

SILETZ BAY MUSIC FESTIVAL

2025 Season

August 14th - 24th

siletzbaymusic.org





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Community is at the heart of everything we do. Our family is proud to serve North Lincoln County, where service isn't just a value, it's a tradition. We are deeply grateful for the continued support of our businesses, Lincoln City Gifts and Lincoln City Ceramics. Your support allows us to give back to the community we love by contributing to meaningful local programs like the Siletz Bay Music Festival, Kiwanis Club of Lincoln City, Stuff-A-Bus, and Lincoln City Parks and Recreation, to name a few. When you shop with us, you're not just buying a gift or a piece of pottery, you're investing in the heart of North Lincoln County. Support local and shop with us. You will always find something special at a great price, and experience the friendly service we're known for. We can't wait to meet you!

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SILETZ BAY MUSIC FESTIVAL

August 14th – 24th, 2025

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ON THE COVER

This year's cover art was created by local artist, Stephanie Reitmajer. Stephanie is a distinctive artist who uses various mediums for her expressive nature paintings. Her deep connection with nature's beauty is evident in each stroke of color, creating a sensory journey of luminosity and vibrant contrasts. Her work enhances viewers' connection to nature's wonders while instilling tranquility. Award-winning and a respected member of the Oregon and Northwest Pastel Societies, Stephanie's artwork is showcased in private collections across the US and Europe. Ongoing learning is key to her growth. She earned her Bachelor of Science in Applied Behavioral Sciences from UC Davis and a Certificate in Nature Art Illustration from the Arizona Sonoran Desert Museum Art Institute. Regular workshops with renowned artists further enhance her skills. Stephanie regularly displays her work at the Pacific Artists' Gallery in Lincoln City, Oregon.

The 2025 program layout and design was done by Julia Kenyon Design. Julia is a graphic designer and muralist, based out of Bend, Oregon.

Please Note: All Programs are Subject to Change





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What if?

What if your idea ignited a program that brought music classes back to all Oregon schools?

What if you funded a scholarship that launched the next generation of Oregonian creativity?

What if your generosity helped keep the arts alive, and even thriving, in your community?

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Or maybe you start a conversation with us, your statewide community foundation, and together we turn your

‘What ifs’ into powerful ‘Why not.’

What if you joined us?



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WELCOME NOTES

Dear Friends Old and New,

It is with great elation and excitement that I welcome you to the 2025 Siletz Bay Music Festival. This year's program continues our tradition of combining well-known works with rarer ones from off the beaten path. I hope you will enjoy every aspect of the festival, from the minute details and attention we put into every note, to the grand arch of musical progression that flows through the entire program.

First, I want to welcome Maestro Johann Stuckenbruck to our lovely family. He is an extraordinary conductor, and we are ever so lucky to have nabbed him before he was engaged elsewhere!

In programming this year's festival, I truly believe that we managed to create a story, nay, a dialogue, that flows from the first note of the opening gala, to the last note of the Gershwin. Of special interest are our two guest artists for this festival. Daniel Partridge, hornist extraordinaire, and my college classmate, will join us for two of the most popular chamber works for horn, the Beethoven Horn Sonata and the Brahms Horn Trio, as well as the rarely heard Dohnanyi Sextet which will also feature the returning Ricky Smith on the clarinet. The other special guest, Georgi 'Jojo' Dimitrov, is a young, world-class guitarist, recently graduated from the Royal Academy of Music in London, who has already started his international career. He will be featured twice in the festival, first in the free the free concert at the Congregational Church where he will show us how special Bach can be on the guitar, and then with the orchestra on August 23rd soloing in Rodrigo's *Concierto de Aranjuez*.

Finally, we have included several works by the French composer Maurice Ravel to celebrate the 150th anniversary of his birth. His string quartet is particularly inventive, and will also be featured in the Tuesday concert.

I hope to see you all soon, and to continue our beautiful dialogues from yesteryears!

Yours,
Mei-Ting Sun, *Artistic Director*

Dear Festival Friends and Family,

As we wrapped the 2024 festival, there was a question on everyone's lips. "How can we top that?" Last year's brilliant program set the bar high, but I'm delighted to report that this year's festival is reaching new heights and providing magnificent and memorable musical experiences.

Friends and fans have come to expect an outstanding array of classical and contemporary chamber, jazz and orchestral programs in the high standard established by festival founder Yaki Bergman and now maintained by Artistic Director Mei-Ting Sun. This year's challenging mix of the new and the familiar will not disappoint. Many of your favorite musicians are here and you'll meet some phenomenal new players as well.

We're very pleased to introduce you to this year's electrifying guest conductor, Johann Stuckenbruck, who will also give a pre-concert talk on August 23rd, something we've wanted to do for some time. We are fulfilling our commitment to inclusion of a Native American element in two riveting concerts. The August 21st jazz program, a tribute to the late Native American jazz composer and sax player, Jim Pepper, is brought to us by some extraordinary folks devoted to keeping his music alive. And on Sunday the orchestra will play Nancy Ives' most recent symphonic composition, "The Spirit of the Columbia," which will open with a riveting performance by Four Directions Drum Group.

As always, I am deeply moved by the dedication and generosity of this community, the board, donors, sponsors, advertisers and volunteers without whom this festival could not exist. Their names appear at the back of this program. If you see them, please extend a hand of thanks for all that they do. We would not be here without them...and without you.

On behalf of the board, our artists and our volunteers, I wish to extend a warm welcome to the 13th Siletz Bay Music Festival.

With gratitude,
Jain Sekuler, *Board President*

Welcome to the Siletz Bay Music Festival of 2025! I'm so delighted to join the festival this year to present two programmes with our wonderful orchestra: An evening of pastore and playful satire, and a programme of American classics new and old.

With our first programme we will indulge in Summer 'vibes' with Honegger's *Pastorale d'été* (Summer pastore) and Rodrigo's *Guitar Concerto 'Aranjuez'* (Orange Juice) with Georgi Dimitrov as soloist. And topping off the evening will be Richard Strauss's *Le Bourgeois Gentilhomme* suite, a virtuosic masterpiece satirizing social climbing and written with all the wit, beauty, and sincerity typical of the composer's style.

Our second programme pays homage to American classics and the variety inherent in American music. We open with a nod to great American film music of the last century with Bernard Hermann's suite from the movie 'Psycho' giving the complete picture behind its very familiar 'Shower Scene' motif. We then recognize American dance with Copland's *Appalachian Spring* and Native American voices with a piece by our very own Nancy Ives. To complete our programme and to highlight the influence of jazz on American classical music, we will perform Gershwin's joyous *Rhapsody in Blue* with Mei-Ting Sun as our soloist.

It will be a great pleasure for us to present these two fun and contrasting programmes to you and we hope that you come away feeling inspired and fulfilled as we round off the Summer season together.

Johann Stuckenbruck, *Conductor*



GREETINGS FROM ELECTED OFFICIALS

SUSAN WAHLKE
MAYOR OF LINCOLN CITY



As mayor of Lincoln City, I am honored to welcome you to the 2025 season of the Siletz Bay Music Festival. Thank you for supporting live music. The Siletz Bay Music Festival has become a centerpiece of cultural life on the central Oregon coast, bringing great music and added surprises to throngs of Lincoln City residents and visitors each year. We are so glad you have joined us here on the beautiful central Oregon coast.

The festival contributes so much to our community and our visitors. The opportunity to attend two free concerts allows our entire community to enjoy world-class music. I especially appreciate the free concert crafted specifically for kids and families. With 11 concerts in 10 days, the festival provides many opportunities for our residents and visitors. This season the Festival will include five venues in Lincoln City and Newport. More than 55 world-class musicians make this festival possible.

We promote Lincoln City as a small beach town that delivers the unexpected. The Siletz Bay Music Festival is one of the local non-profit organizations that helps us prove that promise. Arts and culture are a major component of economic development and the city is proud to partner with the Siletz Bay Music Festival as a benefit for both locals and guests.

We hope you will enjoy many of the opportunities our community and the festival offer this year. Thank you for attending this year's festival and if you are visiting, we hope you will return to explore more that Lincoln City has to offer.

Sincerely,

Susan Wahlke, Mayor
City of Lincoln City

LINCOLN COUNTY
BOARD OF
COMMISSIONERS



Dear Friends,

On behalf of the Lincoln County Board of Commissioners, it is our distinct pleasure to welcome you — residents and visitors alike — to the Siletz Bay Music Festival, a tradition of more than four decades. We are honored to host this extraordinary celebration of music, art, and community along one of the most stunning stretches of the Oregon coast.

Lincoln County has long been a crossroads of cultures. From the deep history and enduring presence of the Confederated Tribes of Siletz Indians to the creative spirit of our coastal towns, this is a community that values heritage, diversity, and the joy of expression. The Siletz Bay Music Festival reflects these values—bridging classical tradition with contemporary innovation, and welcoming audiences from all walks of life.

As the music soars, we invite you to explore the landscape that inspires it. Whether it's a morning walk taking in the coastal vistas and rich wildlife, an afternoon in a local gallery, a savory meal in one of our many top-shelf restaurants, or an evening under the stars with the sounds of strings and piano lofting in the air, may this experience deepen your connection to both the arts and this remarkable place.

Thank you to the musicians, organizers, volunteers, and patrons whose passion and dedication make the Siletz Bay Music Festival a cultural treasure. May the melodies you hear this week stay with you long after the final note fades.

Warm regards,

Commissioner Claire Hall, Chair
Lincoln County Board of Commissioners



DAVID GOMBERG
STATE REPRESENTATIVE
DISTRICT 10



Dear Friends,

Welcome to the 2025 Siletz Bay Music Festival – a gem of the Oregon Coast cultural scene.

If you are like me, you have come to this year's Festival to hear extraordinary music played by exceptional performers, in beautiful locations. I have no doubt that the Festival will deliver:

I am deeply grateful to the sponsors, volunteers, and community members whose support makes the Siletz Bay Music Festival possible. If you're reading this, and you played one of those crucial roles: thank you. Your contribution ensures that this event will continue to offer these special experiences right here in the heart of our Oregon Coast.

Please also allow me to congratulate the Festival's board of directors and the staff – a small but mighty crew that continues to accomplish remarkable feats, year after year.

Under the direction of Artistic Director Mei-Ting Sun and Guest Conductor Johann Stuckenbruck, this year's lineup promises to be outstanding. There will be classics, like Mozart, Bach, and Ravel, quirky and fantastic favorites in the Musical Tapas, and symphony favorites like Strauss and Copland. Free community concerts, a youth performance, an evening of chamber music with a water view, and more.

If you're visiting our region to attend the Festival, I invite you to take full advantage of both the natural beauty and our warm hospitality. This festival is not just about music; it is also about celebrating the vibrant community and stunning environment that we love, and love to share.

Warm Regards,

Representative David Gomberg
Oregon House District 10

DICK ANDERSON
STATE SENATOR
DISTRICT 5



Welcome to the Siletz Bay Music Festival and another year of great music, stunning venues, and lots of fellowship. My wife, Sue and I have enjoyed this festival since its first year and hope to enjoy it for many more to come. We are thankful it has returned enthusiastically to all our lives.

As a founding member and co-chair of Oregon's Legislative Cultural and Arts Caucus, I use this festival as an example of how great music can be presented in a rural community. Arts and Cultural needs to be shared state wide and this festival is a shining example of how it can be done.

Siletz Bay Music Festival brings together not only musicians from around the country and the world but also coastal community volunteers who, by working together, will again make this an event to remember.

Thank you, patrons, and musicians for supporting the festival for another year of music.

May music bring you peace and happiness.

Senator Dick Anderson
Oregon Senate District #5



**Enjoy the performances presented
by the
Siletz Bay Music Festival**

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OUR MISSION

To bring world-class concert music to the Central Oregon Coast, welcoming and uplifting our community with extraordinary musical experiences.

OUR VISION

Siletz Bay Music Festival envisions a Central Oregon Coast that is an epicenter of cultural enrichment through music.

DIVERSITY, EQUITY, INCLUSION

Our work is grounded in a strong sense of place, of community, and we value the diversity and perspective of the people who visit our region and those who call it home. Music does not recognize borders. It does not discriminate against race, ethnicity, age, gender, sexual identity, spiritual belief or economic insecurity. Music is a bridge joining all people together. Siletz Bay Music Festival strives to be that bridge.



LAND ACKNOWLEDGEMENT



The Siletz River Valley was home from time immemorial to the indigenous peoples of the Oregon Coast who lived on the land and the river, hunting, fishing and conserving the resources that sustained their daily lives. In the 1850's the tribes were displaced by non-Native Americans who came bringing war, disease and starvation, and leaving a trail of tears. Treaties were made and broken. The tribes from western Oregon were taken from their ancestral homeland and forcibly moved to the Siletz and Grand Ronde reservations.

Siletz Bay Music Festival was named for the beauty of the bay, but we acknowledge that first, the name comes from the river, the land and the People of the Siletz. We chose the name with respect, honor and deep gratitude for the ancient ones who first inhabited this land; for the traditional caretakers of the water and the land; and for the generations of elders who protected the land and all its resources and who passed that knowledge from generation to generation to the present day. We honor and give respect to the community of the Confederated Tribes of Siletz Indians who continue to care for the land through traditional practices, activism, music, art and education. We acknowledge and celebrate the Siletz name through our dedication to the same ideals.

We are grateful for the land itself, for those who have stewarded it for generations, and for the opportunity to work, to learn, to play and to be in community here. We respectfully acknowledge and honor past, present, and future Indigenous peoples of the Oregon coast.





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SILETZ BAY MUSIC FESTIVAL: A HISTORY

Against an incomparable backdrop of booming seas and rugged coastlines, along with the beauty of its beaches, lake and bays, audiences have enjoyed world-class music at sites in and around Lincoln City for an uninterrupted run – until 2020 -- of 39 years. The magnificence of the setting and the enthusiasm of its audiences have combined to attract some of the world's most talented musicians to a festival that has embraced a broad range of musical traditions including classical, jazz, big band, cabaret and hip-hop.

Currently under the direction of Artistic Director Mei-Ting Sun, the annual event, which over the years evolved into the Siletz Bay Music Festival, offers ten days of concerts which attract audiences from far and wide for an adventurous musical feast suited to every taste. Virtuoso soloists from all over the world and an orchestra comprised of professionals chosen for their ability to collaborate quickly and find the precise style for each piece of music, have made Siletz Bay Music Festival one of the Northwest's premiere musical events.

Siletz Bay Music Festival traces its roots to the mid-1980's and an informal series of salons held in the Cascade Head home of Sergiu Luca, a part-time Oregon Coast resident and professor of violin at Houston's Rice University. Luca created the Cascade Head Music Festival in 1986 and served as its Artistic Director until 2008. Since that time the tradition of the coast's music festival has been carried on under a succession of banners. Upon Professor Luca's departure, Lee Freed of the Freed Gallery in Lincoln City took up the reins of the Cascade Head Festival. She sought a new music director who would not only carry on the tradition of Cascade Head but also expand its musical scope as well. Mrs. Freed recruited Maestro Yaki Bergman as Artistic Director and the expanded concept became a new music festival -- SoundWaves. In 2011, Maestro Bergman and the board expanded it again, creating an independent entity organized as a 501(c)(3). They called it Siletz Bay Music Festival.



The festival grew in prominence and attracted support from local government, businesses and the people of Lincoln City. The board was determined to find a means of giving something more back to the community. The decrease in public school funding for the arts -- and music, in particular -- provided an incentive for them to reach deeper -- to find a way to bring music and instruments to the students of Lincoln City: Siletz Bay Music Festival would facilitate music instruction and provide instruments to local high school students. Then executive Director Sue Parks-Hilden and board member Christine Tell wrote a grant to the prestigious Oregon Community Foundation and were awarded the much-coveted Studio to Schools grant -- a \$270,000, 5-year program to be administered by Siletz Bay Music Festival. To date, hundreds of students have benefited. With the completion of the grant in August of 2019, a new entity, Music Is Instrumental, was formed to carry on the work the grant initiated. MII continues to raise funds to provide instruments and music education to students in the Lincoln County system while Siletz Bay Music Festival continues to bring world class music and musicians into the lives of students, residents and visitors to the Oregon Coast.

With the passing of founder and Artistic Director Bergman in 2023, the festival continues under the leadership of Artistic Director Mei-Ting Sun and this year's guest conductor Johann Stuckenbruck. Both are committed to upholding the vision of Maestro Bergman, which is a large part of the festival's appeal.

From the intimate chamber music events that began in Professor Luca's living room, Siletz Bay Music Festival has grown to become a centerpiece of cultural life on the Central Oregon Coast bringing great chamber and orchestral music, jazz and added surprises each season to throngs of Lincoln City residents and the visitors who flock here.

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Allegro

Adagio

Allegretto

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Op. 19 No. 6 in G minor "Venetian Gondola song"

Op. 67 No. 4 in C major "Spinning song"

Op. 62 No. 6 in A major "Spring song"

Op. 38 No. 3 in E major "La harpe du poete"

Op. 30 No. 6 in F-sharp minor "Venetian Gondola song"

Op. 62 No. 1 in G major

Op. 102 No. 6 in C major "Belief"

INTERMISSION

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II. Assez lent – avec une expression intense

III. Modéré

IV. Assez animé

V. Presque lent – dans un sentiment intime

VI. Assez vif

VII. Moins vif

VIII. Epilogue (lent)

MAURICE RAVEL | Gaspard de la nuit

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Scarbo

Mei-Ting Sun, *piano*



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FRIDAY, AUGUST 15TH 7:30PM

Lincoln City Cultural Center

ISN'T IT ROMATIC?

WOLFGANG AMADEUS MOZART | Sonata in G major for Violin and Piano, K. 379

Adagio – Allegro

Thema. Andantino cantabile – Var. I-V – Allegretto

James Stern, *violin*

Mei-Ting Sun, *piano*

LUDWIG VAN BEETHOVEN | Sonata in F major for Horn and Piano, Op. 17

Allegro moderato

Poco adagio, quasi andante

Rondo: Allegro moderato

Daniel Partridge, *horn*

Mei-Ting Sun, *piano*

INTERMISSION

ANTONÍN DVOŘÁK | Piano Quintet in A major, Op. 81

Allegro, ma non tanto

Dumka: Andante con moto

Scherzo: Molto vivace

Allegro

Mimi Jung, *violin*

James Stern, *violin*

Miriam English Ward, *viola*

Katherine Schultz, *cello*

Michelle Chow, *piano*

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SATURDAY, AUGUST 16TH 7:30PM

Pacific Maritime Heritage Center, Newport

SILETZ COMES TO YAQUINA

FRÉDÉRIC CHOPIN | Introduction and Polonaise Brillante, Op. 3

Isaac Ward, *cello*

Mei-Ting Sun, *piano*

JOHANNES BRAHMS | Horn Trio in E-flat major, Op. 40

Andante

Scherzo: Allegro

Adagio mesto

Finale: Allegro con brio

Daniel Partridge, *horn*

Mimi Jung, *violin*

Mei-Ting Sun, *piano*

INTERMISSION

JOHANNES BRAHMS | Piano Quartet No. 3 in C minor, Op. 60

Allegro non troppo

Scherzo: Allegro

Andante

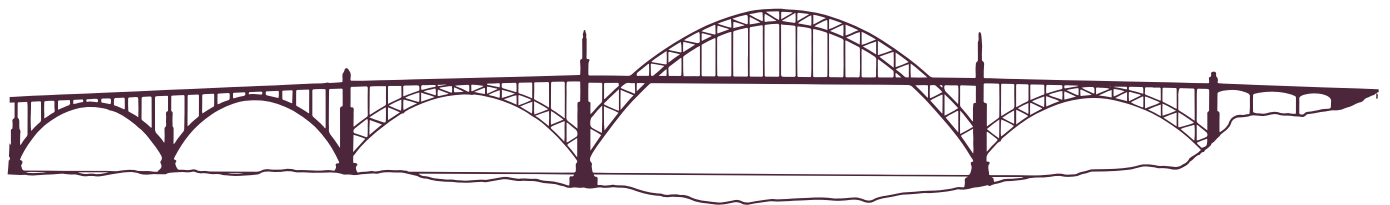
Finale: Allegro comodo

Mimi Jung, *violin*

Miriam English Ward, *viola*

Katherine Schultz, *cello*

Michelle Chow, *piano*



Isaac Ward sponsored by Sherry Bennett

Mimi Jung sponsored by Jain and Eliot Sekuler



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SUNDAY, AUGUST 17TH 4:30PM

Lincoln City Cultural Center

MUSICAL TAPAS: A CORNUCOPIA OF TASTY MUSICAL TREATS AND LIGHT BITES

Sponsored by Wendy Wilson, financial Advisor at Edward Jones

DUDLEY MOORE | Liebeslieder Waltz Op. 52 No. 1
Michelle Chow, *piano* Mei-Ting Sun, *piano*

WILLIAM KROLL | Banjo and Fiddle
Mimi Jung, *violin* Michelle Chow, *piano*

ANTONÍN DVOŘÁK | Silent Woods
Miriam English Ward, *viola* Georgi "Jojo" Dimitrov, *guitar*

BÉLA BARTÓK | Roumanian Folk Dances Nos. 5 and 6
Ricky Smith, *clarinet* Michelle Chow, *piano*

JOHANNES BRAHMS | Liebeslieder Waltz Op. 52 No. 4
Michelle Chow, *piano* Mei-Ting Sun, *piano*

JOHANNES BRAHMS | Liebeslieder Waltz Op. 52 No. 5
Michelle Chow, *piano* James Stern, *viola*

JOHANNES BRAHMS | Liebeslieder Waltz Op. 52 No. 6
Michelle Chow, *piano* Mei-Ting Sun, *piano*

GABRIEL FAURÉ | Papillon Op. 77
Isaac Ward, *cello* Mei-Ting Sun, *piano*

FRANZ STRAUSS | Nocturno
Daniel Partridge, *horn* Mei-Ting Sun, *piano*

FRITZ KREISLER / SERGEI RACHMANINOFF |
Liebesleid
Mei-Ting Sun, *piano*

ANTONÍN DVOŘÁK / FRITZ KREISLER | Slavonic
Dance Op. 72 No. 2
Mimi Jung, *violin* Michelle Chow, *piano*

ANTONÍN DVOŘÁK | Slavonic Dance Op. 46 No. 8
Michelle Chow, *piano* Mei-Ting Sun, *piano*

JOHANNES BRAHMS | Liebeslieder Waltz
Op. 52 No. 8
Mimi Jung, *violin* Michelle Chow, *piano*

JOHANNES BRAHMS | Liebeslieder Waltz
Op. 52 No. 12
James Stern, *viola* Mei-Ting Sun, *piano*

MAURICE RAVEL | Berceuse on the name Fauré
Mimi Jung, *violin* Mei-Ting Sun, *piano*

ROSSEN BALKANSKI | Nocturne
Georgi "Jojo" Dimitrov, *guitar*

GASPAR CASSADÓ | Requeiebros
Katherine Schultz, *cello* Mei-Ting Sun, *piano*

AMY BEACH | Romance
James Stern, *viola* Mei-Ting Sun, *piano*

FRIEDRICH WILHELM VOIGT | Nocturne
Daniel Partridge, *horn* Ricky Smith, *clarinet*
Mei-Ting Sun, *piano*

JOHANNES BRAHMS | Neue Liebeslieder
Waltz Op. 65 No. 16 "Zum Schluß"



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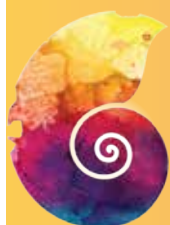
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TUESDAY, AUGUST 19TH 7:30PM

Lincoln City Congregational Church

FREE CONCERT - A MUSICAL GIFT

Sponsored by Lisa Walford and Ross Smith

JOHANN SEBASTIAN BACH | Violin Suite No. 1 in G minor, BWV 1001

Adagio – Fuga: Allegro – Siciliana – Presto

MARIO CASTELNUOVO-TEDESCO | 24 Caprichos de Goya, Nos. 20, 2, 24

No. 20: Volaverunt. Rapido e leggero (studio in terzine)

No. 2: Tal para Qual. Tempo di Fandango

No. 24: Sueño de la Mentira y Inconstancia. Fantasia (in stile recitativo) – Fuga (pensieroso e malinconico)

BENJAMIN BRITTEN | Nocturnal after John Dowland

Georgi Dimitrov, *guitar*

INTERMISSION

ALBAN BERG | Adagio from Kammerkonzert

James Stern, *violin*

Ricky Smith, *clarinet*

Michelle Chow, *piano*

MAURICE RAVEL | Quartet in F major, M. 35

Allegro moderato, très doux

Assez vif, très rythmé

Très lent

Vif et agité

James Stern, *violin*

Ricky Smith, *clarinet*

Michelle Chow, *piano*

Kathernine Schultz, *cello*

Katherine Schultz and Miriam English Ward sponsored by Sherry Bennett

Georgi Dimitrov sponsored by Oregon Coast Bank

Ricky Smith sponsored by Adrienne Welsh





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– Pablo Casals
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WEDNESDAY, AUGUST 20TH 7:30PM

Lincoln City Cultural Congregational Church

SWEET AND SPICY

JOSEPH HAYDN | String Quartet in D minor, Op. 76 No. 2 "Fifths"

Allegro

Andante o più tosto allegretto

Menuetto

Finale: Vivace assai

James Stern, *violin*

Mimi Jung, *violin*

Miriam English Ward, *viola*

Isaac Ward, *cello*

JOHANN NEPOMUK HUMMEL | Grande Serenade en Potpourri, Op. 63

Georgi Dimitrov, *guitar*

Ricky Smith, *clarinet*

Mimi Jung, *violin*

Katherine Schultz, *cello*

Michelle Chow, *piano*

INTERMISSION

ERNŐ DOHNÁNYI | Sextet in C major, Op. 37

Allegro appassionato

Intermezzo: Adagio

Allegro con sentiment – Poco Adagio, Andante tranquillo

Finale: Allegro vivace, giocoso

Ricky Smith, *clarinet*

Daniel Partridge, *horn*

James Stern, *violin*

Miriam English Ward, *viola*

Katherine Schultz, *cello*

Mei-Ting Sun, *piano*

Georgi Dimitrov sponsored by Oregon Coast Bank

Ricky Smith sponsored by Adrienne Welsh





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THURSDAY, AUGUST 21ST 7:30PM

Chinook Winds Casino Resort

WELCOME TO THE CLUB

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Sponsored by Explore Lincoln City

A Very Special Night of Jazz! The music of Native American jazz legend Jim Pepper, with Gordon Lee and Friends.

Gordon Lee, *piano*

John JB Butler, *guitar*

Renato Caranto, *saxophone*

Dennis Caiazza, *bass*

Edwin Coleman III, *drums*

Michelle Alany, *violin and vocals*

Bear Florendo, *vocals and dance*

Women's Fast and Fancy Shawl Dance



Gordon Lee sponsored by Dorcas and Alan Holzapfle

Bear Florendo sponsored by Jain and Eliot Sekuler

RANDY PORTER TRIO WITH KENNY WASHINGTON

Grammy-nominated jazz pianist Randy Porter is an Oregon resident well known for his fine jazz piano performance. Though his early years in San Diego were immersed in classical, jazz, and R & B, he did not receive formal musical instruction until high school. Porter credits the late Dr. Frank Marks at Humboldt State University for his classical training and musical inspiration. His jazz teachers at New England Conservatory, Fred Hersch and the late Jaki Baird along with Art Lande and Butch Lacey, also enhanced his musical scope. As a Steinway Artist, Porter draws from a rich palette of sonorities found within his imagination and the depths of the piano. As a jazz musician, he has a refined understanding of improvisation and the spontaneous communication between musicians.

Over his 40-year career, drummer Todd Strait has received two Grammy nominations with Karrin Allyson, one with Eldar, and one with Randy Porter and Nancy King. In 2017, he released his debut album as a leader,

"There'll Be Some Changes Made," featuring Bill Mays, Bob Bowman, and Danny Embrey.

Patrick Golichnik, a young, Portland-based jazz bassist and composer, has been recognized for his work with various musicians, including Charles McPherson, George Colligan, and Jack Radsliff. Golichnik also studied music on scholarship at Portland State University.

Born and raised in New Orleans, Kenny Washington grew up singing gospel in church and playing saxophone in school bands. Jazz became his focus when clarinetist Alvin Batiste performed at his high school. His student band included a pair of talented teenage brothers -- Branford and Wynton Marsalis, who inspired Washington to study music at Xavier University, playing sax and singing in a variety of styles.

After college, he auditioned for the US Navy band as a saxophonist but was selected as a vocalist in two Navy bands. His style, interpretations and range have made him popular with musicians around the country and the globe.

He is delighted to be playing with his good friend, Randy Porter.

"The Randy Porter Trio displays their undeniable musical virtuosity, and sparkle with a sense of joy within the music."

— Paul Rauch of All About Jazz



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FRIDAY, AUGUST 22ND 6:30PM

Chinook Winds Casino Resort

BENEFIT CONCERT AND AWARD PRESENTATION

Cool jazz, hot appetizers, delectable desserts, and presentation of the Dick Hyman “For the Love of Music” Award. With the Randy Porter Trio.

Sponsored by the Bennett Family Trust

Randy Porter, *piano*

Patrick Golichnik, *bass*

Todd Strait, *drums*

Kenny Washington, *vocals*



DICK HYMAN AWARD

The Dick Hyman “For the Love of Music” Award 2025



Dick Hyman, American jazz pianist and composer; was a featured piano soloist

with the Siletz Bay Music Festival from its inception. For several years he played at the festival and was an enormous favorite with audiences. Over a 70-year career, Dick worked as a pianist, organist, arranger, music director, electronic musician, and composer for stage and film. In 2017 He was named a National Endowment for the Arts Jazz Masters fellow. The Dick Hyman award is given to festival supporters who personify the love, enthusiasm and exuberance for music and community that Dick brings to his playing. Siletz Bay Music Festival is fortunate to have Dick as a member of the festival family and was pleased to name this award in his honor.

Raised in Arizona with aspirations of a career in theatre on the Eastern shores, **Niki Price** never expected to find herself a long-time resident of Lincoln City, Oregon. However, while working for the local paper in her childhood home of Payson, Arizona, she met her publisher; they fell in love and the rest as they say is history. Dave got a job publishing a paper in Lincoln City, they moved here sight unseen and Niki fell in love again -- with the Oregon Coast. After a series of jobs both in and out of Oregon, they decided to settle here and start their own hometown newspaper, Oregon Coast Today. Niki stayed at the paper until 2011 when she took on the job of leading the Lincoln City Cultural Center from its early days to the thriving hub of cultural life that it is today. As if that job weren't big enough, over the last decade she has served on the boards of both the Oregon Cultural Trust and the Lincoln County Cultural Coalition. She has been a supporter and partner of Siletz Bay Music Festival since its inception and served on its board and as stage manager from 2015 – 2017. This year she added a long-held interest in the political system to her resumé by serving as a Legislative Assistant for the Oregon State Legislature. As an ambassador for art, music and community in Lincoln City and around the state, Niki personifies the qualities that are the core of the Dick Hyman For the Love of Music Award.



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PROGRAM NOTES

Sergei Prokofiev (1899-1971)

Peter and the Wolf Op. 67

In 1935 Prokofiev returned to the Soviet Union after a voluntary 18-year exile, and settled in Moscow with his wife and two sons. Shortly after arriving, the family attended an opera for children at the Moscow Children's Musical Theater called *The Tale of the Fisherman and the Goldfish*, which they enjoyed so much that they became regular patrons at the venue. Noting his enthusiasm, the theatre's director, Natalia Satz, suggested to Prokofiev that he compose a work for children himself. She envisioned music that told a story while introducing the different instruments, and that could be added to the music educational repertoire.

Prokofiev agreed, not only for the pedagogical value of such a piece, but he believed that a children's production would reduce the scrutiny of the Soviet authorities who were becoming aggressive and violent toward artists who strayed from the mandated style of idealistic depictions of the common man, with moral lessons about Soviet values. Prokofiev's international reputation protected him to a degree. Where other artists were being censored, arrested or even shot, Prokofiev — who had been allowed to live abroad and whose music was known widely in the West — was given leniency to compose what he chose, mostly without retribution.

Continued on page 44



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SATURDAY, AUGUST 23RD 2:30PM

Regatta Park Bandshell

FREE - FAMILY CONCERT

Sponsored by Lincoln City Parks and Recreation

Sponsored by Pacific Power

Johann Stuckenbruck, *Conductor*

SERGEI PROKOFIEV | Peter and the Wolf, for Wind Quintet and Narrator.

Amelia Lukas, *flute*

Sam Rockwood, *oboe*

Ricky Smith, *clarinet*

Michael Hettwer, *horn*

Ben Greanya, *bassoon*

Thayer Kaiser, *narrator*

PETER
AND
THE
WOLF



Thayer Kaiser sponsored by Martha Payne and Mark Malco

A NIGHT AT THE SYMPHONY

PROGRAM NOTES



Arthur Honegger (1892-1955) *Pastorale D'ete*

The music of Arthur Honegger is known for being full of rich, dense, thick harmonies that are so intertwined that it can sometimes be difficult to decipher the melody. The orchestrations Honegger preferred were usually for a full symphonic roster playing loudly with bombastic, dramatic energy. His collaboration with librettist Paul Claudel for his oratorio about Joan of Arc at the Stake was a perfect theme for his style. Though Honegger was one of the famous "Les Six," or Group of Six, Parisian composers in the early 20th century, his music was actually more similar to his American contemporaries like William Schuman, Lou Harrison and Howard Hanson.

The *Pastorale D'ete* (*Pastorale Summer*) is prefixed with the inscription *J'ai embrassé l'aube d'été*, (I have embraced the summer dawn), from the poem *Aube* by the French poet, Arthur Rimbaud, a man known for his bold and unconventional style. Rimbaud was also infamous because of his affair with poet Paul Verlaine. Their tumultuous partnership hit the gossip pages when, after a lover's quarrel, Verlaine shot Rimbaud with a pistol, injuring him. Even though Rimbaud did not press charges, Verlaine was arrested and spent a year and a half in jail. (Over a century later, his pistol sold at auction in 2016 for almost a half million dollars.)

Given this backdrop, the fact that the *Pastorale D'ete* is a short, simple, pleasant work, delightful and soothing to hear, makes it notably incongruous with most of Honegger's repertoire. Honegger put a lot of thought into his literary collaborators. He once noted:

I dream of a collaboration that will become so complete that, often, the poet will think as musician and the musician as poet, so that the work resulting from this union will not be the random conclusion of a series of approximations and concessions, but the harmonious synthesis of two aspects of the same thought.

Honegger definitely achieved this dream with *Pastorale D'ete*. Everything from orchestrating it for chamber

orchestra, to the beautiful French horn melody in the opening, to the merry theme of the clarinet in the middle section, to the shimmering effects of the strings, perfectly captures the words of Rimbaud's poem *Aube*, which describe the mystical experience one may have when walking through nature at dawn. The French public seems to have agreed when, in 1921, with Vladimir Golschmann conducting, the composition won first prize in the Verlay competition where the audience serves as the judge.

Joaquin Rodrigo (1901-1999) *Concierto de Aranjuez*

Rodrigo's *Concierto de Aranjuez* continues to be the most popular and most frequently performed classical guitar concerto ever written. There are hundreds of recordings. The most famous classical guitarist from the 20th century was arguably Spaniard Andrés Segovia, and yet, he flatly refused to perform the piece. Legend has it that Segovia felt snubbed by Rodrigo for not dedicating the piece to him or asking him to perform the premiere. But that would have put the composer in a delicate pickle because the writing of the *Aranjuez* was initiated at a dinner in September 1938, with guitarist Regino Sáinz de la Maza, and the Spanish nobleman, Marqués de Bolarqué, when it was suggested that Rodrigo should compose a guitar concerto, to which he agreed. It was only natural to have Sáinz de la Maza perform the premiere.

The *Aranjuez* has three movements in the traditional fast slow fast order. The outer movements are based on joyful Spanish Andalusian dance rhythms. The middle slow movement is one of those heart-wrenching, gorgeous melodies that everyone adores just like the slow movement of Rachmaninov's 2nd Symphony.

Describing how he composed the work, Rodrigo wrote: I found myself in my little study in the rue Saint Jacques, in the heart of the Latin quarter [in Paris]. Thinking vaguely about the concert . . . I heard the complete theme of the adagio singing inside my head, all at once without any hesitation, and almost identical to that which you will



hear. And then immediately, with hardly any transition, came the theme of the third movement, exactly the same as appears in the work...

If the adagio and the final allegro transported me as if by inspiration. . . I came upon the first movement by way of reflection, calculation, and willpower. This was the last of the three to be written, so I ended the work where it actually began. For that I had no more awareness than that I was just writing a movement, the first.

After completing the work, Rodrigo titled it after the Baroque gardens of the Palacio Real de Aranjuez south of Madrid, which served as the historic spring residence of the Spanish royal family. In describing this landscape, he noted "the perfume of magnolias lingering, the singing of birds, and the gushing of fountains." His descriptions highlight the sounds and smells of the gardens, due to Rodrigo being blind since the age of three when he contracted diphtheria. (He composed music in Braille.) When describing how a guitarist should approach the music, Rodrigo once requested that the Aranjuez "should sound like the hidden breeze that stirs the treetops in the parks."

Richard Strauss (1864-1949) *Der Bürger als Edelmann (Le Bourgeois Gentilhomme)* Suite Op. 60

For orchestra musicians, the composer Richard Strauss brings to mind wild tone poems and operas that are fiendishly difficult to play, (and, one may argue, equally difficult to listen to), composed with many dreaded, seldom-used key signatures, and notes that have enough ledger lines to require a magnifying glass to identify. Yet in spite of this, Strauss had enjoyed much success with the tone poems *Don Juan*, *Don Quixote* and *Ein Heldenleben* by the time he and librettist Hugo van Hoffmannsthal began collaborating on Moliere's comedy play *Le bourgeois gentilhomme*. The two had garnered quite a following with the successful operas *Elektra* and *Der Rosenkavalier*. So it was in the same spirit as Monty Python's "And now for something completely different!" that Strauss composed the elegant, even sight-readable, music for *Gentilhomme* based on the straightforward, harmonically pleasing music of Baroque

composer Jean Baptist Lully, with additional inspiration from Mozart's *Marriage of Figaro*.

Their collaboration on *Gentilhomme* lasted four years and resulted in several manifestations. The most enduring one being the nine movement suite of incidental music which is often performed both as a concert piece as well as a piece for the ballet.

The play's main character, Jourdain, is a cloth merchant who wishes to be accepted by the bourgeois despite being an uncultivated brute. He is convinced that with a few pointers he can elevate his social status, so he takes lessons in music, dance, fencing, and philosophy in order to come off as an aristocrat.

The Overture to *Gentilhomme* introduces Jourdain's boorish character. The Minuet portrays the dancing master's unsuccessful attempts to teach Jourdain how to dance. During The Fencing Master who is represented first by the trombone solo, and then the trumpet solo, shows the master giving his best shot to teach Jourdain how to lunge properly. In Entrance and Dance of the Tailors, the violin solo accompanies the tailors' alterations to Jourdain's suit while he feigns nobility with a forced dignified pose. For the next three movements Strauss adapted three pieces by Jean Baptiste Lully from the 1670 musical production of Moliere's play. The Entrance of Cléonte is about a competing cloth merchant who has his eyes on Jourdain's daughter. The Intermezzo underscores two aristocrats who have it in for Jourdain's demise, but are detained by a fanfare invitation to a banquet.

The final movement of the suite, The Dinner, is filled with tongue in cheek references to other pieces. After a march that signals the arrival of the guests, each course of the meal is introduced with a humorous musical quotation: the salmon is wave music from Wagner's *Das Rheingold*.


The mutton is the bleating of sheep from *Don Quixote* which, like the tone poem, also has an extended beautiful cello solo. Roasted songbirds are identified by the warbling of thrushes and larks heard at the beginning of *Der Rosenkavalier*. Apparently, for no other reason than silliness, Verdi's *La donna è mobile* is tossed into the mix at random intervals. Finally, an omelette surprise is marked by the unexpected waltz of a young servant man. Soon after, the dinner and the music come to a satisfying, grand closure.



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SATURDAY, AUGUST 23RD 7:30PM

Chinook Winds Casino Resort

*6:30pm – Pre-Concert Discussion with Maestro Stuckenbruck
and Artistic Director Mei-Ting Sun*

A NIGHT AT THE SYMPHONY

Sponsored by Audrey and Eric Gray

Siletz Bay Music Festival Orchestra
Johann Stuckenbruck, *conductor*

JOAQUÍN RODRIGO | Concierto de Aranjuez

Allegro con spirito

Adagio

Allegro gentile

Georgi Dimitrov, *guitar*

INTERMISSION

RICHARD STRAUSS | Der Bürger als Edelmann (Le Bourgeois Gentilhomme) Suite Op. 60

I. Ouverture

II. Menuett

III. Der Fechtmeister

IV. Auftritt und Tanz der Schneider

V. Das Menuett des Lully

VI. Courante

VII. Auftritt des Cleonte

VIII. Vorspiel

IX. Das Diner: Tafelmusik und Tanz des Küchenjungen

Nancy Ives, *guest principal cello*

Maestro Johann Stuckenbruck sponsored by Nancy Miller and Mark Robinson

Georgi Dimitrov sponsored by Oregon Coast Bank

Mimi Jung sponsored by Jain and Eliot Sekuler



SOUNDS OF THE AMERICAS

PROGRAM NOTES

Bernard Herrmann (1911-1975) *Suite from Psycho*

By 1960, film score composer Bernard Herrmann had already collaborated with the legendary filmmaker Alfred Hitchcock on several movies such as *The Trouble with Harry*, *The Man who Knew too Much*, *Vertigo*, and *North by Northwest*. Their camaraderie was so trusting that Hitchcock, a man known for overseeing every minute detail of his films, amazingly, left all musical decisions completely in the hands of Herrmann.

Psycho's screeching violins for the famous shower murder scene was undoubtedly for many years, the most notorious sound effect in all of film score history up until the instantly recognizable two note motif composed by John Williams for the movie *Jaws*. Herrmann remarked that he was not trying to imitate any particular action or motion, but rather he aimed to compose music that represented sheer terror. So it is fascinating that Hitchcock originally did not want music for that scene. He envisioned the audience simply hearing the screams, the victim struggling, the sounds of the knife and then the water running. In the end, Hitchcock listened to what Herrmann had come up with and readily changed his mind, admitting that he had made "An improper suggestion" to omit the music.

Herrmann did not choose the string ensemble for the score, rather it was due to *Psycho* being a low budget film, even being filmed in black and white to save money. Undeterred, he made use of the strings underutilized sound effects by having them use mutes during loud sections for a peculiar timbre as well as percussive strokes of the bow that added to the frenetic energy and matched the overall frightening suspense of the now all-time classic film.

Aaron Copland (1900-1990) *Appalachian Spring*

Appalachian Spring was one of two ballets commissioned by Elizabeth Sprague Coolidge in 1944. One was to be a collaboration between Copland and dancer/choreographer Martha Graham, and the other was to be a joint effort of Graham and Mexican composer Carlos Chávez. Graham requested of both composers an ensemble of no more than twelve instruments, with one instrument of each kind, both winds and strings with piano. The Graham/Copland ballet is about a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the nineteenth century. Copland explained his inspiration: "I thought about certain crucial things; pioneer American spirit, with youth and spring, with optimism and hope, in combination

with the special quality of Martha's own personality...She is unquestionably very American. The music had always been connected in my mind with Martha's extraordinary stature as an artist and as a human being, and with the American quality of her personality."

The most memorable melody is the Shaker song *Simple Gifts* which at that time was not well-known. Copland recalled, "I felt that the Shaker song *Tis the Gift to be Simple* expressed the unity of the Shaker spirit and was ideal for Martha's scenario...I did not realize that there never have been Shaker settlements in rural Pennsylvania!" Martha didn't seem to mind as indicated in her letter to Copland: "The music is so knit and of a completeness that it takes you in very strong hands and leads you into its own world...I also know that the gift to be simple will stay with people and give them great joy."

The ballet was an instant success and the concert suite has become a staple in the classical repertoire. The musical score won several prizes including the 1944 Pulitzer Prize. Copland humbly recalled, "Of course I was delighted to receive the Pulitzer Prize for *Appalachian Spring*...When you are working on a piece, you don't think it might have use past the immediate purpose for the composition, and you certainly don't consider its lasting power. You are so relieved just to have it finished for the premiere!"

The Spirit of the Columbia, by Nancy Ives *Tone poem for orchestra and optional, flexible collaboration with Native musicians*

N'Chewana. Wimal. Swah'netk'qhu. These are some of the names for the great river known as the Columbia in the languages of Pacific Northwest tribal nations whose ancestors first fished, gathered together and celebrated along its banks beginning more than 11,000 years ago. In honor of these people and their deep history on this land, *The Spirit of the Columbia* was commissioned at the behest of conductor Larry Johnson for Portland Youth Conservatory's Orchestra contribution to Portland Youth Philharmonic's 100th Anniversary celebration. Inspired by *Celilo Falls: We Were There* (2022), the composer's collaboration with poet Ed Edmo (Shoshone/Bannock) and photographer Joe Cantrell (Cherokee), this tone poem shares and develops some of the musical themes from that expansive work. *The Spirit of the Columbia* is a reflection on both ancient history and more recent events, particularly at Celilo Falls, that are emblematic of the story of the river and its people.

First and most magnificent of a series of cascades and



rapids near where the Cascade Mountains meet the Columbia Plateau, Celilo Falls – Wy-Am -- was the heart of the region's salmon culture. For millennia, approaching Celilo Falls was a magical and awe-inspiring experience, with the roar of the water on the rocks audible from miles away, and the mist greeting visitors before the sight. When Lewis and Clark visited the area in 1805, they saw "a great emporium...where all the neighboring nations assemble," but soon came explorers, missionaries, settlers, and miners. To meet the newcomers' needs, the U.S. government moved the Native people to reservations far from their homes along the river, but some traditional fishing villages remained and ancient cultural traditions continued.

By 1950, massive dams were already taming parts of the river and the push for progress was powerful. In 1957, the Dalles Dam was completed and the water rose and inundated Celilo Falls. Within hours, villages were flooded, the mighty roar of the falls was silenced, and the mist was gone from the air. But the spirit of Wy-am – which some say means "echo of falling water" – still lives in the traditions and religions, indeed in the very soul of Columbia River Indian people, who still fish on the Columbia and from ancestral sites along its tributaries. Their relationship to the river is too deep and too sacred to be completely submerged.

The piece is designed to allow for flexible collaboration with Native musicians when available. The premiere performance of the work was preceded by a "Duck and Dive" song, used historically to taunt the United States soldiers to fire their cannons, and followed by an old river song, used to celebrate the salmon feast, both performed by Four Directions Drum Group.

Harold Paul (Nez Perce), lead singer, suggested the title and explained to the composer that the spirit of the river is its fish, especially the salmon, and its people. He teaches songs from multiple tribal traditions and explains that the heartbeat and the breath are the basis for these songs, connecting the listener to everyone's first connection with another, our Mother.

The composer wishes to express her gratitude to Larry Johnson and PYP for the opportunity to share this story. The composer also extends special thanks to Harold Paul for his generous collaboration.

Performance notes:

The significance of Celilo Falls to multiple tribal nations as a material resource and cultural touchstone cannot be overstated. It was a rival to Niagara Falls in its size and power:

Approaching it, you would have heard a roar from a great distance, first represented in the percussion, and you would have felt the mist before you even saw the water, represented by the strings. -- Mm. 4-6 Tutti

The salmon leaping up the cataracts are depicted by the woodwinds -- M. 11 Flute 1 only

Another melodic figure represents the people -- Mm. 14-15 Oboe 1 only

The salmon do something remarkable as they struggle with monumental determination to surmount the falls and return up the river to their spawning grounds. They hit their heads against the rocks to flip their bodies upwards, even though they incur bone-deep wounds. -- M. 24 Flute 1, Side drum, wood block, violin 1

I think you will know when we have reached the full grandeur of the falls!

The next section celebrates the role for more than 11,000 years of this special part of the river as a gathering place for Native people from the entire Western part of the continent. The clarinet first states an adaptation of my melody from Grandfather Storyteller, a setting of a poem by Ed Edmo. -- Mm. 73-76 Clarinet 1 only

The tribes who had treaty rights to fish at Celilo Falls were pressured into a bum deal by the Army Corps of Engineers in the early 1950s. Ed Edmo's poem Celilo Blues relates how that felt and inspired the next section, with a low, threatening melody and militaristic brass and percussion. -- Mm. 123-126 Tutti

In 1957, the dam was completed, and within only six hours, the Falls were silenced. -- M. 147 through first half of m. 149, woodwinds and via, vc, cb

The final section of the piece conveys a very important part of this story: the hope and resilience of people who have lost so much.

- Nancy Ives

George Gershwin (1898-1937)

Rhapsody in Blue

Rhapsody in Blue is a fascinating musical creation. It has become one of the most familiar works to the American culture, from its frequent performances and recordings to its use by United Airlines to entertain waiting travelers. And yet, when confronted with the task of defining what Gershwin's original score was, and who really composed which version, a huge nebulous fog emerges, requiring pages of explanation to clarify. There is the two-piano-four hand version, the Paul Whiteman Band version for 23 instruments with solo piano arranged by Ferde Grofé, and the miniature orchestra

Continued on page 39



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AARON COPLAND | *Appalachian Spring*

I. Very slowly

II. Allegro

III. Moderate. The Bride and Her Intended

IV. Fast. The Revivalist and His Flock

V. Allegro. Solo Dances of the Bride

VI. Meno mosso

VII. Doppio movimento. Variations on a Shaker Theme

VIII. Moderato. Coda

INTERMISSION

NANCY IVES | *The Spirit of the Columbia*

GEORGE GERSHWIN | *Rhapsody in Blue*

Mei-Ting Sun, *piano*



PROGRAM NOTES CONTINUED

version also scored by Grofé. Suffice it to say, that because Gershwin had the foresight to copyright this work as both a composition and as a song, *Rhapsody in Blue* may be one of the only pieces of 20th century concert music to have earned its composer a fortune.

Rhapsody in Blue is a series of now familiar tunes that have been nicknamed the Ritornello theme, the Train theme, the Stride theme, the Shuffle theme, and the Love theme. Leonard Bernstein, who frequently performed and recorded this work, once described the merits of the composition humorously but accurately as follows:

"*Rhapsody in Blue* is not a real composition in the sense that whatever happens in it must seem inevitable, or even pretty inevitable. You can cut out part of it without affecting the whole in any way except to make it shorter. You can remove any of the stuck-together sections and the piece still goes on as bravely as before. You can even interchange the sections...and no harm is done. You can make cuts within a section, or add cadenzas, or play it with any combination of instruments or on the piano alone. It can be a five minute piece or a six minute piece or a twelve minute piece. And, in fact, all these things are being done to it every day. It's still the *Rhapsody in Blue*."

FEATURED ARTISTS



MEI-TING SUN, piano

Pianist Mei-Ting Sun is praised for his virtuosity and depth, performing Brahms, Chopin, Debussy, and all 32 Beethoven Sonatas. After winning competitions including the U.S. National Chopin Competition and the Piano-e International Competition, he

has performed at Carnegie Hall, Lincoln Center, Madrid's Auditorio Nacional, Zurich's Tonhalle, and Prague's Obecní dům. He has appeared as soloist with the Orquestra Sinfônica do Estado de São Paulo, Orquesta Nacional de España, Warsaw Philharmonic, Prague Philharmonia, and Mexico's National Symphony under conductors including Stanisław Skrowaczewski, Antoni Wit, Jakub Hrůša, Lü Jia, and Pablo González. Known for inventive transcriptions, he has expanded piano repertoire with arrangements of orchestral and operatic works (Ravel, Stravinsky, Strauss). A Yamaha Artist, he continues to captivate audiences worldwide.



JOHANN STUCKENBRUCK, conductor

Following successful debuts across Europe and North America, British-American conductor Johann Stuckenbruck is fast establishing himself as an outstanding talent on the international stage. Stuckenbruck's upcoming highlights for 2024–2025 include débuts with the Orchestre National de

Bretagne, Orchestre Symphonique du Saguenay Lac-Saint-Jean, and the Siletz Bay Festival Orchestra as well as returns to the Orchestre Symphonique de Montréal, Opéra Royal de Wallonie-Liège, the Royal Academy of Music, Salomon Orchestra, and the Covent Garden Chamber Orchestra. Previous seasons in the opera house have included multiple appearances at Glyndebourne: in the 2021–2022 season Stuckenbruck conducted the world premiere of Glyndebourne's award-winning commission *Pay the Piper* and conducted *Don Pasquale* on the Glyndebourne tour. He has also assisted Glyndebourne music director Robin Ticciati on festival productions of *Kát'a Kabanová* and *The Wreckers* including the subsequent performance at the BBC Proms. Stuckenbruck also worked at Opéra National de Paris, Opéra Royal de Wallonie-Liège, Opera North, Opera de Tenerife, the Royal Academy of Music and gave a critically acclaimed performance of Kurt Weill's rare opera *The Tsar Has His Photograph Taken* at the Bloomsbury Theatre. In the concert hall, he has appeared regularly with the San Diego Symphony, Orchestre Symphonique de Montréal, and the Romanian Radio Chamber Orchestra. He has also conducted *The Hallé*, the Royal Northern Sinfonia, Conservatori Superior de Música de les Illes Balears, the Royal Academy of Music Symphony Orchestra, Salomon Orchestra, Covent Garden Chamber Orchestra, the Amadeus Chamber Orchestra, and Orchestre Victor Hugo Franche-Comté. Stuckenbruck graduated with distinction in Orchestral Conducting from the Royal Academy of Music where he was the recipient of the ASRAM Prize.



MIMI JUNG, violin

Mimi Jung is a Los Angeles-based violinist known for warmth, imagination, and heartfelt expression. Formerly associate concertmaster of the Antwerp Symphony Orchestra, she now focuses on solo and chamber music while teaching a private studio. Mimi is the

founder of the Canvas Music Project, blending musicians and visual artists for interdisciplinary performances. Her recent collaboration with Summer Studios Arts Academy featured works by Ysaÿe, Bach, Rachmaninoff, and Arvo Pärt; upcoming programs include her arrangement of *Pictures at an Exhibition* for violin and piano. As a dedicated educator, she prepares students for competitions drawing from her experiences at the Queen Elisabeth, Michael Hill, and ARD competitions. During the pandemic, she documented learning all 24 Paganini Caprices in 24 weeks, sparking discussions around perfectionism and growth. Mimi is passionate about making music that brings people together and sparks curiosity.



JAMES STERN, violin

Hailed by The Washington Post for “virtuosity and penetrating intelligence,” James Stern is a violinist with his wife Audrey Andrist in the Stern/Andrist Duo, and part of Strata trio with clarinetist Nathan Williams. They've performed across the U.S., Canada,

China, and in Munich and Paris. Their collaboration with cellist Steven Honigberg on Dvořák and Fauré trios was “extraordinary” according to Fanfare. Stern has appeared at Marlboro, Ravinia, Banff, Bowdoin, Alice Tully Hall, and Carnegie Hall, and performed in D.C. venues including the Library of Congress and the White House. He is Professor and Distinguished Scholar-Teacher at University of Maryland. He has taught and performed at festivals like Green Mountain, Eastern Chamber Music Conference, and Colorado MahlerFest.



MIRIAM WARD, viola

Dr. Miriam English Ward is a violist, educator, and director who performs across the U.S., Canada, Japan, Singapore, Mexico, Spain, and Norway. Principal violist of the Portland Chamber Orchestra, she performs with Wild Shore New Music, teaches at the

University of Alaska, and founded Alaska Resounding festival. Her career highlights include recordings for Naxos and NHK, features on All Classical Radio, and premiering a concerto by Jasnam Daya Singh. She has performed with New Jersey Symphony, Milwaukee Symphony, Oregon Symphony, and Oregon Bach Festival. An advocate for living composers, she also plays and arranges in pop/rock genres. She has taught at Juilliard, Peabody, and Chiba Prefecture Youth Symphony, incorporating neurology-based learning.



**KATHERINE SCHULTZ, cello**

Katherine Schultz began as a Suzuki violinist at age 3, switched to cello after 11 years, and now serves as principal cellist of the Portland Chamber Orchestra and Orchestra Nova Northwest. Featured as a soloist, assistant principal of the Oregon Ballet Theatre and Portland Opera orchestras, and participant in Siletz Bay, Sunriver, Oregon Coast, and Alaska Resounding festivals. A chamber-music enthusiast, she regularly performs with Candlelight Concerts, the Portland Cello Project, WildWood and Stumptown quartets, and on All-Classical's Thursdays @Three. She's recorded with the Von Trapps and performed live with k.d. lang, Chicago, The Eagles, and The Who.

**DR. DANIEL PARTRIDGE, horn**

Dr. Daniel Partridge is a horn player, educator, and arranger. He is principal horn of Symphony Tacoma and the Vancouver (WA) Symphony, and regularly performs with the Oregon Symphony, Eugene Symphony, Portland Opera, Oregon Ballet Theatre, Sunriver Music Festival, Big Horn Brass, Chameleon Winds, and the Rose City Brass Quintet. He has taught at Portland State University since 2016 and at Clark College (Vancouver, WA), and maintains a private studio. From the Pacific Northwest, he earned his BM at University of Puget Sound, dual MM in theory and horn performance from Mannes College, and PhD in music theory from CUNY Graduate Center. Formerly a NYC freelancer, he performed with the New Haven Symphony, Bronx Opera, and One World Symphony. He's also Manager of Music Editorial at Oregon Catholic Press and lives in Portland with his wife and two daughters.

**GEORGI 'JOJO' DIMITROV, guitar**

Bulgarian classical guitarist Georgi "Jojo" Dimitrov is an internationally acclaimed soloist and chamber musician. Currently pursuing his MA at the Royal Academy of Music in London with Michael Lewin, supported by the prestigious Bicentenary Scholarship, he graduated cum laude from the University of Music and Performing Arts Graz. Georgi is the 2024–2025 New Elizabethan Award winner, with a recital at Wigmore Hall, and a NAXOS recording of Bach works lauded by MusicWeb International as "one of the best guitar recordings of music by J.S. Bach ... representing excellent technical facility, refined musicianship, and deep understanding of the music." He was the first classical guitarist to perform at Bach Fest Leipzig and has won major international competitions, including the First European Bach Guitar Award; first and Special Prizewinner of the cciMB "M. Biasini" (2021); GuitArt, Plovdiv; Eurostrings Artist (2018/2019); Anna Amalia, Weimar (2017); Andres Segovia (2016); and EMCY Young Virtuosos (2016). As a chamber-music innovator, he co-founded ensembles including a brass-guitar trio and the percussion-guitar duo "Chase," whose debut album Kopfkino features his compositions. A passionate advocate for new music, he composes, arranges, and collaborates across genres, including Bulgaria's band D2.

**RICKY SMITH, clarinet**

Ricky Smith is a dynamic performer and educator based in Portland, Oregon. He recently became Second and Bass Clarinet with Oregon Ballet Theatre Orchestra and served as Acting Second Clarinet with the Oregon Symphony (2024–25). He has performed with the Portland Opera, Eugene Symphony, Pittsburgh Symphony, 45th Parallel Universe, and regional orchestras in Portland and Western Pennsylvania. Festival appearances include Siletz Bay, Oregon Bach Festival, Aspen Music Festival, and the AIMS Festival Orchestra in Graz, Austria. A passionate educator, he teaches private students, George Fox University, and leads sectionals in Portland. Ricky holds an MM and Advanced Music Studies Certificate from Carnegie Mellon, BM in Music Education from SMU. Principal teachers: Michael Rusinek and Paul Garner. Outside music, he enjoys skiing, Oregon's wine country, and travel.

**MICHELLE CHOW, piano**

Described by Rudolf Jansen as an "intelligent, sensitive and thoughtful pianist," Dutch-Chinese collaborative pianist Michelle Chow has performed throughout Europe and the U.S., including Amsterdam's Concertgebouw and Muziekgebouw aan 't IJ, Utrecht's Tivoli Vredenburg, London's Southwark Cathedral and Regent Hall, and Lincoln City Cultural Center (U.S.). She was the winner of the Royal Academy of Music London's Brahms Wilfrid Parry Prize, Harold Craxton Prize for chamber music, and recipient of the Evelyn German Prize, Frank & Hilda Stokes Prize, and Marjorie Meyer Memorial Prize. She has worked with esteemed musicians including Dmitri Bashkirev, Nino Gvetadze, Helmut Deutsch, Rudolf Jansen, György Pauk, Henning Kraggerud, Philippe Graffin, Christoph Richter, and Yuzuko Horigome. Michelle was a Repetiteur Fellow at the Royal Academy of Music (2022–2024), and since summer 2023 has been on faculty at the Savonlinna Music Academy.

**ISAAC WARD, cello**

Cellist Isaac Ward (17) studies with Dr. Melissa Kraut (violin) and Dr. Timothy Smith (piano), based in Chicago and Anchorage. He received scholarships at Interlochen Fine Arts Camp (principal chair) and Tanglewood Institute workshop. He has continued studies at Ascent Cello and Chamber Music Festivals, and Vivace International Music Festival. A Croft String Music Scholarship awardee, he twice won the Symphony of Sounds competition (performing Elgar and Bruch), won the Alaska Youth Orchestras Concerto Competition (2024–25) with Dvořák's Concerto, and received Honorable Mention at the 2025 Gustav Mahler Institute Prague competition. Pianist Svetlana Velichko has featured his playing on her recordings of Rachmaninoff vocal arrangements. He performs on an 1861 Charles Gaillard cello from Alaska Resounding's Fine Instrument Initiative.

FEATURED ARTISTS



GORDON LEE, *piano*

Gordon Lee is a renowned composer, jazz pianist, arranger, conductor, and music educator whose career spans genres and continents. Based in Portland, Oregon, Lee is best known for his jazz performances and original compositions, though his work

also includes chamber music, orchestral suites, and cross-cultural collaborations—most notably with Ghanaian vocalist Obo Addy. After earning a music degree from Indiana University, Lee began his career playing with jazz fusion pioneer Jim Pepper. He later moved to New York City, performing with legends like Don Cherry, Bill Frisell, Gladys Knight & the Pips, and the Temptations. In 1985, he returned to Portland, forming a long-running partnership with drummer Mel Brown. Their Mel Brown Sextet won the international Hennessy Jazz Search in 1989, and Lee's album *Gordon Bleu* was named Best Jazz Recording of 1990 by the Northwest Music Association. Lee has released several acclaimed albums, including *Flying Dream* (2004), *This Path* (2010), and *Tuesday Night* (2014), featuring top-tier jazz ensembles. He's performed at prestigious venues worldwide—from the Hollywood Bowl and the Kennedy Center to festivals in Europe, Asia, and South America—and with orchestras such as the Oregon Symphony and Brooklyn Philharmonic. A dedicated educator, Lee taught at Western Oregon University and Reed College, and directed the WOU/Mel Brown Summer Jazz Camp.



JOHN JB BUTLER, *guitar*

John JB Butler is a renowned guitarist and composer with a wealth of experience performing and teaching across the globe. With a career spanning decades, JB has lived and worked in New York, Amsterdam, Lima, and is currently based in Portland, Oregon.

His musical journey includes a prestigious Fulbright grant to Peru, where he taught jazz and immersed himself in Afro-Peruvian music under the guidance of Carlos Hayre. A versatile musician, JB has served as the musical director for Peruvian dancer and performance artist Luciana Proaño since 1989, blending his jazz mastery with world rhythms. His performances have graced notable stages such as Lincoln Center (NYC), the New Music America Festivals in Miami and Montreal, and the Concertgebouw in Amsterdam, as well as the International Guitar Festival in Lima, Peru. Throughout his career, JB has collaborated with a range of iconic musicians, including Jack McDuff, Jeff "Tain" Watts, Lionel Loueke, Manuel Valera, Myron Walden, and many others. His extensive discography includes collaborations with Jeff "Tain" Watts, Lionel Loueke, Essiet Essiet, and more. With his remarkable technical skill and creative flair, JB has earned accolades from *Downbeat Magazine* ("Deft Jazz Guitarist") and *El Comercio*, Lima ("Full of magic").



RENATO CARANTO, *saxophone*

Renato Caranto arrived in the U.S. from his native Philippines and toured the West Coast for over a decade with a Top 40 band. He settled in Portland, Oregon in 1992 and began playing the kind of music he loves: blues, soul, and jazz. Gradually Renato became well

known throughout the region, appearing with top Portland players such as Mel Brown, Ron Steen, Tom Grant, Dan Balmer, Louis "King Louie" Pain, LaRhonda Steele, Gordon Lee, Norman Sylvester, Michael Allen Harrison, and more. Later he earned international attention while recording and touring with Grammy-winning artist Esperanza Spalding and the late, great Merle Haggard. Renato is an in-demand recording artist with contributions to more than 100 recorded projects for himself and others. He has performed at all the popular venues and major music events in the area, including the Waterfront Blues Festival, the Cathedral Park Jazz Festival, the Mt. Hood Jazz Festival, and more than 20 years at the long-famed Jimmy Maki's club with the Mel Brown B3 Organ Group. His soulful playing and remarkable versatility have also earned him a lifetime achievement award from the Cascade Blues Association and an induction into the Oregon Music Hall of Fame.



DENNIS CAIAZZA, *double bass*

Originally from Rochester, New York, Dennis Caiazza earned a B.M. in Classical Guitar from the Crane School of Music in Potsdam, NY. After graduation he directed both elementary and high school band programs in the Rochester area and was

invited to direct all-county concert and jazz ensembles. He resumed his education, studying upright bass in the Jazz Studies Program at The Eastman School in Rochester. Dennis then left teaching to pursue a performance career, becoming a full-time professional musician, arranger, and bandleader for over 30 years. He played regularly in the Rochester area with the Gap Mangione Jazz Trio and Big Band, and performed with jazz greats Clark Terry, Red Holloway, and Joshua Redman, as well as many blues, funk, rock, and pop bands. He has also worked in Broadway musicals and backup bands for performers like Regis Philbin, Tommy Tune, and Don Rickles. In 1992, Dennis moved to Atlanta and spent a decade in recording sessions, clubs, orchestras, shows, and concerts. In 1996 he formed Atlanta's "Swing Factory," an eight-piece swing band that recorded two internationally acclaimed CDs and remained a popular force in the swing dance scene for over three years. On July 1, 2002, Dennis moved to the Northwest and has since worked throughout Oregon, Washington, and along the West Coast.



EDWIN COLEMAN III, *drums*

Edwin Coleman III's parents were professional musicians. He studied piano beginning at age 8 and then took up the cello at age 10, studying that instrument for 13 years performing in youth symphonies as well as the University of Oregon Symphony.

He is self-taught on drums, beginning on his mom's coffee cans at age 2. His first professional gig as a drummer was at age 18 with his dad's (bassist) jazz quartet. Over the years he has performed in reggae, rock, Top 40, Afro-Cuban, gospel, country, heavy metal, bluegrass, blues, jazz, funk, and zydeco bands. Edwin was part of the blues band "The Thunder Brothers," winners of the Cascade Blues Association Muddy Award for "Best New Band" in 2017. He was also part of the King Louie Organ Trio, whose recent CD *It's About Time* was picked as one of *Downbeat Magazine's* "Best Albums of the Year." Edwin is also a professional cartoonist.



THAYER KAISER, narrator

Thirteen year old Thayer Kaiser was discovered in the Tiger Stripes Players production of "Oklahoma" where he sang and danced his way into the hearts of the audience in the roll of Will. Thayer has been acting since he was five and loves putting on plays with his three younger brothers. His summer was spent honing his talents both as an actor and a trombone player. His passions are basketball, magic, math and his St. Bernard puppy, Honey. He's looking forward to starting high school just as soon as he finishes eighth grade.

MICHELLE ALANY, voice & violin



Michelle Alany is a passionate violinist and vocalist known for her captivating fusion of global acoustic traditions with Austin-blues flair. Specializing in Sephardic, Balkan, and Israeli music, Michelle delivers lush string arrangements, soulful vocals, and infectious grooves, creating evocative interpretations of both traditional and original songs. Whether channeling haunting Mediterranean melodies or unleashing fiery blues solos, her performances radiate joy, precision, and heartfelt connection. With a foundation in classical violin and a background in jazz and composition from UC Santa Cruz (cum laude), Michelle honed her craft further at Berklee College of Music and with master musicians from the New England Conservatory. Her diverse musical journey has taken her from Balkan folk and Klezmer roots to collaborations with the Trans-Siberian Orchestra, and performances in Austria, sold-out silent film scores with Montopolis, and renowned Austin venues like Antone's and the Continental Club. Now based between Austin and New York City, Michelle continues to tour internationally, performing her own music and supporting other artists across genres. She's currently completing her first solo album, following the acclaim of her debut with her band Nefesh. A vibrant force on any stage, Michelle brings a fearless, genre-blending spirit to every performance.



JOE CANTRELL (CHEROKEE)

Visual Artist

I grew up in Tahlequah, heart of the Cherokee Nation of Oklahoma. Most of the men in my family had served in a World War, so I thought it was my path to volunteer for Vietnam the first time. The second time I volunteered was to ascertain that the inhumanity, NOT nobility, of the first tour had truly been the nature of war. I confirmed that quickly in Cambodia.

There was no home to return to, so I stayed in Asia. 15 years after leaving the US military, photo-journalizing for many of the top publications in the world. That was back when journalism, the real thing, mattered a lot more than the stuff we now have, buried in ad-valanches of money grubbing garbage. But the real messages still existed; I went to art to convey them.

Oregon has been my only home since Asia, my first grandchild is coming, the Universe is there, and here, as ever, in our perspectives if we're lucky, it will be.

Welcome home!



HAROLD PAUL AND FOUR DIRECTIONS DRUM GROUP

Harold Paul (Nez-Perce, Yakima, Flathead) was headed down a wrong path when at 15,

he discovered Native American drumming. The sound, the feel, the spirit of the drum catalyzed a psychic change in the direction of his life from which he has never wavered. He began to learn drumming but more than that, he began to study the history and culture of this ancient tradition and the spirit of the drum. And he knew at an early age that his calling was to carry that message to others, especially to youth who like he once was, were headed down a wrong path. Paul has spent his life drumming and teaching, teaching the drum but also teaching awareness. He has spent the last four decades carrying the message to schools and institutions in Portland and Siletz and around the Northwest. Today he teaches a drumming and awareness class at Portland State University.

In 1986, Paul formed Four Directions Drum Group with members of his family. They travel all around the Pacific Northwest performing and carrying the spirit of the drum with them. Today the group numbers around 20 and includes Paul's children, grandchildren and great grandchildren.

FELICIA (BEAR) FLORENDO, vocals & dance



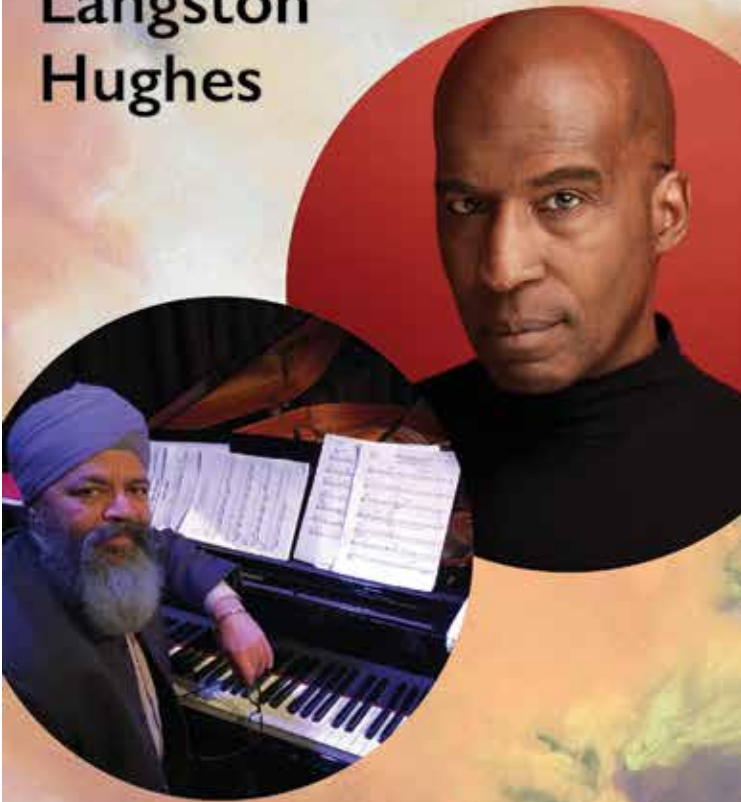
Felicia Simone Florendo, whose Native name translates as Little Bear, is a proud member of the Wasco and Eastern Cherokee tribes. Her heritage also includes Filipino, Hawaiian, Chinese, Yakama, German, and Sioux.

Felicia has danced her whole life. Watching family dance as she grew up, she came up with her own moves over time. She has won prizes competing at powwows all over the West Coast performing the Women's Fast and Fancy Shawl Dance and was honored as Head Woman Dancer at the LCC powwow. With her Ashland, Oregon based family drum group, Dancing Spirit Drum Group, she travels across the Western states and Alaska educating and encouraging Native youth to further their education beyond high school. Her father, Brent Florendo, co-founder of the Southern Oregon University Native American Studies Program, has been her example in speaking up for Native people and passing on the dancing, drumming and singing traditions to future generations. Inspired by her dad's work, as she watched and traveled with him, she became an SOU as a teacher herself.

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SILETZ BAY
MUSIC FESTIVAL

Continued from page 30

The only Soviet appealing trait that he included in the narrative was to have the main character, Peter, be a Pioneer (a Russian boy scout with a political agenda: becoming a pioneer was the first step to joining the Communist party.) Other than that, the story line does not adhere to a political mandate.

Prokofiev said "The distinct characters will be reflected in the distinct quality of the various musical timbres. Each character will have its own leitmotif." Further, a narrator would be used to tell the story in simple language the kids could understand. In the original orchestration, the main character, Peter, is told by the strings. The wolf, sinister yet a few bricks short of a load, is depicted by three horns. Peter's grumpy grandfather is played by the bassoon, Peter's clever cat is the clarinet, a feisty bird is the flute, the ill-fated duck is the oboe, and some hunters are depicted by the timpani and bass drum.

In the woodwind quintet arrangement presented for today's performance, all the characters are played by the original instruments with the exception of Peter, whose theme is played by the entire quintet, and the hunters who are introduced by the bassoon.

Peter and the Wolf debuted on May 2, 1936 in Moscow with Prokofiev conducting. Since then, it has been translated into several languages and recorded with many famous narrators, including Sean Connery, Leonard Bernstein, Sophia Loren, Itzhak Perlman, Sting, President Bill Clinton, David Bowie, Eleanor Roosevelt, and Alice Cooper.

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Carson Mangum

CELLO

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Titus Young

Adrienne Welsh

DOUBLE BASS

A.G. Harmon, *Principal*

Dennis Caravakis

FLUTE

Amelia Lukas, *Principal*

Lesley O'Donel

PICCOLO

Lesley O'Donel

OBOE

Sponsored by Kathy Dornhecker

Sam Rockwood *Principal*

Karen Strand

ENGLISH HORN

Karen Strand

CLARINET

Ricky Smith, *Principal*

Steven Bass

BASSOON

Sponsored by Heather Haugland

Ben Greanya, *Principal*

Daniel Yim

CONTRABASSOON

Daniel Yim

HORN

Michael Hettwer, *Principal*

Rebecca Olason

Jen Harrison

Jonathan Kuhns-Obana

TRUMPET

Michael Hankins, *Principal*

Scott Winks

Emily Soleto

TROMBONE

Sponsored by Andrea Sevetson and T.C. Evans

Ron Babcock, *Principal*

David Bryan

BASS TROMBONE

John Ohnstad

TUBA

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TIMPANI

Brett EE Paschal

PERCUSSION

Ian Kerr

Kevin Schlossman

Chris Whyte

HARP

Jeff Parsons

PIANO

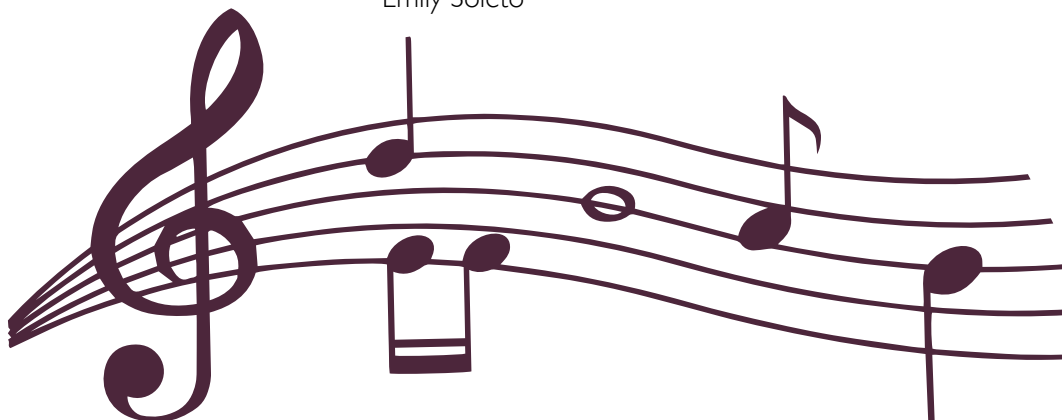
Mei-Ting Sun

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SPECIAL THANKS

First and foremost the gratitude of the entire board goes out to our dedicated members who retired in 2025:

To Wendy Wilson, who steered the board for years with a quiet and steadfast direction.

To Mark Irmscher, for his smooth and elegant wrangling of volunteers for many seasons.

To Amy White, whose keen business sense, innovative ideas and quiet wisdom helped raise the bar.

To Adrienne Welsh, cellist and operations manager extraordinaire, regime survivor, master of technology and loyal friend, we wish you a long, adventure filled retirement.

To Cece and Terry Buggenhagen, for years of manning the check-in table and welcoming guests to every concert, we wish you peace and happiness in the Midwest.

To Mike Grogan, the Staff and Members of the Congregational Church for providing shelter for meetings, rehearsals, meals and two very special concerts.

To Niki Price, Judy Hardy, Krista Eddy, the staff and volunteers at Lincoln City Cultural Center for your strong partnership.

To Heather Hatton, Lori Robinson and the security and events staff at Chinook Winds for welcoming and supporting our jazz and orchestra concerts.

To Nick Lupo, Amie Brecheisen, Chloe Migliaccio and the Taft High music department for a great partnership dedicated to bringing music to kids and kids to music. Without them there would be no percussion.

To Ambience Construction for supporting our stage and piano.

To Roger and Paul Robertson and the Double R Podcast for helping us spread the word.

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To Sean Cruz and Brent Florendo for artistic guidance.

And last but not least, to Gray Eubank, who does more to keep this show on the road than anyone knows.





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