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STORYTELLING

2025-2026

ANTHONY TRIONFO, FLUTE



ELLIS LUDWIG-LEONE, COMPOSER



LUCAS RICHMAN, CONDUCTOR



MASTERWORKS III

MASTERWORKS IV

ETHEREAL STORYTELLING

THE RITE
OF SPRING

FEBRUARY 1, 2026
@3PM

MARCH 22, 2026
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Lucas Richman

Music Director & Conductor

“I am ever-appreciative to have been able to forge a life immersed in music: playing, conducting, composing, collaborating, teaching, and healing through music. There is still so much to be learned about and from the mysteries of this unique art form in its ability to touch audiences and artists alike as an instantly relatable language of instinctive communication.”

— LUCAS RICHMAN

Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States, with the Bangor Symphony having premiered eleven of those works during his tenure. Premieres in 2024 included the Vatican premiere of the chamber opera, *Blood & Breath*; his recent CD release of solo piano works, *Lucas Richman: Variations*, is available for sale in the lobby and online. For more information, visit www.lucasrichman.com.

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 over 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.

He has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Boston Pops, Cleveland Orchestra, Los Angeles Philharmonic, Baltimore Symphony, Indianapolis Symphony, New Jersey Symphony, Canada's National Arts Centre Orchestra and Toronto Symphony Orchestra, the Russian National Orchestra, the Oslo Philharmonic, the SWR Radio Orchestra of Kaiserslautern, the Iceland Symphony Orchestra, the Zhejiang Symphony Orchestra, the Orquesta Sinfónica Nacional, Israel Camerata Orchestra Jerusalem and the Zagreb Philharmonic.

In recent years, Mr. Richman has led performances with notable soloists in both the classical and pop worlds, ranging from Mstislav Rostropovich, Lang Lang, Midori, Gil Shaham, Emanuel Ax, Yefim Bronfman, and Frederica von Stade to James Taylor, Michael Jackson, Gloria Estefan, Matthew Morrison, Martin Short, Victor Borge and Brian Wilson. His numerous collaborations with film composers as their conductor has yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist, Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *The Manchurian Candidate*, *White Noise*, *Madame Web* and *Highest 2 Lowest*; in 2010, John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*. Mr.

FEBRUARY 1, 2026

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MASTERWORKS III

ETHEREAL STORYTELLING

LUCAS RICHMAN, CONDUCTOR

ANTHONY TRIONFO, FLUTE

2025 ELLIS-BEAUREGARD FOUNDATION COMPOSER AWARD RECIPIENT

Ellis Ludwig-Leone

(b. 1989)

North Woods (World Premiere)

- I. Runaways
- II. Beetles & Blight
- III. Elm

Wolfgang Amadeus Mozart

(1756–1791)

Flute Concerto No. 1 in G Major, K. 313

- I. Allegro maestoso
- II. Adagio non troppo
- III. Rondo: Tempo di menuetto

Anthony Trionfo, flute

INTERMISSION

Ludwig van Beethoven

(1770–1827)

Symphony No. 6 in F Major, Op. 68, “Pastorale”

- I. Allegro ma non troppo: *Awakening of Cheerful Feelings upon Arrival in the Country*
- II. Andante molto mosso: *Scene by a Brook*
- III. Scherzo. Allegro: *Merry Gathering of the Country Folk*
- IV. Allegro: *Thunder. Storm.*
- V. Finale. Allegretto: *Shepherds’ Song: Joy and Gratitude after the Storm*

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Anthony Trionfo
for worldwide engagements

North Woods (World Premiere)

Ellis Ludwig-Leone | 20 minutes | notes written by the composer

North Woods takes its title from the novel of the same name by Daniel Mason. The book chronicles the (fictional) history of a small cabin in the New England woods over the course of several centuries. Inhabitants of the cabin include a pair of runaway Puritan lovers, an apple farmer and his daughters, a lovesick painter, a cougar, a psychic medium, a pair of mating beetles. As I read, I loved the feeling of time progressing on vastly different scales all at once. Each inhabitant of the cabin is at the center of their own drama—with its own stakes and bloodred consequences—but taken together, each becomes a tiny link in a long chain.

Thinking about these multiple scales of storytelling, I constructed the piece in three movements, each with a different scope and sense of time. The first movement, “Runaways,” happens on what I imagine to be a human scale: a *moto perpetuo* that moves like a chase sequence: a pair of runaway lovers, their pursuers, a brief romance, and a violent end that interpolates the melody of an old folk tune about Giles Corey, who was executed along with his wife Martha during the Salem Witch Trials.

The second movement, “Beetles & Blight,” unfolds on a much smaller scale, at first. It imagines a single beetle traversing bodies of decaying material—our lovers from the first movement, perhaps. The microdramas of a bug’s life take center stage for a few minutes before a dizzying zoom outward via a winding, crescendoing fugue that underscores a larger drama at play: historically these tiny creatures have been the unintentional vectors for a blight that has killed millions of trees, one of North America’s great ecological disasters.

The third movement, “Elm,” is vast, imagining time from the perspective of a stand of trees. The string harmonies that make up this movement take the squat, beetle-sized musical motifs from the second movement and stretch them into wide, cosmic chords, which gradually give way to an offstage string quartet, playing the remnants of a song drifting in from long ago.

As I was writing this piece, I drew on my own childhood growing up in those same Massachusetts woods, in a house built in the early 1700s, among a family of artists who found both inspiration and a sense of purpose from the various forms of life that surrounded us. I fell in love with the rhythm of the seasons: the irrepressible optimism of a chorus of Spring Peepers, the intoxicating buzz of my mother’s garden in the summer, the frozen quiet of a New England February. But I also saw the sad effects of human activity playing out in real time: blight killed many of the trees in the woods where I used to play, a nearby wetland was turned into a gravel pit, disrupting the water table and drying up the local pond. Many non-native species of plants arrived and forever altered the ecosystem even over the course of a few years. Some of my favorite creatures—the Spotted Turtle, the Northern Leopard Frog—disappeared from those woods while I lived there.

This piece is, in a sense, my love letter to New England and the many inhabitants that call it home. But it is also a warning: our human dramas always have unpredictable and long-ranging consequences. We are each of us haunted and influenced by the ghosts who inhabited the same spaces before us. To trace their history is to unearth our own effect on the landscape, and the land’s effect on us. I can only hope that

in another hundred years, the old house where I grew up will still be standing, surrounded by the living things that shaped my family and me, even as our own places in that long chain of temporary residents recedes into history.

Flute Concerto No. 1 in G Major, K. 313

Wolfgang Amadeus Mozart | 25 minutes

Composed in 1778 during Mozart's sojourn in Mannheim, the *Flute Concerto in G Major, K. 313* stands as one of the earliest major concertos for the flute in the Classical era. At age 22, Mozart left Salzburg in search of new opportunities, accompanying his mother on what proved a fateful journey. She would die in Paris that summer, a deep personal tragedy that left him disillusioned and financially strained. Several works were commissioned by the Dutch amateur flutist Ferdinand Dejean, and though pieces were never fully completed by Mozart, Dejean failed to pay the full fee—a slight that deepened Mozart's ambivalence toward the flute.

In spite of his indifference, the concerto displays luminous craftsmanship. Its first movement balances virtuosity with lyricism. The *Adagio* is arguably one of Mozart's most well-crafted slow movements, sustained by long, singing lines, with a finale that sparkles with rhythmic wit. The work, together with its companion *Concerto in D Major, K. 314*, became foundational in the flute repertoire and an essential model in the Classical concerto tradition. This work serves as an enduring staple of the flute literature and a testament to Mozart's capacity to elevate a commission born of frustration.

Symphony No. 6 in F Major, Op. 68, "Pastorale"

Ludwig van Beethoven | 39 minutes

Completed in 1808, Beethoven's *Symphony No. 6 in F Major, Op. 68* stands apart from his earlier, period-shattering orchestral works as a study in serenity and gratitude, rather than heroic struggle. Composed alongside the stormy Fifth Symphony, the *Symphony No. 6 in F Major, Op. 68* reflects Beethoven's lifelong love of nature and his habit of taking long walks through the countryside around Vienna. The symphony's title page reads, "Mehr Ausdruck der Empfindung als Malerei," which translates as: "More the expression of feeling than painting," signaling the composer's intention to evoke emotion rather than depict scenes literally.

The five movements trace an idealized day in the country. The piece consists of a cheerful arrival, a tranquil scene by the brook, a rustic dance interrupted by a storm, and finally, the calm of gratitude that follows. Bird calls, murmuring streams, and folkish drones appear not as mere imitations of nature but as human sensations within it, expressing Beethoven's profound belief in harmony between art and the natural world.

Premiered at the legendary 1808 concert, the *Symphony No. 6 in F Major, Op. 68* stands as one of the earliest and most influential programmatic symphonies in the orchestral repertoire. In this music, Beethoven gives voice to a quiet miracle: music, guided by feeling, can mend the rift between humanity and the natural world, transcending both harmoniously.



Anthony Trionfo

Flute

Flutist **Anthony Trionfo**, First Prize Winner of the 2016 YCA Susan Wadsworth International Auditions, has been praised by *The New York Times* for his “breezily virtuosic” playing. He is rapidly gaining recognition as one of today’s most exciting young artists. Recent solo appearances include engagements with the Edmonton Symphony, Grant Park Festival Orchestra, Orchestra of St. Luke’s, Orpheus Chamber Orchestra, Santa Fe Pro Musica, and Mobile Symphony. He has performed in recitals and chamber music settings at The Kennedy Center, The Morgan Library, Clarion Concerts, Festival de Ibagué (Colombia), and Newport Classical, among others. He has also collaborated with the Jupiter Chamber Players and Kaleidoscope Chamber Orchestra and toured with the Orpheus Chamber Orchestra.

In 2020, Anthony curated *Learning to Listen*, a panel on the Black experience in classical music, and launched *Illuminate!*, a series exploring race, queerness, and pedagogy in music. He co-founded the Umoja Flute Institute to support flutists of African descent and serves on the Aspen Music Festival’s IDEA Committee. He has taught at The Juilliard School and Interlochen. In the 25–26, Anthony appears as concerto soloist with the Brevard Philharmonic, Bangor Symphony, and Brazil’s Orquestra Filarmônica de Minas Gerais. Recital highlights include performances at Thomasville Entertainment Foundation, University of Florida, and Hill and Hollow Music. Anthony will also return to Carnegie Hall’s Zankel Hall for YCA’s Season Finale. A passionate chamber musician, Anthony tours North America with the Dorian Wind Quintet. He earned bachelor’s and master’s degrees at the Colburn School under James Walker and previously studied at Interlochen Arts Academy with Nancy Stagnitta.

Meet the Composer



Ellis Ludwig-Leone

Composer

Lauded for his “knack for simultaneously expressing beauty and crisis” (*The New Yorker*), **Ellis Ludwig-Leone** writes music that combines warm, naturalistic textures with moments of thorny complexity, paying special attention to the psychological intersection between wonder and dread. Since coming to international attention as the creative force behind San Fermin—with whom he has released five records, three EPs, and two live albums while touring extensively—Ludwig-Leone has composed numerous works for the concert hall and stage. His music has been performed by the Philadelphia Orchestra, BBC Concert Orchestra, and New York City Ballet, and has been recorded for Sony Classical, New Amsterdam, and Better Company Records. He is a recipient of residencies from MacDowell, Yaddo, and the Banff Centre for the Arts, and in 2024 was selected as the recipient of the Ellis-Beauregard Composer Award. Together with his bandmate Allen Tate, Ludwig-Leone is a founding partner of *Better*

Company Records, a Brooklyn-based label with an eclectic roster and an emphasis on collaboration. Headquartered out of *Better Company Studios* in Fort Greene, the label has seen over 200 releases from more than 50 artists since it was founded in 2020.

MARCH 22, 2026

@3pm

MASTERWORKS IV

THE RITE OF SPRING

LUCAS RICHMAN, CONDUCTOR

Nikolai Rimsky-Korsakov

(1844–1908)

Russian Easter Overture, Op. 36

Lili Boulanger

(1893–1918)

D'un Matin de Printemps (Of A Spring Morning)

Cécile Chaminade

(1857–1944)

Callirhoë Suite, Op. 37

- I. Prelude
- II. Pas de écharpes (*Dance of the Scarves*)
- III. Scherzettino
- IV. Pas des cymbales (*Dance of the Cymbals*)

INTERMISSION

Igor Stravinsky

(1882–1971)

Le Sacre du Printemps (The Rite of Spring)

Part I: L'Adoration de la Terre (*The Adoration of the Earth*)

1. Introduction
2. Les Augures printaniers: Danses des adolescentes
(*Augurs of Spring: Dances of the Young Girls*)
3. Jeu du rapt (*Ritual of Abduction*)
4. Rondes printanières (*Spring Rounds*)
5. Jeux des cités rivales (*Ritual of the Rival Tribes*)
6. Cortège du sage: Le Sage (*Procession of the Sage: The Sage*)
7. Danse de la terre (*Dance of the Earth*)

Part II: Le Sacrifice (*The Sacrifice*)

1. Introduction
2. Cercles mystérieux des adolescentes (*Mystic Circles of the Young Girls*)
3. Glorification de l'élue (*Glorification of the Chosen One*)
4. Évocation des ancêtres (*Evocation of the Ancestors*)
5. Action rituelle des ancêtres (*Ritual Action of the Ancestors*)
6. Danse sacrée: L'Élue (*Sacrificial Dance: The Chosen One*)

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Russian Easter Overture, Op. 36

Nikolai Rimsky-Korsakov | 14 minutes

Russian Easter Overture by Nikolai Rimsky-Korsakov is an orchestral depiction of the Russian Orthodox Easter celebration, composed from 1887 to 1888. A central figure in the nationalist movement known as “Moguchaya Kuchka,” Rimsky-Korsakov was amongst composers committed to cultivating a distinctly Russian musical voice. By the late 1880s, his focus had expanded to include sacred ritual and the expressive power of orchestral color: elements that define this work.

The overture is reminiscent of chant melodies from the *Obikhod*, a foundational hymnal collection of Russian Orthodox liturgical chants. Rather than quoting these melodies literally, Rimsky-Korsakov treats them as symbolic material, reshaping them through harmony and orchestration. The result is music that evokes the atmosphere of Orthodox worship, without attempting to reproduce it directly. The work unfolds in a clear, yet flexible arc aligned with the Easter narrative. A slow, somber opening unveils the mystery of the *Holy Sepulchre* through low registers; dark, orchestral colors; and restrained, rhythmic motion. A brief transitional section gradually increases energy and brightness as the chant material is transformed. The final section is expansive and jubilant, suggesting church bells and festive crowds. This culmination serves as a metaphorical transition from gloominess of the *Old Testament* to the radiance of the *Resurrection*, realized primarily through orchestral timbre.

A master orchestrator, Rimsky-Korsakov balances reverence and exuberance through contrast and color, creating a work deeply rooted in sacred tradition, yet unmistakably theatrical: one of his most striking orchestral achievements.

D'un Matin de Printemps (Of A Spring Morning)

Lili Boulanger | 5 minutes

D'un matin de printemps by Lili Boulanger is among the composer's final works and exemplifies her orchestral clarity, vitality, and thoroughly modern style. Composed near the end of her short life, the piece reflects Boulanger's refined compositional voice and her engagement with early twentieth-century French musical modernism. The piece's apparent lightness gains added resonance when viewed alongside her chronic illness, wartime France, and the institutional barriers facing women composers of her era. Not only was she the first woman to win the prestigious scholarship, *Le Prix de Rome* in 1913, she was only nineteen years old when she did. The opportunity granted her institutional recognition, access to professional networks, and time to compose, though her fragile health limited her ability to take full advantage. Nonetheless, the *Prix de Rome* affirmed her position not as an exception or curiosity, but as a serious artistic voice of authority and originality.

Originally conceived for violin and piano, and later arranged for other forces, *D'un matin de printemps* unfolds in a single, fluid span driven by motion and harmonic color, rather than extended thematic development. Light articulation, shifting meters, and rapidly exchanged melodic fragments create buoyancy and momentum, with contrast emerging through changes in texture and density. Despite its brevity and apparent ease, *D'un matin de printemps* reflects a highly disciplined compositional voice that captures freshness and immediacy, while revealing the perspective of a composer acutely aware of time, opportunity, and urgency.

Callirhoë, Orchestral Suite, Op. 37

Cécile Chaminade | 16 minutes

Callirhoë, Orchestral Suite, Op. 37 by Cécile Chaminade is drawn from her 1888 comic opera *Callirhoë* and reflects the elegance, clarity, and theatrical instinct that defined her compositional voice. The suite distills material from the stage work into a sequence of orchestral movements that balance lyrical charm with formal control, offering a rare glimpse into Chaminade's ambitions in dramatic and orchestral composition.

Chaminade's path to large-scale genres was shaped as much by circumstance as by talent. Despite both of her parents' musical backgrounds and early advice from George Bizet, her father opposed a formal education at the Conservatoire de Paris, considering a professional musical career inappropriate for a woman. As a result, she studied privately with world-renowned professors, but opera and orchestral music remained difficult terrain, not because of a lack of skill, but because institutions, patrons, and theaters were reluctant to entrust women composers. *Callirhoë* was quite a notable achievement when it premiered successfully in Paris.

The orchestral suite allowed this music to circulate beyond the stage. Structurally episodic, it favors concise forms, clear melodic profiles, and contrasts of tempo and texture over symphonic development. Transparent orchestration, bright wind writing, and buoyant string textures give the music immediacy and polish. *Callirhoë, Op. 37* reveals Chaminade as a confident orchestrator and dramatist, navigating social constraint through craft, adaptability, and unmistakable musical fluency.

Le Sacre du Printemps (The Rite of Spring)

Igor Stravinsky | 33 minutes

Few works reorganized musical time and sound so forcefully or profoundly as Igor Stravinsky's *Le Sacre du Printemps*. Premiered in Paris in 1913 by impresario Sergei Diaghilev's Ballets Russes, with choreography by Vaslav Nijinsky, *Le Sacre du Printemps (The Rite of Spring)* arrived with a seismic aesthetic and social shockwave. The culmination of the piece exhibits a ritual sacrifice in which a young woman dances herself to death to ensure the renewal of Spring.

The premiere has become a musical legend. Contemporary accounts describe heckling, shouted arguments, and even physical altercations in the audience. The combined impact of music and choreography provoked such confusion, that Nijinsky reportedly stood on a chair in the theatre's wings, shouting counts to the dancers to keep them together. While later retellings may exaggerate the scale of the disturbance, there is little doubt that the work collided violently with prevailing expectations of ballet, orchestral sound, and artistic decorum.

Stravinsky's score lay at the center of this upheaval. Constructed from short, obsessively repeated motifs, layered rhythms, and blocks of sound, the work unfolds with asymmetrical meters, pounding *ostinati* (short melodies or patterns that are constantly repeated, usually in the same part at the same pitch), and raw orchestral sonorities dominate. Harmony functions less as directional progression than as weight and tension, producing music that feels ritualistic, rather than programmatic or narrative. Critics have observed that the shock of the work has resonated throughout the ages. More than a century later, *Le Sacre du Printemps (The Rite of Spring)* remains visceral and unsettling, with such intensity that it permanently reorganized how composers, performers, and listeners understand rhythm, force, and musical experience itself.

VIOLIN I**Mitch Newman** | CONCERTMASTER*Supported by Sustained Sponsorship***Angel Hernandez Dominguez** |

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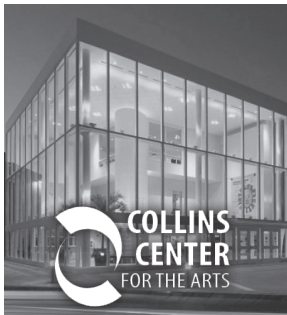
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PEAKES AUDITORIUM, BANGOR HS
March 29, 2026 @ 4 pm
www.bangorsymphony.com/bsyo

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