

45TH ANNUAL
Summer Fest

JUNE 21–JULY 11

⌘ **June 21** Mozart in the Mountains

⌘ **June 24** A Night at the Opera:
Pagliacci

⌘ **June 26** Scheherazade:
One Thousand and One Nights

⌘ **June 28** An American Celebration:
John Williams Escapades

⌘ **July 11** Dessert in the Garden
with Rogue Music Project



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MISSION STATEMENT

Our mission is to inspire, engage, and connect our community through extraordinary musical experiences.

- We provide transformative music by presenting inspirational concert experiences.
- We present accessible education programs for everyone.

Dear Friends,

Welcome to SummerFest 2026! I am so excited to share our 45th annual festival with all of you! It promises to be a summer filled with extraordinary music, storytelling, and unforgettable performances!

This year's series brings together a rich mix of beloved classics and thrilling masterworks. We open with Mozart in the Mountains, followed by an evening of opera with Pagliacci. Our journey continues with the sweeping and colorful Scheherazade: One Thousand and One Nights, and a rousing American Celebration featuring the music of great American composers including John Williams and Florence Price.

We are also delighted to welcome back the Rogue Music Project for a special Dessert in the Garden performance—always a unique and memorable experience to close out the season.

Each concert this summer offers something different, from dramatic storytelling to cinematic excitement, all brought to life by your Music in the Mountains Orchestra and wonderful guest artists. It's a season that truly celebrates the power and beauty of live music in our community.

I look forward to seeing you all and sharing these incredible performances together. Thank you for being part of what makes this festival so special.

Warmest Regards,

A handwritten signature in blue ink, appearing to read "Ryan Murray".

Ryan Murray, Artistic Director



About Us

Founded in 1982, Music in the Mountains (MIM) is a nonprofit arts organization based in Nevada County, California. A beloved institution in the cultural landscape of the region, MIM produces a diverse range of concerts and festivals. MIM teaches music classes in grades K-8 in Nevada County, bringing music to more than 750 school children each week. MIM supports the only Youth Orchestra in Western Nevada County and hosts an esteemed community chorus along with other educational programming. Through connection, education and performance, MIM is enriching the lives of all those who experience the magic of live music.



“The key to the mystery of a great artist is that, for reasons unknown, he will give away his energies and his life just to make sure that one note follows another...and the work leaves us with the feeling that something is right in the world.”

Leonard Bernstein

SAVE THE DATES

2026 Concerts & Events



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and Soloists to be announced

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Orchestra Conductor Ryan Murray

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JUNE 21

Mozart in the Mountains

SUNDAY, JUNE 21, 3 PM | THE CENTER FOR THE ARTS, GRASS VALLEY



Featuring **John Wilson** pianist, with the **MIM Festival Orchestra**

PROGRAM

Le nozze di Figaro, Overture

WOLFGANG AMADEUS MOZART

Piano Concerto, No 23 in A major

WOLFGANG AMADEUS MOZART

John Wilson, Pianist

Symphony No 1, Op. 11 in G Major

JOSEPH BOLOGNE,
CHEVALIER DE SAINT-GEORGES

Symphony No 35 in D Major

WOLFGANG AMADEUS MOZART



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PROGRAM NOTES

Overture to Le nozze di Figaro K.492

Wolfgang Amadeus Mozart (1756–1791)

ABOUT MOZART

Mozart was born in Salzburg, Austria, in 1756, and displayed such extraordinary musical gifts from infancy that his father Leopold, himself a court musician, began presenting him to the royal courts of Europe before the boy was six years old.

By the time he was a teenager, Mozart had composed symphonies, concertos, and operas that astonished audiences across the continent. He settled in Vienna in 1781, where despite chronic financial insecurity he produced an unbroken stream of masterworks: operas, chamber music, symphonies, and piano concertos that remain central to the repertoire today. He died in Vienna in 1791 at the age of thirty-five, leaving behind a body of work of staggering breadth and beauty.

ABOUT THE OVERTURE

Le nozze di Figaro — *The Marriage of Figaro* — premiered in Vienna in 1786, and its overture is one of the most recognizable and irresistible five minutes in all of opera. It introduces none of the opera's themes directly, yet somehow manages to capture everything about the work: the breathless pace, the comic chaos, the elegant wit, the sheer joy of the thing. The strings dart and tumble, the woodwinds chatter and pirouette, and the whole orchestra seems barely able to contain itself. Conductors have been known to joke that it plays itself—which is, of course, a

slight to every musician who has ever tried to do it justice. Tonight it sets the stage for an evening devoted entirely to one of music's supreme geniuses.

Piano Concerto No. 23 in A major, K.488 (1786)

Wolfgang Amadeus Mozart (1786)

I. Allegro

II. Adagio

III. Allegro assai

ABOUT THE CONCERTO

Mozart composed twenty-seven piano concertos over the course of his career, but the Twenty-Third, completed in 1786, holds a special place among even this extraordinary group. It is a work of radiant warmth and searching depth, the product of a composer at the absolute height of his powers.

The opening Allegro moves with the easy confidence of a master storyteller—elegant, charming, and deceptively effortless. The middle movement, the famous Adagio, is something else entirely: one of the most quietly heartbreaking pieces Mozart ever wrote, a slow, singing melody in the rare key of F-sharp minor that unfolds like a private confession. The finale returns to pure sunlit delight, a rondo bubbling with good humor and the infectious joy that made Mozart's music irresistible to audiences in his own lifetime and has kept it so ever since.

continued on next page...



BIO
**John
Wilson**

John Wilson is one of today's most compelling interpreters of American piano repertoire—an artist whose technique is matched by his gift for illuminating the emotional and cultural depth of the music he plays. As Pianist of the San Francisco Symphony and San Diego Symphony, and Principal Keyboard of the Marin Symphony, he stands at the center of American orchestral life. The *San Francisco Chronicle* has praised his “casual virtuosity on piano.”

Wilson's career spans the full range of classical performance. He has given a sold-out solo recital at Carnegie Hall, performed at Michael Tilson Thomas' 80th birthday gala with the San Francisco Symphony, and appeared as Guest Principal Keyboard with the Chicago Symphony Orchestra. Concerto highlights include both of Liszt's Piano Concerti with the Marin Symphony, Beethoven's Triple Concerto with the San Francisco Philharmonic, and—closer to home—Mozart's radiant Piano Concerto No. 23 with the Midsummer Mozart Festival and with Music in the Mountains.

A passionate collaborator, Wilson has performed alongside violinist Joshua Bell, cellist Johannes Moser, and celebrated singers including Frederica von Stade, Sasha Cooke, and Michael Feinstein. He has toured internationally with the San Francisco Symphony under Michael Tilson Thomas and Esa-Pekka Salonen, carrying American repertoire from Davies Symphony Hall to Europe's foremost concert venues.

Wilson has appeared on two Grammy Award-winning San Francisco Symphony recordings: *Meditations on Rilke* (2021, Best Classical Compendium) and Kaija Saariaho's *Adriana Mater* (2024, Best Opera Recording). His solo discography includes the world premiere of Michael Tilson Thomas's *Upon Further Reflection* and a Rachmaninoff/Gershwin transcriptions album that surpassed one million streams in its first year.

PROGRAM NOTES *continued*

**Symphony No. 1 in
G Major, Op. 11 (1779)**

Joseph Bologne
(Chevalier de Saint-Georges)
(1745–1799)

- I. Allegro
- II. Andante
- III. Allegro assai

ABOUT BOLOGNE

Joseph Bologne, Chevalier de Saint-Georges, led one of the most remarkable lives in the history of music—or in the history of any field. Born in Guadeloupe in 1745 to an enslaved woman and a French plantation owner, he was brought to France as a child, where he became arguably the greatest fencer in Europe and one of the most celebrated musicians of the age. He was appointed director of the Concert des Amateurs, one of Paris's premier orchestras; he composed operas, string quartets, violin concertos, and symphonies; and he commanded a regiment of Black soldiers—the Légion Saint-Georges—during the French Revolution. Voltaire called him “the most accomplished man in Europe.” He was also, almost certainly, the model for one of Alexandre Dumas' most famous heroes.

ABOUT THE SYMPHONY

Saint-Georges composed his two symphonies, concertantes, and four standalone symphonies in the 1770s and 1780s, at the height of his musical career. The Symphony No. 1 in G Major is a bright, elegant, thoroughly winning work in the style of his Parisian contemporaries, and Haydn's influence is audible through-out—but with a distinctive grace and rhythmic energy all its own.

For many in tonight's audience, this may be a first encounter with Saint-Georges's music. It will not, we suspect, be the last.

**Symphony No. 35 in D
Major, K. 385 (“Haffner”)
(1782)**

Wolfgang Amadeus Mozart

- I. Allegro
- II. Adagio
- III. Allegro assai

ABOUT THE SYMPHONY

The Haffner Symphony has one of the more charming origin stories in the repertoire. In the summer of 1782, Mozart was overwhelmed with other work—he was finishing a new opera, moving into a new apartment, and preparing for his wedding—when his father wrote to ask him to compose something for the elevation of his old family friend Sigmund Haffner to the nobility. Mozart obliged, dashing off the symphony in a matter of weeks. When he received the manuscript back from his father months later, he admitted he had completely forgotten he'd written it. “The new Haffner Symphony has positively astonished me,” he wrote, “for I had forgotten every single note of it. It must surely produce a good effect.”

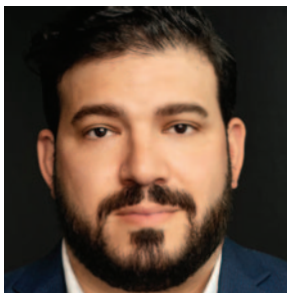
It has produced a good effect for nearly 250 years. The symphony opens with a unison D that seems to announce something momentous—and then delivers exactly that: four movements of exhilarating drive, wit, and beauty, the product of a mind that could produce masterworks almost faster than it could write them down. It remains one of Mozart's most beloved and frequently performed symphonies, and a perfect close to an evening in his company.

JUNE 24

A Night at the Opera: Pagliacci

WEDNESDAY, JUNE 24, 7 PM | CENTER FOR THE ARTS, GRASS VALLEY

Featuring **Salvatore Atti, Robert Balonek, Carrie Hennessey, Mathew Peterson, Jon Saatman**
with the **Music in the Mountains Festival Orchestra & Chorus**



PROGRAM

Pagliacci

RUGGERO LEONCAVALLO

PROLOGUE

ACT 1

ACT 2



SEASON UNDERWRITERS

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Karen & Terry Brown

EDUCATION UNDERWRITERS

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PROGRAM NOTES

Pagliacci

An opera in a prologue and two acts

Ruggero Leoncavallo (1857–1919)

ABOUT LEONCAVALLO

Leoncavallo was born in Naples in 1857 and trained as a pianist and composer before spending years in obscurity, working as a café pianist and struggling to get his operas produced. His fortunes changed dramatically on May 21, 1892, when Pagliacci premiered at the Teatro Dal Verme in Milan, conducted by the young Arturo Toscanini. The opera was an immediate sensation. Leoncavallo spent the rest of his career trying, largely without success, to repeat its impact—he composed more than a dozen more operas, but none came close to rivaling the work that made him famous. Pagliacci remains his legacy: a single, shattering hour that has never left the repertoire since the night it was born.

Salvatore Atti: Canio (Pagliacci)
head of the troupe

Robert Balonek: Tonio (Taddeo)
a clown

Carrie Hennessey: Nedda (Columbine)
Canio's wife

Mathew Peterson: Silvio
a local peasant

Jon Saatman: Beppe (Arlecchino)
an actor

ABOUT PAGLIACCI

Pagliacci—"Clowns" in Italian—belongs to the school of opera known as verismo: operatic realism that traded the gods and kings of earlier opera for ordinary people in the grip of ordinary, devastating emotions. The story is drawn from an actual criminal case that Leoncavallo's father, a judge, had presided over, and it unfolds in real time with an almost unbearable intensity.

A traveling theatrical troupe arrives in a Calabrian village on the Feast of the Assumption. Their leader, Canio, is married to the beautiful Nedda, who has fallen in love with the young villager Silvio. Canio discovers the affair. That evening, as the troupe performs its

continued next page...

BIOS

Sal Atti Tenor

A graduate of the Boston Conservatory with advanced degrees in vocal performance and opera, Sal Atti has sung leading roles—including Rodolfo, José, and Alfred—with companies across the U.S. and abroad.

Praised by The Boston Globe for his “radiant” tone, he has performed with St. Paul’s Cathedral Choir on European tours and earned the affectionate nickname “Piccolo Pavarotti” for a Verdi Bicentennial performance in Busseto, Italy.

Robert Balonek Baritone

Robert Balonek brings wide-ranging operatic experience to the role of Tonio, having performed it recently with Auburn Symphony. His other recent credits include Iago in West Bay Opera’s *Otello*, Scarpia in West Bay Opera’s *Tosca*, the title role in *Rigoletto* with Opera San Jose, and the title role in *The Flying Dutchman* with West Bay Opera. He has also performed with the New York City Opera, Sacramento Philharmonic, and American Classical Orchestra, and appears on recordings for Albany Records.

Carrie Hennessey Soprano

Carrie Hennessey is known for her soaring voice and richly nuanced characters, and has performed to acclaim on stages worldwide. The San Francisco Chronicle’s Joshua Kosman praised her title role in *Kat’ a Kabanova* for “a wondrous blend of silvery tone and sinuous phrasing.” A trauma-informed vocal teacher and co-founder of

Rogue Music Project, Hennessey brings her full self to every performance—channeling lived experience into the characters she portrays with rare emotional honesty and technical mastery.

Matthew Peterson Baritone

Praised by *The Colorado Springs Gazette* for singing that radiates “power and beauty,” baritone Matthew Peterson brings a commanding voice and magnetic stage presence to leading roles. He has performed in leading roles, and as Don Giovanni, Count Almaviva, Guglielmo, and Silvio with companies including Central City Opera and Opera Santa Barbara, and Opera Las Vegas, and appears regularly as a concert soloist in works by Orff, Haydn, Bach, and Vaughan Williams. A Yale School of Music graduate and first-place winner of the Denver Lyric Opera Guild Competition, he teaches voice at Westmont College in Santa Barbara.

Jonathan Saatman Tenor

Sacramento-based tenor Jonathan Saatman is known for his powerful voice, acting ability, and uncanny ability to save the day at the 11th hour. He performs regularly with opera companies throughout the Bay Area and Central Valley, with recent roles including Sherlock Holmes in Opera Modesto’s world premiere of *Sherlock Holmes and the Case of the Fallen Giant* and Valentin in Verismo Opera’s *Faust*. A graduate of CSU Sacramento, Saatman is also an active voice and piano teacher.

PROGRAM NOTES

continued....

commedia dell’arte play before the assembled villagers, the boundary between performance and reality dissolves: Canio, playing the cuckolded clown Pagliaccio, can no longer separate the role from his own anguish. The play becomes something else. The famous aria “Vesti la giubba”—in which Canio commands himself to put on the costume and laugh despite his breaking heart—is one of the most celebrated tenor moments in all of opera.

The opera runs just eighty minutes, but its emotional impact lasts considerably longer. Tonight’s production features the Music in the Mountains Festival Orchestra and Chorus under the baton of Ryan Murray.

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JUNE 26

Scheherazade: One Thousand and One Nights

FRIDAY, JUNE 26, 7 PM | THE CENTER FOR THE ARTS, GRASS VALLEY



Featuring the **Music in the Mountains Festival Orchestra**

PROGRAM

**Variaciones Concertantes,
Op 23**

ALBERTO GINASTERA

INTERMISSION

Sheherazade, op35

NIKOLAI RIMSKY-KORSAKOV



SEASON UNDERWRITERS

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PROGRAM NOTES

**Variaciones Concertantes,
Op. 23 (1953)**

Alberto Ginastera (1916–1983)

ABOUT GINASTERA

Alberto Ginastera was born in Buenos Aires in 1916 and became the most internationally celebrated Argentine composer of the twentieth century. His music moves between two worlds: the folk traditions and landscapes of his native country, which he absorbed deeply though he always maintained were a spiritual rather than a literal influence, and the modernist techniques of post-war European composition. The result is music of unusual power and originality—richly colored, rhythmically bold, and full of a vitality that is unmistakably his own. He spent the latter part of his career in Europe, living in Geneva until his death in 1983, but Argentina never left his music.

ABOUT THE VARIACIONES CONCERTANTES

Theme (Cello, Harp)

Interlude (Strings)

Playful Var. (Flute)

Scherzo Var. (Clarinet)

Dramatic Var. (Viola)

Canonic Var. (Oboe, Bassoon)

Rhythmic Var. (Trumpet, Trombone)

Perpetual Motion Var. (Violin)

Pastoral Var. (Horn)

Interlude (Winds)

Theme (Double Bass)

Finale: Rondo Var. (Orchestra)

Composed in 1953 for the chamber orchestra of the Buenos Aires Philharmonic, the *Variaciones Concertantes* is one of Ginastera's most beloved and frequently performed works—and one of the great showcases for an orchestra's principal players. The work consists of a theme and eleven variations, each one featuring a different instrument or pair of instruments as soloist: the harp and cello introduce the theme; the variations then pass through the flute, clarinet, oboe, trumpet, viola, horn, trombone and tuba, violin, and finally the full orchestra in a brilliant closing intermezzo and finale.

Audiences will recognize familiar melodies from Argentine folk music woven through the variations, always transformed by Ginastera's sophisticated harmonic imagination. It is a piece that rewards both the listener's ear and the player's technique—and tonight, with the principal players of the Music in the Mountains Festival Orchestra, it will be in exceptional hands.

Scheherazade, Op. 35 (1888)

Nikolai Rimsky-Korsakov (1844-1908)

ABOUT RIMSKY-KORSAKOV

Rimsky-Korsakov was born in Tikhvin, Russia, in 1844, and came to music almost by accident—he trained as a naval officer and was already serving in the Russian Navy when his compositional talent attracted the attention of the composer Mily Balakirev, who encouraged him to write his first symphony. He eventually left the Navy for music,

continued on next page...

PROGRAM NOTES *continued*

joined the faculty of the St. Petersburg Conservatory, and became not only a prolific composer but one of the greatest orchestrators in history. His textbook on orchestration, assembled from his own practice and study, became a standard reference for generations of composers—Stravinsky, Debussy, and Ravel all studied his scores with particular attention. He composed fifteen operas, three symphonies, and a series of dazzling orchestral works, of which *Scheherazade* is the crown.

- I. The Sea and Sinbad's Ship
- II. The Story of the Kalendar Prince
- III. The Young Prince and the Young Princess
- IV. Festival at Baghdad – The Sea – The Shipwreck

ABOUT SCHEHERAZADE

Composed in the summer of 1888, *Scheherazade* takes its inspiration from *One Thousand and One Nights*—the great collection of Middle Eastern

and South Asian folk tales in which the clever *Scheherazade*, threatened with death by the sultan *Shahriar*, keeps herself alive by telling him an inexhaustible chain of stories, each one ending on a cliffhanger that compels him to spare her life for one more night. Rimsky-Korsakov does not set specific tales—he creates a musical world in which the spirit of those tales lives: sensuous, dramatic, endlessly inventive, shimmering with color.

The work is organized in four movements, each one a different facet of that world. The solo violin—representing *Scheherazade* herself, her theme sinuous and searching—winds through all four movements, connecting them and giving the whole suite its narrative thread.

The first movement, “The Sea and Sinbad’s Ship,” opens with a stern brass theme (the sultan) before the violin enters and the ocean comes to life in the full orchestra.

The second movement, “The

Kalendar Prince,” features an extended oboe solo of haunting beauty.

The third, “The Young Prince and the Young Princess,” is one of the most ravishing love scenes in the orchestral repertoire.

And the fourth movement, “The Festival at Baghdad—The Sea—The Shipwreck,” brings everything together in a climax of breathtaking orchestral power before the violin returns one last time, peaceful, for the close.

Scheherazade demands extended solos from virtually every principal player in the orchestra—the violin, oboe, bassoon, clarinet, cello, and more—making it the ideal vehicle for the extraordinary musicians of the Music in the Mountains Festival Orchestra, who travel from the San Francisco Symphony, the Los Angeles Philharmonic, the National Symphony, and orchestras across the country to perform together each summer in Grass Valley.



JUNE 28

An American Celebration: John Williams Escapades

SUNDAY, JUNE 28, 3 PM | THE CENTER FOR THE ARTS, GRASS VALLEY



Featuring the **Music in the Mountains Festival Orchestra & Chorus**

PROGRAM

Star-Spangled Banner Francis Scott Key

Armed Forces Salute arr. Bob Mason

Hymn to the Fallen John Williams

National Emblem March Edwin Bagely

Andante moderato for string orchestra

Florence Price

Escapades John Williams

Featuring Jonathan Hulting-Cohen Saxophone,
Michael Downing Vibraphone

INTERMISSION

50 Years a Salute to Film Composers

John Williams

Island in Space Jerry Grant

Duke Ellington: A Medley For Orchestra

arr Calvin Custer

Washington Post March John Philip Sousa

From Sea to Shining Sea Samuel Ward

Stars and Stripes Forever John Philip Sousa



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PROGRAM NOTES

Tonight's concert is a celebration — of America, of American music, of the composers who have given this country its most enduring musical voice. The program ranges from patriotic anthems and marches to Hollywood film scores, from a newly discovered voice of the eighteenth century to a world premiere by one of our own community members. It is designed to delight, to stir, and to send you home smiling.

Andante moderato for string orchestra

Florence Price (1887–1953)

ABOUT PRICE

Florence Price was born in Little Rock, Arkansas in 1887 and became the first African-American woman to have a symphony performed by a major American orchestra—the Chicago Symphony, in 1933. She was a prolific and gifted composer, but the racial and gender barriers of her era meant that much of her music went unperformed and eventually disappeared from view.

Then, in 2009, a cache of her manuscripts was discovered in an abandoned house in Illinois that had once been her summer home. The rediscovery sparked a renaissance: orchestras around the world began programming her music, and listeners discovered a voice of great warmth, originality, and craft that had been unjustly overlooked for decades. Florence Price is now recognized as one of the major American composers of the twentieth century.

ABOUT THE ANDANTE MODERATO

This tender and lyrical work for string orchestra is characteristic of

Price at her most intimate—deeply melodic, suffused with a warmth that draws on both the European classical tradition and the African American folk and spiritual traditions she absorbed growing up in the South. It is a quiet gem, and a perfect introduction to a composer whose full stature is only now being appreciated.

Escapades

from Catch Me If You Can

John Williams (b. 1932)

ABOUT WILLIAMS

John Williams was born in Floral Park, New York, in 1932, studied at Juilliard, and became the most celebrated film composer in the history of cinema. His scores for *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *E.T.*, *Schindler's List*, and dozens of other films have made him a household name and earned him five Academy Awards, four Golden Globes, and twenty-seven Grammy Awards. He served as Music Director of the Boston Pops Orchestra from 1980 to 1993, and his concert works—including concertos, fanfares, and orchestral suites—have been performed by the world's great orchestras. Now in his nineties, he remains one of the most active and admired composers alive. *continued on next page...*

PROGRAM NOTES *continued*

ABOUT ESCAPADES

Escapades was composed for Steven Spielberg's 2002 film *Catch Me If You Can*, the true story of Frank Abagnale Jr., a charming young con man who successfully impersonated an airline pilot, a doctor, and a lawyer while passing millions of dollars in fraudulent checks—all before the age of twenty-one. Williams matched the story with a score of irresistible jazzy swagger: muted trumpets, cool saxophone solos, a walking bass, and the rhythmic ease of a man who makes every impossibility look like an afternoon stroll. The concert suite, arranged in three movements, showcases the extraordinary virtuosity of saxophonist Jonathan Hulting-Cohen and vibraphonist Michael Downing, whose partnership tonight brings Williams's most playful score fully to life.

Island in Space

World Premiere | Jerry Grant

ABOUT GRANT

Grant grew up in Detroit, Michigan, where he discovered as a teenager that he did not want simply to play music—he wanted to build it. Beginning with saxophone and flute, and moving through stints in rock and jazz bands, he turned increasingly toward composition, eventually becoming one of the most prolific film and television composers in the industry. Over four decades he has

scored more than five hundred television episodes and feature films, working across genres and formats with a compositional voice he describes as 'eclectic'—equally at home with a full orchestra, a jazz ensemble, or a purely electronic palette. He has called Nevada County home for many years, and Music in the Mountains is proud to present the world premiere of his newly reimagined orchestral and choral version of *Island in Space* tonight.

ABOUT ISLAND IN SPACE

Island in Space began as a meditation on a single image: the Earth as seen from space—a luminous blue sphere suspended in the dark, improbably beautiful, and utterly alone. The piece was originally composed in 2012 with an electronic score and premiered in Detroit. For this new version, Grant has reimagined the work entirely for live orchestra and chorus, drawing on texts by T.S. Eliot, John Zimmerman, and Henry David Thoreau to give voice to what the image means.

This piece was inspired by astronauts viewing our world from outer space, Grant says. "It's a powerful piece with a powerful message. It's my way of saying to people: This is it. We need to move now." The work ends on a note of hope—but it earns that hope honestly, passing first through an honest reckoning with what is at stake. It is, in the truest sense, a piece about home.

**National Emblem March
Washington Post March
Stars and Stripes Forever**

John Philip Sousa (1854–1932)

ABOUT SOUSA

Sousa was born in Washington, D.C., in 1854, and became so synonymous with the American march that he earned the nickname 'The March King'—a title he wore without embarrassment. He led the United States Marine Band for twelve years before forming his own touring band, which traveled the world and made him one of the most famous musicians of his era. He composed more than a hundred marches, of which *Stars and Stripes Forever*—written on a transatlantic voyage in 1896, when he was grieving the death of his band manager—is the most celebrated. It was designated the National March of the United States by an Act of Congress in 1987. When that piccolo melody enters in the final strain, it is nearly impossible not to feel something.

Tonight's program also features the Armed Forces Salute (arr. Bob Mason), Hymn to the Fallen by John Williams, a Duke Ellington medley arranged by Calvin Custer, the Star-Spangled Banner, From Sea to Shining Sea, and the National Emblem March by Edwin Bagley—a full-throated celebration of American music in all its variety and vitality.



JULY 11

Dessert in the Garden with Rogue Music Project

SATURDAY, JULY 11, 5:30 PM | PRIVATE RESIDENCE

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Rogue Music Project (RMP) has been delighting audiences since 2017. The Sacramento-based collective specializes in opera and classical music on the fringe. The group creates adventurous productions that push artistic boundaries and break genre rules in order to reinvigorate the opera and concert experience.

Omari Tau Artistic Director

Omari Tau is known primarily as a singer of styles ranging from classical, jazz, and musical theater to pop and R&B. Similarly, his experiences as an artist intersect across broad spectrums, including composition, performance, and both musical and stage direction.

Jennifer Reason Music Director

Jennifer has performed all over the world, and has appeared at multiple international festivals as a soloist and ensemble member, and also in world-renowned venues which also include the likes of the Vatican and Carnegie

Hall. She extends her love of performance by working as a music director for both RMP and other local productions.

Kevin Doherty Executive Director

Kevin Doherty is the Director of Music Programming at Capital Public Radio in Sacramento and is an accomplished classically trained singer and performer.

Sarah Fitch

Sarah Fitch, a native of Houston, Texas, made her professional debut with Knoxville Opera as Stéphanie in Roméo et Juliette in 2012. Sarah completed her Master's degree in music at the University of Tennessee where she performed the roles of operatic mastery.

Carrie Hennessey Soprano

Known for her soaring voice and richly nuanced characters, soprano Carrie Hennessey is consistently thrilling audiences and critics in opera and concert appearances around the world.

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Ryan Murray

Artistic Director & Conductor

Ryan Murray is the Artistic Director of Music in the Mountains, the Principal Pops Conductor of the Modesto Symphony and the Music Director and Conductor for the Auburn Symphony. An award-winning opera conductor, Ryan is the past Music Director of Opera Modesto and Fresno Grand Opera. Recent engagements include guest conducting at the Mendocino Music Festival, the Midsummer Mozart Festival, the Sacramento Philharmonic and cover conducting for the Baltimore Symphony.

A passionate music educator, Ryan currently serves as Assistant Professor of Music at CSU Sacramento as Director of Orchestra and Opera, and is the conductor for the Sacramento Youth Symphony's premier orchestra.

Ryan is a past winner of the Vienna Philharmonic's prestigious Ansbacher Fellowship for Young Conductors, and spent the summer in residence at the 2014 Salzburg Festival. Ryan was awarded second place in the 2019 American Prize for Professional Orchestral Conducting, and has garnered national recognition for his dynamic, compelling performances of contemporary opera as the winner of the 2017 American Prize in Opera Conducting.

With an enthusiasm for film scores, Ryan enjoys the unique challenges of conducting movies in concert and is a Disney & ICM Approved Conductor. Recent and upcoming performances include The Original Star Wars Trilogy, Fantasia, Indiana Jones and the Raiders of the Lost Ark, The Nightmare Before Christmas and more.

Ryan holds degrees, summa cum laude, in Bassoon and Voice Performance from CSU Sacramento and also holds a master's degree, with distinction, in Music Business from the Berklee College of Music. Ryan has previously attended the Cabrillo Festival's Conductors Workshop, and was one of just eight conductors worldwide to be invited to the Musiikin aika Masterclass in Finland. He previously attended the Contemporary Music Symposium led by Alan Gilbert featuring the New York Philharmonic, the Aurora Chamber Festival in Sweden, the Lucerne Festival's Conducting Masterclass in Switzerland and the Eastman School of Music's Summer Conducting Institute.

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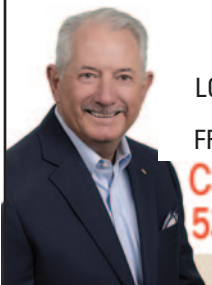
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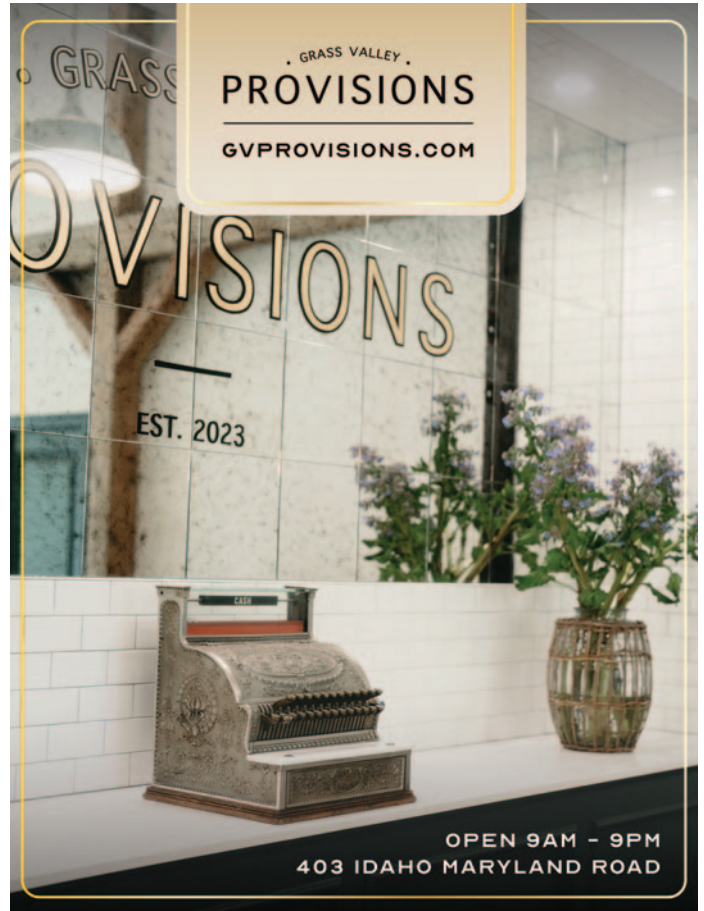
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Ariel May

Chorus Conductor

Ariel May is a dynamic conductor, vocalist, and educator who has established herself as a versatile performer and an inspiring leader in the world of choral and vocal music. A California native, she holds a B.M. in Music Education from the Hall-Musco Conservatory at Chapman University and an M.A. in Teaching Music from UC Irvine.

Ariel serves on the music faculty at Sierra College and is the founder and director of Horizon Choir, a community youth choir program in Nevada County. Known for her engaging and encouraging teaching style, she has mentored several California credential candidates as a master teacher, guiding them as student teachers in her classroom. She is an active member of the American Choral Directors Association and is in demand as a voice and chorus clinician and guest conductor. She has adjudicated numerous choral festivals, including the Anaheim School District Choral Festival and the Biola University Choral Festival. Ariel is celebrated for her expressive conducting, meticulous attention to detail, and ability to inspire profound emotional connections through music. A champion of equitable teaching, she developed a music program for adults with intellectual disabilities at Integrity House in Santa Ana, CA.

Beginning her career as the assistant conductor for the award-winning Orange County Women's Chorus, Ariel later served as

the Vocal Music Director at Canyon High School. In this role, she expanded the department into a comprehensive music conservatory offering five performing choirs, vocal jazz ensembles, and a competitive barbershop quartet program. Under her baton, choirs have consistently received unanimous superior ratings at festivals nationwide and have performed in prestigious venues such as Carnegie Hall. She was awarded Outstanding Teacher by the Orange Unified School District and led her advanced choirs on seven performance tours. Ariel also taught voice and piano at the Young Americans College of Performing Arts and later joined the voice and choral faculty at Fullerton College.

In addition to conducting, Ariel has extensive performance experience in both classical and jazz genres. Described as a “cathedral mezzo” for her warmth and ease, Ariel has been featured as a soloist and ensemble singer. Some of her favorite performances include Handel’s Messiah with Auburn Symphony and Pacific Chorale, Vaughan Williams’ Dona Nobis Pacem, Duruflé’s Requiem, Mozart’s Requiem, and Martin’s Mass for Double Choir. As a jazz and session singer, she has been featured on several jazz albums and performed with Billy Idol, The Who, John Williams, and the original Star Wars Orchestra.

When not immersed in performing or teaching, Ariel enjoys hiking, baking, and making music with her wonderful husband and daughters.



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Jennifer Dahlgren*
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Sally Humpherys**
Dorla Menmuir
Joy Perry-Thistle

SOPRANO II

Julie Austin
Adrea Broughton
Beverly Erickson
Heather Haddock
Ingrid Holman**
Kathryn Meincke Jechura
Joan Mosley*
Daphne Schmitt

ALTO I

Hilda Chavez
Katie Chilton
Cathy Collings**
Linda DeMartini
Kay Drake*
Kristie Garcia***
Heather McFadden
Tessie Moore
Martha O'Hehir
Linda J. Randall**
Pamela Roberts
Erin Thomas-Rose

ALTO II

Susan Chalpin
Kathleen Chovan
Judith Ciphers
Madeline D'Andrea*
Nancy Donahue
Carla Gianquento**
Nancy Kendrick
Janie Kesselman
Gretchen Krugler
Jean Poff
Jane Primrose
Ruth Ann Riese
Elizabeth L. Townsend

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Karen Brown
Douglas Jensen
Judith Kenney
Robbie Merchant*

TENOR II

Terry Brown
James Crouse
Brandon Lopez
Joachim Simon
David Wallace
Keith Wilson

BARITONE

Thomas Crabb
Peter Johnson
Yannick Lambrecht
Stan Thomas-Rose

BASS

John Barnsdale
Rick De Gruccio*
Brian Fry
Clarence McProud
Dean Metzner
Chris Paizis**
Stephen Tassone

VIOLIN 1

Steven Moeckel, *Concertmaster*
Isabella Amador, *Asst. Concertmaster*
Matthew Oshida
Aaron Requiro
Abigail Hong
Andrew Kwon
Anna Gendler
Emanuela Nikiforova
Eugenia Wie
Dagenais Smiley

VIOLIN 2

Rae Ann Goldberg, *Principal*
Malhar Kute
Brooke Aird
Claudia Fountain
Sergi Goldman-Hull
Ryo Fukuda
Susan French
Daniel Zuckerman

VIOLA

Chad Kaltinger, *Principal*
Colin Belisle
Uri Wassertzug
Dustin Budish
David Thorp
Nancy Ewing

CELLO

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Noriko Kishi
Adelle-Akiko Kearns
Vanessa Ruotolo

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Andy Butler
Richard Worn

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Shannon Devir

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Tony Clements, *Principal*

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Matthew Darling, *Principal*

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David Gabrielson, *Principal*
Robert Darling
Peyton Esraelian
Michael Downing
Nicholas Gabrielson

HARP

Annabelle Taubl, *Principal*
Molly Langr

PIANO / CELESTE

John Hillebrandt, Piano

*Section Leader

**Choral Committee

***Chorus President

The chorus is sponsored by the Dena Ringen Memorial Endowment

Education Programs



MIM YOUTH ORCHESTRA (MIMYO)

Conducted by Shannon Devir, the Music in the Mountains Youth Orchestra (MIMYO) is the region's only youth orchestra. This after-school program for students in grades 3-12 focuses on string, woodwind, brass, and percussion. Students attend weekly rehearsals and give two public concerts each year.

Our young musicians work on a variety of classical and contemporary repertoire, with material customized to each participant's level. Players develop their craft both in full-orchestra rehearsals and in sectional groups organized by instrument family.

In 2025, MIMYO students participated in a professional workshop with Time For Three, a professional touring string trio performing at the Center for the Arts. MIMYO also delighted audiences in community events including Auburn Symphony's Big Day of Giving, and the Soroptimists' annual Nevada County Garden Tour.

Many MIMYO alumni have gone on to pursue professional music careers. While we are a youth orchestra at heart, we

warmly welcome musicians of all ages.

Over the years, many families have joined our ranks together—fathers and sons, grandmothers and granddaughters, mothers and daughters. This creates a truly multigenerational community where younger players and the young-at-heart share the joy of making music side-by-side. MIMYO will begin the 2026-2027 season in late August and is currently accepting new students.

STEPPING UP ORCHESTRA

Taught by MIMYO's resident string specialist Kasandra Klassy, this group serves as a stepping stone between our beginning instrumental programs and MIMYO. Students meet weekly in a small and supportive setting where they focus on strengthening the skills necessary to play in MIMYO. Each week at the end of class, students join MIMYO rehearsals and rehearse pieces which they will play side by side with MIMYO at their semi-annual performances.

FIRST NOTES MUSIC CLASSES

Experienced musicians in the various fields of performance teach these

beginning music classes to students at various schools in Nevada County. The classes culminate with students performing with the Music in the Mountains Youth Orchestra at their annual May public performance.

After completing their First Notes classes, students are invited to join MIM's Stepping Up Orchestra.

Classes are being planned for the 2026-2027 school year. Please inquire about our new Suzuki Strings program starting soon!

MUSIC FOR YOUNG MINDS

Utilizing a hybrid curriculum combining Carnegie Hall's "Musical Explorers" and Shannon Devir's Music for Young Minds program, MIM's instructors visit participating Nevada County schools weekly to connect students in grades K-5 with diverse musical communities. Students build fundamental music skills through listening, singing, and movement, exploring other cultures through their music.

During the 2025-2026 school year, more than 350 students in 18 classrooms participated on a weekly basis throughout the school year.



FAMILY CONCERTS

More than 400 local school children experienced an orchestra concert in September 2025. Maestro Ryan Murray and the Music in the Mountains Professional Orchestra presented *The Conductor's Spellbook*—the magical story of Tony Stradivarius, a young student who finds a powerful book of spells during a field trip to the symphony and uses it to control the orchestra.

In April of 2026, local students were treated to performances by the MIM Chorus and the Horizons Children's choir under the direction of Director Ariel May, and performances by professional opera singers Yannick

Lambrecht and Anna Schubert, and professional organist Christopher Keady.

This program is supported by donors and sponsors in our community.

MUSINGS WITH THE MAESTRO

Musings with the Maestro (MWTM) is a fun and engaging music appreciation program open to the public and for all ages. Maestro Ryan Murray hosts live lectures via webinar where he talks about exciting topics related to music—from music history to fascinating facts about famous composers to explorations of different styles and periods.

Whether you are a longtime music lover or just starting to get interested, Maestro Murray's talks make learning about music enjoyable and accessible. Email info@musicinthemountains.org to join the mailing list and receive updates about these journeys into the world of music from the comfort of your own home

SUMMER LIBRARY CLASSES

MIM and the Nevada County Library co-sponsor education programs at local library branches. 2025 marked the third year of this collaboration. Teacher Kim Ewing and Music in the Mountains were pleased to present engaging lessons for kids of all ages at Nevada County's local library branches.

For information or to enroll:
musicinthemountains.org/education
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EDUCATION STAFF

Marge Shasberger, Education Programs Manager

Shannon Devir, Director of Education

MIMYO

Shannon Devir, MIMYO Conductor

Kasandra Klassy, MIMYO Assistant Conductor

FIRST NOTES

MUSIC INSTRUCTORS

Shannon Devir, Winds & Recorders

Lisa Renner, Strings

Kasandra Klassy, Strings

MUSIC FOR YOUNG MINDS

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October 17-18, 2026
Masterworks I:
Simon, Beethoven & Brahms

December 8, 2026
Messiah Sing-along

January 16, 2027
Family Concert:
When Instruments Roamed the Earth

February 6-7, 2027
Masterworks II:
Bernstein, Vaughan Williams & Shostakovich

March 13-14, 2027
Masterworks III:
Berlioz & Tchaikovsky

May 9, 2027
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We are so thankful for the volunteers who make SummerFest 2026 possible! SummerFest is a busy time, and volunteers help with everything from ushering and bartending to decorating, planning parties, sending letters, and feeding musicians at rehearsals. For a full list of volunteer roles, visit musicinthemountains.org/volunteer.

In 2025, over 200 wonderful people gave more than 5,000 hours of their time to keep the music going in our community. Our MIM volunteers are folks from all walks of life who share their talents to bring music and education to Nevada County.

We have folks who help with office tasks like filing and mailings, friendly greeters and ushers, education mentors, bartenders, food servers, and hosts who open their homes to musicians. We also have helpers who move pianos and set up stages. Every bit of help supports Music in the Mountains' goal to inspire, engage, and connect people through great music.

Volunteers make our programs and concerts possible and help us provide music education for everyone.

Become a Volunteer!

Would you like to help your community?

There are lots of ways to volunteer, and you'll meet a great bunch of friendly people.

Here are just some of the ways you can help:

- Usher at a concert
- Work in the office
- Help decorate for events
- Volunteer with the music education team
- Join our production crew
- Help with mailings
- Host a musician

Join us for some fun and make new friends. We want all our volunteers to feel welcome and comfortable, and we can provide special help if you need it. Your talents are important, and we want you to enjoy your time with MIM.

If you, too, have a heart for service, let us know how you want to get involved by emailing isabella@musicinthemountains.org.

We will host a volunteer orientation in the fall.

No musical talent necessary!

If you are worried because you aren't a musician, don't be. These are all actual quotes from people who volunteer for Music in the Mountains.

"I couldn't carry a tune in a bucket."

"My sister got all the talent in the family..."

"You wouldn't want me to try to play an instrument..."

"...but I love music"

To sign up or ask questions, email isabella@musicinthemountains.org or call our office at (530) 265-6124.

Would you like to help with MIM's Fall Gala?

The MIM fall gala will be held on Saturday, October 24, 2026. Our theme is Moonlight Masquerade. We are looking for people who want to help before, during, and after the event. We need decorators, auction helpers, servers, clean-up crew and more. We will have a training session for Gala volunteers after SummerFest.

To get involved, email us at isabella@musicinthemountains.org or call our office at (530) 265-6124.

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GOLDEN CLEF SOCIETY

Our premier recognition and honorary society recognizes those who have included Music in the Mountains in their estate plans through a will, trust, or other legacy gifts. Members share a deep commitment to the future of fine music in our community. If you have an interest in joining the Society, please contact Kevin in the MIM office: 530-265-6173 or kevin@musicinthemountians.org

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What legacy do you want to leave?

You make a lasting difference in our community when you include Music in the Mountains in your plans. This could be an opportunity to make a major contribution, and perhaps one that continues in perpetuity. Leaving even a modest percentage of your estate can easily have a substantial impact.

You can include MIM as a beneficiary in your Will or Family Trust, give a portion of your IRA, or utilize other more sophisticated strategies with current benefits to you. In doing so, you will join a very special group we call the Golden Clef Society.

Please consider including MIM in your plans. You will be ensuring that our exceptional programs will live on for many years. For more information, please contact Kevin in the MIM office: 530-265-6173, or kevin@musicinthemountians.org



Give smarter. Make a bigger impact.

Some donors choose to support Music in the Mountains with a gift of appreciated stock or a distribution from their Individual Retirement Account (IRA). These supporters know that there are many ways to give that can make an even bigger impact.

APPRECIATED SECURITIES

You can transfer securities in-kind, paying no tax, MIM receives the full value, and you get to deduct that same full value.

IRA DISTRIBUTION

If you are over 70.5, you can give directly from your IRA to MIM. You are not taxed on the distribution and receive this charitable gift tax benefit even if you take the standard deduction.

FOR MORE DETAILS: email info@musicinthemountains.org or call 530-265-6173

Music in the Mountains does not render tax or legal advice to donors. Please contact your professional financial or tax advisor before making a charitable gift.



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Ryan Murray, Artistic Director

MUSICAL LEADERSHIP

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Kasandra Klassy, MIMYO Assistant Conductor, String Specialist
Lisa Renner, First Notes Instructor
Kim Ewing, Music for Young Minds Instructor

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Conrad Sisk, Sound Designer
Erin Beatie, Set Designer
Kim Rogers, Graphic Designer

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Conrad Sisk, Technical Director
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Ava Graham, Running Crew
Hunter Smith
Matt Drake
Hindi Greenberg, House Manager
Terry Brown, Flip Crew
Eric Dahlgren
Tim Geckle
John Jeffery
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Matt Drake

THE CENTER FOR THE ARTS TEAM

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Conrad Sisk, Sound Engineer & Operator
Ariel May, AV Operator²⁸

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Dear lover of great music,

We have been a part of Music in the Mountains for decades, so we are probably biased in our feelings.

That said, we feel that what MIM is doing for our community is beyond wonderful:

- Great concerts with world class performers
- Inspiring education activities for young and old
- Building a kinder, gentler community
- Strengthening our local economy

This is why we support MIM with our dollars and energy.

We aren't just doing that today. We've also included MIM as one of our beneficiaries of our retirement plans and our estate.

Doing this gladdens our hearts and brightens our days!

Please join with us and Keep the Great Music Playing in our community through your own kind generosity.

Karen + Terry

Karen and Terry Brown

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