

Cherry Hill Chamber Orchestra presents

# AN ENGLISH SPRING IDYLL

## ROMANCING THE NAUGHTY

June 1 & 2, 2024

Directed by Marshunda Smith

**Springtime awakens  
creatures and plants  
alike...even the  
naughty ones!**

**Join us as we explore  
the freshness of an  
English spring (as  
well as the antics  
who are just plain  
FRESH) through  
music, including  
this...  
"gentleman".**



**June 1, 5pm**

**Second Congregational Church  
Beverly, MA**

**June 2, 3pm**

**Christ Church United  
Lowell, MA**

# AN ENGLISH SPRING IDYLL

## ROMANCING THE NAUGHTY

Sinfonia to Saul

George Friedrich Handel

1685-1759

Chanson de Matin, op. 15, no. 2

Edward Elgar

1857-1934

*To the Cuckoo by  
William Wordsworth*

On Hearing the First Cuckoo in Spring

Frederick Delius

1862-1934

*On the River  
by Paul Laurence Dunbar*

Summer Night on the River

Frederick Delius

*From You I Have Been Absent in Spring  
by William Shakespeare*

Un Sonnet D'Amour  
*from Petite Suite de Concert*

Samuel Coleridge-Taylor  
1875-1912

The Banks of Green Willow: Idyll

George Butterworth

1886-1916

*Dream Variations  
by Langston Hughes*

Chanson de Nuit, op. 15, no. 1

Edward Elgar

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## MARSHUNDA SMITH, CONDUCTOR



Originally hailing from Tennessee, Marshunda's enchantment with music began in 6th grade when she first picked up the cello. Initially sparked by a teenage crush, her passion quickly evolved into a genuine love for the instrument. Earning her Bachelor of Arts degree from the University of Tennessee, Knoxville, marked the inception of her musical odyssey.

Her journey took a significant turn while teaching at a local high school, where her enthusiasm for conducting and music education flourished. This newfound love led her to pursue a Master's degree in Orchestral Conducting with a focus on Music Education at the University of Southern Maine. Along this journey, Marshunda had the privilege of receiving mentorship from distinguished conductors such as James Fellenbaum, Victor Yampolsky, Robert Lehmann, Adrian Gnam, and others. Adrian Gnam and others have noted that Marshunda's conducting style bears a striking resemblance to the Ilyia Musin technique, a rarely taught style in American conservatories and schools of music. This expressive technique emphasizes conveying the music with minimal verbal statements, making it a unique and powerful method of communication between conductor and orchestra.

During her time in Maine, Marshunda's conducting talents shone as she led the Odeon Youth Orchestra and conducted at various music festivals. However, her musical journey ultimately led her to the Boston area, where she established herself in the North Shore community while maintaining connections in Maine and New Hampshire.

Driven by a commitment to push the boundaries of classical music, Marshunda co-founded the groundbreaking No-Name Orchestra of Boston. This innovative ensemble challenges norms by bringing soloists and orchestra members together for performances without rehearsals, fostering spontaneous and captivating musical experiences. Now in its 8th year, the No-Name Orchestra continues to captivate audiences across the Boston metro area with its unique approach. In February 2018, Marshunda made history by guest conducting the North Shore Philharmonic Orchestra, becoming the second female conductor in two decades and the first African American conductor in its 70-year history.

A pivotal year for [Marshunda](#) was 2018, where she captivated Boston audiences with her Coquettish Dances program, a chamber music sensation. This program resonated with her hometown in Tennessee when she returned to offer her first concert in Chattanooga in two decades, subsequently releasing Coquettish Dances as an album. Currently, Marshunda channels her artistic energies into "The Marshunda Project," which encompasses the Cherry Hill Chamber Orchestra and NoName Orchestra. Premiering on October 5, 2019, The Marshunda Project featured new compositions by local talents and brought lesser-known works for chamber orchestra into the spotlight.

In September 2023, Marshunda made history once again by accepting the position of Music Director & Conductor for the Lowell Philharmonic Orchestra, becoming the first black female to lead the Lowell organization. Shortly after, she accepted the role of Music Director for the opera "Post: Pardon," scheduled to be performed in Maine in June 2024 and June 2025.

Beyond her musical pursuits, Marshunda is a dedicated educator, inspiring the next generation of musicians at the Waldorf School in Beverly, MA. She also maintains a private music studio for violin, viola, and cello students. Marshunda shares her wealth of knowledge by mentoring fellow Waldorf teachers across the United States and is currently working on her first book, further solidifying her legacy in the world of music education.

Her approachability and genuine love for music are evident in every note she conducts, sometimes even dancing on the podium as she brings together the orchestra and the audience. Marshunda's future aspirations include guest conducting up and down the East Coast, continuing to share her unique approach to music and fostering the growth of classical music appreciation. To experience the vibrant new programs Marshunda is building in the New England area, reach out, connect, and become a part of her musical community

[Marshunda.com](#)



# MEET THE MUSICIANS

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## KEN ALLEN, VIOLA

Ken is a founder and current president of the Massachusetts Viola Society, which began as a series of online conversations and workshops for local violists during the early days of the coronavirus lockdown. What started as a creative way to stay connected with his colleagues is now an approved 501(c)(3) and partner organization of the American Viola Society. He studied English before becoming a full-time musician and can usually be found with a book in his hands when he isn't holding a viola and bow. He resides with his husband and feline guru between Cambridge, MA and Marlboro, VT.



## BRUCE WEAL, READER

Bruce Weal (Reader) holds a bachelor's degree in Theatre, in spite of the fact that he is fundamentally unable to carry a tune or dance a step. He has, however, acted in over fifty amateur stage productions, and directed four. In graduate school, he found his vocation as a teacher of speech communication at numerous institutions, including the University of Illinois, the University of New Hampshire, and Auburn University, where he learned to use the expression "Y'all" properly. Of Bruce's efforts in the world of instrumental musical performance, the less said, the better. However, he is pleased and excited to lend his speaking voice to the Cherry Hill Orchestra's presentation of "An English Spring Idyll".



## DR. ANDRE BENNETT, READER

Rev. Dr. Andre K. Bennett, Ed.D., Th.D., DMin. The Rev. Dr. Andre K. Bennett is a multifaceted leader and dedicated servant to his community, holding several pivotal roles that reflect his deep commitment to faith, education, and social justice. As the President of the Essex County Community Organization (ECCO) and Pastor of Youth and Young Adults at Zion Baptist Church in Lynn, MA, Dr. Bennett tirelessly advocates for community empowerment and youth engagement. In his role as Executive Director for a mental health agency, he oversees initiatives that provide critical support and resources to those in need, demonstrating his unwavering commitment to mental health and well-being. Dr. Bennett's extensive academic background includes three doctoral degrees in Applied Behavior Analysis, Ministry and Christian Education, and Pastoral Leadership, underscoring his dedication to lifelong learning and excellence in his fields of expertise.

A proud father and grandfather, Rev. Dr. Bennett balances his professional responsibilities with his family life, drawing inspiration and strength from his loved ones. His work as a community advocate and leader is marked by his passion for social justice, inclusivity, and transformative action, making him a beacon of hope and change within his community.

## ELLEN CULP, VIOLIN

Ellen Culp is a native Marbleheader who has been playing the violin since the Stone Age. She studied with well-known teachers Gladys Ohlson and Joseph Leary and did time with the Greater Boston Youth Symphony Orchestra. She has played with the North Shore Philharmonic on and off since she was a teenager and has been with them steadily for the last 18 years. Her passions are string quartets, chamber orchestras and Oatmilk Lattes.

## ROSIE SAMTER, VIOLIN



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**NICHOLAS NEAGLE,  
FLUTE**

Nick Betty-Neagle started playing flute in the 4th grade! It was a passion all through high school. A difficult decision was made when selecting a college major: dance performance versus music performance. Nick received his BFA in dance with a concentration in composition at Marymount Manhattan College; he is the founder and Creative Director of NSquared Dance ([www.nsquareddance.org](http://www.nsquareddance.org)) with his partner, a contemporary dance company based out of Manchester, New Hampshire. After living in New York City for eight years and no flute playing, a move back to New Hampshire initiated the drive to start playing again! Nick currently holds the second flute and piccolo chair in the Lowell Philharmonic Orchestra. This is his first opportunity to play with the Cherry Hill Chamber Orchestra, and he is looking forward to growing his flute-playing passion and purpose!



**TERESA BLOEMER,  
VIOLIST**



Teresa is excited to play with Cherry Hill Chamber Orchestra again! A recent graduate of Boston University, she currently teaches and performs in and around the Boston area. Although her first passion was the violin, she eventually heard and answered the siren call of the viola.

The rest is history. In her spare time she enjoys gardening, baking, and completely unnecessary knitting projects.

## BRENDA BUCKLEY, CLARINET

Brenda Buckley (has clarinets, does travel) After decades of NOT even opening the case, Brenda began seriously playing the clarinet again in 2019. Some might say not ALL midlife crises are a bad thing – especially when it includes the gift acquisition of an early 20th century Buffet in A!

Brenda began lessons in the 4 th grade, and played throughout high school, college, and early post-grad years. Until she suddenly stopped.



Today, you can find Brenda driving all over Boston's North Shore, and beyond, with her clarinets beside her, as her passion for instrumental performing has been re-ignited. That case counts as a "carry-on" during flights to visit her favorite 10-year-old musician, a grandson named Liam, who makes his home in Texas with their elder daughter and two beloved grand-dogs; Liam has begun performing in his first piano recitals!

Although Brenda's permanent residence has never strayed more than five miles from her hometown of Salem, MA, that clarinet has accompanied her to Germany during a High School exchange program, to the island of Nantucket for long-ago summer concert series, and throughout New England and the Maritime Provinces of Canada, as she either entertains or tortures all traveling companions who happen to share the vacation rentals. On such trips, she rehearses the latest chamber, classical or pop numbers selected by the region's gifted conductors, like Marshunda, under whom she is fortunate enough to play! She considers her husband of almost 40 years her most ardent supporter. He and their younger daughter, and Banshee, their recently adopted dog, can be seen at some (outdoor) performance venues, or during at-home rehearsals, often followed by a glass of her ever-changing favorite wine!

## CHRIS AYRES, VIOLIN



Chris Ayres plays violin in the Melrose Symphony Orchestra and North Shore Philharmonic Orchestra. He has been making music since he started playing violin at age 9, and enjoys theater music (both watching and playing). Chamber orchestras are a special favorite and it's a privilege to play with Cherry Hill! When not engaged in music, Chris works in sales in the biotech industry and likes to go for walks around Melrose. You can likely find him trying out a new restaurant each weekend somewhere on the north shore.

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## **GWENDOLYN HEALY, OBOE**



Gwendolyn Healy is a paraprofessional and music therapist at a therapeutic elementary school in Peabody. Gwen graduated from Lesley University with a Master's degree in Mental Health Counseling & Music Therapy in 2022, and became a board certified music therapist (MT-BC) soon after. Gwen has been playing oboe for 13 years in various ensembles, most notably in Assisi, Italy, for the Assisi Performing Arts Festival in July 2023. She also plays piano, guitar, and loves to sing. Gwen holds interest in many subjects, such as songwriting/poetry, gardening, art-making, going to the beach, and reading fiction novels.

## **MARYJANE FEBONIO, CELLO**



MaryJane grew up in Ohio where she studied cello at the Baldwin-Wallace College preparatory division and the University of Mount Union where she received her Bachelor of Music degree. After teaching in the public schools for 2 years, MaryJane left Ohio for the promised land of Massachusetts and never looked back! She loves playing chamber music as well as playing in Cape Ann Symphony, North Shore Philharmonic, Salem Philharmonic and of course, the Cherry Hill Chamber Orchestra.

In her spare time MaryJane loves to go hiking, quilting and travelling - especially to the National Parks of the west. She lives in Rockport with her husband and have 2 children and 4 grandchildren. Her most unusual travel experience was in 2022 when she went to Montreal to get 100 boxes of Krispy Kreme donuts for her granddaughter's school fundraiser.

## **DANA ANSTEY, BASSOON**

## **KAI DIMUZIO, BASS**

## **STEPHEN GRASBERGER, VIOLA**

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## **MICHELLE JOHNSON, HORN**

Michelle is happy to be getting back into music. In her free time, she enjoys spending time with her family, her fur babies and being in her garden.



## ANDREW RAIBECK, CLARINET

Andy grew up in Bloomfield, CT. He started playing clarinet at age 12, and played through high school, including his school bands, as well as All State band and orchestra. In his senior year, he was the recipient of the John Phillip Sousa Award. He came close to majoring in music, but decided to go into the computer industry, setting aside his musical endeavors.



Fast-forward about 22 years, when he picked up the clarinet again in the early 2000's. He has since played in a many community bands, orchestras, and chamber groups in Tucson, AZ, and later in southeastern Connecticut. Shortly after moving to Hollis in 2017, Andy joined the Hollis Town Band, and soon thereafter was invited to join the Lowell Philharmonic Orchestra. Most recently, he was invited to play in the Cherry Hill Chamber Orchestra.

Andy loves puzzles, and the clarinet comes apart into multiple pieces, so naturally that most distinguishing characteristic is what attracted him to the instrument. Andy also reads mostly science fiction, but he also has a goal to work his way through all the novels of Charles Dickens.

## JUDY TAKATA VIOLIN



Judy Takata and have been playing the violin for 70 years!! A retired nurse, but in her retirement she has stayed very active. Judy tap dances, exercises daily, quilts, knits, works part time and does some volunteer work.

Judy loves to travel and have visited all but 2 continents. She lived in Japan for 13 years where sh got married, had 4 children and learned to speak Japanese. She now has 8 grandchildren.

Meredith is pleased to be back in Lowell, having lived here as an infant while her father attended Lowell State Teachers College. As a student of the cello since age 8, Meredith considers herself blessed to have spent her summers at Kinhaven Music School and her winters studying cello with the Finckel family in western Massachusetts. She was called to the conservatory at Lawrence University, where she graduated with an a degree in Art History. After a short time away from music to pursue her career in business, Meredith found her way back to the cello, joining several local ensemble groups. She has thrived as a member of Cape Ann Symphony, Salem Philharmonic, and North Shore Philharmonic. In addition to her lifelong love of cello, her greatest joy comes from a succession of dachshunds, and embarrassing her grandsons by singing loudly in church, which they secretly love.

## DANI DEACON, FLUTE



Danielle Deacon is a teacher and flautist born and raised in the North Shore. She received her Bachelor's in Music Education from Westfield State University in 2023, and is currently teaching elementary music in Fitchburg, Massachusetts. She has established herself as a performer participating in many ensembles across the state, but also had her fair share of solo performances. (And she's not done yet!) She developed her own program of French flute repertoire that she showcased to her community in Westfield this past April. She also had the opportunity to present at the PASSAGES 2022 conference where she advocated for the importance of safe music spaces for youth struggling with mental health and homelessness. She plans to continue performing and teaching, and in the future wants to pursue a masters degree in conducting.

## MEREDITH BROWNE, CELLO



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## **TINSON LAM, VIOLIN**

Tinson Lam is a music educator, arts administrator, and professional musician from Lowell. Mr. Lam completed his Bachelor's Degree in Music Education with vocal & instrumental emphases from Asbury University in Kentucky and received his Master's Degree in Performing Arts Leadership and Management from Shenandoah University in Virginia. Mr. Lam currently teaches general music, orchestra, and choir in the Lowell Public School District, performs for weddings/special events, and is an active member of several orchestras in the Greater Boston area. @tinsontalks



## **ERIC CONVEY, PERCUSSION**

In addition to covering percussion for the Cherry Hill Chamber Orchestra, Eric plays often with the North Shore Philharmonic Orchestra and the Gordon College Symphonic Band and in various freelance assignments. This is in addition to working full-time at Gordon-Conwell Theological Seminary and spending as much time as possible with his wife, two children and Labrador-German Shepherd mix Luna (pictured). He's been super lucky to study with three great teachers: Craig Pare, George Goneconto of the Rhode Island Philharmonic and Aaron Trant, and earned a minor in music performance from Gordon College.



## **DAVE TWEED, KEYBOARD**

Dave has been playing piano since 2nd grade and trombone since 5th grade (a very long time ago!), participating in school bands, orchestra and musical productions through high school. Following college, he has continued to play in various community organizations in both Pennsylvania and New England, and is currently active in the Concord Band, the Chelmsford Community Band (and jazz ensemble), the Lowell Philharmonic Orchestra, and the Arbella Brass Quintet. Along the way, he has picked up various other instruments, including keyboard synthesizer, bass trombone, baritone, tuba and guitar.

Dave's "day job" is electronic engineering, currently building various types of optical sensors for spacecraft. A lifelong barefooter, he enjoys anything that gets him outside, including gardening, hiking and cycling.

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## JILL GOOD, VIOLIN

Jill's been making her living making music for 40 years. She's made Boston / North Shore home since earning her Bachelor's and Master's degrees in Violin Performance, with a concentration in string quartets and chamber music.

And she owned Diggitydogz!, a dog walking and boarding business, to have an outlet for her other love, dogs! Last year she moved onto land after living for 6 years full time aboard her 38' boat, Serenade. But she can still be found seaside, skipping stones and inhaling the salt air!



Sarah originally hails from upstate New York where she spent many a cold winter. Despite not enjoying the cold the snow, she stayed close by for her undergraduate degree at the Eastman School of Music. Sarah went on to teach in both the public and private school setting after graduating. While teaching she developed a love of choral conducting and musical theater direction. During her years in New York, Sarah was also sought out as a guest conductor for choral music festivals. Sarah completed the Master of Music (Piano Performance) program at the Longy School of Music, in Cambridge, MA in 2010. She was a student of Ludmilla Lifson. While a student at Longy, she was awarded the Mary Ellis Smith Prize for Outstanding Achievement in Piano Pedagogy. Sarah has performed in numerous recitals both solo and as a collaborative artist throughout both Massachusetts and New York. Besides being a dedicated piano teacher for her own studio, Sarah currently works as the middle school choral director and music teacher for the Dana Hall School in Wellesley, MA. She has also worked as a teaching artist for the Metropolitan Opera Guild. When not busy wearing her many musical hats, Sarah can be found singing and dancing to show tunes at home in Salem with her twin daughters.

## SARAH DEL DOTTO, PIANIST



## IRENE LEAMON, VIOLIN

In addition to the Cherry Hill Chamber Orchestra, Irene plays violin with the Melrose Symphony and North Shore Philharmonic Orchestras. She enjoys playing chamber music with friends and attends a string quartet camp each summer.

She is a retired software engineer. Nowadays, Irene divides her time between babysitting her twin 3-year-old grandsons and playing pickleball. Every summer she takes a trip to Tanglewood. There, she feels as though she is visiting Lenny Bernstein!





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## **LISA PUTUKIAN, OBOE**



Lisa performs music regularly with the North Shore Philharmonic and various Boston area ensembles. She tries to perform small miracles with emerging life science companies (loves the intersection of business, science and law), and coordinates the leagues and games of many high performing athletes (squash and soccer).

## **DIANE FALLIER, OBOE**

Diane Fallier, like many oboists, started by playing flute in her youth. She was invited to play for the Pirates of Penzance and fell in love with playing musicals. She started playing multiple wind instruments so that she could play in more musicals. She was playing clarinet in the Hollis Town Band when David Bailey approached her in October to play oboe for the Christmas concert since the current oboist could not be there. The rest, as they say, is history. She fell in love with the oboe and has pursued playing it ever since. Ms. Fallier has played with the New Hampshire Philharmonic Orchestra, the Nashua Chamber Orchestra, and currently plays with the Lowell Philharmonic Orchestra. She has also played in pit orchestras for Actosingers, Manchester Community Theater, Souhegan PTA and Souhegan High School. She retains her flute playing by playing for the Merrimack Valley Flute Choir.



## **MONICA DUNCAN, CLARINET**



Monica Duncan, a native Michigander, regularly plays in orchestras such as the Lexington Symphony and chamber groups such as the Improbable Beasts (13 bass clarinets. At once.) She plays clarinet because in fifth grade her fingers wouldn't reach the keys on a flute. They still don't, and she is so glad fate intervened. Duncan teaches clarinet at Salem State University and Chamber Music at Pingree School. She holds a M.M. from Indiana University and a B.M. from Michigan State University, and hopes that her two teenage sons are not about to not accrue the amount of student loan debt that she did (even though on most days she knows it was all worth it.) In addition to her role as performer and teacher, Duncan is the writer of the 2019 novel Twine published by Crowsnest Books. In her free time, you can find her eavesdropping on your conversation to find material for her next book.

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## **CAROLYN PETTERSON, FLUTE/ PICCOLO**

Carolyn Peterson currently plays flute and piccolo in Calliope, a collaborative orchestra and choir ensemble in Boston, and in the Randolph Community Band, Randolph, MA. Carolyn very much enjoys performing chamber music and flute duets, and regularly collaborates with another flute player on the South Shore. She has been an invited guest flutist for ensembles in Natick and Westborough, MA. Outside of performing, Carolyn is a special education reading specialist in the Boston area, who is also currently pursuing her Ph.D. at the University of Massachusetts, Amherst, in the Language, Literacy, and Culture program. Carolyn has presented her research at local, national, and international education conferences. When not performing or teaching, Carolyn loves to travel, participate in the Peloton exercise program, and spend time with family and friends.



## **ALLAN BROCKENBROUGH, CLARINET**



Allan Brockenbrough is thrilled to be part of the Cherry Hill Chamber Orchestra's "dynamic duo" clarinet section. He is also a member of the Salem State University Orchestra and occasionally the Band. When not imitating a cuckoo bird with his clarinet, Allan is a professor of computer science at Salem State University and ponders the intersection of artificial intelligence and music.

## **JENNIFER WINIASKI, VIOLIN**

Jennifer Winiarski has been studying violin since the age of 7 under the direction of Robin Mallory, Heidi Braun-Hill, and Elliott Markow. Jennifer has been a member of the Lowell Philharmonic Orchestra since September 2010, Firebird Pops Orchestra since December 2022, and most recently the Apollo Ensemble of Boston in May 2024. Jennifer is also a certified pharmacy technician since 2002 working at her local independent pharmacy.



## **WHEELER JARVIS, CELLO**



Wheeler Jarvis is a graduate of the Baltimore School for the Arts, where he spent his formative years as a musician under the tutelage of Troy Stuart. Setting a course northward after high school, he studied music and geography at Middlebury College in Vermont. Undeterred by the cold of New England, Wheeler is establishing roots as a musician on the North Shore of Massachusetts. He has recently made appearances with the Cape Ann Symphony, the North Shore Chamber Music Society, and teaches a studio of aspiring cellists and violinists at the Brookwood School. Over the years, Wheeler has performed with ensembles such as the Esker Festival Orchestra in Ireland, London's Audentia Ensemble, and the InSeries Opera Company in Washington, DC.

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## **SHEILA VITALE, VIOLIN**

Sheila's life revolves around her grandchildren at this time as she carts them around to their many activities, while also monitoring their usage on their various devices. She manages a few gigs in between all their chaos including visiting the senior living residences playing tunes from the past, which the grandchildren hum and sing along to.

Sheila was fortunate and grateful to have performed in many different venues of music throughout her life including a week-end in Bermuda with Tony Bennett, a gig in the White Mountains with John Denver, and as a soloist with Arthur Fiedler conducting the Boston Pops in the 60's. Sheila also became a realtor in 1980.

As a teacher, she secured violins for the under privileged girls of "Girl's Inc.", where she taught and was also awarded by the (MCSW) Massachusetts Commission on the Status of Women, one of eight "Unsung Heroines in 2006.

Sheila is a bowler, dancer, cribbage player, and a great fan of "dark chocolate".

## **LAURA TEMPESTA, HORN**



Originally hoping to play the tuba but secretly deemed too tiny by the music teacher, Laura has played horn on and off since fourth grade. In her spare time, Laura teaches preschool, works as an occupational therapist, provides microcurrent neurofeedback treatment, and supports young adults with disabilities. Laura has no regrets about the tuba, and in fact remains forever grateful to Dr. Scott for suggesting the horn which is now definitely her favorite.

## **HERB SCHURGIN, HORN**

## **HEIDI DESPOTOPULOS, BASSOON**

Like many Bassoonists, Heidi started out playing other instruments. Her Salem High band director informed her that he had a Bassoon and she was "going to play it". Since then, it's been a wonderful musical journey for Heidi.

## **MARGARET HOOK, BASSOON**



Margaret Hook plays freelance bassoon and contrabassoon. Her checkered career included stints in Army and Air Force bands playing bassoon, clarinet and glockenspiel. Her civilian jobs were nurse's aide, lab technician, standardized test grader and COBOL programmer. Now too old to consider "real" work, she spends most of her time reading and doing crossword puzzles on-line.



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## **ANN IRZA, VIOLIN**

Ann Irza is excited to be performing with the violin section of the Cherry Hill Chamber Orchestra. She also plays with the North Shore Philharmonic and other musical groups in the North Shore area. When she's not performing, Ann works as a software marketing manager. In her free time, she enjoys hiking and exploring the twisty roads of New England in her red Miata. Prestissimo!



## **MARK KOLNSBERG, HORN**

Mark Kolnsberg, BSc, MBA, CPM, CBET

A lifelong serious amateur and now a retired Medical Device Marketing Executive, Mark studied horn with Richard Moore and Dr Peter Iltis. He currently plays horn with the Arbella Brass Quintet, Gordon Symphonic Band, Melrose Symphony Orchestra plus an assortment of north shore orchestras and bands when the opportunity arises.

## **CHRIS BRAINERD, VIOLIN**



Chris Brainard began studying the violin at the age of 8 years old in a public school music program in central Maine, with Laurie Kennedy, principal violist of the Portland Symphony. After six months in the program, she came home and announced that she wanted to be a violinist when she grew up. Ms. Brainard is very pleased that she has, indeed, become a violinist, though she has consistently and persistently resisted growing up. She earned a bachelor's degree in Music Education from Boston University, where she studied violin with Yuri Mazurkevich, and received a Master of Music in Music Education from the University of Connecticut. In 2022, Ms. Brainard was appointed concertmaster of the Lincoln-Sudbury Civic Orchestra, after having spent several seasons in the viola section. In addition to playing violin and viola (though not at the same time) in symphony orchestras, she can also be found playing in musical theater/pit orchestras and chamber groups across New England, and is an occasional member of the Occasional Brass & Strings. When she is not performing, Ms. Brainard teaches elementary and middle school strings in the Lexington Public Schools, where she's been inspiring young musicians since 2010, and conducts the Primo Orchestra in the Rivers Youth Orchestra program at the Rivers Conservatory. Ms. Brainard lives in Maynard with her husband Dave, and their potcake dog, Bella.

**To the Cuckoo**  
**by William Wordsworth**

*O blithe New-comer! I have heard,  
I hear thee and rejoice.*

*O Cuckoo! shall I call thee Bird,  
Or but a wandering Voice?*

*While I am lying on the grass  
Thy twofold shout I hear;  
From hill to hill it seems to pass,  
At once far off, and near.*

*Though babbling only to the Vale  
Of sunshine and of flowers,  
Thou bringest unto me a tale  
Of visionary hours.*

*Thrice welcome, darling of the  
Spring!  
Even yet thou art to me  
No bird, but an invisible thing,  
A voice, a mystery;*

*The same whom in my school-boy  
days  
I listened to; that Cry  
Which made me look a thousand  
ways  
In bush, and tree, and sky.*

*To seek thee did I often rove  
Through woods and on the green;  
And thou wert still a hope, a love;  
Still longed for, never seen.*

*And I can listen to thee yet;  
Can lie upon the plain  
And listen, till I do beget  
That golden time again.*

*O blessèd Bird! the earth we pace  
Again appears to be  
An unsubstantial, faery place;  
That is fit home for Thee!*

**On the River**  
**by Paul Laurence Dunbar**

*The sun is low,  
The waters flow,  
My boat is dancing to and  
fro.*

*The eve is still,  
Yet from the hill  
The killdeer echoes loud  
and shrill.*

*The paddles splash,  
The wavelets dash,  
We see the summer  
lightning flash;  
While now and then,  
In marsh and fen  
Too muddy for the feet of  
men,*

*Where neither bird  
Nor beast has stirred,  
The spotted bullfrog's  
croak is heard.*

*The wind is high,  
The grasses sigh,  
The sluggish stream goes  
sobbing by.*

*And far away  
The dying day  
Has cast its last effulgent  
ray;*

*While on the land  
The shadows stand  
Proclaiming that the eve's  
at hand.*

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***From You I Have Been  
Absent in Spring  
by William Shakespeare***

*From you have I been absent  
in the spring,  
When proud-pied April,  
dressed in all his trim,  
Hath put a spirit of youth in  
everything,  
That heavy Saturn laughed  
and leaped with him,  
Yet nor the lays of birds, nor  
the sweet smell  
Of different flowers in odor  
and in hue,  
Could make me any summer's  
story tell,  
Or from their proud lap pluck  
them where they grew.  
Nor did I wonder at the lily's  
white,  
Nor praise the deep vermilion  
in the rose;  
They were but sweet, but  
figures of delight,  
Drawn after you, you pattern  
of all those.  
Yet seemed it winter still, and,  
you away,  
As with your shadow I with  
these did play.*

***Dream Variations  
by Langston Hughes***

*To fling my arms wide  
In some place of the sun,  
To whirl and to dance  
Till the white day is done.  
Then rest at cool evening  
Beneath a tall tree  
While night comes on  
gently,  
Dark like me—  
That is my dream!  
To fling my arms wide  
In the face of the sun,  
Dance! Whirl! Whirl!  
Till the quick day is done.  
Rest at pale evening . . .  
A tall, slim tree . . .  
Night coming tenderly  
Black like me.*



**Saul** (HWV 53) is a dramatic oratorio in three acts written by George Frideric Handel with a libretto by Charles Jennens. Taken from the First Book of Samuel, the story of Saul focuses on the first king of Israel's relationship with his eventual successor, David—one which turns from admiration to envy and hatred, ultimately leading to the downfall of the eponymous monarch. The work, which Handel composed in 1738, includes the famous "Dead March", a funeral anthem for Saul and his son Jonathan following their deaths in the Battle of Mount Gilboa at the hands of the Philistines, and some of the composer's most dramatic choral pieces. Saul premiered successfully at the King's Theatre in London on 16 January 1739, and was revived by Handel in subsequent seasons. Notable modern-day performances of Saul include that at Glyndebourne in 2015.

*notes from [Wikipedia](#)*

**Chanson de Matin (Morning Song)**, Op. 15, No. 2, is a musical work composed by Edward Elgar for violin and piano, and later orchestrated by the composer. Its first publication was in 1899, though it is thought that it was almost certainly written in 1889 or 1890.

Elgar also composed a "companion" piece, **Chanson de Nuit, (Night Song)** Op. 15, No. 1. To some critics Chanson de Matin is the less profound of the two works, however, its fresh melodic appeal has made it more popular. The orchestral version of the work was published two years later, and first performed, together with Chanson de Nuit, at a Queen's Hall Promenade Concert conducted by Henry Wood on 14 September 1901.

*notes from [Wikipedia](#)*

[On Hearing the First Cuckoo in Spring](#) is a tone poem composed in 1912 by Frederick Delius. The main theme, marked "With easy flowing movement" is an exchange of cuckoo calls, first for oboe, then for divided strings. The second theme is scored for first violins, and is taken from a Norwegian folksong, "In Ola Valley", which was brought to Delius's attention by the composer and folksong arranger Percy Grainger. The theme had earlier been used by Edvard Grieg in the 14th of his 19 Norwegian Folksongs, Op. 66. Grainger compared the two treatments: "Grieg's is concentrated, pristine, miniature and drastic ... Delius's has the opulent richness of an almost over-ripe fruit and the luxurious long decline of a sunset" The clarinet returns with the cuckoo calls before the piece ends quietly.

[Summer Night on the River](#) is the second tone poem composed in 1911 played together with On Hearing the First Cuckoo in Spring and is grouped together under Two Pieces for Small Orchestra. The two were first performed in Leipzig on 23 October 1913, conducted by Arthur Nikisch.

## Un Sonnet D'Amour

*from Petite Suite de Concert*

Samuel Coleridge-Taylor was a transatlantic sensation celebrated by President Theodore Roosevelt and the British royal family. Born to a Sierra Leonean father and an English mother, Coleridge-Taylor grew up in a predominantly white society that could have limited his opportunities during an age of “scientific racism.” Fortunately, his family supported his musical talents, and at 15, he enrolled at the Royal College of Music, studying composition under Charles Villiers Stanford. Despite occasional racial abuse, Coleridge-Taylor excelled, with Stanford considering him one of his best pupils. Influenced by Antonín Dvořák, Coleridge-Taylor's breakthrough came with his cantata Hiawatha's Wedding Feast (1898), which became an international triumph and a staple of English choral programming.

Thanks to his success, Coleridge-Taylor traveled to the United States, where he was hailed as a cultural hero by the African American intelligentsia, including Booker T. Washington and W.E.B. Du Bois. They admired him for breaking into the historically white world of composition and for incorporating African American spirituals into his work. However, Coleridge-Taylor never saw royalties from Hiawatha's Wedding Feast, having signed away the rights prematurely. This forced him into various compositional “odd jobs,” one of which may have been the *Petite Suite de Concert*, a beloved work in British “light music” circles. His sudden death at 37 left an open question about the potential intensification of his Pan-Africanist expressions. As Du Bois eulogized, “With the priceless gift of years, who can say where it might not have stood.”

*notes inspired by Matthew Mendez*

Butterworth based **The Banks of Green Willow** on two folk song melodies that he noted in 1907 – “The Banks of Green Willow” and “Green Bushes”. The first was noted from the singing of “Mr & Mrs Cranstone” of Billingshurst, though a few bars from the end (after the flute and harp have played Green Bushes) a solo violin muses on a variant of the tune, recorded by Butterworth in 1909, using a phonograph, from the singing of David Clements in a [Basingstoke](#) Workhouse (and available on the [British Library Sound Archive](#) website).

As the composer said this piece is a “musical illustration to the ballad of the same name”, it may be useful to realize that the folk ballad tells the tale of a farmer's daughter who falls in love with a young sea-captain, becomes pregnant and runs away with him to sea, having first stolen money from her parents. When her child is born on board ship, the labour is especially difficult and there is no “woman's help” available. Knowing she will die, she asks her lover to “bind a napkin round my head, then throw me overboard, both me and my baby”[8]. Her lover does this and watches as she “quivers” – presumably in her death-throes – and he sings a lament to “my true love, whom I once loved so dearly” and who shall be buried on “The Banks of Green Willow”.

*notes from [Wikipedia](#)*

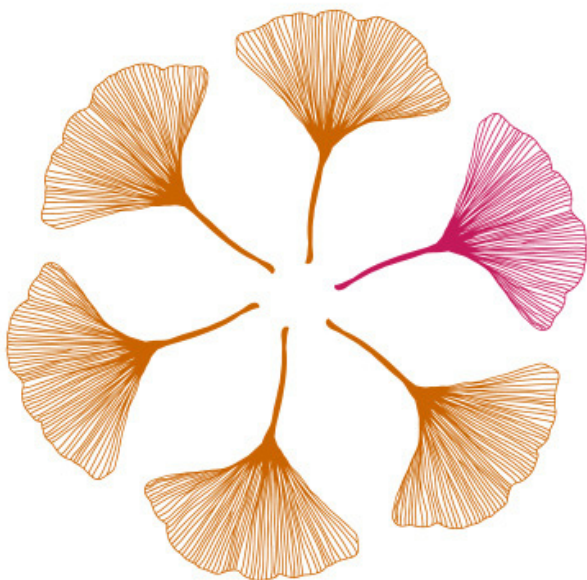
*The End*



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