

About the Musicians



Angel Hernandez Dominguez is assistant concertmaster of the Bangor Symphony Orchestra. A native of Cuba, he has appeared as soloist with Mexico's Aguascalientes Symphony Orchestra, the Queretaro Philharmonic, and the OFUNAM Philharmonic Orchestra in Mexico City. Since relocating to the United States in 2006, Angel has maintained an active performance schedule as a member of the Nashaway Piano Trio, Orchestra of Indian Hill, and the Bangor Symphony, where he serves as Assistant Concertmaster. He is currently on the faculty at Indian Hill Music, Cushing Academy and Shrewsbury Public Schools.

Mr. Hernandez is also active as a violin-maker: more than 30 of his fine handmade instruments are played by professional musicians across the U.S., Mexico, and Europe.

Simon Bilyk, principal 2nd violinist of the Bangor Symphony Orchestra, maintains a varied freelance career in New York City and across New England. In addition to playing with the BSO, Simon is also a member of the Hartford, New Haven, and Eastern Connecticut symphonies. Simon performs regularly in the pit of the Westchester Broadway Theatre, recently doubling on violin/viola for a run of *An American in Paris* as well as performing *Mambo Italiano*, *Newsies*, and *Phantom*. Simon earned his degrees from Oberlin Conservatory and Purchase College where he studied with Milan Vitek and Laurie Smukler respectively. Simon also runs his own bow repair business called Simon's Bows and enjoys refereeing youth soccer in his spare time.



Laura Gallucci teaches almost 60 students at Laura Gallucci String Studio in Bangor. She is Principal viola of the Bangor Symphony Orchestra, and freelances with a variety of top level groups in Maine. She is co-founder of the hard folk band, St. Huckleberry, in which she has played electric viola, violin, fiddle, bass and piano. She and her husband, singer / songwriter Michael Gallucci have co-written and recorded more than 150 original pieces of music. She is a graduate of the Eastman School of Music where she studied with violist James Dunham of the Cleveland Quartet.

Noreen Silver is principal cellist of the Bangor Symphony Orchestra and has performed as soloist with the orchestra on several occasions. She has presented many unknown works from the cello-piano repertoire on international stages with her husband, pianist Phillip Silver, and has recorded two CDs for the Toccata Classics label. Noreen is well known as a devoted teacher, and chamber music player, and has been active in these areas at the University of Maine since 1999. She created the Arts Exchange Ensemble - a group of amateur cellists which in recent years has offered the immensely popular Winter Solstice Cello Fest to the Bangor community.





GRAMMY award-winning conductor **Lucas Richman** has served as Music Director for the Bangor Symphony Orchestra since 2010 and held the position as Music Director for the Knoxville Symphony Orchestra from 2003-2015. Over the course of nearly four decades on the podium, he has garnered an international reputation for his graceful musical leadership in a diverse field of media. In concert halls, orchestral pits and recording studios around the world, Richman earns rave reviews for his artful collaborations with artists in both the classical and commercial music arenas.

Program Notes

Scott Joplin, *Combination March* (1896)



The *Combination March* was written by Scott Joplin (1868-1917), one of our preeminent American composers known as the King of Ragtime. Joplin led a remarkable life—his father a former slave, Joplin travelled the South as a railway laborer and musician before earning his living as a piano teacher and composer. It was in the late 1890s that his music made Ragtime a national craze, though he would go on to write a variety of works, including the opera *Treemonisha*.

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George Whitefield Chadwick, *String Quartet No. 4 in E minor* (1896)



While Ragtime, Tin Pan Alley, and early musical theater works were shaping American popular music in the 1890s, this period also marked the emergence of a new American sound in classical music. The so-called “Second New England School” of composers were taking a cue from Czech composer Antonin Dvorak and mixing folk sounds with classical idioms.

A great example of this is Boston composer George Whitefield Chadwick’s *String Quartet No. 4 in E minor*, written in 1896. In this performance, the quartet plays the lively third movement. Here, Chadwick has some fun with traditional fiddle melodies, and the influence of Dvorak is undeniable.

Chadwick lived from 1854 to 1931, primarily in Boston, and notably, he was the guest of honor in Bangor for the Bangor Symphony Orchestra’s 25th Anniversary Banquet, held on April 7, 1921.

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Amy Beach, *Romance for Violin and Piano Op. 23* (1893)



Like Chadwick, Boston composer Amy Beach has long been tied to the “Second New England School” of composers, but her life and career are truly unparalleled in the history of American classical music. Born in New Hampshire in 1867, Beach was a gifted pianist and made her debut as soloist with the Boston Symphony Orchestra in 1885 at the age of 18. That same year, Beach was married, and began limiting her appearances as a soloist and focusing instead on composition. Her best known work today is the glorious Gaelic Symphony from 1896, which the Bangor Symphony performed in 2017.

Beach’s *Romance for Violin and Piano, Opus 23* was first heard in 1893. The work was written for the pioneering violinist Maud Powell, and shows why Beach would go on to earn significant acclaim as a composer.

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Antonin Dvořák, *String Quartet No. 12 in F Major, “American”* (1893)



The program concludes with Antonin Dvořák’s *String Quartet No. 12 in F Major, “The American.”*

Composed in 1893, Dvořák at the time was living in New York and held the position of Director of the National Conservatory. After a busy season fulfilling his obligations in New York, he was delighted to accept an invitation to spend the summer in the Midwest town of Spillville, Iowa. He travelled to the tiny farming community with his entire family in tow, and immediately found inspiration outside the bustle of the big city. Surrounded by Czech immigrants who preserved the customs he was familiar with, Dvořák felt at home, even within this “new world.”

Written just after the “New World” Symphony, this quartet became Dvořák’s best known chamber music composition and assumed a similar nickname. Many hear elements of black spirituals and Indigenous American music in the writing, but others point to the melodic and rhythmic commonalities shared by both American and Bohemian folk traditions.

In any event, the inspiration Dvořák found in Spillville influenced a generation of American composers, and left the world with a timeless work of art.

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