acte* takes Haydn's harmonic quirk and sends it on a kaleidoscopic journey, making use of novel and inventive string effects and many unusual, glassy colors on the way.

### **LISZT** Malédiction for Piano & String Orchestra (c.1833)

**Franz Liszt** (1811-1886) was one of the most prominent and complete musicians of his era. He was equally accomplished as a virtuoso pianist, composer, conductor, organist, pedagogue, and orchestrator, as well as a great promoter of the work of his contemporaries. His legacy today endures in the many contributions he made to pianistic technique and the countless innovations he foreshadowed in his vast compositional catalog.

It is not known whether Liszt ever heard or performed his work *Malédiction for Piano & String Orchestra* in public. The manuscript was discovered long after the composer's death in 1915, and there is no mention of the work in his correspondence or in any public record. Despite this, the work is a prime example of Liszt's phenomenal musicianship; over the course of a single extended movement, Liszt demonstrates virtuosity not only as a pianist but as a composer as well. The solo piano - which opens the work with a dramatic cadenza - takes the soloist to extremes of expression and technique, even in its sweetest passages. The orchestral writing makes similar use of extremes, both in its strikingly inventive use of dissonant harmony and abrupt dramatic shifts from darkness to light



**JUNE 30, 2022 7:30PM**

**Cathedral Basilica**

**MOZART & MORE**

**This Concert is sponsored by Monica Jacoby and Deborah Snyder**

**MOZART/ROBERT STALLMAN (American Premiere)**

Quintet in C, K521 (1787)

I. Adagio – Allegro di molto

II. Andante

III. Allegro

**INTERMISSION**

**LOUISE FARRENC**

Nonet in E-flat Major Op. 38 (1849)

I. Adagio – Allegro

II. Andante con moto

III. Scherzo: Vivace

IV. Adagio - Allegro

VIOLIN: Nigel Armstrong,

VIOLA: Jorge Peña, Mario Rivera

CELLO: Betsy Federman

BASS: Paul Strasshofer

FLUTE: Les Roettges

OBOE: Xiaodi Liu

CLARINET: Patrick Graham

BASSOON: Conrad Cornelison

HORN: Mary Beth Orr

**PROGRAM NOTES**

**MOZART arr. STALLMAN** Quintet in C, K521 (1787)

In its original form this sonata by **Wolfgang Amadeus Mozart** (1756-1791) was composed for the most sociable of musical mediums, the four-hand piano duet (i.e. two players sitting at one keyboard). Mozart was not new to this form, 12 years earlier he had written a string of three piano duets for himself and his sister Maria-Anna to perform together. Where the early duets display youthful informality and playfulness, this later example is more indicative of Mozart's mature style: restrained, elegant and perfectly proportioned with fleeting moments of seriousness.

Tonight, this sonata is heard in an arrangement for Flute Quintet by the American flutist Robert Stallman (1946-2019) who takes Mozart's work and faithfully reimagines it to highlight its most attractive qualities. This is the American Premiere for this work. Stallman performed and recorded this work in Europe. Les Roettges is the first flutist other than Robert Stallman to play this work.

**FARRENC** Nonet in E-flat major Op.38 (1849)

During her time the French composer, teacher, music publisher and virtuoso pianist **Louise Farrenc** (1804-1875) enjoyed a fruitful and long musical career. Her talent at the keyboard was noticed from a young age and she received tutelage from some of the most highly respected pedagogues of the time. At the age of 15 she was invited to study composition at the prestigious Paris Conservatoire (where she would later be appointed a faculty member) at a time when classes were only open to men.

Her compositional catalog consists mostly of music for solo piano and chamber music (which she performed on tour with her husband, an accomplished flautist). She also ventured into larger scale composition, penning 3 symphonies and a clutch of concert overtures which today receive only occasional performances. Her most successful and enduring work is without doubt the *Nonet in E-flat major* which has been consistently popular since its premiere in 1849. This colourful, dynamic work in four movements is scored for string quartet and wind quintet and manages to condense the dramatic scope of a symphony into this much more modest medium.



**JULY 1, 2022, 7:30PM**  
**Cathedral Basilica**

**RARE MUSICAL GEMS**

**MAX BRUCH**

Piano Quintet in G Minor

I. Allegro molto moderato

II. Adagio

III. Scherzo

IV. Finale: Allegro agitato

**GUILLAUME CONNESSON**

Sextet for Violin, Viola, Bass, Oboe, Clarinet and Piano

I. Dynamique

II. Nocturne

III. Festive

**INTERMISSION**

**AMY BEACH**

Piano Quintet in F-sharp Minor, Op. 67

I. Adagio – Allegro moderato

II. Adagio espressivo

III. Allegro agitato – Adagio come prima

VIOLIN: Aurica Duca, Ingan Han, Piotr Szewczyk

VIOLA: Jorge Peña, Mario Rivera

CELLO: Brian Magnus

BASS: Paul Strasshofer

CLARINET: Patrick Graham

OBOE: Xiaodi Liu

PIANO: Yukino Miyake

## PROGRAM NOTES

### **BRUCH** Piano Quintet in G minor Op.posth (1888)

In 1880, at the height of his career, German composer **Max Bruch** (1838-1920) was invited to conduct the Liverpool Philharmonic Society, a post he would hold for three years. During this time, he met local entrepreneur, and board member of the society Andrew G Kurtz - a keen amateur pianist who held a series of regular chamber concerts at his home. The series regularly featured Kurtz accompanied by string quartet, so it was only natural that while he was in town, they would approach Bruch to enquire about the possibility of composing a work for this ensemble.

The resulting *Piano Quintet in G minor* would take far longer than the composers' tenure in Liverpool to materialize. In fact, by 1886 he had only completed 3 out of 4 of the projected movements which he submitted to Kurtz in an incomplete form. The work was finally finished in 1888 following a letter from Kurtz expressing his anticipation of one day receiving the complete score. The resulting music is a fine example of Bruch's Romantic style, featuring lush long melodies and much playful interaction between the stings and the piano. The piano part was intended for Kurtz himself to play and is perfectly constructed to show off the skill and musicianship of the player without being overtly virtuosic in its technical demands.

### **CONNESON** Sextet (1997)

**Guillaume Connesson** (b.1970) is a French composer whose eclectic musical imagination defies stylistic labeling and in his own words 'reflects the complex mosaic of the modern world'. Amongst his diverse influences he cites everything from the keyboard works of French Baroque composer Francois Couperin, to the energetic funk of James Brown and beyond. Connesson is one of the most frequently performed French composers of his generation and his music is regularly programmed by ensembles, soloists and orchestras around the globe.

*Sextet* was composed in 1997 for a New Year's performance and is scored for the unusual line up of Oboe, Clarinet, Violin, Viola, Double Bass and Piano. The music is composed in a light-hearted, celebratory style and is in three contrasting movements. The first movement *Dynamique* takes the hypnotic repetitions of American minimalism as its starting point and passes through a series of harmonic twists and turns. The central *Nocturne* movement evokes the mood of the night, with the two wind instruments stringing out long cantilena melodies over a glimmering, delicate accompaniment. The finale, *Festive* is a vigorous, rhythmically charged dance-like movement that makes cheeky references to Schubert's famous Trout Quintet.

### **BEACH** Piano Quintet in F-sharp minor Op.67 (1907)

Although her prodigal talent as a pianist and a composer was noticed from a very young age, **Amy Beach** (1867-1944) was denied many of the opportunities her male counterparts received. Despite this, she would go on to become the first female American composer to have large scale works premiered and commissioned by major orchestras, and one of the most widely performed and published American composers of her generation.

The *Piano Quintet in F-Sharp minor* was composed in 1907 and was intended as a showcase for Beach's formidable skill as a pianist. Although the piano takes the spotlight for much of this work, there is a keen sense of balance and interplay between soloist and ensemble throughout and moments of incredible lyricism and tenderness to balance the fiery virtuosity. The work shares its musical D.N.A. with the great romantic works that had already been composed in this genre by Schubert, Dvořák, Franck and most importantly Brahms (to whom the work makes explicit references). Despite this shared ancestry the work never resorts to parody or pastiche, instead forging its own compelling musical journey.



**JULY 2, 2022, 7:30PM**  
**Cathedral Basilica**

## **BAROQUE TO ROMANTICISM: A MUSICAL JOURNEY**

**This concert is sponsored by Daniel Yip and Teresa Rodriguez-Yip**  
**Emily Birsan – Soprano**

**GEORGE FRIDERICH HANDEL**

Judas Maccabaeus – Overture

**JOHANN SEBASTIAN BACH**

BWV 1067 Orchestral Suite No. 2

**RALPH VAUGHAN WILLIAMS**

Fantasia on Greensleeves

**INTERMISSION**

**GUSTAV MAHLER**

Songs of a Wayfarer for Soprano and chamber ensemble

- I. When my Sweetheart is Married
- II. I Went This Morning over the Field
- III. I Have a Gleaming Knife
- IV. The Two Blue Eyes of my Beloved

**LUDWIG Von BEETHOVEN**

“Ah! Perfido” scena and aria for soprano

**SAMF CHAMBER ORCHESTRA**

VIOLIN I: Nigel Armstrong, , Gabriela Peña, Piotr Szewczyk, Ingan Han, Scott Jackson

VIOLIN II: Aurica Duca, Clinton Dewing, Ann Hertler, Tania Aniela Moldovan

VIOLA: Jorge Peña, Mario Rivera, Ellen Olson

CELLO: Jin Kim, Besty Federman, Brian Magnus

BASS: Paul Strasshofer

FLUTE: Les Roettges

OBOE: Eric Olson

CLARINET: Patrick Graham, Giovanni Bertoni

BASSOON: Conrad Cornelison, Stephanie Magnus

HORN: Mary Beth Orr, Sean Morgan

PIANO: Yukino Miyake

HARMONIUM/ORGAN: David McIntyre

PERCUSSION: Joel Panian



## PROGRAM NOTES

### **HANDEL** Judas Maccabaeus: Overture (1746)

**George Friderich Handel** (1685-1759) was a German-born Baroque composer who came to prominence after settling in London in 1712. He was made a naturalized citizen of Britain in 1727 by King George I and worked at the highest level for British aristocracy composing for the coronation of King George II as well as countless other official and ceremonial occasions. Handel is most lauded today for his pioneering work in the form of Oratorio – works for full orchestra, chorus and soloists that fuse the narrative drama of opera and the solemn ceremony of sacred church music.

The Oratorio *Judas Maccabaeus* was composed at the height of Handel's powers in 1746 to a text by the English scholar Thomas Morrell. The work tells the story of the Jewish people in the period 170-160 BC and their triumph over the Seleucid empire who sought to destroy their religion. The Overture we will hear tonight sets the scene – the solemn introduction representing the mourning of the death of a king and the vigorous allegro fugue that follows the resolve of the Jewish people to overthrow their oppressors and achieve peace.

### **BACH** Orchestral Suite No.2 in B-minor, BWV 1067 (1738-39)

**Johann Sebastian Bach** (1685-1750) needs no introduction. His life's work was pivotal in setting the stylistic foundations of the Western Classical style and his music has provided inspiration to generations of composers and musical scholars up to the present day.

Among his vast and iconic output, the four Orchestral Suites (BWV 1066-1069) contain some of Bach's most well-known and widely appreciated music. The *Orchestral Suite No.2* was in fact the last of the series he composed and consists of a series of 6 dance movements in various styles preceded by an overture. Throughout, the flute takes on a prominent soloistic role contrasting rapid virtuosic figuration and sweet melodic lyricism. The brief closing movement *Badinerie* (French for 'jesting') is the last orchestral music Bach would compose and has taken on a life of its own in many adaptations and arrangements.

### **VAUGHAN-WILLIAMS** Fantasia on Greensleeves (1928)

At a time when the prevailing musical style in England was tending towards the strictures of the German classical tradition, **Ralph Vaughan-Williams** (1872-1958) sought to forge a uniquely British style. To do this, he turned to the folk traditions of the British isles and music of the Tudor era, both of which he seamlessly wove into the fabric of his music.

*Fantasia on Greensleeves* is a prime example of Vaughan-Williams' interest in Tudor music. The famous tune on which the piece is based, was supposedly (but almost certainly not!) composed by King Henry VIII, and over the work's brief span the tune is explored and elaborated without compromising its timeless, pastoral mood. The work displays the influence of Vaughan-Williams' teacher, French composer Maurice Ravel in its clear textures and colorful, yet restrained orchestration.

### **MAHLER** Lieder eines fahrenden Gesellen – 'Songs of a Wayfarer' (1884-85)

Although *Songs of a Wayfarer* is the widely accepted English translation of the title of this work, it has been noted by scholars that in its original German form, the word 'Gesellen' can be understood to mean 'journeyman' – a term which described an accomplished apprentice who was not yet a master of their craft. This alternative translation hints at the undeniable autobiographical content of *Songs of a Wayfarer*. At the time of its composition **Gustav Mahler** (1860-1911) was somewhat of a 'gesellen' himself establishing himself as a conductor and composer but not yet widely considered a master of his chosen craft, which he worked tirelessly to hone.

*Songs of a Wayfarer* takes the form of four songs, each to a text written by Mahler himself and loosely based on the collection of German folk poetry called *Des Knaben Wunderhorn* (the Youth's Magic Horn) - which Mahler would continue to refer to throughout his career for inspiration. Each movement explores an aspect of lost love from the perspective of the protagonist, or alternatively Mahler himself, who had just experienced agonizing rejection of his love from the soprano Johanna Richter. Mahler famously said that music should "...be like the world, it must reflect everything" – *Songs of a Wayfarer* can be seen as the blueprint for this ideal. Over its four movements, the perspective of the narrator shifts from the agony of rejection to the tragic depths of despair and ultimately to the discovery of peace and redemption in nature. The last line of the final movement neatly and poetically sums up the entire journey: "Alles! Alles, Lieb und Lied. Und Welt und Traum!" ("Everything! Love and grief, the world, and dreams!").

Program notes written by Benjamin Picard 2022 ©

SAMF thanks the Jacksonville Symphony for providing the Steinway piano for SAMF2022 concerts.



## ARTIST SPOTLIGHTS



**The Ritz Chamber Players** are hailed by The Baltimore Sun as “one of the most interesting and dynamic ensembles to emerge in recent years.” Boasting some of the world’s preeminent musicians spanning the African diaspora, it brings a fresh, new energy to the classical music genre. Its members perform with prestigious organizations such as the New York Philharmonic, Boston symphony, Chicago Symphony, Pittsburgh Symphony, Philadelphia Orchestra and the London Symphony. Founded in 2002 by clarinetist and Artistic Director Terrance Patterson, the Ritz Chamber Players combines exceptional artistry on stage with inspiring educational programs in schools and

throughout the community. Through its concert series in Jacksonville and performances across the United States, the Ritz Chamber Players continues to build the participation of multicultural audiences that reflect our diverse society.



### **Jorge A. Peña**

*Viola; SAMF co-Founder and Artistic Director*

A former member of the Kennedy Center Opera House Orchestra, Mr. Peña came to the Jacksonville Symphony Orchestra in 1996. He was born in Honduras and educated in the U.S., attending Columbus State University and earning a degree in performance and chamber music from the Peabody Conservatory of Music, where he studied with Philadelphia Orchestra principal viola and president of the Curtis Institute Roberto Diaz, Baltimore Symphony Orchestra principal viola Richard Field, and Julliard Quartet member Earl Carlys. His chamber music experience includes the National Gallery of Art Chamber

Orchestra, Virginia Chamber Orchestra, Atlanta Virtuosi, Tanglewood Music Center, Grand Teton Music Festival, University of North Florida, and the Ritz Chamber Players as well as solo and small ensemble recitals in North America, Central America, Europe, and Asia. He is a teacher and clinician for chamber music as well as solo master classes at LaVilla School of the Arts, Douglas Anderson School of the Arts, and the University of North Florida. Mr. Peña coaches violin and viola for the Jacksonville Symphony Youth Orchestra and coaches chamber music in the JSYO chamber music program and is on the faculty of Prelude Chamber Music Camp. Mr. Peña is a founder of the Sonora Ensemble, the Movado String Quartet; and founder and Artistic Director of the St. Augustine Music Festival. He is conductor and music director of the Coastal Youth Orchestra, and General Manager of the Coastal Symphony of Georgia in Brunswick, GA.



### **Jin Kim-Peña**

*Cello; SAMF co-Founder*

Mrs. Kim has appeared as a soloist with the Savannah Symphony Orchestra, Korean National Orchestra, In Chun Symphony Orchestra and Korean youth Symphony. Her orchestral experience includes performances with the Columbus and Macon Symphony Orchestra, Maryland Symphony Orchestra, New York Festival Orchestra, Savannah Symphony, and Jacksonville Symphony Orchestra. Jin has been heard in recitals over many states including Maryland, Georgia, Cleveland, and her native country Korea. Mrs. Kim studied Cello performance at the Columbus State University, and Hart School of Music in Hartford, Connecticut. She coaches for the Jacksonville Youth Symphony and

teaches a small studio of Cello students. She co-founded the St. Augustine Music Festival with her husband and violist Jorge Peña together they have three beautiful daughters, Ines, Gaby, and Elisa.



## **Gabriela Peña-Kim**

### *Violin*

Gabriela Peña-Kim comes from a musical and diverse family, her father a native of Honduras, and her mother from South Korea. She graduated from the Jacobs School of Music at Indiana University, where she studied with Alexander Kerr, concertmaster of the Dallas Symphony. Her main focus has been on orchestral playing, attending numerous music festivals, including; Music Academy of the West, Pacific Music Festival, Schelswig-Holstein Musik Festival, and Aspen Music Festival. She sat alongside Stephen Rose as Principal Second violin at PMF and was a finalist for the concerto competition at Music Academy. After graduating she played two seasons with the

Jacksonville Symphony under music director Courtney Lewis and has more recently been playing with the Los Angeles Philharmonic as part of the Resident Fellow program for the past two seasons under Gustavo Dudamel. She was a frequent guest artist with the Lawson Ensemble; resident trio at the University of Florida in Jacksonville. Gabriela now often performs chamber music alongside her LA Phil colleagues and has had opportunities such as opening the Ford; the newest venue addition to the LA Phil, and performing solo Bach to open a concert featuring Esa-Pekka Salomon's piece 'Fog'. Along with being a part of the St. Augustine Music Festival for the past 10 years, she is also involved in managing the festival with her parents, the founders. Gabriela started helping the St. Augustine Music Festival, with her sister Elisa, from the very beginning, as children, folding programs, ushering, and walking around with donation baskets. As she got older and started to pursue music at Indiana University she began to play as part of the chamber orchestra, that is featured during the opening and closing nights of the festival. As years went by and having watched SAMF grow and evolve for a big part of her life, Gabriela became more involved, including managing stage changes, setting up equipment, and playing more frequently in the festival. She now participates fully in chamber music throughout both weeks of the festival and has regularly led and co-led the chamber orchestra. LA Philharmonic Resident Fellow Gabriela Peña-Kim performs Eugène Ysaÿe's "Obsession" <https://www.laphil.com/about/watch-and-listen/la-phil-home-recital-gabriela-pena-kim>



## **Terrence Wilson**

### *Pianist*

Pianist Terrence Wilson has appeared as a soloist with the symphony orchestras all over the United States and abroad. Conductors with whom he has worked include Christoph Eschenbach, Alan Gilbert, Neeme Järvi, Jesús López-Cobos, Lawrence Renes, Robert Spano, Yuri Temirkanov, Stanislaw Skrowaczewski, Gunther Herbig, and Michael Morgan. Terrence has toured with orchestras in the US and abroad, including a tour of the US with the Sofia Festival Orchestra (Bulgaria) and in Europe with the Baltimore Symphony Orchestra conducted by Yuri Temirkanov. An active recitalist, Terrence Wilson made his New York City recital debut at the 92nd Street Y, and his Washington,

DC recital debut at the Kennedy Center. During the 2020-2021 season, Terrence Wilson appeared as a guest soloist with the New Jersey Symphony Orchestra in a video produced by the NJSO, performing Mozart's Piano Concerto K. 467. He also appeared virtually on numerous online platforms due to Covid-19 pandemic restrictions. His first post-pandemic live performance was with the Brevard Symphony Orchestra (Melbourne, FL). Wilson was also a guest of the St. Augustine Music Festival where he played Beethoven's "Ghost" Trio with members of the St. Augustine Music Festival during an afternoon concert, followed by a performance of Beethoven's 5th Piano Concerto later that evening at the St. Augustine Amphitheater. He also adjudicated in the World Bach Competition and the Music International Grand Prix and served on the faculty of the Brevard Music Center's Virtual Piano Institute in July. Also in July, he conducted a virtual masterclass for students of the Boston University Tanglewood Institute (BUTI), and in January 2022, he will serve on the jury of the Heida Hermanns Piano Competition. Terrence Wilson has received numerous awards and prizes, including the SONY ES Award for Musical Excellence, an Avery Fisher Career Grant, and the



Juilliard Petschek Award. He has also been featured on several radio and television broadcasts, including NPR's "Performance Today," WQXR radio in New York, and programs on the BRAVO Network, the Arts & Entertainment Network, and public television, and as a guest on late-night network television. In 2011, Wilson was nominated for a Grammy in the category of "Best Instrumental Soloist With an Orchestra" for his (world premiere) recording with the Nashville Symphony conducted by Giancarlo Guerrero of Michael Daugherty's *Deus ex Machina* for piano and orchestra – written for Wilson in 2007. Terrence Wilson is a graduate of The Juilliard School, where he studied with Yoheved Kaplinsky. He has also enjoyed the invaluable mentorship of the Romanian pianist and teacher Zitta Zohar. A native of the Bronx, he resides in Montclair, New Jersey.



### **Nigel Armstrong**

#### *Violin*

Nigel Armstrong is emerging as a dynamic and creative artist both within and beyond the realm of classical music. From his musical beginnings as a member of "The Little Fiddlers" in Sonoma, California to collaborations with tango musicians in Argentina, he's enjoyed using the violin in a versatile manner throughout his life. As a soloist, Nigel has performed with orchestras such as Düsseldorf Symphony, Los Angeles Chamber Orchestra, St. Petersburg Philharmonic, YOA Orchestra of the Americas, and the

Boston Pops, and with conductors including Sir Neville Marriner and Carlos Miguel Prieto. As a chamber musician, his concerts have taken him across the United States and abroad including opportunities to share the stage with the Tokyo String Quartet and pianist Jonathan Biss.



### **Audrey Vardanega**

#### *Pianist*

Audrey Vardanega has been praised as a musically eloquent player with the kind of freedom, authority, and strength that one expects from the world's finest pianists. She has performed across Europe, China, and the United States. Audrey earned her B.A. in Political Science from Columbia University in May 2017 and her Masters in Music in May 2019 from Mannes The New School under the tutelage of Richard Goode. She is the Founder and Artistic Director of Musaics of the Bay, a nonprofit chamber music series dedicated to connecting musicians, composers, and visual artists for collaborations, residency programs, mentorships, and creating

new work in the Bay Area and beyond. From March 2020 to April 2021, Musaics of the Bay presented "The Stay-at-Home Symposium," commissioning over 75 new works of music inspired by community-submitted artwork. The Symposium included over 100 artists from all over the world, including performers, composers, poets, filmmakers, painters, photographers, and more for virtual collaboration. Audrey has been featured as a solo and chamber musician by the Hangzhou Grand Theater, Festival Napa Valley, the Zhejiang Conservatory of Music, the Teatro del Libertador San Martín in Córdoba, Argentina, The Santa Cruz Symphony, San Francisco's Old First Concerts Series, San Francisco's Herbst Theater, Musaics of the Bay, Festival del Sole Napa Valley, Rockefeller University's Tri-Institutional Noon Concerts Series, the Valley of the Moon Music Festival, Santa Cruz's "Distinguished Artists Concert and Lecture Series," and more. Audrey won a Bay Area Audience Choice Award in August 2021 for her performance of Beethoven's A Major Cello Sonata with cellist Tanya Tomkins



## **Silviu Octavian Ciulei**

Guitarist

Classical and flamenco guitarist Silviu Octavian Ciulei was born in Constanta, Romania. He began his musical studies at the age of six. At thirteen, he won his first performance prize. In Romania, Silviu won many prizes including First Prize in the National Music Olympics, and was First Prize winner and Gold Medalist three times consecutively in the "George Georgescu" International Music Performance Competition. In 2004 Silviu was awarded a Full International Scholarship to study guitar performance at Middle Tennessee State University. Upon graduation, he was awarded an

Outstanding Achievement Award in Guitar Performance. Recent solo engagements with his new flamenco project Mahajah Flamenco Trio include teaching and educational outreach series at universities and festivals in the U.S. and abroad. Silviu holds a Bachelor of Music (BM) from Middle Tennessee State University, and a Master of Music (MM) and Doctor of Music (DM) in Guitar Performance from the Florida State University College of Music. While at FSU, Silviu was Graduate Teaching Assistant to distinguished Professor Bruce Holzman. In addition to being a classical and flamenco guitarist, Silviu is also a fine flamenco singer, and he is fascinated with languages. He speaks five fluently. Dr. Silviu Ciulei is currently Head of Guitar Studies at the University of Florida where he teaches a wide array of talented international guitar students at both the undergraduate and graduate levels. He has been on the guitar faculty at Florida State, Furman, and Wake Forest Universities prior to that. A very sought-after modern and dynamic artist, teacher, composer, mentor, and adjudicator at international competitions, Silviu is featured regularly at many guitar festivals, workshops, and conventions in the US and around the world.



## **Emily Birsan**

*Soprano*

Emily Birsan is an American Soprano. She has performed with many of the world's finest opera houses and orchestras, including the Lyric Opera of Chicago, Welsh National Opera, Edinburgh Festival, Boston Lyric Philharmonic, and Melbourne Symphony Orchestra. Hailed for her versatility and "radiant delicacy" of tone, she takes on an exceptionally broad repertoire and has emerged as a specialist in works by Mozart and Italian repertoire. Emily Birsan appeared at the Aspen Ideas Festival and Peninsula Music Festival, was the soprano soloist in Mozart's Requiem with the Bach Society of St.

Louis, Beethoven's Mass in C with the Phoenix Symphony, Mahler's Symphony No. 4 with the Illinois Philharmonic Orchestra, and Handel's Messiah with both the Boise Philharmonic and Tucson Symphony. She joined the Jacksonville Symphony as the soprano soloist in the Messiah. Emily has performed at the Chicago Opera Theater and the Opera Festival of Chicago as the title role in Wolf-Ferrari's Il Segreto di Susanna, The Inland Northwest Opera as Euridice in Gluck's Orfeo ed Euridice and with the Northwest Indiana Symphony for their Holiday Pops concert. In 2022, Emily will sing the soprano solos in Rutter Requiem with the Bach Society of Saint Louis, Bach BWV 82 / Heggie's Camille Claudel: Into the Fire with Willy Street Chamber Players, and a concert with Opera Edwardsville.



## **Aurica Duca**

### *Violinist*

A native of the Republic of Moldova, Aurica Duca began the violin at age of seven. She has taken First Prize in the Cornelia Bronzetti violin competition and the International Violin Competition of Brasov. Aurica was the Grand Prize winner at the Paul Constantinescu International Competition in Romania. She was awarded the Mayor's Scholarship of Chisinau, Moldova, and a prestigious scholarship from the Foundation of Beneficence. Aurica has performed in solo engagements with the Moscow Chamber Orchestra, the National Philharmonic of Chisinau, and the National Youth Orchestra in Holland. She studied at the A. Casella Conservatory in L'Aquila, Italy.

She has participated in The Spoleto Festival in Charleston, South Carolina and she is featured in Festival Mozaic's chamber music series in San Luis Obispo, California every summer. In 2006 Aurica joined the violin section of the Jacksonville Symphony Orchestra and in the fall of 2015, she was named principal second violin of the orchestra. Aurica Duca is a founding member of the Lawson Ensemble, formed in 2015 as a result of group members' desire to consistently perform chamber music with a level of excellence and commitment and to share the results with the Jacksonville and regional community. Founding members are also violinist/violist Clinton Dewing and cellist Nick Curry. The group is in residence at the University of North Florida (UNF) in Jacksonville and performs regularly on the UNF campus, in Jacksonville, and around the region.



## **Les Roettges**

### *Flute*

Les Roettges is the principal flute for the Jacksonville Symphony. Les performs regularly with the Saint Augustine Music Festival and with the Coastal Symphony of Georgia. Since 2002 he has been the principal flute for Eastern Music Festival. He is also the second flute for Maestro Schwarz's All-Star Orchestra project. Before winning the position in Jacksonville, Les performed as the principal flute for the Philharmonic Orchestra of Mexico City, Solisti New York Ensemble, and the Opera Ensemble of New York. He has also performed for the Amelia Island Chamber Music Festival, the Colorado Music festival, the Bowdoin Festival, and the Los Angeles Philharmonic Institute at the Hollywood Bowl. A native of Ohio, Les became a student of

The Cleveland Orchestra's Maurice Sharp at age 15. He holds a bachelor's degree from the New England Conservatory and a master's degree from The Juilliard School, as well as a year in Paris at the invitation of Alain Marion at the Paris Conservatory. His teachers include Paula Robison, Julius Baker, and Robert Stallman. Les was the winner of the first annual James Apoutsakis Memorial Flute Competition. He is a regular participant in the San Marco Chamber Music Society and can be heard on their 2018 release, *Songs & Dances*, performing Amy Beach's Quintet for Flute and Strings. The San Marco group has performed internationally on two recent tours to England and Germany performing mostly 20th and 21st century American music.





## **Yukino Miyake**

### *Piano*

Yukino Miyake was born in Kyoto, Japan. Yukino began studying piano at age of five and she received her bachelor's and master's degrees from the Kyoto City University of Arts. She attended the performance certificate program at the University of North Florida. During her study at UNF, she performed the Greig Piano Concerto with the UNF Orchestra as a winner of the Concerto Competition. As an active chamber musician, she has acted as a faculty pianist for the Buffet Crampon USA Summer Academy where she performed with clarinetists from orchestras including New York Philharmonic, Chicago Symphony Orchestra, and Montréal Symphony Orchestra. Yukino has been featured by the Lawson Ensemble, UNF's resident string trio, for their recital series in 2015 and 2017. In 2016, the UNF

School of Music awarded her the Outstanding Collaborative Artist of the Year for her contribution as the collaborative pianist for their four different choral ensembles and as a staff pianist for the voice area. She has received numerous awards for her performances including 1st place at the Los Angeles Liszt International Competition, 2nd place at the All-Japan Artist Competition, and 3rd place at Novji International Music Competition. Yukino recently completed her second master's degree in Piano Performance & Pedagogy at the University of Houston, where she served as a teaching assistant and taught group piano classes for music majors. She also gave private lessons at their Preparatory Program. She enjoys teaching with all ages and skill levels. Her primary goals as a teacher are to establish healthy technique, build good practice habits, and, most importantly, to help students feel, explore, and express music.

## **James Jenkins**

### *Tuba*



James Jenkins is the Principal Tubist of the Jacksonville Symphony Orchestra, a position he has held since 1995. James served for 17 seasons as performer, teacher, and Director of Artistic Personnel with the Eastern Music Festival in Greensboro, North Carolina. A 1983 graduate of the University of Miami, James served as the Principal Tubist with the Alabama Symphony for 10 years, along with holding faculty positions at the University of Alabama (Tuscaloosa), The University of Montevallo, Samford University, Birmingham Southern College, and the University of Miami (1985 - 1986). After leaving Alabama in 1993, James was engaged as performer and Personnel Manager with the Naples Philharmonic for two seasons and

completed five seasons as Principal Tubist with the Santa Fe Opera. James Jenkins is the founder of the nonprofit organization Body & Soul which works with health care providers to provide the gift of music to patients. James formerly served as Visiting Assistant Professor of Music at the University of Florida, and is presently an Adjunct Professor at the University of North Florida. Known also as a Chamber Musician and Soloist, James has performed and recorded throughout the U.S. as a founding member of "The New Brass Ensemble", a group comprised of five of the top African American classical musicians in the country. A frequent performer as soloist, James has been heard in numerous solo recitals, concerto performances with orchestra, and live radio broadcast. A champion of new music, James has inspired, commissioned, and premiered many new works. James is also the founder and Director of the improvisational chamber group "Symbiosis". James performed in numerous solo recitals throughout the U.S. including European tours with the Boston Symphony and the Cleveland Orchestra. James can be heard on the CBS, EMI, and Crystal recording labels.



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## ABOUT THE SAINT AUGUSTINE MUSIC FESTIVAL (SAMF)

### Entertain, Educate and Elevate Through Music

Recognizing the lack of opportunity for world-class performances in the St. Augustine area, Jacksonville Symphony Orchestra members Jorge A. Peña (viola) and Jin Kim-Peña (cello) envisioned a classical music series to celebrate the history and rich cultural traditions of The Nation's Oldest City.

In 2007, the St. Augustine Music Festival (SAMF) was conceived as a free chamber music concert series to celebrate the rich artistic and cultural traditions of St. Augustine. The SAMF Chamber Orchestra concerts are presented at the historic Cathedral Basilica of St. Augustine, a beautiful, convenient, and accessible location with exceptional acoustics. This uplifting and welcoming setting provides SAMF attendees the opportunity to deepen their appreciation for this genre of music, connect with the community, and participate in a memorable and fulfilling experience.

Celebrating over a decade of world-class concerts, the SAMF Chamber Orchestra attracts internationally accomplished performers and young rising stars to its series roster each year. The annual festival has since become a highlight of St. Augustine's summer season and continues to be the nation's largest free chamber music festival.

### THE SAMF MISSION

The mission of the St. Augustine Music Festival is to produce, perform, and promote a world-class traditional and contemporary classical/chamber music experience to a diverse audience in an accessible, welcoming, and uplifting environment to enhance the quality of life within the community through the inspiring power of music.

At SAMF, we **entertain**, **educate**, and **elevate** through music.

We entertain our audience with positive, inspiring, and creative musical performances.

We educate our audience through lectures and discussions to gather insight into chosen musical selections, gain exposure to new ideas or concepts, and cultivate new talent in schools, organizations, and collaborations.

We elevate our audience on the emotional and spiritual levels through the memorable and joyful experience of sharing world-class musical performances.



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