



WESTMORELAND SYMPHONY ORCHESTRA 2024-2025 56TH SEASON DANIEL MEYER, ARTISTIC DIRECTOR



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FROM THE **ARTISTIC DIRECTOR**

Welcome to our concert and the Westmoreland Symphony Orchestra's 56th Season!

I consider it a distinct honor and pleasure to serve the Westmoreland Symphony as Artistic Director. Together with our superb musicians, we strive to bring you and your family the finest performances of symphonic music in our region. We are grateful that you have joined us for this performance, and we truly feel the sense of excitement you bring each and every time we take the stage.

I hope you will find this concert season filled with great music and wonderful guest artists in our historic Palace Theatre. We are excited to feature principal clarinet of the Pittsburgh Symphony, Michael Rusinek, as he makes his WSO debut with



Copland's jazz-tinged *Clarinet Concerto*. We will also welcome rising star cellist Zlatomir Fung in February to play Dvořák's monumental and passionate *Cello Concerto*. In March, we welcome back audience favorite Maxim Lando to the Palace Theatre stage for the virtuosic *Piano Concerto No. 2* by Saint-Saëns. For our season finale in April, guitarist JIJI debuts with the classic Spanish *Concierto de Aranjuez* by Rodrigo, as our own WSO Chamber Singers perform the sumptuous *Serenade to Music* by English composer Ralph Vaughan Williams.

We also are happy to continue our relationship with the talented dancers of Texture Ballet, who have brought us a delightful and beautiful live production of Tchaikovsky's *Nutcracker Ballet* over the past several Decembers. A true community collaboration, this holiday classic continues to delight families in our region, and I consider it one of my favorite events of the season.

In our Westmoreland Symphony musicians, I hope you agree that we have assembled an orchestra at the top of their game. We look forward to every time we play together, and together, we are reaching more and more people passionate about great music. For those of you considering making the WSO a regular part of your schedule, we invite you to join us for the entire season. Become a subscriber today to enjoy the entire experience.

Musically yours,

Daniel Meyer, Artistic Director

FROM THE **PRESIDENT**



I want to warmly welcome you to the WSO's 56th Season! I am the board president, as well as a current educator, musician and dabbling artist. My parents started taking my brother and me to the Westmoreland Symphony Orchestra when the performances were held at Greensburg Salem High School.

In college, I studied with Sister Miriam David Volker S.C., one of the co-founders of the symphony and we remained close friends until her passing in 2007. Music brings people

together, builds friendships, and makes every day seem brighter. Music bridges language and cultures.

We are so happy to present the 2024-25 season full of world-renowned guest artists and talented musicians from our region!

The season begins with a program celebrating American music featuring Bernstein, and Copland's *Clarinet Concerto* performed by Pittsburgh Symphony Orchestra's Michael Rusinek. Don't wait to get your tickets for our most popular productions including the *Nutcracker* featuring Texture Contemporary Ballet and *Home for the Holidays*. In February our Valentine's weekend concert brings you Dvořák's *Cello Concerto* featuring young star Zlatomir Fung. Pianist Maxim Lando returns for a record fourth appearance in March performing Saint-Saëns. We conclude the season with the WSO Chamber Singers singing Vaughan Williams and phenomenal guitarist JIJI playing Rodrigo.

Be sure to stay connected by signing up for emails on our website, and follow us on social media to see all the upcoming events and behind-the-scenes photos and videos. You can find all the links at westmorelandsymphony.org

On behalf of the WSO Board of Directors, I thank all of you who support us by attending our concerts, giving monetary gifts, or participating in our educational programs. Please join us in celebrating our 56th Anniversary season—you make it all possible!

Sincerely,

Dr. Janice Decker

President, Board of Directors

Janice C Decker, Ph. D.











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March 22

FROM THE **EXECUTIVE DIRECTOR**

Dear Friends of the WSO,

It is with great excitement and heartfelt anticipation that I welcome you to the Westmoreland Symphony Orchestra's 56th season. As we embark on this remarkable journey together, I am honored to serve as your Executive Director and to share the profound joy of live orchestral music with you.



Our 56th season promises to be one of our most memorable yet, filled with enchanting performances, innovative programming, and the unparalleled artistry that defines our orchestra. We are thrilled to present a diverse array of concerts that celebrate the rich tapestry of classical music, from timeless masterpieces to exciting contemporary works.

This season, we invite you to experience the power of music to connect, inspire, and uplift. Each performance is crafted to offer you a unique and immersive musical experience, allowing you to engage with the beauty and complexity of the compositions that will be brought to life on stage. Our talented musicians, under the guidance of our esteemed Artistic Director, Daniel Meyer, are dedicated to delivering performances that resonate deeply and leave lasting impressions.

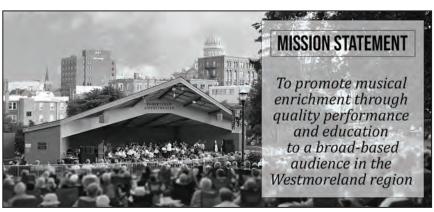
As always, your support and enthusiasm are the heartbeat of the WSO. Your presence at our concerts, your feedback, and your unwavering commitment to our mission are what make this community vibrant and thriving. Together, we continue to build upon the rich legacy of our orchestra, and we are deeply grateful for your role in this shared journey.

Thank you for joining us for this exciting season. I look forward to welcoming you to the Palace Theatre and and creating unforgettable memories together.

Warm Regards,

Michael W. Rozell, Executive Director





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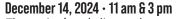
AMERICAN MOSAIC • OCTOBER 26, 2024

Bernstein: West Side Story: Selections

Copland: Clarinet Concerto
Michael Rusinek, clarinet

Nkeiru Okoye: Voices Shouting Out Hanson: Symphony No. 2, 'Romantic'

NUTCRACKER



The region's only live-orchestra traditional Nutcracker featuring Texture Ballet.



December 21, 2024 · 7:30 pm

It's the merriest concert of the year with the All-Star Choir and Amanda Powell, soprano.



LOVE STORIES • FEBRUARY 15, 2025

Mascagni: Intermezzo from Cavalleria Rusticana Stravinsky: Divertimento from The Fairy's Kiss Dvořák: Cello Concerto in B minor

Zlatomir Fung, cello



MAXIM RETURNS • MARCH 22, 2025

Nico Muhly: Two Motets by William Byrd Saint-Saëns: Piano Concerto No. 2 in G minor

Maxim Lando, piano

Beethoven: Symphony No. 7 in A major



HEROIC GUITAR • APRIL 12, 2025

Vaughan Williams: Serenade to Music

WSO Chamber Singers

Rodrigo: Concierto de Aranjuez

JIJI, guitar

Mendelssohn: Symphony No. 4 in A major 'Italian'

DANIEL MEYER ARTISTIC DIRECTOR



As Artistic
Director of the
Westmoreland
Symphony, Daniel
Meyer is known
for his innovative
programs,
engaging
presence and
keen musical
intellect. Maestro
Meyer is also
Music Director of

the Erie Philharmonic, Artistic Director of the BlueWater Chamber Orchestra, and Music Director of the Lakeside Symphony Orchestra at historic Lakeside Chautauqua.

In addition to collaborating with worldrenowned soloists such as Emanuel Ax, Midori, Marc-André Hamelin, Sharon Isbin, Gil Shaham, Jeremy Denk, and Daniil Trifonov, Meyer has commissioned new works by Michael Torke, Vivian Fung, Richard Danielpour, and Zhou Tian. With a deep passion for connecting with audiences, Meyer continues to develop strong ties with the community through frequent radio and television appearances, newspaper Chautauqua. interviews, music talks, appearances in local schools, and speaking from the concert stage. His award-winning series on WQLN-TV is called 'Fascinating Spaces,' featuring televised concerts performed in iconic Erie locations. He co-hosts a weekly program on Erie's PBS radio station with commentary about the Philharmonic, artists, and the classical music world.

Meyer recorded the music of Hanson, Diamond, and Daugherty for the Bavarian Radio with the Bamberger Symphoniker, and his recent guest appearances include the Detroit Symphony, Cincinnati Chamber Orchestra, Portland Symphony, Württembergische Philharmonie, Staatsorchester Darmstadt, and the Nuremberg Symphony in Germany. In his role as Director of Orchestral Activities at Duquesne University, Meyer embarked on a recording project of the concertos of American composer Lynn Purse.

As Music Director of the Asheville Symphony, Meyer created the Asheville Amadeus Festival, a biennial festival featuring sold-out weeks of film, lectures, community events, and concerts centered around the music of Mozart with pianist Emanuel Ax in 2015 and violinist Midori in 2017. In recent seasons, he has frequently conducted the Rochester Philharmonic and the Pittsburgh Symphony, as well as guest engagements with the Indianapolis, Columbus, Phoenix, Eugene, Alabama, and Knoxville Symphonies.

His critically-acclaimed European debut took place with the Staatstheater Stuttgart Orchestra and violinist Thomas Zehetmaier, and he returned to Germany soon after for concerts with the Neue Philharmonie Westfalen, and to Austria with the Tonkünstler Orchestra in Vienna and the Wiener Jeunesse Orchestra. Meyer's summer festival appearances have included the Cleveland Orchestra at Blossom, the Aspen and Grand Teton Music Festivals, the Chautauqua Festival, Brevard Music Center, and Lakeside Chautauqua.

Upon the invitation of Mariss Jansons, Meyer was named Resident Conductor of the Pittsburgh Symphony and Music Director of the Pittsburgh Youth Symphony. A native of Cleveland, Meyer studied conducting at the Hochschule für Musik in Vienna as a Rotary Ambassadorial Scholar, and is a graduate of Denison University and the University of Cincinnati College— Conservatory of Music. He composed and conducted works for ensembles at both schools, including a Stabat Mater for soprano, chorus and orchestra. At Boston University, Meyer received the Orchestral Conducting Honors Award and was awarded the prestigious Aspen Conducting Prize from David Zinman. He was awarded an honorary doctorate from Edinboro University in 2016.

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DANIEL MEYER, ARTISTIC DIRECTOR

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Ohoe

Renate Sakins, *principal* Risé Kostilnik

Clarinet

Ryan Leonard, *principal* Kira Bokalders

Bass Clarinet

Lisa Thackrah

Bassoon

Linda Morton Fisher, principal Amy Baker

Horn

Mark Addleman Andrew Symington Liz Thompson

Trumpet

Justin Kohan, *principal* Dave Wygonik

Trombone

Gonzalo Fernandez, principal Robert Tupper, Bass Trombone

Tuba

Vacant

Timpani

Ronald Horner, principal

Percussion

Michael Matteo, principal Robert Beatty

Harp

Vacant

*sabbatical



The WSO received funding from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts.

MICHAEL RUSINEK CLARINET



Michael Rusinek joined the Pittsburgh Symphony Orchestra as Principal Clarinetist in 1998 and holds the Mr. & Mrs. Aaron Silberman Chair, Born in Toronto, Canada, his early studies were with Avrahm Galper at the Royal Conservatory of Music and he later attended the Curtis Institute of Music, studying with Donald Montanaro. Upon graduation, Rusinek served as Assistant Principal Clarinet with the National Symphony Orchestra in Washington, D.C. In addition to his position with the Pittsburgh Symphony, he has performed as Principal Clarinet with the orchestras of Philadelphia, St. Louis, The Royal Concertgebouw in Amsterdam, and The National Arts Center in Ottawa, Canada

Rusinek has performed as a recitalist across Canada, the United States, and Israel, as concerto soloist with many orchestras, and as a featured soloist with the Pittsburgh Symphony Orchestra many times. In May 2008, he premiered and recorded a new concerto by composer Alan Fletcher that was commissioned for him by the orchestra.

Rusinek has participated in numerous music festivals around the world including Internationale Wolfegger Konzerte (Germany), Instrumenta Verano (Mexico), Bay Chamber, Music in the Vineyards, New York's 92nd Street Y, and returns regularly to the Grand Teton, Santa Fe Chamber, and Marlboro music festivals.

Dedicated to teaching, Rusinek is a member of the faculties of Carnegie Mellon University in Pittsburgh, The Curtis Institute of Music in Philadelphia, and the Aspen Music Festival and School in Aspen, Colorado. He has led master classes at some of the leading institutions around the world, often adjudicates competitions and appeared on the jury for the inaugural Jacques Lancelot International Clarinet Competition in Rouen, France.



AMERICAN MOSAIC



Saturday, October 26, 2024 7:30 p.m.

Daniel Meyer, Artistic Director and Conductor Michael Rusinek, clarinet

PROGRAM

arr. Mason

Arr. Damrosch Star-Spangled Banner

Bernstein Selections from West Side Story

Copland Clarinet Concerto

I. Slowly and expressively

II. Rather fast

Michael Rusinek, clarinet

-Intermission-

Nkeiru Okoye Voices Shouting Out

Hanson Symphony No. 2 "Romantic"

I. Adagio - Allegro moderatoII. Andante con tenerezza

III. Allegro con brio

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TRIBUNE-REVIEW

OPENING NIGHT PROGRAM NOTES

Leonard Bernstein (1918-1990)

Selections from West Side Story
Composed in 1957



When you're a Jet... West Side Story ran for more than 700 performances on Broadway becoming a cultural phenomenon. It's a mid-century retelling of Shakespeare's

Romeo and Juliet set in 1950's New York City that was later adapted into a blockbuster movie. Leonard Bernstein wrote the music and Stephen Sondheim penned the lyrics.

The tragic love story centers around two rival gangs the Sharks and the Jets. The young Tony, a former member of the Jets falls in love with Maria, the sister of the leader of the Sharks. Forbidden love and all its entanglements ensue.

Leonard Bernstein was originally approached by Jerome Robbins to work on the project in 1949 but the project was shelved for years. Bernstein was busy writing *Candide* and was appointed music director for the New York City Philharmonic.

The collaboration and the tedious work of rewriting all paid off, "the opening last night was just as we dreamed it," Bernstein said. "All the peering and agony and postponements and re-re-re-writing turn out to have been worth it." The production won two Tony awards and is still performed worldwide to this day.

This arrangement by Mason features I Feel Pretty, Maria, Something's Coming, Tonight, One Hand, One Heart, Cool, and America. Aaron Copland (1900-1990) Clarinet Concerto Composed in 1947-1948



Aaron Copland was born in Brooklyn, N.Y. and began writing songs at the age of eight. In June of 1921, Copland moved to France where he attended the Summer School of

Music for American Students at Fontainebleau. Upon his return he wrote commissioned works for major American orchestras, gaining widespread acclaim.

In 1947, jazz clarinetist and band leader Benny Goodman commissioned Copland to write a concerto for clarinet. Copland had just won the Pulitzer Prize for Appalachian Spring and would soon win an Academy Award for The Heiress.

Copland began working on drafts of the concerto while he was teaching and conducting in Rio de Janeiro. You can hear hints of Latin style in the second movement. Copland explained, "The instrumentation being clarinet with strings, harp, and piano, I did not have a large battery of percussion to achieve jazzy effects, so I used slapping basses and whacking harp sounds to simulate them. The Clarinet Concerto ends with a fairly elaborate coda in C major that finishes off with a clarinet glissando – or "smear" in jazz lingo."

In 1950, Benny Goodman premiered the concerto on an NBC radio broadcast with the NBC Symphony Orchestra. The piece received its orchestral premiere by the Philadelphia Orchestra on November 28, 1950.

PROGRAM NOTES CONTINUED

Nkeiru Okoye (b. 1971) **Voices Shouting Out** Composed in 2002



Excerpted from the composer:
A Native New Yorker, Nkeiru
Okoye penned the initial sketches of what would be Voice Shouting
Out on New Year's
Eve, 2001/02.

The completed work premiered six weeks later by The Virginia Symphony and has continued to delight and captivate audiences of all ages and backgrounds. Said Okoye, "I sat to write "Voices" in the wake of September 11th; however, in my grieving process, I failed to find music within. It was as though my muse crumbled with our twin towers. So. though I originally attempted to compose a piece, Voices Crying Out, in response to the destruction... I could not. As this nation recovered, we were united in a response: we would resume our lives, using normalcy to defy the terrorism. In the end, rather than 'crying out' my official response was Voices Shouting Out in freedom, as it were, through the music. It was a march to acknowledge those fighting on behalf of our safety, and yet a sparkling celebration of life for those of us who continue living.

Theoretically speaking, *Voices* is based on an 11-note "tone row" that is harmonized in fourths and fifths to create jazz-like harmonies. The row's construction is similar to Berg's *Violin Concerto*, in that it alludes to chordal structures, giving a tonal sensibility. A pulsating beat gives it forward motion, and the theme is interrupted by a trumpet fanfare, since a trumpeter friend asked for an interesting part. The trumpet riffs use Harmon mutes as a tribute to Miles

Davis. The piece is in ABA' form. Its middle section is lyrical, with motives reminiscent of a contemporary gospel piece that had gained popularity. The outer sections are rhythmically aggressive with orchestral allusions to a marching band. This is because the university I worked for while writing Voices, had a prominent marching band that practiced outside my office window each afternoon. I dedicated the premiere performance to them."

Howard Hanson (1896-1981) Symphony No. 2 "Romantic" Composed in 1930



Born in Wahoo, Nebraska, Hanson's music career took him all over the world as a composer, conductor and educator.

In 1923 he won the Prix de Rome and was

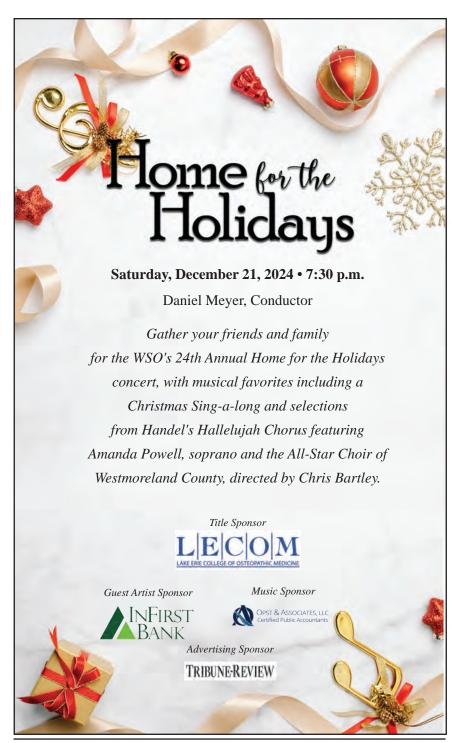
named a Rome Fellow. On his return to the United States, he became director of the Eastman School of Music in Rochester, N.Y., a position he held for forty years.

Symphony No. 2 was commissioned by Serge Koussevitzky of the Boston Symphony Orchestra to celebrate its 50th anniversary, and the work premiered on November 28, 1930.

Hanson said, "I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this symphony to create a work that was young in spirit, lyrical and Romantic in temperament, and simple and direct in expression."

The symphony is composed of three movements, with shared thematic elements throughout. *Symphony No. 2* remains the composer's most popular piece.





AMANDA POWELL SOPRANO



Amanda Powell, soprano, has been praised as "the star of the evening" (Seen and Heard International, UK) and "charismatic and theatrically arresting" (San Francisco Chronicle). A highly versatile musician, she is at home in repertoire from Monteverdi to Mozart to Ravel, and has toured internationally as soloist in baroque opera, oratorio, and crossover folk programs. Her tour performances with Grammy-winning baroque orchestra Apollo's Fire (Jeannette Sorrell) include such venues as the National Concert Hall of Ireland in Dublin, the Irish National Opera

House, the Aldeburgh Festival (UK), the Metropolitan Museum in New York, the National Gallery in Washington, and Zellerbach Hall in San Francisco, among others. Her 2019 debut as *Messiah* soloist with the Calgary Symphony won kudos as "the soloist of the night... singing to perfection."

As a recording artist, Ms. Powell has been featured on several Apollo's Fire albums including Sugarloaf Mountain, Sephardic Journey, and Christmas on Sugarloaf Mountain, all of which received rave reviews on both sides of the Atlantic and debuted in the top ten on the Billboard Classical Chart. Her 2015 solo debut album, Beyond Boundaries, is an intimate program of folk, jazz, and global music. She is a fluent improviser and has collaborated with such artists as Bobby McFerrin and Sheila Jordan. Amanda currently tours with the Italian folk group, Alla Boara.

Amandapowell.info





Concerts are held at Zion's Lutheran Church 140 S Pennsylvania Ave Greensburg, PA 15601 November 3, 2024 • 2 p.m.

Academy String Quartet

"Music of Freedom and
Independence"

February 2, 2025 • 2 p.m.

Subito Quintet

"European Tour"

March 30, 2025 • 2 p.m.

Daphne Alderson and the
St. Michael Band

May 4, 2025 • 2 p.m.

Academy String Quartet with
Linda Morton-Fisher, Bassoon

Tickets- \$20 • pay at the door or online: westmorelandsymphony.org



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April 27 • 4:00 pm

Patrick Forsyth, Director and Conductor

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LOVE STORIES



Saturday, February 15, 2025 7:30 p.m.

Daniel Meyer, Conductor Zlatomir Fung, cello

PROGRAM

Mascagni Intermezzo from Cavalleria Rusticana

Stravinsky Divertimento from The Fairy's Kiss

I. Sinfonia

II. Danses suisses

III. Scherzo

IV. Pas de deux

-Intermission-

Dvořák: Cello Concerto in B minor

I. Allegro

II. Adagio ma non troppo
III. Finale: Allegro moderato
Zlatomir Fung, cello

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TRIBUNE-REVIEW

ZLATOMIR FUNG CELLO



The youngest cellist ever to win First Prize at the International Tchaikovsky Competition, Zlatomir Fung is poised to become one of the preeminent cellists of our time. Astounding audiences with his boundless virtuosity and exquisite sensitivity, the 24-year-old has already proven himself a star among the next generation of world-class musicians.

As Artist-in-Residence with the Royal Philharmonic Orchestra in the 2023-2024 season, Fung appears at London's Cadogan Hall and tours the UK with the orchestra.

Recent concerto highlights include his debuts with the New York Philharmonic, Cleveland Orchestra, London Philharmonic Orchestra, Orchestre National de Lille, and BBC Philharmonic, as well as Dallas, Detroit, Seattle, Milwaukee, Utah, Rochester, and Kansas City Symphonies.

Fung made his recital debut at Carnegie Hall in 2021 and was described by Bachtrack as "one of those rare musicians with a Midas touch: he quickly envelopes every score he plays in an almost palpable golden aura."

Alongside demonstrating a mastery of the canon with his impeccable technique, Fung brings exceptional insight into the depths of contemporary repertoire, championing composers such as Unsuk Chin, Katherine Balch, and

Anna Clyne. In 2023, under the baton of Gemma New and with the Dallas Symphony, Fung gave the world premiere of Katherine Balch's whisper concerto with "jaw-dropping brilliance" (Dallas Morning News) as the dedicatee of the work.

A winner of the 2017 Young Concert Artists International Auditions and the 2017 Astral National Auditions, Fung has taken the top prizes at the 2018 Alice & Eleonore Schoenfeld International String Competition, the 2016 George Enescu International Cello Competition, and the 2015 Johansen International Competition for Young String Players, among others. He was selected as a 2016 US Presidential Scholar for the Arts and was awarded the 2016 Landgrave von Hesse Prize at the Kronberg Academy Cello master classes.

Fung was a Borletti-Buitoni Trust Fellowship Winner in 2022 and awarded an Avery Fisher Career Grant in 2020. He was named to WXQR's Artist Propulsion Lab in 2023. Fung has been featured on NPR's "Performance Today" and has appeared six times on NPR's "From the Top."

He plays a 1717 cello by David Tecchler of Rome, kindly loaned to him through the Beare's International Violin Society by a generous benefactor. He was appointed to the faculty of The Juilliard School in 2024.

Of Bulgarian and Chinese heritage, Zlatomir Fung was born into a family of mathematicians and began playing cello at age three. Fung studied at The Juilliard School under the tutelage of Richard Aaron and Timothy Eddy, where he was a recipient of the Kovner Fellowship. Outside of music, his interests include chess, cinema, and creative writing.

Full bio: www.zlatomirfung.com

LOVE STORIES Program Notes

Pietro Mascagni (1863-1945) Intermezzo from Cavalleria Rusticana Composed in 1889



When Pietro Mascagni's name is mentioned, classical music fans immediately think of *Cavalleria Rusticana*. The oneact opera became an international hit after its debut

performance in Rome on May 17, 1890.

After years of struggling as a composer and music teacher, Mascagni joined a competition sponsored by music publisher Edoardo Sonzogno for an original one-act opera. The opera, which is based on a short story by Giovanni Verga, won the prize and fame for the composer from Livorno. Italy. The story takes place on Easter morning as villagers gather for morning Mass. Turiddu has returned from military service to find his first love Lola married to Alfio. He seduces Santuzza to make Lola jealous. This begins a tale of love, betrayal and vengeance.

Cavalleria Rusticana, which means "rustic chivalry," was one of the first verismo operas. Verismo is a style of Italian opera writing that originates in real stories and is full of high drama, violent plots, and emotionally charged harmonies and melodies

Amid this drama is a sweet interlude, the Intermezzo. The piece is brief, but it transcends the yearning of the first scene of the one-act opera as villagers leave an Easter Mass with the building animosity of the second scene. It is the calm before the storm and foreshadows the tragedy to come.

The Intermezzo is the most famous

part of *Cavalleria Rusticana* and has been used in several films and television shows including "Raging Bull," "The Godfather Part III" and "The Sopranos."

Igor Stravinsky (1882-1971)

Divertimento from The Fairy's Kiss

Composed in 1928

Igor Stravinsky was born in Russia to

musical parents and grew up taking piano lessons. However, his parents expected him to become a lawyer and to his own admission, he was a terrible law student. While at the University of St.



Petersburg, Stravinsky met Vladimir Rimsky-Korsakov, son of the composer Nikolai Rimsky-Korsakov. Stravinsky began to study under the elder composer.

Stravinsky's social circle expanded at this time to include Sergei Diaghilev, founder of Ballet Russes. The two began collaborating on several projects including *The Firebird*, *Petrushka* and *The Rite of Spring*.

In 1928, Ida Rubinstein, a former Ballet Russes star approached a number of composers to write ballets based on earlier masters. Stravinsky chose Tchaikovsky as the 35th anniversary of his death was in 1928. He penned *The Fairy's Kiss* based on Hans Christian Andersen's tale "The Ice Maiden."

The story of "The Ice Maiden" centers on Rudy, an orphan raised by his uncle, who becomes a skilled huntsman and mountain climber and falls in love with Babette, the miller's daughter.

continued on the next page

PROGRAM NOTES CONTINUED

However, their relationship faces challenges, and after a confrontation with Babette's cousin, Rudy encounters the Ice Maiden, a mystical figure who took his mother's life and claimed him as a baby. Despite reconciling with Babette, tragedy strikes on the eve of their wedding.

Stravinsky said, "I chose Andersen's *The Ice Maiden* because it suggested an allegory of Tchaikovsky himself. The fairy's kiss on the heel of the child is also the muse marking Tchaikovsky at his birth - though the muse did not claim him at his wedding, as she did the young man in the ballet, but at the height of his powers.."

Years later, Stravinsky rearranged the work as a *Divertimento* made up of four movements including the *Sinfonia, Danses suisses, Scherzo,* and *Pas de deux*.

Antonín Dvořák (1841-1904) *Cello Concerto in B Minor* Composed in 1895

In Antonin Dvořák's early life, he found himself drawn to one of his piano students, Josefina Káunitzová. Although he professed his love for her, Josefina



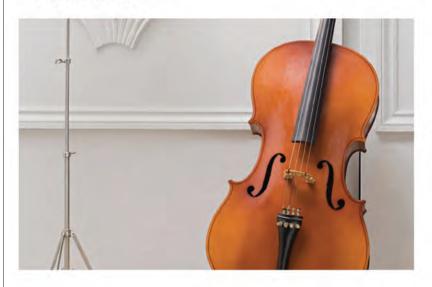
never returned his devotion and eventually married another man. Antonin later married Josefina's sister, Anna, but it seems that his love for Josefina was still evident 22 years into his marriage to Anna. It was around this time, as Josephina became seriously ill, that Dvořák wrote his *Cello Concerto in B minor* as a memorial to her. Dvořák song "Lasst mich allein" was a favorite

of Josephine's, and he wove it throughout his *Cello Concerto in B minor*.

The concerto is influenced by both his Bohemian roots and his American experiences. Dvořák was living in New York with his wife at the time of its composition. Dvořák found writing a cello concerto to be quite a daunting task, one with which he was not particularly pleased even upon its completion. One hurdle to overcome was the relation of the relatively quiet cello to the boisterous orchestra. To solve this dilemma, Dvořák gave both the cello and the orchestra moments in the limelight and varied the texture of the sound when the cello and orchestra play together. He achieved this by switching up the combinations of instruments that played together, particularly pairing the cello with the winds, illuminating the beauty of the cello's rich sound.

Dvořák was adamant that no one change any part of his composition not even his friend Hanuš Wihan, for whom the piece was written. Wihan suggested two cadenzas, but Dvořák rejected them, particularly, at the end of the piece, stating that the end should be "like a breath, ... then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it cannot recede." The concerto premiered in 1896 with the London Philharmonic Orchestra featuring Leo Stern as the cello soloist.

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MAXIM LANDO PIANO



American pianist Maxim Lando has been described as a "dazzling fire-eater" (ARTS San Francisco) and "a total musical being" (The New Criterion). He was lauded by Anthony Tommasini in The New York Times as displaying "brilliance and infectious exuberance" combined with "impressive delicacy" and a "wild-eyed danger."

In addition to being named Musical America's New Artist of the Month. Maxim has been awarded the 2021/22 Vendome Grand Prize as well as the 2020 Gilmore Young Artist Award. As winner of the Juilliard 2021 Concerto Competition, Maxim made his Alice Tully Hall debut performing with the Juilliard Orchestra led by Xian Zhang, and appeared with the Orchestra of St. Luke's at Carnegie Hall's Stern Auditorium in a performance of the Liszt *Piano* Concerto No. 1 as First Prize Winner in the 2022 New York Franz Liszt International Piano Competition. Recent awards include "Best Chamber Music Album of the Year" at the 2023 International Classical Music Awards (ICMA) for his CD "Into Madness" (recorded by Bavarian Radio on Berlin Classics) with German violinist Tassilo Probst.

First Prize Winner of the 2018 Young Concert Artists Susan Wadsworth International Auditions, Maxim held sold-out recital debuts at Carnegie Hall's Zankel Hall and the Kennedy Center's Terrace Theater, which included Liszt's complete Transcendental Etudes and were hailed by The New York Times as a concert "You Won't Want To Miss!" The previous year, Maxim made international headlines performing together with Lang Lang, Chick Corea, and The Philadelphia Orchestra led by Yannick Nézet-Séguin at Carnegie Hall's 2017 Opening Night Gala. The performance led to an inspirational friendship with the late Chick Corea, and subsequent duo performances with Lang Lang included concerts with the Pittsburgh, Toronto, Hawaii, and Vancouver Symphonies and China NCPA Orchestra. As a solo artist, Maxim has made appearances with the Mariinsky Theatre and Russian National Órchestras, Israel and Moscow Philharmonics, Zurich Chamber Orchestra, and St. Petersburg Symphony, as well as over 30 additional orchestras across the U.S. and Europe.

Maxim partners frequently with violinist Daniel Hope, and is passionate about chamber music and unusual repertoire. He has collaborated with Lynn Harrell, Julian Rachlin, and Danish String Quartet among others, and plays regularly with Jupiter Symphony Chamber Players in New York City. Guest Artist appearances have included concerts at venues such as the National Center for Performing Arts in Beijing, Symphony Hall in Shenzhen, Alte Oper Frankfurt, Louis Vuitton Foundation in Paris, Kissinger Sommer in Germany, Ravinia Festival, Gilmore Piano Festival, and Aspen Music Festival. Maxim is an alumnus of the Lang Lang International Music Foundation, and studies with long-time mentors Hung-Kuan Chen and Tema Blackstone at The Juilliard School.

This is Maxim's fourth appearance with the WSO.

Full bio: https://yca.org/artist/lando-maxim/

MAXIM RETURNS



Saturday, March 22, 2025 7:30 p.m.

Daniel Meyer, Conductor Maxim Lando, piano

PROGRAM

Two Motets by William Byrd Nico Muhly

I. Miserere mei, Deus

II. Bow Thine Ear, O Lord

Saint-Saëns Piano Concerto No. 2 in G minor

Andante sostenuto

II. Allegro scherzando

III. Presto

Maxim Lando, piano

-Intermission-

Beethoven Symphony No. 7 in A Major

I. Poco sostenuto – Vivace

II. Allegretto

III. Presto – Assai meno presto

IV. Allegro con brio

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MAXIM RETURNS Program Notes

Nico Muhly (b. 1981) **Two Motets by William Byrd** Composed in 2007

Notes by the Composer: William Byrd's music has always fascinated me both as a composer and as an erstwhile choirboy; on the page it looks like so little, but



then in its realisation, an enormous emotional landscape unfolds.

When Nick Collon asked if I might try to orchestrate a few motets for Aurora, I jumped at the chance. There is a moment in Byrd's Miserere mei, Deus where the key suddenly shifts into an unexpected major, and the rhythmic footprint slows down. I aimed for an outrageous, but quiet, amplification of this moment that fascinated me as a treble; here, it is punctuated by registral extremes in the piano: gamelan gongs in the left hand and toy piano in the right.

The second piece I arranged is *Bow* thine ear, O Lord, which is said to be one of Byrd's most personal expressions of faith and the turmoil surrounding it. It has in it one of the high-water marks of the choral tradition, namely Byrd's setting of the phrase "Sion is wasted and brought low," which he sets twice in two different octaves, and it is scandalously lush even when performed by the most austere of choirs. Here, it's brass, marimba, and ghostly strings, a texture that expands into the celesta and woodwinds intoning the word "Jerusalem." I should point out that these are very liberal arrangements of the originals;

occasionally, I have rendered the effect of one alto holding onto a note too long, a wayward tenor, a daydreaming treble.

Camille Saint-Saëns (1835-1921) Piano Concerto No. 2 in G minor Composed in 1868

In just 17 days, Saint-Saëns composed his *Piano Concerto No. 2 in G minor*, racing against the clock to meet a tight deadline. Conductor and pianist Anton Rubinstein. eager



to collaborate, had only a brief stay in Paris. With little time to refine or rehearse, Saint-Saëns completed the piece quickly to make their collaboration possible.

Unlike traditional form, the piece starts slow and builds in tempo as the movement progresses. The first movement features the pianist performing a long cadenza (improvisational solo moment, not unlike someone scatting in jazz), then the orchestra enters playing a theme from Saint-Saëns' pupil Fauré. It repeats in a louder motif again giving the pianist a long cadenza. The second movement fills in where the first movement would have traditionally been penned as an uptempo scherzo. This movement can be compared with a movement and drive like his composition Carnival of the Animals.

The third movement picks up from the second movement in a very fast saltarella (a very quick Italian dance, usually faster than a tarantella). Both the orchestra and soloist move along a breakneck speed until they finally meld together in a whirlwind of sonorous splendor.

continued on page 33



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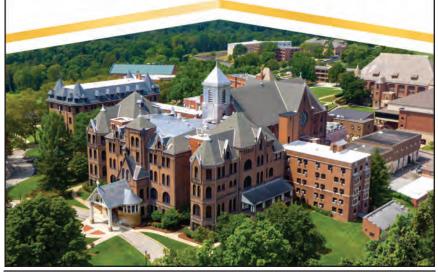


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Although not widely known for his piano playing, like colleagues Franz Liszt or Robert Schumann, it was Saint-Saëns piano playing that was the impetus of this composition and was described by Hector Berlioz as "an absolutely shattering master pianist."

Ludwig van Beethoven (1770-1827) *Symphony No. 7 in A Major* Composed in 1811-1812

While Beethoven's first two symphonies were highly influenced by his mentor, Franz Joseph Haydn, they contain hints of his unique and eventual trademark style.



Beginning with his third symphony, Beethoven utilizes "program music," one of his many innovative contributions to developing romantic music. Program music is a term for compositions that tell stories, paint pictures, or describe human emotions. Though Symphony No. 7 does not have a "program" per se, it is a very energizing work, known for its many dance-like rhythms.

A year after it was composed, the seventh symphony premiered in Vienna at a benefit concert for soldiers who had been wounded in the Battle of Hanau in Germany. (The battle of Hanau was fought on October 30–31, 1813, between French and Austro-Bavarian forces.)

Beethoven conducted the first performance, and many talented and famous instrumentalists were among those in the orchestra. The second movement of the symphony, *Allegretto*, was enjoyed so thoroughly by the audience that the orchestra played it a second

time. This movement is the best-known movement from *Symphony No. 7* and has been used in movies including *X-Men: Apocalypse* (2016), *Mr. Holland's Opus* (1995) and *Immortal Beloved* (1994).

Richard Wagner, speaking of the rhythmic dance-like movements in Symphony No. 7, called it the "Apotheosis of the Dance." The second movement's foundational ostinato consists of a one-quarter note followed by two eighth notes and two more quarter notes. Not to be forgotten, the first and third movements each hold memorable qualities within themselves: the first is memorable for its vivacious dance-like cadences and the third for its application of poetry to music in that the trio is based on an Austrian hymn. Of the seventh symphony, Beethoven himself said, "[It is] one of my best works."





CHRIS BARTLEY WSO CHAMBER SINGERS DIRECTOR



Chris Bartley is the Music Director and Instructor of Music at the University of Pittsburgh at Greensburg. He conducts the Pitt-Greensburg Chorale and Chamber Singers, with whom he has most recently performed works of Augustinas, Choi, Poulenc, Hagen, and Takach. His choirs will premiere a new composition by Mr. Tim Takach in March of 2024, and have premiered music by composers Dr. Peter Fischer, Dr. Tyler Stampe, Dr. Tristan Frampton, and Mr. Matt Klumpp. He created *The Raven Steals the Light* – a programmatic choral collage of 21st-century choral harmony with stories of Native

American Myth, and served as music director for the choral soundtrack of the film *Crown of Gamma*.

His choirs have collaborated with the string collective Kassia Ensemble of Pittsburgh for concerts featuring the Saint-Saëns *Oratorio de Noël* and the Fauré *Requiem*. Last spring they partnered with Una Voce of Seton Hill University, and will soon work with the Blair Concert Chorale on a Spring 2025 performance of Durufle's *Requiem*.

At Pitt-Greensburg, he initiated and conducted the first musical theatre productions on the UPG campus, including performances of *Fun Home!*, the Great Trailer Park Musical, Man of La Mancha, Urinetown! and Young Frankenstein. He teaches both Western classical and contemporary popular music, conducting, and has developed cross-disciplinary curricula for Pitt-Greensburg, including Music & Film, and Music & Social Movements. He also oversees the Joan Chambers Concert Series on campus.

A baritone/bass, he sings with the Mendelssohn Choir of Pittsburgh. He has sung professionally with the WSO Chamber Singers, the Tucson Chamber Artists (now True Concord Voices) and the Tucson Symphony Orchestra Chorus. Previously, he led the PA Consort of Bedford's annual Christmas *Messiah* production. His doctoral studies in choral conducting and historical musicology at the University of Arizona focused on the music of Handel's *Messiah* and its relationship to the cultural context of its composition.

HEROIC GUITAR



Saturday, April 12, 2025 7:30 p.m.

Daniel Meyer, Conductor JIJI, guitar WSO Chamber Singers, Chris Bartley, director

PROGRAM

Vaughan Williams Serenade To Music

WSO Chamber Singers

Rodrigo Concierto de Aranjuez

I. Allegro con spiritu

II. Adagio

III. Allegro gentile

JIJI, guitar

-Intermission-

Mendelssohn Symphony No. 4 in A major 'Italian'

I. Allergro Vivace

II. Andante con moto

III. Con moto moderato

IV. Saltraello: Presto

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JIJI GUITAR



Praised by The Washington Post for her "mesmerizing" and "stirring" performances, JIJI is an adventurous guitarist known for her virtuosity and command of diverse repertoire. Equally at home with both acoustic and electric guitar, her concert programs range from traditional and contemporary classical to free improvisation.

Through her impeccable musicianship, compelling stage presence, and commitment to commissioning and performing new musical works, JIJI has solidified her reputation as a top 21st century guitarist. In 2021, The Washington Post selected JIJI as "one of the 21 composers/performers who sound like tomorrow," and The Kansas City Star recently described her as "a graceful and nuanced player." In recent seasons, JIJI has presented solo recitals at Carnegie Hall's Weill Recital Hall; Lincoln Center; 92nd Street Y; Caramoor; Celebrity Series of Boston; Caffe Lena; Tippet Rise; San Francisco's Herbst Theatre; and the National Art Gallery, among other distinguished venues. Her performances have been featured on PBS (On Stage at Curtis), NPR's "From the Top," WHYY-TV, FOX 4-TV, "Munchies" (the Vice Channel), "The Not So Late Show" (Channel 6, Kansas), and Hong Kong broadcast station RTHK's "The Works." In 2016, she became the first guitarist in 30 years to secure first prize in the Concert Artists Guild Competition.

JIJI has premiered solo and chamber works by a diverse range of musical

artists, including David Lang, Nicky Sohn, Michael Gilbertson, Hilary Purrington, Shelley Washington, Kate Moore, Chris Rountree, Gulli Björnsson, Molly Joyce, and Paul Lansky. In 2024, JIJI will release UNBOUND, the culmination of a multiyear commissioning and recording project. A sought-after and versatile collaborator, JIJI's recent chamber and ensemble performances include appearances with the New York Philharmonic's Nightcap Series; Cuarteto Latinoamericano; the Verona Quartet; Wildup; Duo Linu; and soprano Molly Netter, among others.

JIJI has also gained a reputation as a sought-after concerto soloist. Recent appearances include performances with the Asheville Symphony, Los Angeles Chamber Orchestra, Utah Symphony, Rochester Philharmonic Orchestra, Augusta Symphony, Duluth Symphony Orchestra, Sinfonietta Riga, New West Symphony, New York Youth Symphony, American Composers Orchestra, Southwest Michigan Symphony, Kansas City Symphony and more. Equally fluent in classical and contemporary genres, her interpretation of Concierto de Aranjuez has enthralled audiences across the country, and her premieres of new guitar concertos continue to break new ground. Over the last five years alone, JIJI has premiered major concertos by composers Natalie Dietterich (light, beloved, 2018), Hilary Purrington (Harp of Nerves, 2019), Krists Auznieks (Apvārsnis Kamolā, 2021), and Steven Mackey (Aluminum Flowers, 2023).

A committed educator, JIJI is Associate Professor of Music in Guitar at Indiana University Jacobs School of Music and former Assistant Professor of Guitar at Arizona State University's School of Music, Dance and Theater. She has presented master classes and workshops extensively, including at the Peabody Institute, Eastman School of Music, Yale University, and Dublin's National Concert Hall, among many others.

Full bio: jijiguitar.com/bio

HEROIC GUITAR PROGRAM NOTES

Ralph Vaughan Williams (1872-1958) **Serenade to Music** Composed 1938



In 1938, British conductor Sir Henry Wood was planning a special jubilee concert to celebrate his 50 years of conducting. He turned to composer Ralph Vaughan Williams to write an original piece, with

one condition. The piece must be able to be played anywhere at anytime. Williams loved the pageantry of England. Everything he wrote is distinctively English, from his operas, ballets, chamber music, concertos, music for military bands and film scores. Of course, he turned to one of England's greatest playwrights for inspiration.

Serenade to Music is based on William Shakespeare's play "The Merchant of Venice." Williams uses Lorenzo's speech on music from Portia's garden in Act 5, Scene 1. There are several arrangements of this piece, the most popular being the one for chorus and orchestra that usually features 16 singers.

From a solo violin setting the mood of a quiet garden, voices slowly enter and build to a rapturous mention of "sweet harmony." From the "floor of heaven" to the lament that "the man that hath no music in himself," the piece moves listeners on an emotional journey ending in peacefulness.

According to reports, the premiere at the Jubilee concert at Royal Albert Hall in London on Oct. 5, 1938, was so emotionally moving that composer Sergei Rachmaninoff was reduced to tears. (The premiere followed a performance of Rachmaninoff's *Piano Concerto No. 2*).

Joaquin Rodrigo (1901-1999) *Concierto de Aranjuez* Composed 1939



Joaquin Rodrigo's music is filled with references to Spanish traditions. Blind since age three, he was one of the most prominent Spanish composers of the 20th century. Rodrigo is best

known for his guitar concerto, Concierto de Aranjuez, which met with immediate and lasting success.

The gardens at Palacio Real de Aranjuez were the inspiration for the Concierto de Aranjuez. The palace was built in the 16th century and rebuilt in the 18th century. Rodrigo's compositional goal was to transport his audience to an earlier time by evoking the sounds of nature found in the gardens of Aranjuez. He said that he desired to draw forth "the fragrance of magnolias, the singing of birds, and the gushing of fountains" in the gardens.

Rodrigo, explaining his composition, said that the first movement is "animated by a rhythmic spirit and vigor without either of the two themes ...interrupting its relentless pace." The middle movement "represents a dialogue between guitar and solo instruments," and the third movement "recalls a courtly dance in which the combination of double and triple time maintains a taut tempo right to the closing bar."

Concierto de Aranjuez is arguably the most popular concerto ever composed for guitar and orchestra. Felix Mendelssohn (1809-1847) **Symphony No. 4 "Italian"** Composed 1833



In 1832, the Philharmonic Society of London commissioned Felix Mendelssohn to write a piece. The composer, who was only 23 at the time, responded with the

"Italian" Symphony, which, for many, is his best-loved symphonic work.

At the time of the composition, Mendelssohn was on an extended tour of Italy. Confident that the sights and sounds of Naples would inspire him, Mendelssohn waited until he had visited the city to write the music. Critics note the lightness and clarity of the music as characteristic of the music of Italy; indeed, by 19th-century symphonic standards, the piece is lightly scored and quite transparent in places.

The energetic opening movement of the symphony can be compared in style and form to Classical era composers Haydn and Mozart.

Charming and carefree, this movement is reminiscent of Mendelssohn's earlier work, A Midsummer Night's Dream. The orchestra presents the second movement's first theme in unison; complementary melodic lines elaborate subsequent statements beautifully. This movement is said to have been inspired by the "sight of a pilgrims' procession" Mendelssohn witnessed while in Naples.

The delicate melodic lines of the third movement are perfectly balanced in their construction. Mendelssohn used a saltarello, an energetic Roman dance similar to the tarantella, for the finale. According to legend, the tarantella was the dance performed by one who had been bitten by a tarantula. The dance steps of the saltarello were authentically demonstrated to Mendelssohn while on his trip. Mendelssohn utilizes the rhythms of both dances in the thrilling concluding movement.











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The WSO was founded in 1969 by several area musicians and community leaders who wished to have a good local orchestra perform under the direction of an outstanding conductor. Dr. Richard Karp, a noted conductor and later General and Music Director of the Pittsburgh Opera, was selected.

Amateur musicians were initially used for the four-concert season at Greensburg Salem High School, but under Dr. Karp's direction, the orchestra grew each year both in size and professionalism. In 1974, the orchestra presented the first of its annual outdoor summer concerts. In 1975, Mr. Thomas Michalak, then Assistant Conductor of the Pittsburgh Symphony, took over, remaining through the 1977-78 season.

The 1978-79 season was marked by a conductor search, with the job going to Mr. Kypros Markou, then Associate Conductor of the Canton (Ohio) Symphony. In his first season (1979-80), the orchestra moved to a new hall

(the newly renovated Palace Theatre) and presented five subscription concerts. During his 31-year tenure, the quality of performance steadily improved, reaching critical acclaim.

During the 2011-12 season, after a search was held for a new conductor, Maestro Daniel Meyer, Music Director of the Erie Philharmonic, was appointed Artistic Director.

Each December for the past several decades, the orchestra has presented Tchaikovsky's *Nutcracker* at the Palace Theatre and, annually since 1975 has offered Young People's Concerts, two one-hour daytime concerts for area elementary school students.

Maestro Markou founded the Westmoreland Youth Symphony Orchestra in 1981 and conducted the orchestra in its first years. The WSO Academy of Music was founded by Morrie Brand in 2005, creating more than 12 additional music educational programs for youth and adults, the details of which are provided on pages 46-47.

In 2022, the Friday Evening Music Club merged into the WSO. Founded in 1946, the FEMC presents a monthly recital series, a salon series, and awards a yearly music scholarship. Their current season is listed on page 39.

In 2024-2025 the WSO presents its 56th anniversary season. The WSO continues to provide classical performances and quality education for the region because of the loyal support of our amazing community. We look forward to a bright future full of incredible music.

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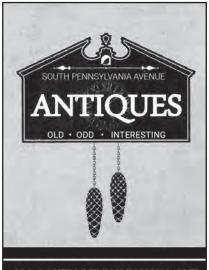
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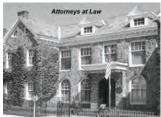
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WSO ACADEMY OF MUSIC



Adam Gillespie Academy Director

The Westmoreland Symphony Orchestra has long been a steadfast advocate for music education since its inception in 1969. In 1975, the orchestra established the Young People's Concerts, aiming to kindle an enduring passion for classical music among younger generations. Two years later, the Visiting Artists Program took flight, with WSO ensembles visiting local elementary schools to bring the magic of music to life. The year 1981 saw the start of the Westmoreland Youth Symphony Orchestra (WYSO) a youth orchestra for high school-aged students with an interest in performing orchestral music.

In 2005, the WSO reached a new pinnacle with the creation of its Academy of Music. It not only embraced

its original programs but also introduced the Young Artists Competition and Private Lessons for string instruments. The Academy continued to grow in 2013 with the founding of the Summer Philharmonic, a 65-member civic orchestra composed mainly of talented local music teachers and youth orchestra alumni, and shortly after continued to expand to include three orchestras catering to varying age groups.

The Academy of Music has become an integral part of the community's cultural fabric and continues to share the gift of music-making and education with local residents.

Westmoreland Youth Symphony Orchestra (WYSO) Program

The Philharmonic, an auditioned orchestra primarily for high school students, offers weekly rehearsals led by Westmoreland Symphony Orchestra members and Academy of Music faculty. Members also have the opportunity to audition for the Annual Concerto Competition, where the selected winners perform solo with the orchestra at the spring concert. Conducted by Academy Director, Adam Gillespie.

The Philharmonia, a perfect stepping stone for young musicians, this intermediate-level ensemble is likely to be the first experience for young musicians to play in an ensemble of woodwinds, brass, and string. Conducted by WSO Principal Second Violin, Jorie Butler-Geyer.

The String Ensemble focuses on teaching young string players the fundamentals of ensemble playing under the guidance of a conductor. This group includes violins, violas, cellos, and basses. Conducted by WSO Cellist, Sarah Ferrell.

For those seeking a musical adventure in the summer, the Academy of Music offers numerous ensemble opportunities for musicians of all ages!

The Academy's **Summer Festival** is a week-long intensive, focusing on the basics of ensemble playing culminating in a performance for family and friends at Seton Hill University's Performing Arts Center.

FOR ELEMENTARY STUDENTS

Young People's Concerts are offered for a one-hour daytime concert designed especially for elementary school students. Each program, based on a unique theme, is introduced to the children by the conductor, who explains aspects of the music, using examples and stories about each piece. The concerts are both informative and entertaining. Past concerts have featured the following themes: What Makes Music Sound American? Storm Chasers! and Musicalympics.

FOR MIDDLE AND HIGH SCHOOL STUDENTS

Young Artists Competition is an annual mid-winter competition, which seeks to celebrate the best in our area middle school and high school instrumentalists through a competitive contest. Applicants submit recordings, from which finalists are chosen to audition before a panel of judges. A recital features the winners and those earning an honorable mention. Cash prizes are awarded.

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FOR ALL AGES

Private Lessons are available in violin, viola, and cello for students of all ages, including adults. No matter what your level or age, working with an inspiring teacher will improve your playing abilities and enjoyment of making music.

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FOR ADULTS

Summer Philharmonic provides an orchestral playing experience for area musicians, including many area music teachers, youth orchestra members, alumni, and other adults. The repertoire is drawn from the standard orchestra literature, prepared in five rehearsals from June to mid-July. The rehearsals conclude with a concert at Seton Hill University Performing Arts Center. Conducted by former Academy Director and WSO Managing Director, Morrie Brand.

Classical Encounters is a mini-music appreciation course, offered in four class sessions, designed to introduce people to the world of classical music or serve as a refresher course for those more knowledgeable about classical music. The sessions explore the four basic periods of classical music – Baroque, Classical, Romantic, and Contemporary. Emphasis is placed on recognizing the various style periods and learning terminologies that improve one's knowledge and appreciation for what is happening in the music. The goal is to have the listener be more comfortable and engaged when listening to classical music.

Call 724.837.1850 or visit westmorelandsymphony.org for information.

Many of these programs have been partially underwritten by grants from the Allegheny Foundation, Jack Buncher Foundation, Michael J. and Aimee Rusinko Kakos, McFeely-Rogers Foundation, Robertshaw Charitable Foundation and the Smiy Family Foundation.

We thank them for their continued support!

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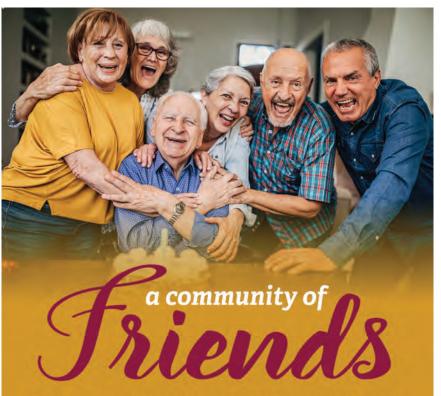
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