

BANGOR SYMPHONY ORCHESTRA

130

COLLINS CENTER FOR THE ARTS

A SEASON OF
SYMPHONIC
STORYTELLING

2025-2026

ANTHONY TRONFO, 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
@3PM

SEASON
SPONSORS

KAREN
FOXWELL

LAURA
KIMBALL

QUIRK
SUBARU

THE UNIVERSITY OF
MAINE

MEDIA
PARTNERS

maine public
CLASSICAL

BDN
MAINE

NEWS CENTER
MAINE

Sutherland
Weston



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

@3pm

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*

Commission Partner



Guest Artist Sponsor

Tim & Mary Smith

YCA represents flutist

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 Mahlere," 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 *Russian Easter Overture, Op. 36*
(1844-1908)

Lili Boulanger *D'un Matin de Printemps (Of A Spring Morning)*
(1893-1918)

Cécile Chaminade *Callirhoë Suite, Op. 37*
(1857-1944)
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'élué (*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 sacrale: L'Élué (*Sacrificial Dance: The Chosen One*)

Concert Sponsor

**Bangor
Savings Bank**

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** |*ASSISTANT CONCERTMASTER***Sascha Lorimer***Sponsored by the Mihani Family***Lauren Hastings Genova**^*Sponsored by Connie Carter & Ed Brazee***Margi Ruell****Richard Hsu****Gloria Vollmers***Sponsored by Birchbrook***Nate Lesser***Sponsored by Renys***Élise Straus-Bowers****Kendall Grady**^**Jessica Amidon*****VIOLIN II****Simon Bilyk** | PRINCIPAL**Ryu Mitsuhashi****Heather Kahill***Sponsored by Dee & David Gautschi***Amanda Cushman****Melinda McCarell****Chris Nemeth****Sophie Davis****Anne McKee****Luke Fatora*****Anna Clement*****Long Okada*****VIOLA****Laura Gallucci** | PRINCIPAL*Sponsored by her students***Linda Theriault***Sponsored by Harvest Moon Deli***Waldo Caballero****Trevor Andrews****Will Davis****Linda Vaillancourt****Leanne Rabesa****Jayna Leach***Sponsored by Henry & Lisa Houh***Kathryn Pappalardo*****CELLO****Noreen Silver** | PRINCIPAL**Marisa Solomon***Sponsored by Birchbrook***Caroline Reiner-Williams***Sponsored by The Store Ampersand***Tim Garrett****Eliza J. Meyer****April Reed-Cox****Aija Kante-Cahn*****Sarah Hoskins*****Susie Telsey*****HORN****Scott Burditt** | PRINCIPAL*Sponsored by LeDor Publishing***Gray Ferris****Jocelyn Crawford Carr***Sponsored by Parker Ridge Retirement Community, Blue Hill, ME***Sophie Flood****John Boden*****Jessica Young*****Dain Shuler*****Brianna Kirkland*****BASS****William Blossom*** | ACTING PRINCIPAL*Robert Rohe Memorial Chair***Jim Adams***Sponsored by Dr. Margaret L. Blom***John Lawson**^**John Clark****David Weiss****Christopher Kapsha*****Alyson Ciechomski*****TRUMPET****Spencer Aston** | PRINCIPAL*Barbara and Russell Bodwell Endowed Chair***Andrew Harms****Seelan Manickam*****Liz Jewell*****Bill Picher*****FLUTE****Krista Kwon** | PRINCIPAL**Roberta Michel****Ceora Jaffe*****Liz Downing*****Krysia Tripp*****Brandy Blakely*****TROMBONE****Michael Tybursky** | PRINCIPAL**Alex Knutrud****Anita Jerosch***Sponsored in honor of Noah Potvin by his parents***OBOE****Ben Fox** | PRINCIPAL*Sponsored by Tom Bjorkman & Roxanne Donahey***Anna Bradford****Nathan Swain*****Marilyn Krentzman*****TUBA****William Dietz** | PRINCIPAL**Austin Comerford*****TIMPANI****Nancy Rowe** | PRINCIPAL*Bernard "Billy" Miller Endowed Chair***CLARINET****Kristen Finkbeiner** | PRINCIPAL**Scott Chiu****Cathy Hudgins*****Beth Wieman*****PERCUSSION****Stuart Marrs** | PRINCIPAL**Mark Fredericks***Sponsored by Gross, Minsky & Mogul, P.A.***John Mehrmann****Michael Venti*****Evan Lattimore*****Nick Oyler*****BASSOON****Wren Saunders** | PRINCIPAL*Sponsored by J.B. Brown & Sons***Lynn Flagg**^**Tracy McGinnis*****Lindsey Wiehl*****HARP****Melody Lindsey** | PRINCIPAL*Sponsored by Kristen Strong*

BANGOR
SYMPHONY
ORCHESTRA
ONLINE >>

Follow us on social media![Facebook.com/BangorSymphony](https://www.facebook.com/BangorSymphony)

@BangorSymphony

BangorSymphony.org

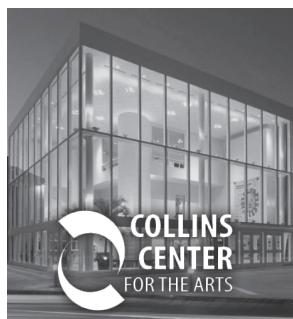
Thank You Abbie N. Garland Society Members



"We have so valued the Bangor Symphony through the years that we wanted to make a significant contribution in return. The charitable gift annuity option, managed by the Maine Community Foundation, provided the perfect and most prudent solution. We encourage other supporters to consider joining us."

— FRAN AND BOB CLUKEY

For more information or to notify us of your intention (even if you prefer to remain anonymous), please contact Aimee Gerow, Director of Development at development@bangorsymphony.org or (207) 942-5555 ext. 2



The Abbie N. Garland Society is a group of patrons and supporters of the Bangor Symphony Orchestra dedicated to ensuring the future of the Orchestra. Gifts may take the form of a bequest, appreciated securities, a gift of life insurance, or a charitable gift annuity, to name a few.

Anonymous
Bob & Linda Allen
David & Jan Anderson
Alan L. Baker
Constance King Barnes
Todd Benoit
Scott Blake & Liz Rettenmaier
Barbara & Russell Bodwell
John & Marjorie Bradford
John & Theresa Bragg
Charles Burger
Dr. George Chase
Joyce Clark-Sarnacki
Fran & Bob Clukey
Bob & Annie Cutler
Margaret Coffin
John H. Dearborn
Jean Deighan & Glen Porter
Oz & Eliane Feichtinger
Lucie Estabrook
Karen Foxwell
Faith & Ned Getchell
Thomas & Hope Gower
Nancy Harrigan
Mary Anne Hillery
Evelyn Joost
Jerry & Jacqui Kaufman
Ali & Shirin Khavari
Robert & Juliet Kellogg
Michael Kramer
Berney & Cindy Kubetz
David Lambert & Susan Hunter
Julie Gockel Lamont
Chris & Shannon Lennertz
Sandra Blake Leonard
& Shawn Lewin
Stuart & Gianna Marrs
Sarah S. P. McCarthy
Hilda Hutchins McCollum
Bill & Gloria Miller
Leonard & Renee Minsky
Norman Minsky
Anita S. Nathan-Michelson
Darren Morgan & Mark Baker
Robert & Molly Nagle
Philip & Pamela Person
Kit Pfeiffer & David Elliott
Drs. Charles & Esther Rauch
Sally Hill Reed
Nancy Rowe
Glenna Rush
Katie & Allen Schaffer
Francis & Heide Schumann
Ingrid Solomon
Lee Souweine & Deej Patterson
Helene F. Staples
Dick & Barbara Sturgeon
Elizabeth Sutherland & Ric Tyler
Paul & Christine Szal
Marie Underwood
The Cheryl D. VanMessel & Charles E. Gross Living Trust
Beth Weimann & David Rakowski
Lisa Jepson Wahlstrom
Dr. & Mrs. Thomas L. Watt
Julie & Brian Dawson Williams
Kurt & Torj Wray
Robert & Shirley Zinn

Thank You to our CCA Partners

Karen Cole, *Interim Director*

Kayla Gayton, *Marketing & Outreach Assistant*

Bobbi-Jo Cochrane, *Assoc. Dir. of Theater Operations*

Nicole Goss (Majewski), *Asst. Dir. of Theater Operations*

Scott Stitham, *Technical Director*

Harrison Goss, *Assistant Technical Director*

Marc Baylin, *Programming Manager*

Doug Meswarb, *Manager of Ticket Operations*

Zachary Fisher, *Assistant Manager of Ticket Operations*

Thank You to BSO's 2025-26 Season Sponsors!

SEASON SPONSORS

Karen Foxwell
Laura Kimball
Quirk Subaru of Bangor
University of Maine

MEDIA PARTNERS

Bangor Daily News / Pulse
Maine Public Classical
NewsCenter Maine
Sutherland Weston

CONCERT SPONSORS

Bangor Savings Bank
Robert & Molly Nagle
Spectrum Healthcare Partners

GUEST ARTIST SPONSORS

Birchbrook
Cross Insurance Agency
Maine Community Foundation's
Mimi Fund
Tim & Mary Smith
UBS Argosy Wealth Management

SEASON SUPPORTERS

Margaret E. Burham Charitable Trust
Morton-Kelly Charitable Trust

CONCERT SUPPORTER

Dirigo Pines

YOUNG PEOPLE'S CONCERTS SPONSORS

Bangor International Airport
Maine Savings Federal Credit Union
Onion Foundation
Simmons Foundation

PRE-CONCERT TALKS

UBS Argosy Wealth Management

COMMISSION PARTNER

Ellis-Beauregard Foundation

MUSIC & WELLNESS

PROGRAM SPONSORS

Bangor Savings Bank
St. Joseph Hospital
Versant Power

MUSICIAN SPONSORS

The Mihan Family
Birchbrook
Tom Bjorkman & Roxane Donahey
Dr. Margaret L. Blom
Connie Carter & Ed Brazee
Dee & David Gautschi
Gross, Minsky & Mogul, P.A.
Harvest Moon Deli
Henry & Lisa Houh
J.B. Brown & Sons
LeDor Publishing
Parker Ridge Retirement Community
Renys
Ron & Sue Potvin, *in honor of their son, Noah Potvin*
Kristen Strong
Students of Laura Gallucci

SYMPHONY SOIRÉE SPONSORS

Anonymous
Darling's Kia
Fox & Ginn
Hollywood Casino
Sutherland Weston
UBS Argosy Wealth Management
Wallace Events

BSYO SPONSORS

Quirk Subaru of Bangor
Maine Community Foundation
The Hand Family

COMMUNITY PARTNERS

ATC Tennis & Pickleball Center
Harvest Moon Deli
Rose Bicycle
SuperSlow Zone® Bangor, Maine
Renys
The Store Ampersand

POST-CONCERT RECEPTION SPONSORS

Jeff's Catering & Event Center
Oriental Jade
Tiller & Rye

ACCOMMODATIONS & TRANSPORTATION SUPPORTERS

Holiday Inn
Hotel Ursula
Darling's Kia

MUSIC LIBRARY

Bangor Public Library

SUPPORT SERVICES

Northeast Technologies

DON'T MISS YOUR CHANCE... BECOME A SPONSOR TODAY!

To become a sponsor, contact Aimee Gerow, Director of Development at: development@bangorsymphony.org or (207) 942-5555 ext. 2

BANGOR
SYMPHONY
YOUTH ORCHESTRAS

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

GOLD BATON CIRCLE

\$10,000 & UP
 Bangor Savings Bank
 The Betterment Fund
 Birchbrook
 James M. Cohen
 Cross Insurance
 Davis Family Foundation
 Ellis-Beauregard Foundation
 Karen Foxwell**
 Nancy Harrigan**
 The Hand Family**
 Laura Kimball**
 David H. Lambert & Susan J. Hunter
 Maine Community Foundation's
 Mimi Fund
 Morton Kelly Charitable Trust
 Robert & Molly Nagle**
 Spectrum Healthcare Partners
 Onion Foundation**
 Quirk Subaru of Bangor**
 Tim & Mary Smith
 UBS Argosy Wealth Management
 Marie Underwood
 Versant Power

COMPOSER CIRCLE

\$5,000 – \$9,999
 William & Sue-Ann Buckley
 Dede Bullock & Family
 Margaret E. Burnham Charitable Trust
 City of Bangor Commission on
 Cultural Development
 Dr. George Chase Endowment Fund
 Dirigo Pines Retirement Community
 Eaton Peabody & Eaton Peabody
 Foundation
 Eastern Maine Music Festival
 Fisher Charitable Foundation
 Mrs. Evelyn C. Joost
 Libra Foundation
 Maine Arts Commission, an
 independent state agency
 supported in part by the National
 Endowment for the Arts
 Maine Community Foundation's
 Penobscot County Fund & King
 Cummings Penobscot County
 Fund**
 Charlotte Stetson & Lesley Straley

CONDUCTOR CIRCLE

\$2,500 – \$4,999
 Anonymous**
 Bangor International Airport

Tom Bjorkman & Roxanne Donahey
 Charles Burger**
 Joyce Clark-Sarnacki**
 Lucie Estabrook**
 Mary Anne Hillery* **
 Kenya & James Hopkins**
 Greg LaFrancois & Danhong Zhao**
 The James & Betty Jacobs Family
 Charitable Trust
 Machias Savings Bank**
 Maine Savings Federal Credit Union
 Gianna & Stuart Marrs
 Ken & Kim Nagle**
 Northeast Delta Dental
 Willa Parker
 Ron & Sue Potvin
 Lucas & Debbie Richman* **
 Bud & Stephanie Summers
 Lisa & Jeff Wahlstrom

PODIUM CIRCLE

\$1,000 – \$2,499
 Bob & Linda Allen
 Chandler Barbour
 Amy & David Barrett**
 Bangor Steel Service, Inc.
 Fred Benson
 Scott Blake & Liz Rettenmaier**
 Richard & Ann Blanke
 Dr. Margaret L. Blom
 Jane & Frank Bragg
 The Bray Family
 Pamela Briggs
 David & Susan Carlisle
 Connie Carter & Ed Braze**
 Lee & Ann Chick
 Jon & Malinda Curtis**
 Michael & Amanda Cushman
 Jean Deighan & Glen Porter
 Rob & Marci Delaney**
 Robert W. & Susan Kossler Drew**
 Eaton Peabody Foundation & Eaton

Peabody
 Joan Ferrini-Mundy & Rick Mundy
 First National Bank / First National
 Wealth Management
 Dee & David Gautschi
 Tom & Hope Gower
 Louise Grant
 Gross, Minsky & Mogul, P.A.
 Judith A. Hakola
 Anne Hemsley & Tom Chastain
 Hollywood Casino Bangor
 Peter J. Houghton
 Joe Howard
 J.B. Brown & Sons

Maria Kreilkamp & Paul Macaulay
 Sandra Blake Leonard

The Mihan Family**
 Norman Minsky
 Renee Minsky
 Tim & Jesse Morarity
 Music Lovers**
 Parker Ridge Retirement Community
 Joan & Anthony Pellegrini**
 Terri & Ted Piotrowski**
 Henrietta Poons
 Ellen & Rick Port
 Renys
 Karl Sanzenbacher & Barbara Ward
 The Simmons Foundation
 Gary Smith
 Dr. Leon E. Souweine, Jr.**
 The Store Ampersand
 Patricia Stowell & Peter VerLee**
 Kristen & Bob Strong
 Students of Laura Gallucci
 Gloria Vollmers & Paul Markson
 Joe & Cassandra Wright

VIRTUOSO CIRCLE

\$500 – \$999
 Anonymous
 Bud & Heather Applegate
 Mary Astumian
 Adobe Acrobat
 Todd Benoit
 Annette & Mark Bliss
 Susan H. Brawley
 David & Adrienne Carmack
 Judith Kittredge Carter
 Katherine Carter & David Baxter
 Robert A. Clark
 Chandler & James Clarke**
 Pamela Coffey-Paine
 Marsha & Joe Connors
 Joe & Cathy Constantine
 Allan & Linda Currie
 Tony DeFeo
 Mike & Marty Dolley
 Peter & Lynda Duncan / Bangor
 Symphony Orchestra Fund
 Jennifer & Marc Eastman**
 Shelley Gilman & David Griffin
 Nancy & Paul Hamilton
 Calista & Earle Hannigan
 Harvest Moon Deli
 Rodney & Mary Hatch
 Phyllis D. Havens
 Alan & Sheila Hess
 Nancy & Stephen Homer
 Henry & Lisa Houh

Wally Jakubas & Mary Kellogg
Christopher Kapsha
Elizabeth Kellogg
Cornell Knight & Kathryn Rand
Berney & Cindy Kubetz
Clifford & Dana Lippitt
Sandra McWhirter
Maine Lobster Now
Chris & Fred Newman
Nicholas Fernandes Memorial Foundation**
Kit Pfeiffer & David Elliott**
Caroline & Ben Phillips / Hermon Family Dental**
Anne Pooler
Rudman Winchell - Counselors at Law
Glen Sargent / Second Wind Music**
Ed Schmitt
The Shapero Family
Mrs. Edmund M. Sheppard
Cheryl D. VanMessel & Charles E. Bross Living Trust

ENCORE CIRCLE

\$300 – \$499
Alan L. Baker
Robert & Ellen Beekman
Tracy Bigney
Marlene & James Brochu
Johanna Cameron**
Mary R. Cathcart
Joanne Clemons
Fran & Bob Clukey
Camilla Cochrane & Joseph Larson
Lee & Ron Davis
Matthew Dunlap & Michelle Dunphy**
Shirley Ellis
Lorraine Fingerhut & Jen Shepard**
Robert Ford & Alison Barkley
Friends of the BSO
Fran Griffin
Ryan Hews
Caroline & Michael King
Sandra Klausmeyer & Ben Beverly**
Judy Kuhns-Hastings
David & Valerie Levy
Edwana Meisner & James McCleave
Robert Meinders
Paul Melrose**
Barbara & Robert Mitchell
Billy Miller
Nima & Ron Morgan
John Paul & Milissa LaLonde**
Patricia & Roger Phipps

John & Marisue Pickering
Ted Pierson
Elsa Sanborn
Michael & Valerie Sauda
Dianne & Raymond Smith
Beth Wiemann & David Rakowski**
Leslie Woods
Shelia Zahm

CONCERTO CIRCLE

\$150 – \$299
Bradford & Marjorie Adams
Robert & Kathy Anderson
Anonymous**
Jessica & Nicole Aronowitz**
ATC Tennis & Pickleball Center
John & Jean Barry
Joel Decker & Kathleen Baynes
Hope Brogurier
Carlton & Alice Brown
Bob Buntrock
John & Shirley Burns
Millie Cannon
Polly & Bill Ceckler
Josephine Chasse
John & Donna Cochrane
Mr. & Mrs. Thomas Colwell
Corey & Rhiana Couto**
Scott Cuddy**
Joel Decker & Kathleen Baynes
Laurie Driggs
David & Lois Dvorak
Ann M. Dyer
Scott & Sue Edwards
Bill & Lori Fackenthal
David & Sally Field
Lynn Flagg
Steven & Frances Garrett
Sheri G. Glazier
Portland Glass
Bruce & Susan Glick
Geoffrey Gratwick & Lucy Quimby
William & Margaret Hanson
Jim & Pat Hinds
Mary Ingalls
Ned & Amy Irish
Kirsten & Scott Ismail
Margo Jackisch & Joanne Callaghan
Joyce M. Johnston
Carol Landess
Kristin Langellier & Eric Peterson
Joleen Lee
Sara Lindsay & Paul Rawson
Jerry & Joyce Longcore
Rob & Sascha Lorimer**
Andrea & Bill Lott**

The McCarthy Family**
Jim & Marti McCarthy
Anne J. McHugh
Jane Madigan
Janet L. Meryweather
Lew & Eleanor Miller
Charles & Ellen Newton
Rosemary Parsons
Deej Patterson
Paul, Dale, & Mae Simoneau
Lise A. Pfeiffer
Plisga & Day Land Surveyors
Alaina Posluszny
Stephen & Marcie Porter
Erin Proulx
Rose Bicycle
Elizabeth Roberts
Paul & Martha Rogers
John Rohman
Jillian Sarnacki-Wood & Sam Wood**
Mary-Anne Saxl
Kelly & Ben Scheetz**
Thomas Schwartz & Ashley Case**
Chung Shum & Samantha Le**
Mitzi & Bob Skehan**
Nathan Slobodkin/ Slobodkin Violins
Donald & Shelley Small
Charles V. Stanhope
James & Kelley Strout**
James & Judy Sucec
Paul Sullivan & Jill Knowles
SuperSlow Zone® Bangor, Maine
Sutherland Weston
Elizabeth Sutherland & Ric Tyler**
Richard & Caroline Swett
Angus Twombly
Elizabeth & John Wade
Amanda Ashe & Troy Wagstaff
Laura & Alan Wechsler
Tom & Jane White-Hassler
Martha Wildman
Robin & Jonathan Wood
George & Mary Wright

OVERTURE CIRCLE

\$50 – \$149
Larry Adams
Maria Andrew**
Anonymous
The Askins Family
The Baldacci Family
Brett & Gail Baber**
Jamie Ballinger**
Paul & Cathleen Bauschitz
Gwen & Sandy Bartlett
Marcia Biggane

Martha & Sidney Block
Kimberly & Jonathan Boucher**
Jean Camuso & Eric Brown
Shirley Brownnewell
Pat Burns
Alton Buzzell**
Barbara A. Cardone
Mary Jo Carlsen & John Wheeler
Sandra Caron
Caitlin Carroll
Cami Carter, Jon Hawley, &
 Castine Carter-Kunz
Classic Boat Shop, Inc
Albert Condon
Lynne Coy-Ogan**
Dolores Curtis
Kris Daignault**
Jennifer Dann & Chris Apblett
Robin Delauter**
Cesca Desanctis**
Lorraine Desrosiers**
Shaun Dowd
Jack & Laura Emack
Geraldine Fernandes**
Lesley Fernow & David Frasz
Keegan Fitzgerald**
Sarah Fraley
Glenn & Bernadette Gaspar
Nikki & Shaun Goodwin**
Deborah Govenor
Michael Grondin & Kyle Tardy
Marc Guastella**
Maxine & Edward Harrow
Lynn Hempen & Scott Nelson
Biguita Hernandez**
Betty K. Hinrichs
Randy & Laura Hinrichs
Kristina Holm
Hazel & Lawrence Hopkins
Judith Horan**
Kay Hunt
Steve & Brooke Ismail**
David James & Jon Kimbell
Alexandra & Ryan Jeffrey**
Michael & Judy Jennings* **
Louis King
Priscilla King
Helen Klocko
Roger & Verna Lalk
Polly Landess
Corina Larsen**
Ben & Samantha Lott Hale**
Lin & Mabel Lufkin
The Honorable Bruce & LeeAnne
 Mallonee
Ivan & Alexandra Manev
Chloe & Hunter Martin
Michael & Barbara McDade

Jack & Marge McGill**
Jeff & Sara Meade
David Meer
Doug Meswarb & Elizabeth
 Worden
Lorenzo T. Mitchell
Mark Munson
Charles Mussallem**
Ruth & Jerome Nadelhaft
Caroline & Fritz Oldenburg
PayPal Giving Fund
Martin & Dara Perfit
Katherine Plummer**
Christina Pool**
Dan & Nancy Poteet
Helen Richman
Joseph & J. Nancy Roberts**
Susan Russell**
Mary Jo & David Sanger
Karen & Darin Shorey**
Denise Simoneau
Linda Sisson
Dustin & Sarah Smiley
Barbara W. Smith
Constance Smith
Ingrid Solomon
David Souweine**
Nancy W. Spooner
Benjamin & Malorie Sprague**
Eric & Marguerite Henninger
 Steadman
Emily Tadlock**
Courtney & Jeff Tague**
Nizar Taki
Pamela Taylor
Don & Marty Tenney
Elaine Thomas**
Dick & Diane Tinsman
Beverly A. Toole
Sharon & Miles Unobsky
 Theeman**
Dennis & Evelyn Vanidestine
Donald & Barbara Vereault
Jessica Ward**
Elizabeth Warren**
Margaret & Stephen Whitcomb
Philip & Martha Whitehouse
Mary Whiting
Donald & Felicia Wiswell
Holly & George Wood
Joseph & Hannah Young**
Meghann Zanotta**

**IN MEMORY OF DARYL A.
BRIGGS**

Pamela Briggs

**IN MEMORY OF JANE
BURGER**

Berney & Cindy Kubetz

**IN HONOR OF DR. YEANG
CHNG'S BIRTHDAY**

Angus Twombly

**IN MEMORY OF JOHN L.
DALY, III**

Gretchen Daly

**IN MEMORY OF DONALD C.
GRANT**

The Grant Family

**IN MEMORY OF
NANCY E.
GRIMES**

Pamela Coffey-Paine

**IN MEMORY OF
DR. ROBERT W. HAND,
IN SUPPORT OF THE BSYO**

The Hand Family

**IN HONOR OF ELIZABETH
KELLOGG / IN MEMORY
OF ROBERT & JULIET
KELLOGG**

Sara & Jeff Meade

**IN HONOR OF SARAH S.P.
MCCARTHY**

Bob & Linda Allen

Lynn Flagg

**IN MEMORY OF ALICE &
KIM MUMMÉ**

Mary Jo & David Sanger

Roger & Verna Lalk

**IN MEMORY OF MOLLY
NAGLE**

Lee & Ann Chick

Pamela Coffee-Paine

Calista & Earle Hannigan

Hazel & Lawrence Hopkins

The McCarthy Family

Elizabeth & John Wade

IN HONOR OF JIM ADSIT

Camden National Bank

IN MEMORY OF JUDY BEEBE

The Askins Family

**IN MEMORY OF MARTHA
SHEPPARD**

Pligs & Day Land Surveyors

**IN HONOR OF ÉLISE
STRAUS-BOWERS**
Erin Proulx

**IN MEMORY OF PATRICIA
J. TOTMAN**
Pamela Coffey-Paine

**IN MEMORY OF AIMÉ &
LAURÉANNE (DAD & MOM)
SIMONEAU**
Denise Simoneau & Lewis Stubbs

**IN MEMORY OF LAURÉANNE
& AIMÉ SIMONEAU**
Annette & Mark Bliss

**IN MEMORY OF GRANDPAPA,
AIMÉ SIMONEAU**
Alaina Posluszny

**IN MEMORY OF AIMÉ M.
SIMONEAU**
Paul, Dale & Mae

**IN MEMORY OF
ARTHUR IRVING ROWE,
PAST DIRECTOR OF
THE BANGOR BAND**

The James & Betty Jacobs Family
Charitable Trust

**IN HONOR OF CATHY &
PAUL BAUSCHATZ**
Dan & Nancy Poteet

**THANK YOU TO OUR
HOST FAMILIES**
Charles Burger
Mike & Mandy Cushman

David Griffin & Shelley Gilman
Mary Anne Hillery
Corina Larsen
Stuart & Gianna Marrs
Ken & Kim Nagle
Denise Simoneau & Lewis Stubbs

Great care has been taken in the compilation of this supporter list. Please accept our apologies for any mistakes or omissions and let us know so we can make the necessary corrections.

Thank you for your generous gifts in support of the Bangor Symphony Orchestra!

BSO Staff

Music Director & Conductor
Lucas Richman

Executive Director
Renia Shterenberg

Director of Development
Aimee Gerow

Asst. Dir. of Educ. & Outreach
Katie Hardy

Marketing Coordinator
Emma E. Wellington

Personnel Manager
Scott Burditt

Music Librarian
Debbie Richman

Assistant Librarian
Lynn Brubaker

BSO Operations Assistant
Maxwell Carter

Digital Production Manager
Natalie Lisnet

BSYO Conductors
Sascha Lorimer
Ben David Richmond
Anna Clement

Bookkeeper
Erika Baker

Support Staff
Ryan St. Peter

2025–2026 BSO Board

President **Hon. Matthew Dunlap** Maine State Auditor

Vice President **Gregory LaFrancois** Senior Vice President, Covenant Health & President, St. Joseph Healthcare

Treasurer **Jennifer Eastman** Birchbrook

Secretary **Kay Rand** Kay Rand LLC

Immediate Past President **Berney Kubetz**

Larrance Fingerhut ImprovAcadia

Justin Fournier Bangor Savings Bank

Kenya Hopkins Acadia Wilderness Lodge

Kirsten Ismail UBS Argosy Wealth Management

Nathan Lesser BSO Musician Representative

Tim Moriarty Cross Insurance

Wren Saunders BSO Musician Representative

Kelly Scheetz UBS Argosy Wealth Management

Prof. Thomas J. Schwartz University of Maine

Chung Shum, MD Dahl Chase Associates

Sarah Smiley Author & Instructor, Mass Communication, Husson University & University of Maine

Richard Sturgeon Retired VP University Advancement & President of USM Foundation