



ST. AUGUSTINE
: MUSIC
FESTIVAL

Celebrating 17 Years
2023

Cathedral Basilica of St. Augustine
St. Augustine, Florida



A Message from SAMF's Artistic Directors



We are so happy that the St. Augustine Music Festival will be able to share great live music once again at the historic and beautiful Cathedral Basilica. Whether this is your first concert, or you are already familiar with the festival, we know you will be transported, delighted, and moved by any or all our seven concerts.

For the third year, we are celebrating **Juneteenth** with a concert featuring soprano Ann Marie McPhail and the Ritz Chamber Players. The June 23 Friday concert will celebrate the **Mastriani Steinway Piano** that was donated to us and welcome talented pianist Yukino Miyake. Other concerts will feature the three "B's" – **Bach, Brahms and Beethoven**. And we will again perform an **Organ and Brass Concert**, which is dedicated to the Cathedral Basilica, our host for 17 years of offering free concerts to the public. And the grand finale on July 2- **A Night with Nigel** – features violinist Nigel Armstrong, a young and talented musician who has performed with our SAMF chamber orchestra in recent years.

The SAMF Mission 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. At SAMF, we **entertain, educate and elevate** through music. We hope that of our audience will enjoy this experience.

Through the years, SAMF has relied on donations and grants of many individuals, foundations, and organizations to provide our chamber music concerts to the public at no charge. In this manner, we encourage families of all ages to experience classical music, without having to pay for expensive tickets. Visit our website: www.SAMFestival.org for more information on how you can support the St. Augustine Music Festival.

We thank you for your presence at this concert and we wish you a wonderful, uplifting, and enjoyable evening.

Jorge Peña, *Artistic Director*
Jin Kim-Peña, *Artistic Director*

*Congratulations to Jorge Peña on recognition of
25 years playing with the Jacksonville Symphony!*

SAMF Board of Directors

Jorge Peña, *Artistic Director, Founder*
Jin Kim-Peña, *Artistic Director, Founder*
Bill Boxer, *Executive Director*
Nell Seymour Toensmann, *Chair*
Gray Mason, *Vice Chair*
Joseph Volpe, *Secretary*
Svetlana Gerkerov, *Treasurer*
Jonathan Lindsay, *Operations*

Emeritus Board Members

David P. Brezing
Bonnie Foster
Davis Foster, Esq.

Robert Bergstron
Michele Bova
Maria Burk
Peter Gladston
Katheryn Hancock
Shayla Brooke Nelson
Jorge Rivera
Lowell Weiner

Janet Ponton Lewis
Martha Margaride
Sheila Russo



Monday, June 19, 2023 - 7:30 pm

Juneteenth Recognition Concert

The Ritz Chamber Players and Special Guest Ann Marie McPhail, Soprano

Sponsored by The Benjamin and Jean Troemel Arts Foundation

Lift Every Voice and Sing
O Freedom
No Mo' Auction Block for Me -

Traditional arr
Traditional arr

Joseph Bologne Saint-Georges (1745-1799) Op.1 No.1

Allegro assai

Rondeau. Tempo di Menuetto gratoso

Florence Price (1887-1953) String Quartet in G Major

Allegro

Andante moderato — Allegretto

INTERMISSION

John Henry
Froggie Went a Courtin'
No Harm

Coleridge-Taylor- Perkinson

String Quartet No. 1 "Calvary"

I. Allegro

II. Quarter = 54

III. Rondo: Allegro Vivace

James Lee III

The appointed Time

I. As He was led into the Wilderness

II. Stones and Bread

III. Throw yourself Down

IV. This Could Be Yours If You Bow

Sometimes I feel like a Motherless Child -

Soon I will be done -

Plenty Good Room -

Ride Up in the Chariot (after Betty Jackson King)

arranged by Maria Corley

arranged by Maria Corley

arranged by Marie Corley

arr Stephen Andrew Taylor, 2014

*Anyango Yarbo-Davenport Violin, Cleveland Chandler Jr. Violin, Chauncey Patterson Viola,
Tahirah Whittington Cello, Ann Marie McPhail Soprano, Kevin Sharpe – Piano*

PROGRAM NOTES

Coleridge-Taylor Perkinson (1932–2004) Coleridge-Taylor Perkinson is no relation to Samuel Coleridge-Taylor, but he was named after the great composer by his mother who worked as a piano teacher, organist and director of a theater company. While he was still at school Perkinson's talent for composition became evident with an early success for his composition 'And Behold' which won the LaGuardia Prize for music. He would go on to study at New York University, Princeton University, the Mozarteum in Salzburg and the Manhattan School of Music where his interest in jazz was piqued.

Perkinson drew on his dual interests in Jazz and Classical music throughout his career and many of his works seek to find a balance between the two styles, fusing the colors of jazz with the structure and clarity of classical music. The String Quartet No.1 (subtitled 'Calvary'), is a perfect example of this fusion – many of the harmonies and rhythms find their roots in Jazz and Blues, lending the work a gritty dark feel, which feels doubly strange presented in the form of a string quartet. The unusual jazz colors are presented to the listener over the course of three movements, each outlining a typical classical structure.



Friday, June 23 - 7:30 pm
Mastriani Piano Recognition Concert
Yukino Miyake, *Piano* with Ann Marie McPhail, *Soprano*

Clara Schumann Prelude and Fugue in B-flat Major, Op. 16 No. 2

Ludwig van Beethoven Moonlight Sonata
 I. Adagio sostenuto
 II. Allegretto
 III. Presto agitato

Claude Debussy Nuit d'etoiles

Claude Debussy Clair De Lune from Suite Begamasque
(Songs)

INTERMISSION

Mélanie Bonis Près du ruisseau, Op. 9
 Omphale, Op. 86
 Sevillana, Op. 125

Frédéric Chopin Nocturnes, Op. 9
 No. 1 B-flat minor
 No. 2 E-flat major

Franz Liszt Ballade No. 2 in B minor, S. 171

PROGRAM NOTES

Ludwig Van Beethoven (1770 – 1827)

Sonata No. 14 in C# minor, Op. 27, No.2, *Quasi una Fantasia* - 'Moonlight' (1801)

I. Adagio Sostenuto

II. Allegretto

III. Presto Agitato

Ludwig Van Beethoven wrote his so-called 'Moonlight' Sonata at the turn of the century, and the dawn of a new era in music that would see composers systematically set aside the dogmatic classical forms and structures of the past in the quest for freedom and individual expression. Beethoven hints at this brave new world in his official title for the piece 'Quasi una Fantasia' (like a fantasy), indicating that the piece is composed in a free, improvisatory style, and that it should be performed as such.

From the very first impulse of the work, it is clear why this piece earned the nickname 'Moonlight' – Beethoven immediately places the listener in a dark, nocturnal landscape, more descriptive and emotive than any music written before it had dared to be. From this austere opening the music unfolds in an episodic manner, the middle movement a brief flash of light, before plunging back into new depths of darkness for the agitated, virtuosic last movement.

Claude Debussy (1862 – 1918)

Nuit d'étoiles, L.2(1880)

Nuit d'étoiles (Starry Night) was written by French composer Claude Debussy at the very start of his career as a professional composer when he was just 18. This short song for voice and piano is based on a text by the 19th Century French poet Theodore de Banville which describes lost love and escape in nature and the night.

Despite being an early work, it displays many of the qualities that would define the 'impressionist' style that many now use to describe his music. The piece closely follows the structure and meaning of the text and attempts to pick out and musically describe the images that it evokes. The gently arpeggiated chords of the opening evoke the lyre described in the poem's first stanza, while the voice gently and brightly hovers above like stars in the sky. The music occasionally hints at the darkness and melancholy of the narrator, but ultimately resolves to bright optimism.

Nuit d'étoiles text (translation):

Starry Night,
under your veils,
under your night air and scents,
with a sad singing lyre,
I dream of a dead love.
Serene melancholy bursts from deep in my heart,
and I hear the soul of my love tremble deep in the woods.
I remember the fountain,
your blue eyes like the sky,
your breath like roses,
and your eyes like stars.

St. Augustine Music Festival Mastriani Piano

The St. Augustine Music Festival is grateful that the family of Paul Mastriani was willing to donate his 1917 Steinway Grand Piano to us. And we thank Gordon Russell and Kal Gancsos, Intermediaries with the Mastriani Family, who brought it to our attention.



Paul L. Mastriani 1936 – 2017

Paul was a devoted husband, father, grandfather musician, composer and stenographer. While stationed at Cape Hatteras as a U.S. Navy Veteran, he continued to vacation there with his family. The family also enjoyed wintering for over 20 years in Treasure Island, FL. His profession was as a Court Stenographer for the NY Supreme Court, working primarily in Schenectady.

Paul's musical interest started as a child with the Gene James Trio. Through the years he helped compose music for plays including *Who Said What to Who* in 1973 and *Don't Just Sit There* in 1976. In 1985, he composed for Anthony Zano's Gotta Take Time performance at Carnegie Hall.

He played with several groups in the New York Capital District at locations including Jazz on Jay, The Van Dyke, Stoney's Irish Grill and the Stockade Inn, earning a Lifetime Achievement Award from Swingtime Magazine.

Paul was quoted: *"It's beyond liking, I loved it; it's something I have to do."* He will be remembered for his piano skills, love of music and wit and deliverance of humor, which he held to the end.





Saturday, June 24 - 7:30
First of three B's "BACH"
Baroque Night
Sponsored by Susan Garner

Samuel Coleridge-Taylor 4 Novelletten for Strings, Op. 52

- I. Allegro moderato
- II. Larghetto
- III. Andante con moto
- IV. Allegro molto

Johann Sebastian Bach

Brandenburg Concerto No. 2 in F major

- I. Allegro
- II. Andante
- III. Allegro assai

Aurica Duca Violin, Les Roettges Flute, Daniel Rios Oboe, Robert Smith Trumpet

INTERMISSION

Felix Mendelssohn String Symphony No. 11, in F Major

- I. Allegro di molto
- II. Andante
- III. Menuet con fuoco - Più stretto
- IV. Allegro con fuoco

SAMF CHAMBER ORCHESTRA

PROGRAM NOTES

Samuel Coleridge Taylor (1875-1912) Samuel Coleridge-Taylor was born in London in 1875 to an English mother and a Sierra Leonean father. He grew up in a musical household, receiving early tuition on the violin from his grandfather who noticed and nurtured his considerable musical talent. At the age of 15 he commenced formal musical training at the Royal College of Music in London where he developed an interest in composition and received early support from the famous British composer Edward Elgar who was one of the leading figures in composition of the day.

On graduating Coleridge-Taylor would go on to have a fruitful and long career, composing in a diverse range of styles for major orchestras and ensembles around the world. In his music he wanted to create a synthesis of the classical style he had studied and the African music of his roots; this unique combination garnered great support from the African American community and led to numerous tours, engagements, and commissions in the United States.

Samuel Coleridge Taylor almost certainly borrowed the term 'Novelletten' (novelty pieces) from one of his musical heroes Robert Schumann, who wrote a set of 8 piano pieces by the same title in 1838. Just like Schumann's piano pieces, these are designed to be brief, brightly colored character pieces designed for nothing more than pure musical enjoyment.

Movement 1 'Allegro Moderato' kicks off the set in style with a lilting, luxurious dance in triple time. The inclusion of tambourine and triangle in this movement add to the dance-like feel, suggesting something between a folk dance and an opulent ballroom. Movement 2 'Larghetto' is a gently teasing march that is continuously pushing and pulling the listener, a solo cello features prominently at the heart of this movement. Movement 3 'Valse' is the most lyrical of the three movements, throughout this movement the solo violin soars high above the texture singing a melancholy, lyrical melody that eventually

dissipates to nothing. The final movement 'Allegro molto' starts and ends with brusque unison music that bookends a more lyrical whimsical middle section.



Johann Sebastian Bach (1685-1750) J.S. Bach's Brandenburg Concerto No. 2 in F major, BWV 1047 was composed in around 1721 as part of a collection of six concertos dedicated to Christian Ludwig the Margrave of Brandenburg.

The Brandenburg Concerto No. 2 stands out from the rest of the set due to its unique instrumentation. It features a solo ensemble consisting of trumpet, recorder, oboe, and violin, accompanied by a supporting ensemble of strings and continuo. This unconventional ensemble creates a rich and diverse sound palette, allowing each instrument to shine individually and in conjunction with the others.

The concerto is structured in three movements: an exuberant and joyful Allegro, a serene and contemplative Andante, and a lively and energetic Allegro assai. Bach deftly weaves elaborate melodic lines and rhythmic interplay throughout the movements, creating a dynamic and engaging musical experience.

Brandenburg Concerto No. 2 exemplifies the Baroque concerto style with its virtuosic solo passages, brilliant ornamentation, and complex contrapuntal textures. Bach's meticulous attention to detail and his ability to balance individual voices within the unconventional ensemble showcases his unparalleled craftsmanship.

Felix Mendelsohn (1809 – 1847) Felix Mendelssohn was one of the most productive musical prodigies to have ever lived, amongst his many youthful achievements the 13 string symphonies composed from 1821-1823 stand out as some of his most complete and mature early musical expressions. String Symphony No. 11 in F minor was composed when Mendelssohn was just 14 years old and displays a level of musical maturity and sophistication beyond his years.

String Symphony No. 11 is scored for string orchestra and is structured in an ambitious five movement format. The symphony opens with a dark, brooding introduction which gives way to a more shimmering, dynamic music, this first movement sets the somber tone of the entire symphony. The music is characterized by its expressive melodies, rich harmonies, and intricate counterpoint.

In contrast to the somberness of the first movement, the second folk-like movement brings a sense of light and playfulness and is subtitled 'Schweizerlied' (Swiss Song). Here, Mendelssohn's youthful energy shines through in lively, spirited themes. The movement showcases his mastery of orchestration, as the strings engage in intricate dialogues and back-and-forths to create a vibrant atmosphere.

A dreamy Adagio and an agitated Menuet then lead the way to the final movement, which returns to the melancholic mood of the opening, and eventually brings the symphony to a brusque conclusion. Mendelssohn's gift for creating poignant melodies is evident in this movement, as he weaves together a tapestry of emotions that captivate the listener.



The Program Notes for the concert have been provided by Organist Tim Tuller for the June 30 concert and by Benjamin Picard for the other six concerts of the Music Festival.



Sunday, June 25 - 7:30 pm
Second of three B's "BRAHMS"
A Night of Romance

Sponsored by Daniel Yip and Teresa Rodriguez-Yip

Richard Strauss Till Eulenspiegel, Einmal anders! (arr. Franz Hasenöhrle)

Gabriela Pena Violin, Patrick Graham Clarinet, Mary Beth Orr French Horn, Anthony Anurca Bassoon, Paul Strasshofer Bass

Dohnányi, Ernő Sextet in C major. Op. 37

- I. Allegro appassionato
- II. Intermezzo. Adagio
- III. Allegro con sentimento
- IV. Finale. Allegro vivace, giocoso

Yukino Miyake Piano, Aurica Duca Violin, Jorge Pena Viola, Jin Kim Cello, Patrick Graham Clarinet, Mathew Monroe, French Horn

INTERMISSION

Johannes Brahms Serenade No. 1 in D, Op. 11 (Arr. by Jorge Rotter)

- I. Allegro molto
- II. Scherzo. Allegro non troppo – Trio. Poco più moto
- III. Adagio non troppo
- IV. Minuetto
- V. Scherzo. Allegro
- VI. Rondo. Allegro

Gabriela Peña-Kim Violin, Jorge Peña Viola, Jin Kim Cello, Paul Strasshofer Bass, Les Roettges Flute, Patrick Graham, Dunia Andreu Clarinet, Anthony Anurca Bassoon, Mary Beth Orr French Horn

PROGRAM NOTES

Richard Strauss (1864-1949) arr. Franz Hasenöhrle

Till Eulenspiegel, Einmal anders! (1895 arr. 1954)

Richard Strauss' 'Till Eulenspiegel' is a dynamic tone poem that brings to life the mischievous and comedic exploits of the titular trickster, a popular character in German folk literature. Its whimsical, vibrant scoring and spirited melodies capture perfectly the essence of the character and his penchant for pranks, play and (often serious) mischief. The bright, playful scoring and dynamic interplay of catchy themes that characterize this piece immediately captured audience's attention, and it has remained one of Strauss' most frequently performed works for the concert hall.

Franz Hasenohrl's 1954 arrangement of Till Eulenspiegel, which carries the subtitle 'Einmal anders!' (*another way!*), distills Strauss' orchestral score to a quintet of violin, bass, clarinet, bassoon and horn. Although the ensemble is greatly reduced, Hasenohrl manages to capture the raw essence of Strauss' original score – preserving the dynamic interplay and narrative structure of the original.

Ernő Dohnányi (1877 – 1960)

Sextet in C major, Op. 37

I. Allegro appassionato

II. Intermezzo: Adagio

III. Allegro con sentimento

IV. Finale: Allegro vivace

Ernő Dohnányi was a Hungarian composer, conductor, and pianist. Composer-in-residence at FSU from 1949 until his death in 1960.

He was a prominent figure in early 20th-century music and a leading representative of Hungarian Romanticism. Dohnányi's compositions encompassed various genres, including symphonies, concertos, chamber music, and solo piano works. He is best known for his brilliant and virtuosic piano compositions and his innovative approach to orchestration. Dohnányi's music reflects a unique blend of Romantic and modernist elements, showcasing his exceptional technical skill and expressive depth. The Sextet in C major emerges as a true gem of the chamber music repertoire, embodying the composer's characteristic fusion of tradition and innovation. Written in 1935, this work showcases Dohnányi's craftsmanship and ability to harness the expressive potential of a small ensemble, in this case the unusual combination of piano, string trio, clarinet and horn. The Sextet's melodic inventiveness, rich harmonies, and lush textures guide the listener through a sonic tapestry that is at once nostalgic and forward-looking.

Johannes Brahms (1833 – 1897)

Serenade No. 1 in D, Op. 11

I. Allegro molto

II. Scherzo. Allegro non troppo

III. Adagio non troppo

IV. Menuetto I & II – Coda

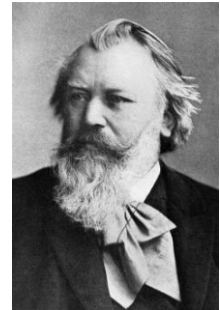
V. Scherzo

VI. Rondo - Allegro

Johannes Brahms was a German composer and pianist who was one of the leading figures of the

Romantic era. Brahms's compositions encompassed a wide range of musical genres and styles, including symphonies, concertos, chamber music, and solo piano works. He was known for his meticulous craftsmanship, complex harmonic language, and emotional depth, creating works of great beauty and power.

The Serenade No. 1 in D, Op. 11 stands as a testament to the composer's prodigious talent and emerging voice in the Romantic era. Written at the tender age of 25, this early orchestral work showcases Brahms's advanced mastery of orchestration and his ability to balance grandeur and intimacy. The serenade unfolds with a sense of serene beauty, its elegant melodies and rich harmonies intertwining with delicate precision. From the majestic opening theme to the lively, folk-inspired Scherzo, Brahms weaves a compelling musical journey, exploring aspects of light-heartedness and introspection. Brahms makes the most of his relatively small ensemble in this work, and manages to create a true orchestral experience that foreshadow the huge advancements he would make in his 4 Symphonies.





Friday, June 30 - 7:30 pm

Organ & Brass

Tim Tuller, Organist with Brass Quintet
Concert Dedicated to the Cathedral Basilica

Eugene Gigout Grand Choeur Dialogue
Organ & Brass Quintet

Ewald Victor Brass Quintet No. 1 in Bb minor, Op. 5 (c.1890, rev.1912)
I. Moderato
II. Adagio - Allegro - Adagio
III. Allegro Moderato

George Thalben-Ball Elegy
Eugene Gigout Toccata
Organ solo

Alan Hovhannes The Prayer of Saint Gregory
Organ & Trumpet (Kevin Karabell)

INTERMISSION

Louis Vierne Symphonie No. 1
VI. Final
Organ solo

Eric Ewazen Colchester Fantasy

Modest Mussorgsky Pictures at an Exhibition
X. The Great Gate of Kiev
Organ and Brass Quintet

*Kevin Karabell, Jonathan Swygert Trumpet, Mary Beth Orr French Horn,
Alexis Regazzi Trombone, Bernard H. Flythe Tuba,
Tim Tuller Organ*

PROGRAM NOTES

Eugène Gigout (1844-1925) Grand Choeur Dialogue was the last of "Six Pièces d'orgue" by French organist and composer Eugène Gigout, published in 1881. A student of Camille Saint-Saëns, Gigout was organist of the church of Saint-Augustin in Paris for sixty-two years. He was a prolific composer, renowned improviser, and important pedagogue who founded his own music school. Originally written for solo organ, Grand Choeur Dialogue was intended as a showpiece for the fine instrument at Saint-Augustin and has remained one of Gigout's most popular works. The title refers to the "dialogue" between various manuals and stops on an organ. It is heard today in an arrangement by Gary Olson which substitutes the alternation between organ timbres with alternation between organ and brass.

Ewald Victor (1860-1935) Ewald's first quintet for brass was composed in 1890. It is set in three movements, the first of which is the most substantial, written in sonata form with two clear themes and a development. The second contrasts a lyrical Adagio with a very assertive Presto section which effectively serves as a Scherzo movement, returning to the Adagio towards the end. The grand and inspiring final Allegro Moderato brings the work to a triumphant conclusion.

George Thalben-Ball (1896-1987) English organist and composer George Thalben-Ball's *Elegy in B flat* had its origins in an improvisation which Thalben-Ball performed at the end of a BBC live radio broadcast of an Evensong during the Second World War. The service had finished a couple of minutes earlier than expected, and so the sound engineers approached Thalben-Ball at the organ to ask him to fill in the remaining time. The resulting improvisation so intrigued radio listeners that Thalben-Ball received numerous requests to write the music out. Thalben-Ball complied, and the result was the as *Elegy in B flat*, published in 1944. The dignified melody and nostalgic mood have ensured the work's popularity ever since.

Eugène Gigout (1844-1925) Gigout's *Toccata in B minor* comes from the collection "Dix Pièces pour orgue," composed in 1890. Rivaling the *Grand Choeur Dialogue* as one of Gigout's best-loved works, the *Toccata in B minor* turns up quite frequently on organ recital programs. It is cast in the style typical of a nineteenth century French organ toccata, consisting of rapid manual passagework over thundering melodic lines in the pedals. The piece gradually builds in intensity as it progresses, increasing in volume and rhythmic drive right up to the resplendent conclusion in B major.

Alan Hovhaness (1911-2000) Armenian-American composer Alan Hovhaness was incredibly prolific. His output runs to some five hundred works, including over seventy symphonies. His music combines Western traditions with Armenian influence, often making use of unusual modes and rhythms. *The Prayer of St. Gregory* was originally scored for trumpet and strings and began life as an intermezzo in Hovhaness' opera Etchmiadzin, composed in mid-1946, and premiered in New York in October of that year. The present excerpt, described by Hovhaness as "a prayer in darkness," was soon extracted as a separate work, and is one of his most popular short pieces. The person referred to in the work's title is St. Gregory the Illuminator, who at the beginning of the fourth century brought Christianity to Armenia.

Louis Vierne (1870- 1937) French organist and composer Louis Vierne was organist at Notre Dame Cathedral in Paris from 1900 until his death (on the organ bench during a live concert!) in 1937. His crowning compositional achievement are his six organ symphonies, which continued and perfected the French symphonic organ tradition that had begun a generation earlier with César Franck and Charles-Marie Widor. The *Final* from Vierne's first organ symphony is easily his most popular and often played piece. It is another example of a French organ toccata with rapid manual figurations supporting an infectious melody in the pedals. Commentators have noted the similarity of this pedal melody to *The Marseillaise*, though the connection is likely coincidental.

Eric Ewazen (b. 1954) *Colchester Fantasy* was written during the summer of 1987 while I was teaching at the Estherwood Music Festival in Chidester, England. Colchester is among the oldest cities in Britain with an old Roman wall, a massive Norman castle, picturesque homes and churches, and, as in all decent English towns, colorful old pubs. Each movement in this work is named after one of the old Colchester pubs.

The first movement "The Rose and Crown" is filled with bright, sonorous chords, energetic rhythmic patterns, and constantly changing and fluctuating motives. The second movement "The Marquis of Granby" (a name I associated with distant, faded aristocracy) is a stately, chorale-like movement with somber, plaintive themes. The third movement, "The Dragoon," brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms, and fragmented melodies. To close the work, the fourth movement, "The Red Lion" (a name intimating royalty and nobility) is a resonant fugue, propelled forward with motoric motion and a rapid, spinning fugue theme.

The old English pubs of Colchester were a fine source of inspiration. Their names brought to my mind images of ancient and historical traditions and impressions of grandeur and majesty of times past. The beer was good, too!

— program note by the composer from the publication

Modest Mussorgsky (1839-1881) *The Great Gate of Kiev* is the final movement in the suite of ten pieces, originally for solo piano, written by Mussorgsky in 1874. The movement draws its inspiration from Russian architect Viktor Hartmann's 1869 design for monumental city gates in Kiev to commemorate the Tsar Alexander II's narrow escape from an assassination attempt on April 4, 1866. Hartmann's sketch was in the ancient Russian massive style with a cupola shaped like a Slavonic helmet. Though Hartmann's design won a national competition, plans to build the structure were later cancelled. *The Great Gate of Kiev* begins with a grand main theme derived from the *Promenade* movement which opens the *Pictures at an Exhibition*, and the solemn secondary theme is based on a baptismal hymn from the plainchant repertory of the Russian Orthodox church. The version heard today for organ and brass quintet was arranged by Damiano Drei



Saturday, July 1 - 7:30 pm
Musical Metamorphosis
Sponsored by Lila S. Elliott

Oswaldo Golijov *Tenebrae*

Richard Strauss *Metamorphosen* (Arr. by Rudolf Leopold 1996)
Adagio ma non troppo

INTERMISSION

John Adams *Shaker Loops*
I. Shaking and Trembling
II. Hymning Slews
III. Loops and Verses
IV. A Final Shaking

SAMF CHAMBER ORCHESTRA

PROGRAM NOTES

Oswaldo Golijov (1960) Oswaldo Golijov is an Argentine composer known for his diverse musical style that incorporates elements from classical, jazz, and traditional folk music. He has received numerous awards and honors for his compositions, including the MacArthur Fellowship, 2 Grammy Awards, and was named Musical America's 2006 composer of the year. He has collaborated with renowned musicians and ensembles worldwide and has been commissioned by major orchestras and festivals. His works which span the full range from instrumental solos to orchestral works and opera, have been performed and recorded by leading artists and are celebrated for their distinctive fusion of cultural influences.

Tenebrae, composed in 2002, is a contemplative, evocative piece scored for a delicate ensemble of String Quartet, Clarinet and Soprano voice. The composition draws inspiration from religious and cultural sources, incorporating elements of Latin American folk music, French Baroque music, Jewish liturgical traditions, and Western classical music. Throughout the music pulses and vibrates, contrasting gentle looping figures with lyrical, yearning melodies. With these contrasting ideas Golijov wanted to create music that could be appreciated from multiple perspectives – both intimately and as if from a great distance.

Richard Strauss (1864-1949) **arr. Rudolf Leopold** *Metamorphosen* (septet version)

Richard Strauss completed work on his masterpiece *Metamorphosen* in March 1945, just before the close of World War II, and at a philosophical crossroads for German culture. In its original form, the work is scored for 23 solo strings (though it is heard tonight in a version for 7 solo strings) and is considered by many to be a profound elegy for the destruction of German culture and cities during World War II, it is thought that the tragic destruction of a Vienna opera house provided him the impetus and inspiration to finish this work. Strauss drew inspiration from the closing lines of Goethe's poem "Niemand wird sich selber kennen" ("No one will ever truly know themselves") and expressed his deep sorrow and mourning through the music, for both the incredible loss of life precipitated by the war as well as the destruction and loss of German culture. The piece unfolds in a single extended span which gradually builds in intensity, conveying a sense of lamentation and despair, yet also carrying moments of profound beauty and catharsis. Strauss skillfully utilizes the string ensemble to create a rich and evocative texture, making use of searing contrapuntal melodies throughout to create the effect of many voices singing out in anguish.

John Adams (b.1947) John Adams is one of the most widely lauded and performed American composers working today. Known for his minimalist and post-minimalist style, Adams has made significant contributions to contemporary classical music. His compositions, including the opera 'Nixon in China', 'Short Ride in a Fast Machine', and 'Harmonielehre', are widely performed and have garnered critical acclaim and numerous awards. Adams has served as a composer-in-residence for leading orchestras including the Los Angeles Philharmonic and Berlin Philharmonic and has been recognized for his innovative style, blending elements of minimalism with expressive lyricism, and rich romantic harmonies.

'Shaker Loops' began its life in 1978 as a work under the title 'Wavemaker', in which Adams tried to imitate the effect of ripples in a body of water with short, repeated string patterns. In the composers' words this original version "crashed and burned" at its premier and was rapidly withdrawn from his catalogue, but the basic idea for Shaker Loops was born. In 1983 Adams revisited the material, this time repurposing it to evoke the image of Christian Shaker dancing, in which participants whip themselves into an ecstatic frenzy of dance to invoke a physical and spiritual transcendence.



Jorge A. Peña, Viola; SAMF co-Founder and co-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 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 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



Sunday, July 2 - 7:30 pm
Third of 3 B's "BEETHOVEN"
A Night with Nigel

Sponsored by Friends of the St. Augustine Music Festival
Nigel Armstrong, Violin

Ludwig Van Beethoven Violin Concerto Op. 61 (Rechtman arrangement)

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo. Allegro

Intermission

Joseph Haydn Symphony No. 47 in G major "The Palindrome"

- I. Allegro
- II. Adagio
- III. Menuet
- IV. Presto

SAMF Chamber Orchestra

PROGRAM NOTES



Ludwig van Beethoven (1770 – 1827) arr. Rechtman

Violin Concerto in D major, Op. 61 (1806) arranged for nonet & solo violin

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo

Ludwig van Beethoven was a German composer and pianist who bridged the gap between the classical and romantic eras. Beethoven is widely regarded as one of the most influential composers in Western music history, his many works set the tone for the next generation of composers and are revered for their insistence on personal expression at all costs. He composed nine symphonies, numerous piano sonatas, string quartets, and other works. Despite suffering from progressive hearing loss, his later compositions reflect an uncompromising, experimental vision.

The Violin Concerto in D major, composed in 1806, is a significant work within the violin concerto repertoire and one of Beethoven's most frequently performed works. It showcases the composer's mature style and demonstrates his ability to blend soloistic virtuosity and individual expression with symphonic grandeur. The concerto comprises three movements: an expansive Allegro ma non troppo, a serene Larghetto, and a spritely Rondo finale. Notable features include the long orchestral introduction, the playful interaction between the solo violin and orchestra, and the integration of cadenzas (extended virtuosic passages for unaccompanied violin). This work represents a pivotal moment in the development of the genre, and display many of the most attractive qualities of Beethoven's late works: mastery of form, expressive melodies, and harmonic richness.

Joseph Haydn (1732 – 1809)

Symphony No. 47 in G major ‘the Palindrome’ (1772)

I. Allegro

II. Un poco Adagio

III. Menuetto e trio ‘Miuetto al Roverso’

IV. Presto assai

Joseph Haydn was an influential Austrian composer of the Classical era. Born in Rohrau, Austria, Haydn became renowned for his innovative symphonies, string quartets, and choral works. He served as Kapellmeister (a sort of composer in residence/house composer) to the wealthy Esterházy family for almost three decades, where he composed prolifically. Haydn's compositions, characterized by their melodic elegance and structural precision, played a significant role in shaping the development of the classical style, and foreshadowed musical developments of the next decades.

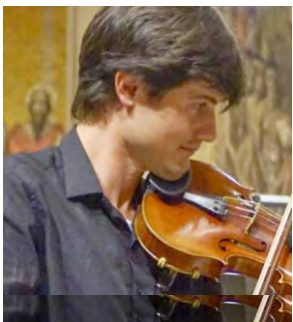
Symphony No. 47, also known as the ‘Palindrome’, was composed in 1772 during Haydn’s tenure as Kapellmeister to the Esterházy family. This symphony, although relatively less famous than some of Haydn's other works, showcases his remarkable compositional skill and ingenuity.

The symphony consists of four movements, each displaying distinct musical characteristics. The first movement, marked by a lively and energetic tempo, introduces a memorable main theme that undergoes various transformations throughout the movement. The second movement, a slow and contemplative adagio, presents a beautiful and expressive melody that evokes a sense of melancholy and introspection.

The third movement, a playful and spirited minuet, features intricate rhythmic patterns and lively dance-like melodies. Haydn's use of unexpected harmonic shifts adds an element of surprise and excitement to this movement. This movement gives the symphony its nickname by featuring a melody that is heard both forwards and in an exact mirror image – a simple compositional effect, that is in actuality very hard to achieve in a coherent musical way.

The final movement, a vibrant presto, brings the symphony to a thrilling conclusion with its rapid tempo, virtuosic passages, and lively exchanges between the different sections of the orchestra.

Symphony No. 47 exemplifies Haydn's mastery of symphonic structure, his ability to craft memorable melodies, and his skillful manipulation of musical elements to create a captivating and engaging musical journey.



Nigel Armstrong, Violin

Nigel Armstrong, a graduate of the Colburn School and the Curtis Institute of Music, 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 soloist Nigel has performed with orchestras such as the Dusseldorf Symphony, the Los Angeles Chamber Orchestra, the St. Petersburg Philharmonic, YOA Orchestra of the Americas, and the Boston Pops, and with conductors including Sir Neville Marriner and

Carlos Miguel Prieto. He received the 2nd Prize, the Ole Bull Prize, and the Nordheim Award at the 2010 Menuhin Competition Senior Division in Oslo, Norway, and got the 4th Prize plus the Prize for the Best Performance of the Commissioned Work (STOMP, by John Corigliano) at the XIV International Tchaikovsky Competition. As a chamber musician his concerts have taken him across the US and abroad--highlights have included opportunities to share the stage with the Tokyo String Quartet and pianist Jonathan Biss.

Since 2009 he's appeared as concertmaster with the Colburn Orchestra, LA's American Youth Symphony, the Curtis Symphony Orchestra, YOA Orchestra of the Americas, and the New York String Orchestra in their annual Carnegie hall performances. The St. Augustine Music Festival has been honored to have Nigel as an important member of our Chamber Orchestra in recent years and soloist for this concert.

Artist Spotlight



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.



Ann Marie McPhail, Soprano

Ann Marie McPhail is a native of Atlanta, Georgia and is one of the region's most compelling performers. She has served as lecturer and artist affiliate at several Georgia and Alabama colleges and universities. Her credits include Tyler Perry's movie *For Colored Girls*, and honorable mention in Opera News for her portrayal of Strawberry Woman in Gershwin's *Porgy and Bess* with the Atlanta Opera. She is past winner of the Madame Rose, American Traditions and Pro-Mozart Society Competitions.

This past summer she coached with opera great, Dame Grace Bumbry and attended the International Congress of Voice Teachers in Vienna, Austria. This year she sang for the African American Art Song Alliance at the University of California, Irvine and was also featured in "A Celebration of American Song" with the Savannah Philharmonic Orchestra, Savannah, Georgia. She is heralded as a great communicator of text and emotion.

Noted reviewers consider Ann Marie a supremely skilled and heart-rending interpreter of negro spirituals. In her own words she states: "It is an honor to explore traditional and newly composed versions of this oral history in songs. I relish sharing this acclaimed and highly noteworthy music as it is a soul-powered source of freedom and light."



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 techniques, build good practice habits, and, most importantly, to help students feel, explore, and express music.



Tim Tuller, Organ

Canon for Music, St. John's Episcopal Cathedral, Jacksonville, FL

Tim Tuller is a native of Elmira, NY, where he began piano and organ lessons at the age of 8 and gave his first performance by the age of 14. He graduated summa cum laude from Ithaca College and earned his Master of Music degree from the Cleveland Institute of Music, where he received the valedictory prize. Upon graduation, he served as the Assistant University Organist at the University of the South in Sewanee, TN. He subsequently served as the Music Associate at the Cathedral Church of the Advent in Birmingham, AL. Since 2007, he has served as the Canon for Music at St. John's Cathedral. In this position, he leads the Cathedral Choir through a broad range of special services and festivals throughout the year. Tim supports various ensembles and musical efforts in Jacksonville, including the Civic Orchestra of Jacksonville, the St. Augustine Music Festival and performs various recitals during the year. Tim's principal organ teachers include Richard L. Shaw, J. William Greene, Allison Evans-Henry and Todd Wilson.



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, Schleswig-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 Philharmonic 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 a very young age then began to play as part of the chamber orchestra. Her experience expanded to include managing stage 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.



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. Les was the winner of the first annual James Pappoutsakis 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.



Robert Smith, Trumpet

Robert Smith has played the trumpet since he was nine years old. After a student career winning top spots in Florida All-State bands and orchestras, the Chicago Civic Orchestra and a concerto contest win at Brevard Music Center, he attended Northwestern University and was later awarded a Fellowship with the Berkshire Music Center at Tanglewood. Current Principal Trumpet at The Florida Orchestra, Smith performed principal trumpet in the Mexico City Philharmonic, Mexico State Symphony Orchestra, Charleston Symphony, Chicago City Ballet, recording musician in the

commercial studios in Chicago and with Music of the Baroque. He has also served as a guest principal for the symphony orchestras of Dallas, Houston, New Zealand and Singapore, and also as guest associate principal with the San Francisco Symphony. He has served as a guest baroque trumpet specialist on Bach's Brandenburg Concerto No. 2 with several orchestras in Florida and Illinois. He has been a featured soloist in its concerts numerous times, performing works by Haydn, Shostakovich, Vivaldi, Arutunian and Arban. This will be his first performance with the SAMF.



Daniel Rios, Oboe

Daniel Rios joined the Jacksonville Symphony as Second Oboe/English horn in the Fall of 2017. He has held positions with the San Antonio Symphony, Wichita Symphony, Tulsa Opera, City Music Cleveland, and Boston Philharmonic Orchestra. Daniel studied at the New England Conservatory in Boston, the Cleveland Institute of Music, and the Oberlin Conservatory. He has also been a fellow at the Round Top Festival Institute, the Music Academy of the West, and the National Repertory

Orchestra. Daniel has had the opportunity to perform chamber music with a variety of performers around the country. Highlights include performances of the music of J.S. Bach with the choral group Seraphic Fire and a performance at the Kennedy Center of John Adams' Chamber Symphony, under the direction of the composer. In Jacksonville, he performs with the St. Mark's Bach Ensemble and the San Marco Chamber Players. In addition, he has performed as a guest musician with orchestras around the country, notably The Cleveland Orchestra, Los Angeles Philharmonic, and Minnesota Orchestra.

St. Augustine Music Festival Chamber Orchestra

These musicians may play in one or more of the chamber concerts.

Violin: Aurica Duca, Gabriela Peña, Ingang Han, Ann Hertler, Megan McClendon Rios, Victoria Stjerna

Piotr Szewczyk, Siyu Zhang, **Viola:** Jorge Peña, Daniel Urbanowicz, Lauren Hodges Burns,

Cello: Jin Kim, Betsy Federman, **Bass:** Paul Strasshofer, **Oboe:** Daniel Rios,

Clarinet: Patrick Graham, **Horn:** Mary Beth Orr, Mathew Monroe



Thank You to our Sponsors and Donors

Dr. Daniel and Teresa Yip
Benjamin and Jean Troemel Arts Foundation
Susan Garner
Lila S Elliott
St. Johns Cultural Council
Florida Blue
Chris and Gray Mason
Rickie Rubenstein and Bennet Leaderman
Robert Bergstrom
G Marilyn Draper and Gilles Renaud
Michele Bova
Robert W. Baird & Co. Incorporated
Stephanie Gigante-Pitts
Mary Miller
Fidelity Charitable
Andrew and Kathryn Schirmacher
June Allison
Mary Carr Patton
Dale Bowers
Danny and Roberta Berenberg
Joseph and Claudia Volpe
Julie Bringger
Lowell Weiner
Ritz Chamber Music Society, Inc
Jeffrey Bartlett
Warren Keene
Jerry Starling
Janet Ponton Lewis
Linda Yerrill
William & Brenda McNeiland
Donzleigh Dowie
Morgan Stanley
Rita & Carl Cannon
Vanguard Charitable Trust
Christina Van Ghent
Lynne Ratcliffe and Csaba Egyhazy
Ann and Randy Roark
Dr Mark and Phyllis Atkins
Marian and Joseph Bender
Nell and Henning Toensmann
Dr Frederick and Cheryl Dolgin
Joseph and Marcia Lakovitch
Lewis and Robin Mueller
Diane Mataraza and Michael Schleiffer
Robert Fulton
Victor and Linda Yerrill
James Cinberg (in memory of Margaret)
Network for Good
Joseph and Marian Bender
Clifford Parrish
Craig Funeral Home & Crematory
Robert and Kathryn Windsor
Thomas Rodgers
US Charitable Gift Trust
Ruth Hope
Kerry Fradley
Dr. Ross and Jean Krueger

June E Sullivan
Peter Karpen
Susanne Schuenke
Barbara Battelle and Tim Alligood
DOERR Foundation Inc.
Kimberly Newsome
Robert Hellermann
Stephen Wickersham
Adam Michelin
Philip Cork
M. Kellough
Alfred and Donna Ortenzi
Linda Andiric
Barbara Douglass
Chuck Greif
David Panken
Elaine Alexander Stecker
Gordon Russell
Chuck Greif and Victor Mone
Harry Bringger
John Darroch
Mark Jay Atkins
Mary Turner
Pat Kleinsasser
Richard Williams
Robert Eberling
Rod Morris
Martha Shannon
Bill and Laura Boxer
Arthur and Nancy Culbert
Charles Allen
David Martinak
Elizabeth Stone
Janet Ponton Lewis
Janis Williams
Patricia and Jason Greenman
Robin Pesek
Thomas Heagy
Zelmer Blakley & Marie Zeits
Amita Lahiri
Donna and Alfred Ortenzi
Markella Balasis
Cheryl Valantis
Elizabeth Garratt
Francis Palacio
Robert St Hilaire

In kind Donations

My Time Design
GloMacPhotoArts
Jorge Rivera
Maria Cabrera
Lynda Kiernan
Miki and Wolfgang Schau
Nancy Perry
Leslie Weiner
Scott Accounting

Our Sponsors



A Special Thank You to the Cathedral Basilica of St. Augustine



Post Office Box 833
St. Augustine, FL 32085
www.SAMFestival.org

Jorge A. Peña
Artistic Director / Foinder

Jin Kim-Peña
Artistic Director / Founder

Bill Boxer
Executive Director