



CHERRY HILL CHAMBER ORCHESTRA PRESENTS

# ART NOUVEAU:

## WHISPERS OF AN EPHEMERAL AGE

SUNDAY, OCTOBER 15. 3:00 PM

SECOND CONGREGATIONAL CHURCH  
35 CONANT STREET, BEVERLY, MA

MUSIC BY JOPLIN, TURINA,  
DEBUSSY AND MORE



DIRECTED BY MARSHUNDA SMITH

WITH SPECIAL GUEST KAY PATTERSON, SOPRANO



TICKETS ON SALE NOW @ [MARSHUNDA.COM/ART-NOUVEAU](https://www.marshunda.com/art-nouveau)

# ART NOUVEAU: WHISPERS OF AN EPHEMERAL AGE

1890 ~ 1920

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## JAPAN



Two Piano pieces

- Urami (憾 Regret)
- Minuet

Rentarō Taki

1879 - 1903

## FRANCE

Berceuse for Violin, op. 16

featuring Ania Cheney

Gabriel Fauré

1845 - 1924

2 Gymnopédies

- Lent et Grave
- Lent et douloureux

Erik Satie


1866 - 1925

Suite Bergamasques

1. Prelude
2. Minuet
3. Claire de Lune
4. Passepied

Claude Debussy

1862 - 1918



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**INTERMISSION**

# ART NOUVEAU: WHISPERS OF AN EPHEMERAL AGE



1890 ~ 1920

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## SPAIN

La Oración del Torero, Op.34  
*(The Bullfighter's Prayer)*

Joaquín Turina  
1882 - 1949

## AMERICA

Selections from

10 Woodland Sketches, Op.51.

- To a Wild Lily
- Will o' the Wisp
- At an Old Trysting-place
- From Uncle Remus

Edward MacDowell  
1860 - 1908

Selections from Treemonisha Opera

- Prelude
- We're Going Around
- Aunt Dinah Has Blowed De Horn
- Real Slow Drag

Scott Joplin  
1868 - 1917

Kay Patterson, soprano

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Conductor

## MARSHUNDA SMITH

Now in her 17th year of being a New England resident, Marshunda Smith hails from Tennessee, and she comes from a family tradition of music. She started playing cello in 6th grade because of a teenage crush but ended up falling in love with the cello instead. After obtaining her Bachelor of Arts degree from the University of Tennessee, Knoxville, Marshunda began teaching at a local high school. It was there that she discovered a love of conducting and teaching music!

So inspired, she embarked on finding a Master's degree program in Orchestral Conducting that closely embodied her approach to music. She completed her Master's degree in Orchestral Conducting with an emphasis in Music Education at the University of Southern Maine, under the tutelage of Dr. Robert Lehmann. Other past conducting mentors include James Fellenbaum, Victor Yampolsky, Harold Farberman, Richard Rosenberg, Gregory Pritchard, Adrian Gnam & Philip Greenberg.

While in Maine, she conducted the Odeon Youth Orchestra as well as guest conducted during various music festivals in the state. Her musical pursuits kept pointing her to the Boston area, and so she eventually settled in the North Shore area, while continuing to still hold a presence in the Maine and New Hampshire area.

Marshunda was inspired to help co-found and conduct the No-Name Orchestra of Boston, granting musicians a chance to play a concerto or other solo work with a full orchestra. The conductor, soloist, and orchestra perform a work for the first time upon meeting each other with no rehearsals. No-Name Orchestra is now in its 5th year since being founded and gives at least 3 performances each year around the Boston metro area.

In February of 2018, Marshunda guest conducted the North Shore Philharmonic Orchestra and made history by becoming the orchestra's second female conductor in 20 years and the first African American to conduct the orchestra in its 70-year history! 2018 gave rise to Marshunda's charm via performing chamber music in homes across the Boston area. Her **Coquettish Dances** program was such a hit that she performed it in her hometown of TN after being away for twenty years AND she recorded and released the **Coquettish Dances** album on December 25, 2018.

Currently, Marshunda is working on several musical endeavors titled "The Marshunda Project presents". The first Marshunda Project premiered on October 5, 2019. She conducted and premiered new works by a local composer as well as brought forth works for chamber orchestra from composers who aren't well known. Because of the success of the first project, she went on to program an Italian cello concert. Works written by Italian composers, for the cello. This was scheduled for March 2020, but the COVID pandemic had other plans.

Marshunda restarted Cherry Hill with her **Melodies Re-boot** concert program in the fall of 2021. After the amazing reception of the concert, she programmed **Songs of Bohemia: The Serenades of Dvořák** for spring 2023 and attended an international conducting workshop and competition in Atlanta in June 2022. Marshunda has recently been named the Music Director & Conductor of the Lowell Philharmonic Orchestra in Lowell, MA. When not performing, recording or making history, Marshunda pursues her love of teaching, inspiring young musicians, and sharing her own quirky sense of fun with others. She teaches at the Waldorf School in Beverly, MA and holds a private music studio of violin, viola, and cello students. During the summer, she provides training on how to become a Waldorf teacher at the Sunbridge Institute in NY.

Marshunda has recently been appointed the Lowell Philharmonic Orchestra's new Music Director and Conductor for its 120th Season! You can read all [about it here!](#) She is excited to embark on this new journey with the city and its community!





*Soprano*

**KAY PATTERSON**

Kay Patterson is a classical soprano based in Boston. Equally comfortable on operatic and concert stages, with a specialty in early music, Kay has been praised as being a "delight" (Boston Musical Intelligencer) and hailed as "a soulful highlight" (Boston Classical Review). She currently performs with Boston Lyric Opera, Odyssey Opera, Emmanuel Music and the Cantata Singers. Past engagements include appearances with Boston Ballet, Connecticut Early Music Festival, Boston Modern Orchestra Project, Andover Choral Society, North End Music & Performing Arts Center, Opera Providence, Masterworks Chorale and Back Bay Chorale.

She is also creator and host of the YouTube channels, The Organized Soprano, where she produces short films about home organizing and homemaking & KayDaisy where she streams and makes content featuring "cozy" video games. Her home organizing advice has appeared in publications, The Tamron Hall Show and conferences including Better Homes & Gardens, Consumer Reports, Real Simple, Get Organized HQ, The Wall Street Journal & BuzzFeed.

**[www.theorganizedsoprano.com](http://www.theorganizedsoprano.com)**

## RENTARŌ TAKI

Rentarō Taki (滝 廉太郎) was born August 24, 1879 in Tokyo and died June 29, 1903. He was a Japanese pianist and composer of the Meiji era which overlapped with the Art Nouveau time period.

Even though Taki was born in Tokyo, he moved to many places during his childhood owing to his father's job. He graduated from the Tokyo Music School in 1901. One of his famous pieces is "Kōjō no Tsuki" (Moon Over the Ruined Castle), which was included in the songbook for junior high school students, along with the "Hakone-Hachiri" (箱根八里). "Hana" (花, "Flower") is also a well-known song.

In the same year, Taki went to the Leipzig Conservatory in Germany for further studies, but fell seriously ill with pulmonary tuberculosis and therefore returned to Japan. He lived quietly in the country afterwards, but soon died at the age of 23. His posthumous work is a solo piano piece called "Urami" (憾, "Regret"), which he wrote four months before he died.

~Wikipedia

## GABRIEL FAURÉ

Berceuse, Op. 16, is a short piece by Gabriel Fauré, written in or about 1879. In its original version it is for solo violin and piano. The composer later published a version for violin and orchestra, and the work has been arranged by others for various musical forces. This berceuse is not connected, except for its title, with the berceuse in Fauré's Dolly Suite.

The first well-known classical berceuse (literally a "cradle song") was by Chopin (in D ♭ major, Op. 57 (1843-44). He set the pattern followed by Liszt and others in their berceuses: compound time, a soft dynamic level, a tonic pedal bass and a "rocking" accompaniment.

At the end of the 1870s Fauré, choirmaster and deputy organist at the Église de la Madeleine in Paris, was beginning to establish a reputation as a composer. His first violin sonata had been performed with great success at the Société Nationale de Musique in 1877, and his Berceuse was premiered there on 14 February 1880 by the violinist Ovide Musin with the composer at the piano. The Société presented Fauré's orchestrated version of the work on 24 April 1880, with Musin again the soloist and the orchestra conducted by Edouard Colonne.

The Fauré specialist Jean-Michel Nectoux comments that although the composer "attached no importance to this conventional little piece", it was taken up by violinists "from international soloists to café serenaders with an enthusiasm that bordered on mania".[2] Nectoux wrote in 2004 that he had found more than sixty recordings of the Berceuse, ranging from Eugène Ysaÿe's in 1912 to Yehudi Menuhin's in the 1970s. Nectoux comments that the unexpected popularity of the piece had one unfortunate consequence and one beneficial one: it led some to dub Fauré a "salon composer", but it attracted the attention of the publisher Julien Hamelle. Until then, Fauré had been struggling to find a publisher, and for more than twenty years from 1880 Hamelle published his music.

The piece is dedicated to the composer's friend Hélène Depret, who, together with her husband, had introduced Fauré into influential musical circles at the beginning of his career.

~Wikipedia

## ERIK SATIE

Erik Satie, an eccentric composer of minor talent but great imagination, exercised enormous influence on twentieth-century musical thought. Above all a musical humorist, he issued his first published composition as op. 62. His longest work, *Vexations*, consists of just over a minute's worth of music played 840 times without pause.

The *Gymnopédies*, composed in 1888 for piano solo, exhibit a different kind of humor, based on Satie's conscious and deliberate antagonism to verifiable facts.

In ancient Greece, the *gymnopedias*, or festival of naked youth, was celebrated every year in Sparta to honor Apollo, Pythaeus, Artemis, and Ledo. The days-long festival concluded with gymnastic exhibitions and frenzied dancing offered not to the four deities already named, but to Dionysius.

Satie composed slow, dignified, pieces utterly devoid of passion and chose to give them a title that conjured up images of a boisterous celebration. Having thus deliberately misrepresented the *gymnopedias*, perhaps he would be astounded to learn that the whole concept of serene classicism just as thoroughly misrepresents ancient Greek esthetics as a whole.

Scholars have since determined that the gleaming whiteness of the marble, which we admire so greatly, does not reflect the original intent of the artists. They did not consider their works complete without application of flamboyant colors, which the passage of centuries has stripped away.

That Satie became so well known and influential can be traced in part to his friendship with Claude Debussy. In 1911 Debussy orchestrated the third and first of the *Gymnopédies*, in that order. Many critics have complained that the orchestration obscured Satie's clear outlines. Be that as it may, the pieces gained more in prestige than they lost in clarity. It is in Debussy's version that they, and Satie himself, first became well known.

~David Guion

## CLAUDE DEBUSSY

Claude Debussy was born in France in 1862 and died in 1918, just as Impressionist paintings were emerging and alarming viewers with bright colors and light where solid objects once existed. Impressionist music evolved simultaneously, typically utilizing the whole-tone scale and avoiding conventions of harmonic and rhythmic development. Debussy explained it as such: "I should like to see the creation...of a kind of music free from themes or motives...which nothing interrupts and which never returns upon itself. There will not be, between two restatements of the same characteristic theme, a hasty and superfluous 'filling in.'" Debussy became a leader of Impressionism, along with Ravel, marking the shift away from Romantic music, which dominated the 19th century. When asked what rule he followed when composing, Debussy replied: "Mon plaisir" (My pleasure).

In 1890, at 28, Debussy began *Suite bergamasque*, a piano suite in four movements: *Prélude*, *Menuet*, *Clair de lune*, and *Passepiéd*. The most popular movement is the *Claire de lune* (moonlight). *Clair de lune* was originally called *Promenade sentimentale* (sentimental walk), both from poems by Symbolist poet Paul Verlaine. It was renamed shortly before publication in 1905. Debussy had previously set *Clair de lune* for voice and piano twice, along with 18 other Verlaine poems. The poem describes "charmante masques et bergamasques," inspiring the name of the suite. "Bergamasques," masked festivals in the ancient Italian theater tradition, were a French tradition, full of archetypal peasant characters (Harlequin, Columbine and Scaramouche) from the town of Bergamo. The poem also refers to "au calme clair de lune triste et beau" (the still moonlight sad and lovely).

## JOAQUÍN TURINA

In what became a rather exclusive club of Spanish composers, a kind of early 20th century 'Big Four,' Joaquín Turina was the youngest of the group that counted as senior members Albéniz, Falla, and Granados. Like his colleagues, the Seville-born Turina was irresistibly drawn to Paris, the Paris at the turn of the century that was alive with the music of Debussy and Ravel, among other French luminaries. But that's getting ahead of the story.

Having received his early training in piano and composition in his native city, the young musician, with the score of an opera in hand, went to Madrid. In Madrid the opera gathered dust, but he did get a performance of his *zarzuela*, *Fea y con gracia*, though its success was decidedly moderate. Writing the zarzuela, however, and becoming absorbed in the musical life of Madrid lit the spark of nationalism that was to become a flame only some years later. In Paris in 1905 he studied piano with the Russian composer Moritz Moszkowski and had composition lessons with Vincent D'Indy at the Schola Cantorum. At an appearance as pianist and composer he performed his Piano Quintet, Op. 1, a work strongly influenced by César Franck by way of D'Indy. This turned out to be a decisive occasion in Turina's career, for both Albéniz and Falla were present at the concert and as a result of their reaction to the Quintet they advised him to look to his native Spanish folk music for inspiration. (Needless to say, the Quintet was not much to their liking.)

Taking his friends' advice to heart, Turina decided to "fight bravely for the national music of our country." He returned to Spain in 1913 and set about to fight the good Spanish fight, and did so with very impressive results in works both large and small. In the latter category is *La oración del torero*. The flavor of the piece is thoroughly Spanish; the writing is thoroughly impressionistic. Written in 1925, almost a decade after Turina had returned to Madrid and had become a musician much honored in his native land, *Oración* makes clear that the influence of the composer's French sojourn was still fully operative.

Considering the lush romantic impressionism of the work, it's difficult to imagine how it sounded in its original scoring for four lutes, or for that matter in an arrangement for string quartet. No question that Turina's decision to expand the quartet setting to one for full string orchestra was the right one. This is made perfectly clear immediately, as the strings pulsate and resound with the wonderfully insinuating contour that is so utterly Spanish. The mood here is properly reverential as Turina's toreador tries to find inner peace. The scent of the bullring's drama and tension rises briefly after the affecting main theme and its extensions have had their way. The prayer ends as it began, quietly and stoically, in a manner befitting a brave fighter.

-Orrin Howard

## EDWARD MACDOWELL

Woodland Sketches, Op. 51, is a suite of originally ten short piano pieces by the American composer Edward MacDowell. It was written during an 1896 stay at MacDowell's summer retreat in Peterborough, New Hampshire, where each piece was inspired by a different aspect of the surrounding nature and landscape. The suite was first published in 1896, with pieces such as "To a Wild Rose" (No. 1) and "To a Water-lily" (No. 6) becoming some of MacDowell's most popular works. While some pieces are notable for their use of impressionistic techniques in depicting the New England wilderness, others are based on elements from Native American and Southern music.

The suite's first piece, "To a Wild Rose", is "MacDowell's best known single work" and it achieved phenomenal popularity. MacDowell believed the work's popularity arose because the publisher spread its score generously across two pages. The piece begins with a spare melody, based on a simple one from the Brotherton Indians. The melody is played in short fragments and accompanied by chords and pedal points. The climax consists of a repeated dominant ninth chord, which can also be heard as a version of the Tristan chord. The piece concludes with a Scotch snap rhythm.

"Will o' the Wisp" to be "the most virtuosic of the set", evoking MacDowell's love for "extreme speed". The music historian Neil Leonard cited "Will o' the Wisp" as an example of MacDowell's "concern for atmospheric effects" in depicting the titular lights with his impressionistic and economic style.

"At an Old Trysting-place" is the shortest piece in the suite. The music portrays the return to a place where one has once met their lover.

"From Uncle Remus" reflects MacDowell's nostalgia from reading Joel Chandler Harris' stories of the titular African American. In the piece, MacDowell attempts to imitate the banjo and elements of Southern culture despite never having directly experienced the American South. Nevertheless, the result are said to be "charmingly nostalgic" and "delightfully frank" from historians of the time.

## SCOTT JOPLIN

Scott Joplin is to ragtime what John Philip Sousa is to the march and Johann Strauss is to the waltz. They are virtually synonymous. Yet Joplin's great unfulfilled passion was to write opera. He burst onto the scene in 1899 with the publication of *Maple Leaf Rag*. It sold over a million copies. His first attempt at opera was *A Guest of Honor*, written in 1903. It was given a single performance. The score has never been found.

Sometime in the next few years he began work on *Treemonisha*. He published the piano-vocal score himself in 1911. His many attempts to have it produced were unsuccessful. In 1915, his health failing, he presented a run-through in Harlem, playing his score on the piano. It was utter failure. He died in New York on April 1, 1917.

*Treemonisha* lay untouched till the ragtime revival of the 1970's. It was finally given a full professional production by the Houston Grand Opera in 1975 with arrangements and orchestrations by Gunther Schuller. With Schuller at the helm it was recorded in 1976.

*Treemonisha* opens on a plantation in the post Civil War Texas-Arkansas. Among the freed slaves living there are the childless couple Ned and Monisha. They find a new-born child under the great tree before their cabin. Act I begins with *Treemonisha*, now 18, the only educated woman in the settlement, ready for a career as a teacher and a leader. She struggles with the prevailing ignorance and superstition of many of her people. Neighbors arrive to help with the corn-husking and sing the rousing *We're Goin' Around*. Locked in a power struggle with the superstitious element, *Treemonisha* is kidnapped by the ring leaders and brought to their lair. The song *Superstition* is their spooky testament. *Treemonisha* is eventually rescued and begins the journey home. The act ends with the jubilant choral number, at the sound of the dinner horn, the "quittin' time" song, *Aunt Dinah Has Blowed De Horn*.

In Act II, *Treemonisha*'s return is celebrated. Her evil kidnappers are captured and the people demand punishment. But *Treemonisha* persuades them not to harm the kidnappers, and they are lectured that "wrong is never right." The opera concludes with the spectacular choral-dance celebration *A Real Slow Drag* that triumphantly proclaims, "marching onward, marching onward..."

~Graham Bastable, 2008

# MEET THE MUSICIANS

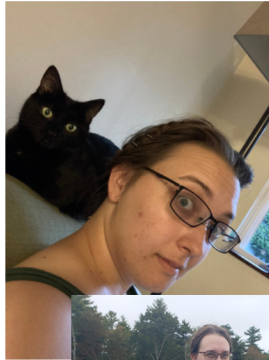
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## ANIA CHENEY, VIOLIN

Ania Chaney returns to perform with the Cherry Hill Chamber Orchestra with great enthusiasm. Originally from the frigid floodplains of Missoula Montana, she has been making tons of wood shavings at the Violin Making and Repair Program at the North Bennet Street School, training and competing in the knightly arts with historical fencing club Boston Armizare, and drifting around her house in the indefatigable company of her darling little cat, Annie (pictured).

During her music degree at the University of Montana, Ania mostly focused on symphonic orchestra music, but performed a goodly amount of chamber. She is rounding out her musical endeavors by learning how music is connected through Art Nouveau. Her preparation and performance of Faure's Berceuse has delighted her beyond measure, and hopefully this delight is communicated as clearly as possible to you.

## 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.

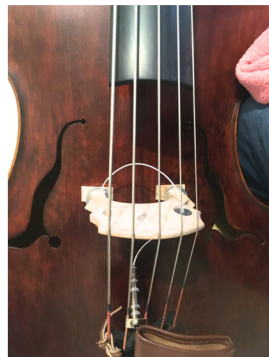
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**NICK APARO,  
BASS**

Our bassist is still in the honeymoon phase after purchasing a new bass built in 2021 by Volker Nahrman. The design is after a 1750 instrument by Johann Eberli. Nick would like everyone to know how extremely happy he is that COVID music lessons are over.

After growing up in Gloucester and living all around North Shore, he retired from teaching at Salem State.

Nick currently runs his own business in Real Estate Appraisal. He is also caretaker for his parents.



**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 4th 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!

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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.

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**ALAN HAWRYLUK, VIOLIN**  
**JAVIER MÁRQUEZ, PIANO**

**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.

**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.



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## LINDA SOARES, BASSOON

Eager to get away from the congestion of the San Francisco Bay Area, Linda moved to Alaska in 1971. She received her Bachelor of Music in performance on bassoon from the University of Alaska, Fairbanks. Several financial career “bumps” resulted in her pursuing and receiving her BS degree in Nursing and subsequently joined the U.S. Navy for 3 years [definitely challenged her authority-figure issues].



Stable earnings over the intervening years allowed her to continue life as a semi-professional bassoonist. Linda has played far and near, including groups in the SF Bay Area, Spokane Symphony, Fairbanks Symphony, and the Keys Chamber Orchestra. After moving to Cape Elizabeth, Maine in 2014, Linda has performed with the Bangor Symphony, Wellesley Symphony, and attends the Chamber Music Conference at Colgate College. She has two cats, enjoys water color painting, and finally has a view of the ocean.

## ERIC CONVEY, PERCUSSION

I'm Eric Convey and in addition to covering percussion for the Cherry Hill Chamber Orchestra I play 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 my wife, two children and Labrador-German Shepherd mix Luna (pictured). I've 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.



Rachel is a violinist, teacher, and writer of mostly unpublished works, including a humorous Scrabble tips booklet.

RACHEL SHIRYAYEVA,  
VIOLIN

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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!



## IRENE LEHMAN, 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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## ABIGAIL SYKES, VIOLIN



Abby immediately fell in love with the violin when she started playing in fourth grade, yet never dreamed she'd still be playing as an adult. In addition to playing with Cherry Hill Chamber Orchestra, she regularly plays with the North Shore Philharmonic Orchestra, Cape Ann Symphony, and Portsmouth Symphony.

When not playing the violin, Abby works as a registered dietitian for Beverly Public Schools and the YMCA. On her favorite days she gets to play games with elementary students, such as Dive into the Digestive System Obstacle Course, and talk about positive body image and eating disorder prevention across the district.

## 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.



**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 manage 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".

## **DONNA MURPHY, HORN**

## **KELSEY HARTLESS, HORN**

## **LAURA TEMPESTA, HORN**

## **HERB SCHURGIN, HORN**

Is excited to play horn and will have intriguing & humorous tidbits next time around!

## **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.



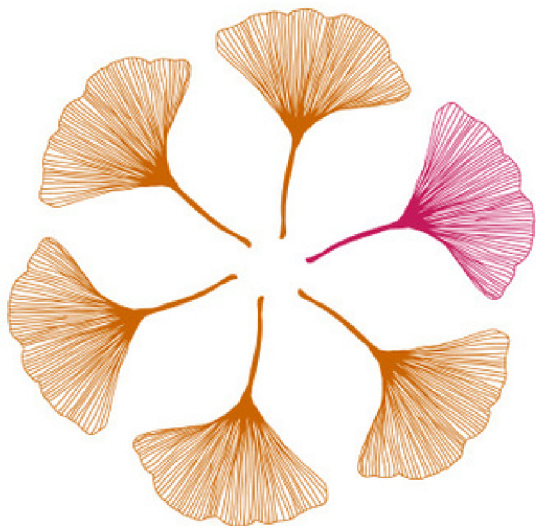
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# Marshunda's Favorites



Kim Indresano  
P H O T O G R A P H Y

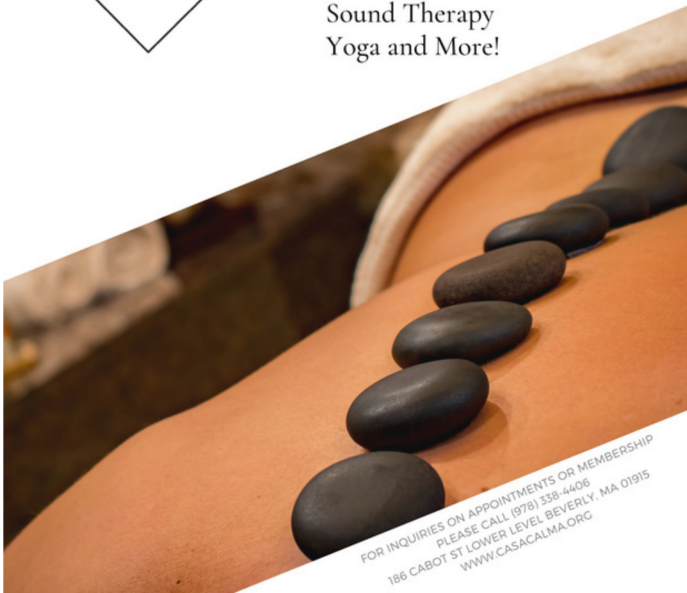
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