

CATHEDRAL BASILICA OF ST. AUGUSTINE

St. Augustine, Florida

ST. AUGUSTINE MUSIC FESTIVAL

CELEBRATING 20 YEARS

Welcome to the 20th Anniversary Season of the Saint Augustine Music Festival!



On behalf of co-founder Jim Kim, our Board of Directors, the Cathedral Basilica of St. Augustine, the City of St. Augustine, the St. Johns Cultural Council, and everyone who has helped make this festival possible, thank you for joining us as we celebrate this important milestone.

Twenty years ago, the Saint Augustine Music Festival was founded with a simple but ambitious vision: to bring world-class classical music to our community free of charge. Thanks to the generosity, dedication, and belief of so many people, that vision has grown into a cherished cultural tradition that serves thousands of residents and visitors each year.

This anniversary is an opportunity to reflect on all those who have made the festival what it is today. We are deeply grateful to our donors and sponsors, whose financial support has sustained the festival through the years; to our board members and volunteers, whose countless hours of service have made every season possible; and to the many outstanding musicians who have shared their artistry and passion with our audiences. Each of you has helped build something truly special.

The Saint Augustine Music Festival belongs to this community. It belongs to the people of St. Augustine, who have embraced it, supported it, and made it part of the cultural life of our city. We are proud of what has been accomplished over the past two decades, and we look forward with hope and excitement to the future.

This season is especially meaningful as our nation marks its 250th anniversary. As we celebrate this historic moment, we are reminded of the power of the arts to bring people together, strengthen communities, and preserve the traditions and values that connect us across generations.

As we begin our next chapter, I hope many will feel called to become involved in the festival's future. Whether through service on the board, volunteering, sponsorship, advocacy, or simply sharing our mission with others, your participation will help ensure that this remarkable tradition continues to thrive for another twenty years and beyond.

Thank you for being part of the Saint Augustine Music Festival family. We are honored to share this celebration with you and hope you enjoy the music, the fellowship, and the memories we will create together.

With gratitude,

Jorge Peña and Jin Kim
Artistic Director and Co-founders
Saint Augustine Music Festival

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to honor someone,
or pay it forward.

ST. JOHNS CULTURAL COUNCIL
ST. AUGUSTINE | PONTE VEDRA | FLORIDA'S HISTORIC COAST

Friday, June 19, 2026, 7:30 PM
Voices of Freedom - American Music for Juneteenth

Jorge Peña – **Conductor**, Robert Sims – **Baritone**

Under the Sponsorship of the St. Johns Cultural Council

FESTIVAL CHAMBER ORCHESTRA

Violin I: Nigel Armstrong, Gabriella Pena-Kim, Igor Khukhua, Beau Henson, Kaiyuan Wu
Violin II: Ingang Han, Diego Diaz, Piotr Szewczyk, Ann Hertler
Viola: Romona Merritt, Lauren Hodges, Ellen Olson, Joseph Henderson
Cello: Jin Kim, Betsy Federman, Brian Magnus **Bass:** Anthony Anurca, **Flute/Pic:** Susan Magg
Oboe/English Horn: Eric Olson, Noel Prokop-Seaton
Clarinet: Patrick Graham, Dunia Andreu, **Bassoon:** Anthony Anurca
Horn: Thomas Park, **Trumpet:** Kevin Karabell, **Trombone:** Chris Graham, **Harp:** Justine Tiu

QUINN MASON (B. 1996) PRINCESA DE LA LUNA FOR HARP AND STRING ORCHESTRA.

Program Note:



Composer **Quinn Mason** is one of the most exciting emerging voices in American classical music today. Known for his vibrant orchestration, lyrical writing, and wide-ranging influences, Mason has composed works for major orchestras across the United States while drawing inspiration from jazz, film music, traditional classical forms, and American musical traditions. His music often balances emotional immediacy with colorful textures and strong narrative character, establishing him as a distinctive voice among a new generation of composers. ***Princesa de la Luna*** ("Princess of the Moon") for harp and string orchestra showcases Mason's gift for atmospheric writing and expressive melody. The work highlights the harp's shimmering sonorities against lush string textures, creating a sound world that is both ethereal and dramatic. Throughout the piece, flowing lyrical passages alternate with rhythmic energy and moments of quiet reflection, evoking imagery of moonlight, mystery, and elegance. Mason's sensitive writing for the harp allows the instrument to serve as both solo voice and coloristic partner, resulting in a work of striking beauty and cinematic imagination.

LENA JOHNSON MCLIN (1928 - 2023), I'M A SOLDIER: SPIRITUAL SUITE

Glory Glory Hallelujah • I'm a Soldier • Don't Ya Let Nobody Turn You 'Round

Program Note:

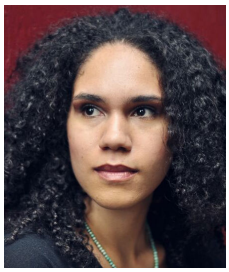


Composer, educator, and pianist **Lena Johnson McLin** (1928–2023) was a major figure in Chicago's musical and educational communities. A protégée of gospel pioneer Thomas A. Dorsey, McLin composed more than 400 works, including spirituals, orchestral music, operas, and choral works that celebrated African American musical traditions. She was also a devoted teacher whose students included many prominent musicians and artists (including Robert Sims) and her lifelong work helped preserve and elevate the spiritual and gospel traditions within the classical concert world.

McLin's ***I'm a Soldier: Spiritual Suite*** is a powerful concert work rooted in the African American spiritual tradition. Based on the well-known spiritual "I'm a Soldier in the Army of the Lord," the suite reflects themes of faith, perseverance, and spiritual strength in the face of hardship. McLin transforms the familiar melody into an expansive and expressive work, blending the emotional immediacy of gospel music with classical compositional techniques. Throughout the suite, moments of reflection, intensity, and triumph illuminate the enduring message of courage and unwavering faith that lies at the heart of the spiritual tradition.

JESSIE MONTGOMERY (B. 1981), STRUM

Program Note:



Grammy Award winning composer, educator, and violist **Jessie Montgomery** is one of the most celebrated voices in contemporary American classical music. Her works blend elements of classical music, jazz, folk traditions, spirituals, and vernacular American styles, reflecting the diverse cultural influences of her upbringing on New York City's Lower East Side. Montgomery's music is known for its rhythmic vitality, colorful textures, and strong sense of community and storytelling, qualities that have made her a prominent figure in today's concert world.
Montgomery's ***Strum*** was inspired by American folk music & dance traditions; the work is driven by energetic pizzicato "strumming" patterns that create a vibrant rhythmic foundation throughout the piece. Layers of ostinatos and sweeping melodic lines weave together to produce an expansive and evolving texture. Montgomery describes the music as drawing on "American folk idioms and the spirit of dance and movement," creating a narrative that moves from moments of nostalgia to an exuberant and joyful conclusion. The work's infectious energy, rich sonorities, and inventive string writing have made Strum one of Montgomery's most frequently performed and beloved compositions.

INTERMISSION

GEORGE WALKER (1922 - 2018), LYRIC FOR STRINGS

Program Note:

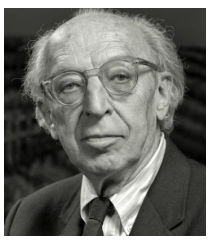


Composer and pianist **George Walker** (1922–2018) was a groundbreaking figure in American classical music and the first African American composer to receive the Pulitzer Prize for Music. A graduate of both the Curtis Institute of Music and the Eastman School of Music, and a student of Nadia Boulanger in Paris (2 years), Walker built a distinguished career as a composer, pianist, and educator, creating works that combined lyrical expressiveness with structural clarity and emotional depth. His music often drew upon spirituals, folk traditions, and the Romantic classical tradition while maintaining a deeply personal and unmistakable voice.
*Walker's **Lyric for Strings*** is his best-known and most performed work. Composed in 1946 as the second movement of his String Quartet No. 1 and later arranged for string orchestra, the piece was written as a memorial to his grandmother, Melvina King, who had recently passed. Originally titled Lament, the work unfolds in a single continuous movement of rich, singing lines and warm harmonies, conveying grief and serenity. Often compared in spirit to Samuel Barber's Adagio for Strings, Walker's composition possesses a distinctive emotional intensity and elegance, building from quiet introspection to a deeply moving climax before returning to peaceful reflection. Its timeless lyricism and emotional honesty have made it one of the most beloved works in the American string orchestra repertoire.

AARON COPLAND (1900 - 1990) OLD AMERICAN SONGS

The Boatman's Dance • Simple Gifts • At The River • Ching-a-Ring Chaw • I Bought Me A Cat

Program Note:



American composer **Aaron Copland** helped define the sound of American classical music through works inspired by folk traditions, jazz, and everyday American life. His music is known for its open harmonies, lyrical melodies, and distinctly American character.
Old American Songs is a collection of folk song arrangements composed between 1950-1952. Drawing from spirituals, frontier songs, dance tunes, and traditional melodies, Copland transforms familiar material into colorful and expressive work. Through rhythms, rich harmonies, and moments of warmth and humor, it celebrates the diversity & spirit of American musical traditions.

ST. AUGUSTINE MUSIC FESTIVAL

CELEBRATING 20 YEARS

Saturday, June 20, 2026, 7:30 PM
"Mozart and More"

WOLFGANG AMADEUS MOZART (1756–1791): PIANO QUARTET NO. 1 IN G MINOR, K. 478

I. Allegro
II. Andante
III. Rondo: Allegro

Program Note:



Mozart was one of the most influential composers of the Classical era, admired for the clarity, elegance, and emotional depth of his music. Composed in 1785, the **Piano Quartet No. 1 in G Minor, K. 478** was one of the first major works for piano, violin, viola, and cello.
Its dramatic key gives the music unusual intensity, especially in the passionate opening movement. A lyrical Andante follows, and the work concludes with a lively Rondo. This same piece was also performed during the inaugural season of the Saint Augustine Music Festival in a concert titled **"Mozart and More"** with cellist **Jin Kim performing.**

INTERMISSION

ROBERT SCHUMANN (1810 - 1856): PIANO QUARTET NO. 1 IN Eb MAJOR

I. Sostenuto Assai - Allegro ma non troppo
II. Scherzo: Molto vivace
III. Andante cantabile
IV. Finale: Vivace

Program Note:



Robert Schumann was a leading composer of the Romantic era, known for his deeply expressive piano music, songs, chamber works, and symphonies. Inspired by literature and poetry, Schumann's music often blends lyrical beauty with emotional intensity.
Composed in 1842, Schumann's **Piano Quartet in E-flat Major, Op. 47** is considered one of the great chamber works of the Romantic repertoire. Written for piano, violin, viola, and cello, the quartet combines warmth, lyricism, and vibrant energy. The opening movement is noble and expressive, followed by a graceful scherzo and a lyrical slow movement featuring a soaring cello melody. The lively final movement brings the work to an energetic and triumphant conclusion, showcasing Schumann's gift for rich textures and emotional depth.

MUSICIANS

Gabriela Peña-Kim – **Violin**, Lauren Hodges – **Viola**
Jin Kim – **Cello,** Yukino Miyake – **Piano**

ST. AUGUSTINE MUSIC FESTIVAL

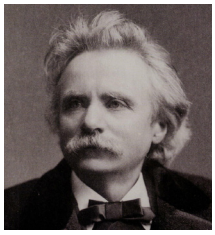
CELEBRATING 20 YEARS

Sunday, June 21, 2026, 7:30 PM
"Elegance and Fire: Masterpieces of the Classical Spirit"

EDVARG GRIEG (1843 - 1907): HOLBERG SUITE

I. Praeludium (Allegro vivace)
II. Sarabande (Andante)
III. Gavotte (Allegretto) - Musette
IV. Air (Andante religioso)
V. Rigaudon (Allegro con brio)

Program Note:



Edvarg Grieg is one of Norway's most important Romantic composers, known for music that reflects the spirit and folk traditions of his homeland. Born in Bergen, Norway, Grieg studied at the Leipzig Conservatory and later developed a distinctive style marked by lyrical melodies, colorful harmonies, and national character. His best-known works include the *Peer Gynt* Suites, the Piano Concerto in A minor, and the *Holberg Suite*, all of which helped establish Norway's musical identity on the international stage.

Composed in 1884, the *Holberg Suite*, Op. 40, was written to celebrate the 200th anniversary of the birth of playwright and philosopher Ludvig Holberg. The suite is inspired by Baroque dance forms such as the Prelude, Sarabande, Gavotte, Air, and Rigaudon. Though modeled after eighteenth-century styles, the music remains unmistakably Grieg in its Romantic warmth and expressive lyricism. From the energetic opening Prelude to the elegant dances and heartfelt Air, the suite combines historical charm with melodic beauty, making it one of Grieg's most beloved works.

JOSEPH HAYDN (1732 - 1809): SYMPHONY NO. 3 IN G MAJOR

I. Allegro
II. Andante moderato
III. Minuet
IV. Finale: Vivace

Program Note:



Haydn is often called the "Father of the Symphony" for his enormous contribution to the development of the symphonic form during the Classical era. Over the course of his career, Haydn composed more than 100 symphonies, helping establish the structure, balance, and expressive possibilities that would influence later composers such as Mozart & Beethoven. Serving for many years at the court of the Esterházy family, Haydn enjoyed the freedom to experiment and refine his musical language, creating works known for their elegance, wit, and inventive craftsmanship.

Symphony No. 3 in G major is one of Haydn's earliest surviving symphonies and already reveals the energy and creativity that would define his mature style. Written for a small orchestra typical of the period, the symphony features lively rhythms, bright orchestral textures, and a strong sense of forward momentum. Particularly notable is the final movement, which incorporates contrapuntal writing and fugal elements that demonstrate Haydn's admiration for Baroque techniques. Though compact in scale, the symphony displays both youthful vitality and remarkable sophistication, offering an early glimpse of Haydn's mastery of the symphonic form.

INTERMISSION

WOLFGANG AMADEUS MOZART (1756–1791): SYMPHONY NO. 40 IN G MINOR

I. Molto Allegro
II. Andante
III. Minuetto: Allegretto - Trio
IV. Allegro assai

Program Note:



Wolfgang Amadeus Mozart was one of the greatest composers of the Classical era, admired for his extraordinary melodic gift, emotional depth, and mastery of nearly every musical genre. During his brief life, Mozart composed hundreds of works, including symphonies, operas, chamber music, and concertos that remain central to the concert repertoire today.
Symphony No. 40 is one of only two symphonies Mozart wrote in a minor key, and its dramatic intensity sets it apart from many of his earlier works.
The opening movement begins with a restless, urgent theme that immediately establishes an atmosphere of tension and emotional unease. Throughout the symphony, Mozart combines lyrical beauty with rhythmic drive and harmonic complexity, creating music that feels both deeply personal and universally expressive. The graceful second movement offers moments of calm, while the Minuet carries an unusually dark and forceful character before the energetic finale drives the work to a turbulent conclusion. Rich in passion, sophistication, and emotional power, Symphony No. 40 remains one of Mozart's most enduring and beloved achievements.

FESTIVAL CHAMBER ORCHESTRA

Violin I: Nigel Armstrong, Gabriella Pena-Kim, Igor Khukhua, Beau Henson, Kaiyuan Wu
Violin II: Ingang Han, Diego Diaz, Piotr Szewczyk, Ann Hertler
Viola: Romona Merritt, Lauren Hodges, Ellen Olson, Joseph Henderson
Cello: Jin Kim, Betsy Federman, Brian Magnus **Bass:** Anthony Anurca, **Flute:** Susan Magg
Oboe: Eric Olson, Noel Prokop-Seaton **Bassoon:** Anthony Anurca, Stephanie Magnus
Horn: Thomas Park, Debra Sherril

On behalf of the Board, we want to express our sincere gratitude to Jeff Potts and the St. Johns Cultural Council for our collaboration in presenting the Juneteenth "Voices of Freedom: American Music for Juneteenth" and the July 3 "Independence on the Ramparts."

The St. Johns Cultural Council, working with the Tourist Development Council, is a real treasure in St. Johns County. We have been privileged to work closely with them and to host concerts in the incredible and historic Waterworks Building that houses their office.

ST. AUGUSTINE MUSIC FESTIVAL

CELEBRATING 20 YEARS

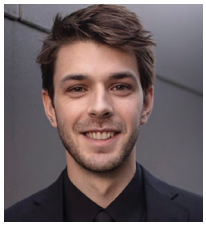
Friday, June 26, 2026, 7:30 PM
Chamber Virtuosity: The Art of Ensemble

Chamber Music with violinists Nigel Armstrong and Gabriela Peña-Kim

BENJAMIN PICARD (B. 1991): CONCENTRIC

with Gabriela Peña-Kim solo violin

Program Note By The Composer:



Benjamin Picard's *Concentric* is a piece about expansion and contraction. Nearly all of the music is derived from the contrasting violin solos that frame the work: the opening solo is quiet and introspective, while the closing solo is more energetic and virtuosic. From these musical seeds, the piece spirals outward and inward through a series of variations, each one stretching the material further in register, resonance, and intensity before receding to reveal the next.

Each variation grows from the initial impulse like a wave, or like ripples spreading across the surface of water, building momentum and expressive intensity. While the violin plays a central, almost soloistic role, each member of the septet helps shape the evolving texture, with individual voices moving in & out of focus.

Rather than relying on traditional harmonic or melodic development, Concentric carries its narrative through more tactile elements: register, timbre, and dynamics. The harmony remains deliberately restrained, while contrast and tension arise through shifts in density, instrumental color, and subtle changes in pacing.

MUSICIANS

Violin: Gabriela Peña-Kim, Igor Khukhua; **Viola:** Lynn Sue-A Quan, Ellen Olson
Bass: Paul Strasshofer; **Piano:** Evangeliya Delizonas

GUILLAUME CONESSON (B. 1970): SEXTUOR

(for oboe, clarinet, violin, viola, bass, and piano)

I. Dynamique
II. Nocturne
III. Minuetto: Festif

Program Note:



Composed in 1998 by **Guillaume Conesson**, ***Sextuor*** for oboe, clarinet, violin, viola, double bass, and piano is a lively and imaginative chamber work filled with rhythmic drive and brilliant instrumental interplay. Rather than featuring one instrument prominently over the others, the piece emphasizes balance and collaboration among the six performers, creating dynamic textures and engaging musical dialogues throughout the ensemble. The music moves through contrasting moods, combining energetic passages with moments of lyricism and atmosphere. Rich in color and momentum, Sextuor showcases Connesson's gift for crafting vibrant chamber music that is both sophisticated and immediately appealing.

MUSICIANS

Oboe: Eric Olson; **Clarinet:** Patrick Graham; **Violin:** Nigel Armstrong;
Viola: Ellen Olson; **Bass:** Paul Strasshofer; **Piano:** Evangeliya Delizonas

INTERMISSION

FELIX MENDELSSOHN (1809 - 1847): OCTET IN E-FLAT MAJOR

I. Allegro moderato ma con fuoco
II. Andante
III. Scherzo: Allegro leggierissimo
IV. Presto

Program Note:



Felix Mendelssohn was one of the leading composers of the early Romantic era and a remarkable child prodigy whose music is admired for its lyricism, elegance, and energy. His best-known works include the Italian Symphony, A Midsummer Night's Dream, and the Violin Concerto in E minor.

Composed in 1825 when Mendelssohn was just sixteen years old, the Octet in E-flat major, Op. 20, is one of the masterpieces of chamber music. Scored for four violins, two violas, and two cellos, the work combines orchestral richness with chamber music intimacy. From the energetic opening movement to the light, fairy-like scherzo and brilliant finale, the Octet displays extraordinary imagination, virtuosity, and youthful brilliance.

MUSICIANS

Violin: Nigel Armstrong, Gabriela Peña-Kim, Igor Khukhua, Imgang Han
Viola: Lynn Sue-A Quan, Ellen Olson; **Cello:** Jin Kim **Bass:** Paul Strasshofer;

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 Dallas Symphony. After graduating, she played two seasons with the Jacksonville Symphony under music director Courtney Lewis and has more recently just finished a 4-year long fellowship with the LA Philharmonic under Gustavo Dudamel. Gabriela was also a member of the Pacific Symphony for the 22/23 season and looks forward to starting as a member with the Fort Worth Symphony in the upcoming 24/25 season. Gabriela 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 Essa-Pekka Salomon's piece 'Fog', played by the LA Phil and conducted by Essa-Pekka. 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, changes, setting up equipment, and playing more frequently. She now participates fully in chamber music throughout both weeks of the festival and has regularly led and co-led the chamber orchestra.

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, the St. Augustine Music Festival 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.

ST. AUGUSTINE MUSIC FESTIVAL

CELEBRATING 20 YEARS

Saturday, June 27, 2026, 7:30 PM

250 National Celebration – American Landscapes

A concert of mixed chamber ensembles from SAMF

AARON COPLAND (1900 - 1990): QUIET CITY

(a suite for English horn, trumpet, and strings)

With soloists Daniel Rios, English Horn, and Kevin Karabel, Trumpet

Program Note:

Aaron Copland was one of America's most important composers, known for creating a distinctly American sound through open harmonies, folk-inspired melodies, and vivid orchestral color. His music helped define twentieth-century American concert music.

Originally written as incidental music for a 1939 play, ***Quiet City*** was later arranged for trumpet, English horn, and string orchestra. The work captures a mood of loneliness and quiet reflection through haunting melodies and delicate orchestral textures. The dialogue between the trumpet and English horn creates an atmosphere of introspection and fragile beauty, making Quiet City one of Copland's most moving and poetic works.

MUSICIANS

Violin I: Igor Khukhua, Beau Henson; **Violin II:** Ingang Han, Diego Diaz;
Viola: Lynn Sue A-Quan, Joseph Henderson; **Cello:** Jin Kim, Brian Magnus; **Bass:** Alexander Pershounin

GEORGE GERSHWIN (1898 - 1937): LULLABY FOR STRINGS

Program Note:

George Gershwin was an American composer known for blending classical music with jazz and popular song in works such as Rhapsody in Blue and Porgy and Bess.

Composed in 1919, ***Lullaby for Strings*** is one of Gershwin's earliest classical works. Originally written for string quartet, the piece reveals Gershwin's natural gift for melody and his love of jazz-influenced rhythms and harmonies. Gentle syncopations and warm lyricism create a relaxed, intimate atmosphere throughout the work. Though modest in scale, Lullaby offers an early glimpse of the distinctive musical voice that would later make Gershwin internationally famous.

FRANCIS POULENC (1899 - 1963): SEXTET FOR FLUTE, OBOE, CLARINET, BASSOON, HORN, AND PIANO

I. Allegro vivace II. Divertissement: Andantino III. Finale: Prestissimo

Program note:

Francis Poulenc was a leading 20th Century French composer celebrated for his graceful melodies, vivid harmonies, and blend of humor and lyricism. As a member of Les Six, Poulenc became known for music that combined elegance, charm, and emotional sincerity. Written between 1932 and 1939, the ***Sextet*** for flute, oboe, clarinet, bassoon, horn, and piano is a vibrant and colorful chamber work. Energetic rhythms, playful exchanges, and lyrical passages showcase the personality of each instrument while creating a rich and balanced ensemble sound. Though often lighthearted and spirited, the work also includes moments of warmth and expressive beauty that are characteristic of Poulenc's style.

MUSICIANS

Flute: Les Roettges; **Oboe:** Daniel Rios; **Clarinet:** Patrick Graham; **Bassoon:** Anthony Ancura;
Horn: Tomas Park; **Piano:** Evangeliya Delizonas

INTERMISSION

ANTONIN DVORAK (1841 - 1904): THE SUN SETS ONTO DISTANT MOUNTAINS
(from Symphony No. 9, arranged by Takuya Shigeta)
(*For flute, oboe, clarinet, Tenor Saxophone, double bass)*
Flute: Les Roettges; **Oboe:** Daniel Rios; **Clarinet:** Patrick Graham
Tenor Saxophone: Todd DelGiudice; **Bass:** Alexander Pershounin

Program note:
Antonin Dvorak is one of the great composers of the Romantic era known for combining classical traditions with the folk music of his native Bohemia. His music is admired for its memorable melodies, rich orchestration, and deep sense of warmth and humanity. During his time in the United States in the 1890s, Dvořák also became interested in American spirituals and folk music, influences that shaped some of his best-known works.

AARON COPLAND: APPALACHIAN SPRING SUITE

Program note:
Originally composed as a ballet in 1944 for choreographer Martha Graham, ***Appalachian Spring*** portrays themes of hope, simplicity, and pioneer life in rural America. The suite is best known for its set of variations on the Shaker tune "Simple Gifts," which Copland transforms with warmth and clarity. Gentle lyricism, spacious harmonies, and lively dance rhythms combine to create a work that captures both the beauty of the American landscape and a spirit of optimism and renewal.

SAMF is proud to be playing from the original score for 13 instruments.

MUSICIANS

Flute: Les Roettges **Clarinet:** Patrick Graham **Bassoon:** Jordan Brokken
Piano: Evangeliya Delizonas **Violin I:** Igor Khukhua, Beau Henson **Violin II:** Ingang Han, Diego Diaz
Viola: Lynn Sue A-Quan, Joseph Henderson **Cello:** Jin Kim, Brian Magnus **Bass:** Alexander Pershounin

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ST. AUGUSTINE MUSIC FESTIVAL

CELEBRATING 20 YEARS

Sunday, June 28, 2026, 7:30 PM
St. Augustine Music Festival 20th Anniversary Concert

SAMF Chamber Orchestra with pianists Chelsea Wang and Evengeliya Delizonas

WOLFGANG AMADEUS MOZART (1756 - 1791): PIANO CONCERTO NO. 10 FOR TWO PIANOS IN E-FLAT MAJOR.

I. Allegro
II. Andante
III. Rondeau: Allegro

Program Note:
Composed in 1779, the Concerto for Two Pianos in E-flat major, K. 365, was likely written for Mozart and his sister Nannerl to perform together. The work showcases lively musical dialogue between the two soloists, who alternate between graceful lyricism and dazzling virtuosity. The opening movement is bright and energetic, the second movement offers warmth and expressive beauty, and the lively finale concludes the concerto with playful brilliance. Rich in charm and melodic invention, the concerto remains one of Mozart's most delightful works for multiple soloists.

FESTIVAL CHAMBER ORCHESTRA

VIOLIN I: Nigel Armstrong, Gabriela Peña-Kim, Igor Khukhua, Beau Henson, Kaiyuan Wu.

VIOLIN II: Ingang Han, Diego Diaz; Piotr Szewczyk; Ann Hertler.

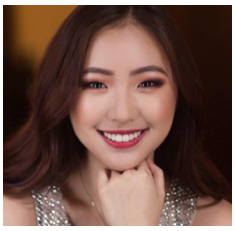
VIOLA: Yun-Ting Kuo, Lynn Sue A-Quan; Ellen Olson; Joseph Henderson.

CELLO: Jin Kim, Brian Magnus, Paul Lee **BASS:** Paul Strasshofer.

FLUTE: Les Roettges. **OBOE:** Eric Olson, Daniel Rios.

CLARINET: Patrick Graham. **BASSOON:** Anthony Anurca, Stephanie Magnus.

HORN: Thomas Park, Elizabeth Crafton. **PERCUSSION:** Joel Panian, Michael Taylor



Chelsea Wang is an award-winning American pianist praised by The New York Times as an "excellent young pianist." A graduate of the Curtis Institute of Music and the Peabody Conservatory, she has performed as a soloist and chamber musician throughout North America, Europe, and Asia, appearing at major venues including the Kennedy Center and Merkin Hall. An active collaborator and educator, she is currently pursuing a Doctor of Musical Arts degree at Northwestern University.



Evangeliya Delizonas is a concert pianist and educator who has performed throughout the United States, Europe, and Russia. Born in Moscow, she studied at the Moscow State Tchaikovsky Conservatory and later earned a Doctor of Musical Arts degree from the USC Thornton School of Music. As a performer, she has appeared at Carnegie Hall's Weill Recital Hall, Merkin Concert Hall, the Palace of Nations, and major concert halls in Moscow. She currently serves on the faculty of Chapman University's Hall-Musco Conservatory of Music.

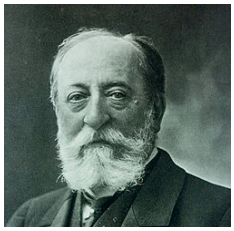
INTERMISSION

CAMILLE SAINT-SAËNS (1835 - 1921): THE CARNIVAL OF THE ANIMALS (ORIGINAL CHAMBER SCORE)

Narration written by Susan S Calfee and Lynne Radcliffe.
Narrator: ***Rev. Fr. John Tetlow, Rector of the Cathedral Basilica***

1. Introduction and Royal March of the Lion
2. Hens and Roosters
3. Wild Donkeys (Swift Animals)
4. Tortoises
5. The Elephant
6. Kangaroos
7. Aquarium
8. Characters with Long Ears
9. The Cuckoo in the Depths of the Woods
10. Aviary
11. Pianists
12. Fossils
13. The Swan
14. Finale

Program Note:



French composer, pianist, and organist **Camille Saint-Saëns** was renowned for his elegance, wit, and brilliant orchestration. Composed in 1886, ***The Carnival of the Animals*** is a humorous suite of fourteen short musical portraits, each depicting a different animal, or, in a few cases, gently satirizing human behavior. The work remained largely unpublished during his lifetime because Saint-Saëns feared its humor might overshadow his reputation as a serious composer.

FR. JOHN TETLOW



Fr. John Tetlow has served as pastor and rector of the Cathedral Basilica of St. Augustine since July 2021. He was born in Manchester, England and immigrated to the United States as a child. He attended seminary at St. Meinrad Archabbey, was ordained a priest in May 1985 and has spent over 40 years in the Diocese of St. Augustine. He has led numerous parishes and has served as Vocations Director, Youth Group Director, Vicar for Deacons, and Director of the Permanent Diaconate for the Diocese of St. Augustine.

The Saint Augustine Music Festival is deeply grateful to ***Chris McCollim*** *for making this performance possible through the generous loan of her Steinway Concert Grand Piano.*

The McCollim piano joins the 1917 Steinway Model A Grand Piano donated to the St. Augustine Music Festival in September 2022. Through musician networking, SAMF learned that the family of Paul Mastriani, a jazz pianist and music lover with residences in Treasure Island, FL and Schenectady, NY, was willing to donate their piano to an organization that would appreciate this magnificent instrument for multiple audiences to enjoy. For this, we are very grateful.

ST. AUGUSTINE MUSIC FESTIVAL

CELEBRATING 20 YEARS

Independence on The Ramparts: America 250 in Brass, Fife & Drum

Castillo de San Marcos National Monument

July 3, 2026 | 11:30 AM – 5:00 PM

As the St. Augustine Music Festival celebrates its 20th Anniversary Season, we are honored to partner with the National Park Service and the St. Johns Cultural Council to present this special tribute to our nation and community.

Set within the historic Castillo de San Marcos, Independence on the Ramparts helps launch St. Augustine's observance of America's 250th Anniversary. This free public event brings history to life through the stirring sounds of fifes, drums, and brass, celebrating the spirit of freedom and the rich heritage of our nation's oldest city. We gratefully dedicate this event to the patrons, donors, volunteers, and musicians whose support has sustained the St. Augustine Music Festival for twenty remarkable years.

11:30 AM – 2:30 PM
Period fife and drum musicians will perform throughout the fort, recreating the music of America's early years.

1:00 PM, 2:00 PM, 3:00 PM, AND 4:00 PM
A brass quintet will present patriotic and historically inspired music, with each performance beginning with a ceremonial trumpet fanfare.

MUSICIANS

Fife/Piccolo: Les Roettges, Lorraine Roettges
Percussion: George Anthony Steve, Kevin Garry
Brass Quintet

Trumpet: Kevin Karabell –
Trumpet: Robert Gallagher
French Horn: Elizabeth Crafton
Trombone: Benjamin Walsh
Tuba: Sam Swiercek



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Artist Spotlight

JORGE PEÑA: ***Director;*** *SAMF co-Founder and co-Artistic Director*



Jorge Peña is a versatile musician with a distinguished career in conducting, teaching, performing, and recording. He has served as the Music Director of the Golden Isles Youth Orchestra for over 10 years, inspiring young musicians. Additionally, he guest conducts the Repertoire and Philharmonia Orchestras with the Jacksonville Symphony. His experience includes prestigious engagements at the Kennedy Center Opera House and the Grand Teton Music Festival. A seasoned violist, Peña has been a member of the Jacksonville Symphony for 29 years, serving as Section, Principal, and Assistant Principal Viola. He currently holds the principal viola position with the Coastal Symphony of Georgia and is the Artistic Director and conductor of the St. Augustine Music Festival. Peña has collaborated with leading musicians and received numerous awards, including the Ann McDonald Baker Award from the Community Foundation of North Florida, Outstanding Hispanic Recognition from the Hispanic Chamber of Commerce and various TV and radio programs, and the Excellence in Alumni Achievement from Columbus University. He has commissioned numerous new works and recently conducted the reconstruction of Gershwin's *Rhapsody in Blue* with pianist Marcus Roberts. He conducted the Ritz Chamber Players in the world premiere of *Saint Peter Relates an Incident of the Resurrection Day* by Nansi Carol at the newly opened Norman Studios in Jacksonville.

JIN KIM: ***Cello;*** *SAMF co-Founder and co-Artistic Director*



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 Columbus State University, and Hart School of Music in Hartford, Connecticut. She coaches 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.

ROBERT SIMS: ***Lyric Baritone***



Sims is an internationally acclaimed lyric baritone celebrated for his rich tone and mastery of African American spirituals at prestigious venues like Carnegie Hall, Lincoln Center, and the Kennedy Center. A multi-award-winning artist, he has received the Gold Medal at the American Traditions Vocal Competition, the Friedrich Schorr Opera Award, the Living Heritage Foundation Lifetime Achievement Award, and the National Opera America Award. His distinguished festival career includes performances at Ravinia, Chautauqua, Grant Park, and the Latour de France International Music Festival. Sims has collaborated with legendary artists such as Jessye Norman, Odetta, and Simon Estes, and his extensive discography includes celebrated recordings such as Soul of a Singer, Three Generations, In the Spirit, and several collaborations with the late Moses Hogan, including Deep River and Home in a-Dat Rock

Artist Spotlight

JUSTINE DAWN TIU: ***Harp***



A native of Southern California, Justine Tiu is an active performer across California, Florida, and Georgia. In 2021, she was appointed Visiting Principal Harp for the Tallahassee Symphony Orchestra's 2021–22 season, and the following year, she joined the San Bernardino Symphony Orchestra. She has also performed with orchestras including the Seattle Symphony, Jacksonville Symphony, Savannah Philharmonic, Orlando Philharmonic, Redlands Symphony, and more. Notable performances include the Lincoln Center's national tour of My Fair Lady, Andrea Bocelli's 30th Anniversary concert with the Savannah Philharmonic, Jacksonville Symphony's 75th Season special—Mahler's Symphony No. 2 "Resurrection"—and the Saint Augustine Music Festival, where she was featured as harp soloist in Ravel's Introduction et Allegro, Debussy's Danses sacrée et profane, and Grant-Still's Ennanga. Justine earned her Bachelor of Music from California Baptist University (2016) and her Master of Music in Harp Performance from Northwestern University's Bienen School of Music (2021), where she studied under Marguerite Lynn Williams. Previous studies include Kayo Ishimaru-Fleisher and JoAnn Turovsky.

YUKINO MIYAKE: ***Piano***



Japanese pianist Miyake Yukino was the first-prize winner of the Los Angeles Liszt International Competition in 2016. As a winner of the Francis Walton Competition, she toured Washington State in 2019 and performed live at Classical KING FM in Seattle. She also received 2nd place at the All-Japan Artist Competition, 3rd place at the Novji International Music Competition, and was a finalist at the New York International Competition and the Text Young Artist Competition. As a collaborative pianist, she has performed with musicians from New York Philharmonic, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Paris National Opera, and many others. Miyake was awarded the Outstanding Collaborative Artist of the Year from the University of North Florida in 2016 for her contribution as a pianist for their four different choral ensembles and the voice department. Since 2018, Yukino has been the collaborative pianist for the Colorado Children's Chorale with whom she tours regionally and internationally. With her husband and percussionist Justin Doute, they commission and perform music for piano and percussion in a duo titled JUKINO. Born in Miyazu (Kyoto Prefecture), Japan, Yukino began studying piano at age of five and received bachelor's and master's degrees from Kyoto City University of Arts. After moving to the States, she completed a performance certificate at the University of North Florida and her second master's degree in performance and pedagogy at the University of Houston. Yukino recently completed a Doctoral Degree in Piano Performance at the University of Colorado-Boulder.

LAUREN HODGES: ***Violin***



Lauren Hodges,"a distinguished violist with a refined, mellow tone" (American Record Guide), is currently Associate Professor of Viola at the University of Florida where she also coordinates and teaches Music Appreciation classes. For six years prior, she was Lecturer in Viola at Valdosta State University, Principal Viola of the Valdosta Symphony, violist of the Azalea String Quartet, and Director of the South Georgia String Project. She has performed and given masterclasses and body awareness workshops at universities, music festivals, and Viola Day events throughout the country and abroad in Italy, Austria, France, and China. Dr. Hodges has regularly presented, taught masterclasses, or performed at national American Viola Society Festivals, Primrose International Viola Competition and Festivals, the College Music Society Southern Conference, and the 47th International Viola Congress. Passionate about promoting the viola and engaging with the community, she hosts an annual viola day at UF. www.laurenburnshodges.com

Artist Spotlight

DANIEL RIOS: ***Oboe***



Daniel Rios joined the Jacksonville Symphony following a career with the San Antonio Symphony, Wichita Symphony, Tulsa Opera, City Music Cleveland and the Boston Philharmonic Orchestra. He has also performed with many other orchestras throughout the country, notably The Cleveland Orchestra and Los Angeles Philharmonic. His education includes the New England Conservatory, studying with John Ferrillo, the Cleveland Institute of Music, Studying with Frank Rosenwein and the Oberlin Conservatory, studying with Robert Walters.

KEVIN KARABELL: ***Trumpet***



Kevin Karabell, a Venezuelan-American trumpeter, is the Principal Trumpet of the Jacksonville Symphony. He is an adjunct professor of trumpet at Jacksonville University and University of North Florida. Kevin Karabell is a Yamaha performing artist.
Mr. Karabell earned his Bachelor of Music in Trumpet Performance at Lynn Conservatory of Music as a student of Marc Reese and his Master of Music at the University of Miami, studying with Craig Morris. Mr. Karabell also earned a Professional Studies Diploma in Trumpet at the Cleveland Institute of Music as a student of Michael Miller and Michael Sachs where he was awarded the Dr. Calvin E. Weber Award for Excellence in Trumpet. Some of his early mentors were Susan Enger, Jose Sibaja and Brian Neal.

LES ROETTGES: ***Flute***



Les Roettgues is the principal flutist for the Jacksonville Symphony. He has performed with the Coastal Symphony of Georgia, the Eastern Music Festival, and the multiple Emmy award winning All-Star orchestra with whom he has recorded many performances for PBS. Prior to coming to Jacksonville, he was with the Philharmonic Orchestra of Mexico City, Solisti New York, Bel Canto Opera, the Opera Ensemble of New York and the Columbia Artists Management Orchestra. He has performed in many festivals including the Los Angeles Philharmonic Institute Festival at the Hollywood Bowl and Olympic Arts Festival, the Colorado Music Festival, and currently with the Saint Augustine Music Festival and the Chamber Music Society of San Marco. Les Is a graduate of the New England Conservatory and The Juilliard School.

Our Gratitude to the Cathedral Basilica of St. Augustine

From the very first concerts that Jorge Pena and Jin Kim were invited to organize in 2007 until this 20th anniversary year, the Cathedral Basilica has welcomed the St. Augustine Music Festival and its musicians to perform in this beautiful historic building. We are grateful for this continuing partnership and that their Rector, the Very Rev. John Tetlow, agreed to narrate the very special St Augustine rendition of "The Carnival of the Animals". We look forward to continuing our relationship with the Cathedral Staff and Music Director Thomas Oram by offering world class performances in this sacred space.







With Thanks to our Audience and Those Who Make It Happen

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 through the inspiring power of music. We are most grateful to offer these concerts in our 20th anniversary year, as we celebrate the 250th anniversary of the establishment of the United States. None of our performances can take place without the continuing support of our audience members and the people and organizations behind the scenes who support our concerts.

We Extend our Thanks and Acknowledge our Sponsors:
We are grateful for the St. Johns Cultural Council Sponsorship of the Juneteenth Recognition Concert.

We welcome the opportunity to collaborate for the first time with the Castillo de San Marcos and the St. Johns Cultural Council for *"Independence on the Ramparts",* providing Fife and Drums musicians and a Brass Quintet on July 3 as we celebrate our country's 250th Birthday.

We welcome the continuing support from the Benjamin and Jean Troemmel Arts Foundation

We Recognize Our Hospitality Partners this year:
The AC Marriott Hotel, and the St. Francis Inn and Casa de Sueños Bed & Breakfast Inns.

We are Grateful to our In-Kind Donors who offer Services, Time, Musician Housing and Transportation**:** My Time Design, GloMac Photo Arts, Sammy Andress, La Casa Studios, The Print Shop, Woodland Studio-Tim Ornato, Jorge Rivera–Video Recording, Nancy Perry, Michele Bova, Patricia Konover, Janet Ponton Lewis, Chris and Gray Mason, Jane Weizmann. **A special recognition to Patricia Konover, Coordinator of Housing, Transportation and Hospitality**

We cannot perform without our Festival Volunteers and Ushers:
Michele Bova, **Organizer**, Laura Boxer, **Organizer**, Sammy Andress, James Baird, Jonathan Dotson, Sandra Harding, Jody Harmon, Neal and Rachel Hecker, Ruth Hope, Veronica Isakson, Chris Mason, Gray Mason, Maria Senese, Gordon Russell, Claudia Volpe, Joseph Volpe, Jane Weizmann

Program Notes for the June concerts were provided by Jody Harmon, SAMF Board Member and Musician. The Program Note for the June 26 *"Concentric"* was provided by the composer Benjamin Picard. Jonathan Lindsay created the original 20th SAMF logo. Our Intern Sammy Andress designed the program cover and assisted with the layout.

Rehearsal space: Thank you to Tony Nickle, Vice President and Artistic Administrator and Alison Bolton, Vice President and General Manager at the Jacksonville Symphony for use of rehearsal space in Jacoby Hall for our musicians to prepare for these concerts. We also thank the Jacksonville Symphony for inviting us to offer a display table during their seasonal Symphony in 60 concerts.

And most of all we thank you, our faithful audience and supporters, who continue to return year after year and support the St. Augustine Music Festival with your presence and your donations.

Thank You! Thank You! Thank You!

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Virtuoso *($1,500 min.)*
Suzanne and Ted Mikalsen
Michele Bova
Andrew and Kathryn Schirmacher
Donzleigh Dowie
Anne Peterson
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Joseph and Claudia Volpe

Diva *($750 min)*
Ann Brownng Masters
Douglas Worth
Mary Miller

Concert Master *($500 min)*
Patricia Konover
Ruth Hope
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Bill and Laura Boxer
Craig Evans
Janet Ponton Lewis
Stephen Williams
Lewis and Robin Mueller
Mark Jay Atkins
Marilyn Draper and Gilles Renaud
Dr. Frederick and Cheryl Dolgin

First Chair *($250 min.)*
Chris and Stephanie Doerr
Ronald Elinoff
Yolanda Garcia Ditmore
Anonymous
Anonymous
Nell and Henning Toensmann
Zelmer Blakley and Marie Zeits
Linda Andiric
Amita Banerjee
Elizabeth Cannon
Terry McGlynn
Jane Weizmann
Elliott Palevsky
Deborah Pavelle

Second Chair *($50 min.)*
Kara Coffey
Elliot Zisser
Martha Johnson *(in honor of Janet Ponton Lewis)*
William N. Bianco

Second Chair *(continued)*
Mary Kellough
Dan Conlin
Michael Gallen
Kimberly Newsome
Sheelagh Rehm
Cynthia Rogero
Maria Senese
Kathryn Simic
Marcie Turner
Marcie Gulino
Brad Thomas
Susan Cox
David Foster
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Katina McCoy
Joseph Murray
James and Jane Plank
Helen Rowan
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Matthew Smith
Candy Stokes
Cheryl Valantis
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Our apologies to anyone who may have been omitted from this listing. We are grateful for all donations, but unable to list the 60+ families donating amounts less than $50.

List compiled as of June 13.

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Artistic Director/Founder

Jin Kim-Peña
Artistic Director/Founder

Nell Seymour Toensmann
Chair

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