



WSO

WESTMORELAND
Symphony Orchestra

2026/2027
58TH SEASON

DANIEL MEYER, ARTISTIC DIRECTOR





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FROM THE **ARTISTIC DIRECTOR**



Welcome to our concert and the Westmoreland Symphony Orchestra's 58th Season!

I am so thrilled to present to you our season of music. Each and every time we take the stage at The Palace Theatre, we feel the special atmosphere and the excitement that you bring to our performances. After weeks of dedicated practice and honing the concert music, we consider it an honor to play for you, your friends, and your family. From our beloved traditions during the holidays, to our summer concert and our signature classical concerts, we are proud to be Greensburg's orchestra and serve all of Southwestern Pennsylvania.

I hope you will love this season filled with great music and wonderful guest artists. We welcome back the brilliant violinist Alexi Kenney as he plays Vivaldi's beloved *The Four Seasons*. On Valentine's weekend we welcome flutist Anthony Trionfo to perform Lukas Foss' modern masterpiece *Renaissance Concerto*. In March, rising star violinist Amaryn Olmeda performs Sibelius' deeply emotional *Violin Concerto*. Wrapping up the classical series, pianist Evren Ozel makes his WSO debut with one of the most thrilling piano works in the catalog, Rachmaninoff's *Piano Concerto No. 3*.

We are also excited to introduce two new Pops concert experiences to our season, including a tribute to the great "Knights" of British music Sir Paul McCartney, Sir Andrew Lloyd Webber, and Sir Elton John, as well as a fun evening of 1980's hits in *Total Eclipse of the Charts*.

December sparkles with the talented dancers of Texture Contemporary Ballet, who have brought us a delightful and beautiful live production of Tchaikovsky's *Nutcracker* over the past several years. A true community collaboration, this holiday classic continues to delight families in our region.

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.

Enjoy the music!



Daniel Meyer, Artistic Director

FROM THE **PRESIDENT**



I want to warmly welcome you to the WSO's 58th Season! This is my second year as board president, and I am proud of the many new offerings we created for the community last year including expanding our concert season, plus adding Sunday Sessions and Coffee & Classics.

I've enjoyed meeting many of you at our events and concerts and I look forward to another great year with the symphony.

We are so happy to share the 2026-27 season with you! We've added two new pops concerts, *The Music of the Knights* and *Total Eclipse of the Charts*, plus our traditional *Home for the Holidays*, a favorite Greensburg tradition. Don't wait to reserve your *Nutcracker* tickets, both shows are already selling quickly!

The classical season begins with brilliant young violinist Anthony Kenney performing Vivaldi's *The Four Seasons*. In February, our Valentine's weekend concert brings you *Renaissance Concerto* with flutist Anthony Trionfo. Rising star Amaryn Olmeda, who just made her debut with the New York Philharmonic, performs Sibelius' *Violin Concerto* in March. We conclude the classical season with Rachmaninoff's stunning and incredibly challenging *Piano Concerto No. 3* performed by award-winning pianist Evren Ozel.

Be sure to stay connected with us. Sign up for our emails and follow us on social media for upcoming events, behind-the-scenes photos, and videos. All the links are 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 58th Anniversary season. You make it all possible!

Sincerely,



Beverly Hritz
WSO Board President

WESTMORELAND SYMPHONY ORCHESTRA





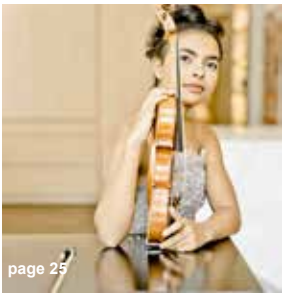




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FROM THE **EXECUTIVE DIRECTOR**



Dear Friends of the WSO,

Welcome to Season 58 of the Westmoreland Symphony Orchestra!

Whether you're a longtime subscriber, an occasional concertgoer, or discovering us for the very first time, we're thrilled to have you with us as we embark on another remarkable season of music, artistry, and community.

This season is packed with the kind of unforgettable experiences that make live orchestral music so powerful. From the vivid beauty of Vivaldi's *The Four Seasons* to the sheer virtuosity of Rachmaninoff's *Piano Concerto No. 3,* our classical performances celebrate some of the most beloved masterpieces ever written. This year, we're raising the curtain on the season in spectacular fashion with a pops concert titled "Music of the Knights." Then, because every great season deserves an equally great finale, we'll close with "Total Eclipse of the Chart," an all-80s pops celebration!

At the heart of every performance is our exceptional orchestra and the artistic leadership of Music Director Daniel Meyer. Together, they bring passion, precision, creativity, and a deep commitment to excellence to every concert, creating musical experiences that both inspire and connect us.

Our mission remains as important today as ever: to enrich lives through outstanding performances and educational opportunities that serve audiences throughout Westmoreland County and beyond. Thanks to your support, we continue to bring great music into our concert hall, our schools, and our communities.

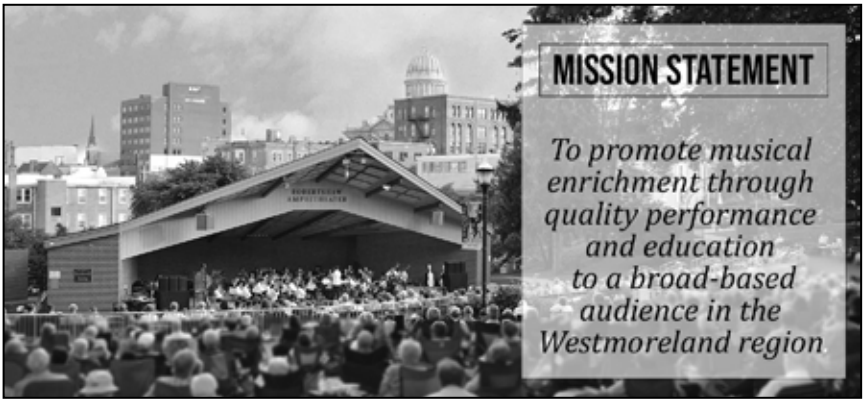
As we celebrate 58 seasons of music-making, we are grateful for the loyal patrons who have been part of our journey and excited to welcome new friends to the WSO family. Thank you for joining us. We look forward to sharing an extraordinary season with you and creating unforgettable memories together.

See you at the symphony!



Michael W. Rozell, Executive Director

WESTMORELAND
SYMPHONY ORCHESTRA



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Westmoreland Symphony Orchestra
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MUSICIANS OF THE WSO

DANIEL MEYER, ARTISTIC DIRECTOR

Violin I
Jason Neukom, *assistant concertmaster*
Dena Miller, *associate concertmaster*
Mariya Krastanova*
Hector Marchant*
Anne Victoria Nasevich*
Samantha Nelson
Sarah Gudbaur**
Andrew Bronkaj**
Laura Roelofs**

Violin II
Jorie Butler-Geyer, *principal*
Richard Palermo, *assistant principal*
Linda Andersen
Doug Bevan
Linda Feczko
Katherine Gray
Deborah Mewherter
Julia Simeone

Viola
David Sinclair, *principal*
Mary Persin, *assistant principal*
Charles Alves
Tyler Brugmann

Cello
Will Teegarden, *principal*
Alicia Storin, *assistant principal*
Cecilia Caughman
Christina Chen
Sarah Ferrell
Dennis Persin

Bass
Jesi Sharp

Flute
Tom Godfrey, *principal*
Sarah Steranka

Piccolo
Tara Yaney

Oboe
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,* *principal*
Andrew Symington
Alex Daiker, *3rd/assistant principal*
Liz Thompson

Trumpet
Dave Wygonik

Trombone
Gonzalo Fernandez, *principal*
Adam Janssen

Bass Trombone
Robert Tupper

Tuba
Kenneth Heinlein, *principal*

Timpani
Ronald Horner, *principal*

Percussion
Michael Matteo, *principal*
Robert Beatty

*sabbatical
** 26-27 Season Musician

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

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 world-renowned 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 interviews, music talks, appearances in local schools, and speaking from the concert stage.

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.

In 2026, Meyer conducted the WSO in a premiere of *The Unlikely Union: A Storytelling Symphony* with Professor Greg Jackson. The live production, featuring a new cinematic score, was filmed at The Palace Theatre and aired on PBS in celebration of America's 250th anniversary.

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WESTMORELAND SYMPHONY ORCHESTRA

2026/2027 Season
Daniel Meyer, Artistic Director

















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THE FOUR SEASONS

Saturday, November 21, 2026
7:30 p.m.

Daniel Meyer, Artistic Director and Conductor
Alexi Kenney, violin

PROGRAM

Arr. Damrosch	Star-Spangled Banner	
Douglas Moore	Farm Journal	15'
	I. Up Early: Allegro	
	II. Sunday Clothes	
	III. Lamp Light: Andante	
	IV. Harvest Song: Broad - Allegro	
Prokofiev	Symphony No. 1 "Classical"	15'
	I. Allegro con brio	
	II. Larghetto	
	III. Gavotte: Non troppo allegro	
	IV. Molto vivace	
	–Intermission–	
Vivaldi	The Four Seasons	37'
	I. La primavera “Spring”	
	II. L’estate “Summer”	
	III. L’autunno “Autumn”	
	IV. L’inverno “Winter”	
	Alexi Kenney, violin	

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NEW smile NOW

ALEXI KENNEY VIOLIN



Violinist Alexi Kenney is forging a career that defies categorization, following his interests, intuition, and heart. He is equally at home creating experimental programs, commissioning new works, soloing with major orchestras around the world, and collaborating with some of the most celebrated musicians of our time. Alexi is the recipient of an Avery Fisher Career Grant and a Borletti-Buitoni Trust Award.

Alexi continues to perform and develop Shifting Ground, a multimedia program in collaboration with the video artist Xuan, which weaves together pieces for violin and electronics by J.S. Bach, Rafiq Bhatia, Matthew Burtner, Mario Davidovsky, Salina Fisher, Nicola Matteis, Angélica Negrón, and Paul Wiancko. Alexi has performed Shifting Ground at the Celebrity Series of Boston, Ojai Festival, and Baryshnikov Arts Center, among others. He also explores his love for period instruments and playing, recently performing the complete Schumann Violin Sonatas on gut strings with Amy Yang on forte piano.

Chamber music continues to be a major part of Alexi's life, regularly performing at festivals including Caramoor, ChamberFest Cleveland, Chamber Music Northwest, Kronberg, La Jolla, Ojai, Marlboro, Music@ Menlo, Ravinia, Seattle, and Spoleto.

He is a founding member of Owls—an inverted quartet hailed as a "dream group" by The New York Times—alongside violist Ayane Kozasa, cellist Gabe Cabezas, and cellist-composer Paul Wiancko.

Alexi is an alum of the Bowers Program (formerly CMS 2) at the Chamber Music Society of Lincoln Center.

Born in Palo Alto, California in 1994, Alexi is a graduate of the New England Conservatory in Boston, where he studied with Donald Weilerstein and Miriam Fried. Previous mentors in the Bay Area include Wei He, Jenny Rudin, and Natasha Fong. Winner of the 2013 Concert Artists Guild Competition and laureate of the 2012 Menuhin Competition,Alexi has been profiled by Musical America, Strings Magazine, and The New York Times, and has written for The Strad. He plays a violin made in London by Stefan-Peter Greiner in 2009 and a bow made in Port Townsend, Washington by Charles Espey in 2024.

Outside of music, Alexi enjoys hojicha, modernist design and architecture, baking for friends, and walking for miles on end in whichever city he finds himself, listening to podcasts and Bach on repeat.

Alexi Kenney is represented by Opus 3 Artists www.opus3artists.com

artist photo: Grittani Creative

Douglas Moore (1893-1969)
Farm Journal
Composed in 1947



Born in a Long Island farmhouse, Douglas Moore grew up the child of parents descended from the first English colonial settlers in America.

At age seven, Moore began taking piano lessons and later earned two degrees from Yale University in philosophy and music composition. Moore wrote songs while serving in World War I to entertain his fellow Navy officers. While better known for his operas, he composed many tone poems and orchestral works.

Commissioned by the Little Orchestra Society (NYC), *Farm Journal* is drawn from the score Moore composed for the documentary film "The Power and the Land," which depicts the arrival of electricity to a farm in Ohio. The music unfolds in four movements, each capturing a different aspect of rural life: morning, the Sabbath, evening, and autumn. The movements are titled *Up Early, Sunday Clothes, Lamplight, and Harvest Song.*

How did the New York Times music critic react in 1948 to this new work? "The music is unpretentious, of adroit workmanship and humorous except in the slow movement, when the oboe sings over the strings with the thought of the family gathered around the evening lamps."

Moore won the Pulitzer Prize for music in 1951 for his opera *Giants in the Earth.* This evening is the first performance of *Farm Journal* by the WSO.

Sergei Prokofiev (1891-1953)
Symphony No. 1 "Classical"
Composed in 1916-1917



Russian composer Sergei Prokofiev took advantage of the turbulent years surrounding World War I and forged a bold musical path into the 20th century.

While studying at the St. Petersburg Conservatory, he was known as arrogant and someone who liked to break the rules. This attitude was reflected in his music, which was often called sarcastic, ironic and mischievous. He had a talent for stringing “wrong notes” together to create a bold sound.

Respected composer Nikolai Medtner said of Prokofiev’s *Scythian Suite*, “if that is music, then I am not a musician.”

Composed between 1915 and 1917, the symphony is light-hearted and offers an escape to a happier time despite the tragedy of the war and the fall of the Russian empire. Prokofiev called the symphony “Classical” because it was inspired by the clarity and simplicity of Haydn and Mozart. He often said the symphony would have been the result if Haydn was composing in the 20th century.

Each of the four movements are brief but follow the classic model of fast movement, sonata form, slower movement, dance movement and fast concluding movement. Prokofiev traded the traditional *minuet* in the third movement for a galloping *gavotte*.

Symphony No. 1 is the first piece Prokofiev did not write on a piano.

He wrote in his diary in May 1917, "For some time, I contemplated composing my *Classical Symphony* away from the piano, and all the work I had so far done on it I had done in my head. Now I resolved to finish it. It seemed to me that composing with or without a piano was purely a matter of habit, and it would be good to gain more experience with a work as uncomplicated as this symphony. … When our classically inclined musicians and professors (to my mind faux-classical) hear this symphony, they will be bound to scream in protest at this new example of Prokofiev's insolence, look how he will not let Mozart lie quiet in his grave but must come prodding at him with his grubby hands, contaminating the pure classical pearls with horrible Prokofievish dissonances. But my true friends will see that the style of my symphony is precisely Mozartian classicism and will value it accordingly, while the public will no doubt just be content to hear happy and uncomplicated music which it will, of course, applaud."

Six months after the Bolsheviks staged a coup over the Kerensky government, Prokofiev conducted *Symphony No. 1* in Petrograd on April 21, 1918.

Antonio Vivaldi (1678-1741)
The Four Seasons
Composed prior to 1725



From festive birdsong to rumbling thunderstorms and biting winter winds, this four-movement work has transported listeners for 300 years.

So deeply embedded in both the classical canon and popular culture today, it's hard to believe Vivaldi died in poverty. His music was largely forgotten until the 1920s, when a collection of hundreds of Vivaldi manuscripts was found in a monastery near Turin, Italy.

Born in Venice in 1678, Antonio Vivaldi learned to play the violin and organ as a child. Vivaldi was an ordained Catholic priest (nicknamed the "red priest" for his red hair). Most of Vivaldi's music was written for the Ospedale della Pietá convent for orphaned girls. The school's orchestra performed his works on Sunday afternoons.

Vivaldi composed (*Le quattro stagioni*) *The Four Seasons* as a set of tone poems. Vivaldi is believed to have written the sonnets himself, creating a close connection between the poetry and music. *The Four Seasons* brings each season vividly to life through music.

In Spring, you will hear a fantastic rainstorm as well as the happy chatter of birds. Summer's heat scorches the earth, a cuckoo calls, and storms roll in. In Fall, listeners hear dancers celebrating a successful harvest. In Winter, the strings play short trills to describe the shiver from the cold, or the chattering of teeth. When the violin solo enters, you'll hear a flurry of fast notes, like the blowing of winter winds.

In 1947, violist Louis Kaufman performed and recorded *The Four Seasons* at Carnegie Hall with the New York Philharmonic, sparking new interest in Vivaldi. Today, *The Four Seasons* is instantly recognizable in everything from movies to social media and television shows. Classic FM ranked it as one of the top 15 most famous works in all of classical music.


WSO
WESTMORELAND
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Nutcracker
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Saturday, Dec. 12
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MAY 22, 2027 Greensburg Country Club
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ANDRÉS FRANCO CONDUCTOR



Colombian-born Andrés Franco continues to delight audiences with his imaginative programming and energetic style. A frequent guest conductor in the United States, Europe, and South America, Franco has appeared with the Colorado, Columbus, Dallas, Detroit, Eugene, Fort Worth, Houston, Indianapolis, Omaha, and St. Louis symphonies; the philharmonic orchestras of Boise and Oklahoma City; the Kansas City Chamber Sinonietta and the Chicago Sinfonietta. Worldwide, he has conducted the Orquesta Sinfónica de Castilla y León, Orquesta Sinfónica Nacional de Perú, Orquesta Sinfónica Nacional de Colombia, Orquesta Filarmónica de Bogotá, Orquesta Filarmónica de Medellín, Orquesta Sinfónica de EAFIT, and the Camerata Mazatlán. He has also appeared at the Cabrillo, Grant Park, OK Mozart, Oregon Bach, Round Top, and Texas Music festivals.

Franco served five seasons as Music Director of Tulsa's Signature Symphony and Resident Conductor of the Pittsburgh Symphony. He also served as Resident Conductor of the Fort Worth Symphony and Music Director of the Philharmonia of Kansas City.

Andrés is the Executive Director of Attack Theatre, a modern dance company that creates work at the intersection of art and community. Andrés currently serves on the board of directors of Wesley Family Services, the WQED Community Advisory Board, and the DNAWORKS Advisory Board. Previously, Andrés served as Executive Director of City of Asylum and DNAWORKS.

Born into a musical family, Franco began piano studies with his father, Jorge Franco. He studied with Van Cliburn Gold Medalist Jose Feghali and attended piano workshops with Rudolph Buchbinder and Lev Naumov. Franco studied conducting with Marin Alsop, Miguel Harth-Bedoya, Helmut Rilling, Gerard Schwarz, Leonard Slatkin, Gustav Meier, and Kurt Masur.

Franco holds a bachelor's degree in piano performance from the Pontificia Universidad Javeriana in Bogotá, Colombia, and Master of Music degrees in piano performance and conducting from Texas Christian University.



HOME *for the* HOLIDAYS

Saturday, December 19, 2026 • 7:30 p.m.

Andrés Franco, Conductor

Gather your friends and family for the WSO's 26th Annual Home for the Holidays concert, with musical favorites including a Christmas Sing-a-long and selections from Handel's Hallelujah Chorus featuring the All-Star Choir of Westmoreland County.

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Upcoming 2026-2027 Performances:

WESTMORELAND SYMPHONIC WINDS

Directed by
Scott Miller

October 29 • 7 pm

November 22 • 4 pm

February 13 • 7:30 pm

April 24 • 7 pm

SINFONIA ORCHESTRA

Directed by
Patrick Forsyth

November 22 • 4 pm

February 13 • 7:30 pm

April 25 • 4 pm

Scan the code to learn more and to purchase tickets

ROMANTIC RENAISSANCE

Saturday, February 13, 2027
7:30 p.m.

Daniel Meyer, Conductor
Anthony Trionfo, flute

PROGRAM

Montgomery	Strum	8'
Lukas Foss	Renaissance Concerto	21'
	I. Intrada	
	II. Baroque Interlude (after Rameau)	
	III. Recitative (after Monteverdi)	
	IV. Jouissance	
	Anthony Trionfo, flute	
	–Intermission–	
Tchaikovsky	Symphony No. 5	36'
	I. Andante - Allegro con anima	
	II. Andante cantabile con alcuna licenza	
	III. Valse: Allegro moderato	
	IV. Finale: Andante maestoso - Allegro vivace	

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ANTHONY TRIONFO FLUTE



Flutist Anthony Trionfo, First Prize Winner of the 2016 Young Concert Artists Susan Wadsworth International Auditions, has been praised by The New York Times for his "breezily virtuosic" playing. He is rapidly gaining recognition as one of today's most exciting young artists.

Recent solo appearances include engagements with the Brevard Philharmonic, Bangor Symphony, Brazil's Orquestra Filarmônica de Minas Gerais, Edmonton Symphony, Grant Park Festival Orchestra, Orchestra of St. Luke's, Orpheus Chamber Orchestra, Santa Fe Pro Musica, and Mobile Symphony. He has performed in recital and chamber music settings at The Kennedy Center, The Morgan Library, Clarion Concerts, Festival de Ibagué (Colombia), and Newport Classical, among others, and has collaborated with the Jupiter Chamber Players and Kaleidoscope Chamber Orchestra, as well as toured with the Orpheus Chamber Orchestra.

Anthony's 2026–27 season features concerto appearances with BlueWater Chamber Orchestra in Cleveland and the Westmoreland Symphony in Pennsylvania. He also appears in recital with longtime collaborator pianist Albert Cano Smit at the Evergreen Museum & Library in Baltimore and at the Nixon Centre for Performing and Visual Arts in Newnan, Georgia. Additional highlights include an appearance with Borderlands Art Foundation in Las Cruces, New Mexico, and continued collaboration with YCA accordionist Hanzhi Wang, with return engagements for the duo at Newport Classical in Rhode Island and the Alys Stephens Performing Arts Center at the University of Alabama in Birmingham.

In 2020, Anthony curated Learning to Listen, a panel on the Black experience in classical music, and launched Illuminate!, a series exploring race, queerness, and pedagogy in music. He co-founded the Umoja Flute Institute and serves on the Aspen Music Festival's IDEA Committee. He has taught at The Juilliard School and Interlochen.

A passionate chamber musician, Anthony tours North America with the Dorian Wind Quintet. He earned bachelor's and master's degrees at the Colburn School under James Walker and previously studied at Interlochen Arts Academy with Nancy Stagnitta.

Full bio: yca.org/Artist-Post/Anthony-Trionfo
artist photo: Matt Dine

Jessie Montgomery (b.1981)
Strum
Composed in 2006



Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum* I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

~Written by Jessie Montgomery

Born in New York City, Montgomery was named *Performance Today's* 2025 Classical Woman of the Year. She was awarded a Grammy® for Best Contemporary Classical Composition for *Rounds*. She holds degrees from The Juilliard School and New York University.

Lukas Foss (1922-2009)
Renaissance Concerto
Composed in 1985



Born in Berlin in 1922, the young Foss began to study piano at age six. In 1933, his Jewish family fled Germany for Paris, where he studied at the Paris Conservatory. The family then moved to the United States in 1937. He attended the Curtis Institute, where he was a classmate and friend of Leonard Bernstein, who later described Foss as an "authentic genius."

Foss went on to serve as professor of music at UCLA and Music Director of the Buffalo Philharmonic Orchestra (BPO), the Brooklyn Philharmonic, and the Milwaukee Symphony, among others. In 1986, the *Renaissance Concerto for Flute and Orchestra* was premiered by the BPO, featuring flutist Carol Wincenc and conducted by Foss.

The four movements are inspired by Baroque and Renaissance-era composers William Byrd, Jean-Philippe Rameau, Claudio Monteverdi, and Edward Melvill. Foss called the music "an homage to something I love, a handshake across the centuries."

The result was a eclectic blending of the old and new, with the joyful, high energy finale *Jouissance.* How was this modern interpretation received? The *New York Times* review stated,"There's a dreamlike quality to the *Renaissance Concerto for Flute and Orchestra*. A wispy, intangible spirit floats through the work's four movements, each of which presents music of the Renaissance filtered through the composer's modernist sensibility."

Pytor Tchaikovsky (1840-1893)
Symphony No. 5
Composed in 1888



When *Nutcracker* is played around the world every December, it's hard to imagine the brilliant Tchaikovsky was a man plagued with self-doubt. Throughout his life he felt tormented by his worst critic - himself. By 1888, ten years had passed since the premiere of his *Violin Concerto* which had been praised by the public. During those ensuing years, Tchaikovsky was depressed and doubted his ability as a composer.

For three years following the failure of his *Manfred Symphony* in 1885 he did not produce a single work. In a letter to his brother Modeste he complained that he might have "written himself out," a fear that there might not be any music left inside him. He ended the letter hopefully, saying he intended to collect material for a symphony, even though he had no inclination to compose. Shortly after that letter was written, he wrote *Symphony No. 5* using pure willpower, fueled by a desire to prove to himself (and others) that he was not at the end of his career.

Upon its premiere in St. Petersburg in 1888, the audience stood and gave a loud ovation of applause, but once again Tchaikovsky's demons of self-doubt rose up and caused him to be deeply dissatisfied with the work. He wrote, “I have come to the conclusion that it is a failure.” It wasn't until a performance in Hamburg the following year that Tchaikovsky's opinion improved. He wrote, "the *Fifth Symphony* was beautifully played and I have started to love it again — I was beginning to develop an exaggerated negative opinion about it."

Symphony No. 5 follows the same path that Beethoven took for his own *Fifth Symphony.* The movements progress from minor to major tonality, which can be seen as a movement from darkness to light. It is unclear if Tchaikovsky intended this symphony to be programmatic, but some sketches were found in his notebooks that his desired subject matter was "complete resignation before fate." This theme weaves through the music, evolving from a dark, mysterious opening into a soaring, triumphant finale.

The "victory over strife" theme made *Symphony No. 5* popular through the long years of World War II, including a memorable performance by the Leningrad Radio Orchestra during the Siege of Leningrad.

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AMARYN OLMEDA VIOLIN



Winner of first prize and the audience choice award at the 24th Annual Sphinx Competition, American violinist Amaryn Olmeda is a rising star sought after for her bold and expressive performances as a soloist and collaborator. Violinist.com says of Olmeda, "…her commanding stage presence, infallible technique, and interpretive ability already rival that of international concert stage veterans."

Highlights of the 2025-2026 season included debut performances with the Dallas Symphony Orchestra, Calgary Philharmonic, Tallahassee Symphony, Modesto Symphony, Williamsburg Symphony, and Shreveport Symphony, as well as return appearances with the Buffalo Philharmonic, Des Moines Symphony, Stockton Symphony, and Auburn Symphony. Olmeda also debuted in recital at the Celebrity Series of Boston.

Olmeda made her Lincoln Center solo debut on the 2024 Summer for the City Series. Later that season, she returned for her solo debut at David Geffen Hall on the New York Philharmonic's Kravis Nightcap Series with violinist Hilary Hahn and principal ballet dancer Tiler Peck. She made her Carnegie Hall solo debut on the Sphinx Virtuosi tour at the age of 14, garnering rave reviews.

Recent highlights include debuts with the Philadelphia Orchestra, Cleveland Orchestra, Houston Symphony, Buffalo Philharmonic, Seattle Symphony, Charlotte Symphony, Omaha Symphony, and the San Francisco Chamber Orchestra at their New Year's Concert Series, earning her a nomination for the San Francisco Classical Voice Audience Choice Awards. In 2023, she recorded Carlos Simon's *Between Worlds* on Deutsche Grammophon, praised by The Strad as "an impressive reading by the young musician." In 2022, Olmeda performed for the San Francisco Conservatory Gala with Yuja Wang. At 13, Olmeda became the first member of the San Francisco Conservatory of Music and Opus 3 Artist's Artist Apprentice Program.

Born in 2008, Olmeda currently studies at the New England Conservatory of Music with Miriam Fried. She previously studied with Ian Swensen at the San Francisco Conservatory of Music. Olmeda performs on a violin by Nicola Bergonzi in Cremona, circa 1796, on generous loan from Reuning & Son Violins.

Full bio: www.opus3artists.com/artists/amaryn-olmeda/

photo: Marco Borggreve

PASSION & POWER

Saturday, March 20, 2027
7:30 p.m.

Daniel Meyer, Conductor
Amaryn Olmeda, violin

PROGRAM

Ives/Schuman	Variations on America	8'
Sibelius	Violin Concerto I. Allegro moderato II. Adagio di molto III. Allegro, ma non tanto **Amaryn Olmeda, violin**	38'
	–Intermission–	
Dvořák	Symphony No. 5 I. Allegro ma non troppo II. Andante con moto III. Scherzo: Allegro scherzando IV. Finale: Allegro molto	36'

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Charles Ives (1874-1954)
Variations on America
Composed in 1891



Born in Danbury, Connecticut, Charles Ives learned music from his father, George, who served as an Army bandleader during the Civil War.

Under his father's guidance, Charles became a church organist at just 14 years old. The talented young musician wrote songs including *Variations on America* for a Fourth of July celebration.

This work is an arrangement of the traditional song, *"My Country, 'Tis of Thee"* which, at the time, was widely considered the unofficial national anthem of the United States. (*The Star-Spangled Banne*r became the official anthem in 1931.) However, this isn't a serious dirge; it's a fun and eclectic piece. Ives later described it as "but a boy's work, partly serious and partly fun."

Ives graduated from Yale and worked as an insurance clerk and a part-time organist. Although he wrote more than 700 pieces of music, it wasn't until later in life that he became more widely known as a composer. Aaron Copland and Leonard Bernstein began promoting his work, and ultimately in 1947, Ives was awarded the Pulitzer Prize in music for his *Third Symphony.* By the time of his death in 1954, he was regarded by many as one of the great American composers.

William Schuman transcribed *Variations on America* for orchestra, and the version you will hear tonight first premiered in 1964 by the New York Philharmonic.

Jean Sibelius (1865-1957)
Violin Concerto
Composed in 1903



Jean Sibelius was in his late 30s when he completed the first version of his *Violin Concerto*. Although he was already a renowned composer in Finland for works including two symphonies and *Finlandia*, his drinking and financial pressures forced him to move up the premiere in Helsinki with disastrous results. Sibelius was deeply disappointed, writing "I will withdraw my concerto […] This is my hidden sorrow at present."

After significant revisions, a new version premiered in 1905 with Richard Strauss conducting and Karel Halíř as soloist with the Berlin Court Orchestra. This new version is the masterpiece we know today.

I. *Allegro Moderato*: A maudlin theme played by the soloist floats over the sound of muted violins. This principal theme is echoed and developed within the woodwind section before a second theme is introduced in the cellos and basses.

Both themes grow and evolve into new themes in a simple fashion, allowing many opportunities for fantastic displays of virtuosity that never seem out of place or overbearing in the context of the music.

II. *Adagio di molto:* The second movement begins with a phrase voiced in thirds in the woodwinds that is echoed throughout the wind section. The violin then enters with a thick, melancholy line. The movement works to a climax where the theme is

continued on page 33

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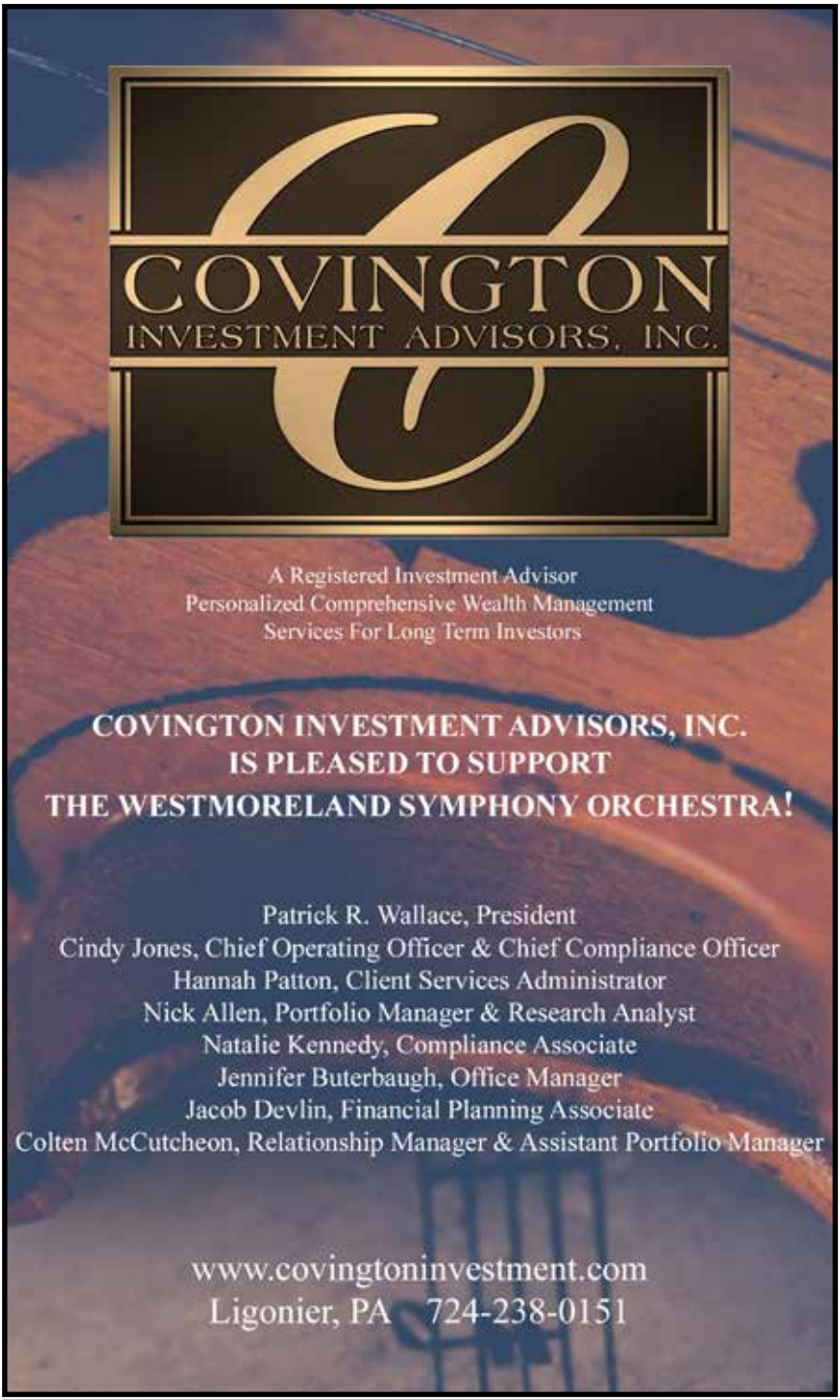








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carried on throughout the orchestra. The theme breaks and dies away suddenly.

III. *Allegro ma non tanto:* The finale is a savage, whirling dance movement with a wild theme that British musical analyst Donald Tovey called "a polonaise for polar bears." With the violin in the low register, Sibelius compensated by cutting back the orchestra accompaniment to two violas, two cellos, one string bass and timpani playing extremely softly.

However, the solo part breaks free and performs a fantastically difficult version of the plodding dance, playing arpeggios, double-stops and other feats of violin gymnastics. However, at no point does the solo seem to be flaunting or overpowering the music with unnecessary technical shows. The dance gains momentum as it nears the end with a series of ascending sweeps in the violin, confirmed by sharp orchestral chords.

Antonín Dvořák (1841-1904)
Symphony No. 5
Composed in 1875



The year 1875 was a good year for Antonin Dvořák. His family life was flourishing, and he won the prestigious Austrian State Stipendium in February 1875 that funded his composing. Recognition from his peers and some financial stability led to one of his most prolific periods.

Dvořák wrote *Symphony No. 5* in six weeks during the summer of 1875. It reflects a joyful love of nature and life. The symphony opens with clarinets, which add a folksy sound throughout the piece and evoke images of life in the fields and streams of his beloved Bohemia. Cellos provide melancholy inflections in the second movement, while the melody becomes the lyrical bridge through the rest of the symphony. A lively scherzo holds the third movement, before the fourth movement ushers in a dramatic and satisfying conclusion.

This is the piece where Dvořák finds his voice. Previously, he was heavily inspired by Beethoven and Richard Wagner, among others. Nothing ever felt like it belonged to Dvořák. His first four symphonies were never published.

Experimenting with Slavic tempos helped him discover his own voice. *Symphony No. 5* did not premiere until 1879, after his *Slavonic Dances* became popular. It took another nine years before the symphony was performed abroad in London in 1888.

Because Dvořák took some time to mature in his composing, his compositions were numbered out of order of creation. *Symphony No. 5* was first published as *Symphony No. 3*. For years, many people thought he only wrote five symphonies, when he had actually composed nine. It wasn't until the 1950s that music historians finally cleaned up the discrepancy and published the four lost symphonies.


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RACHMANINOFF III

Saturday, April 17, 2027
7:30 p.m.

Daniel Meyer, Conductor
Evren Ozel, piano

PROGRAM

Margaret Brouwer	The Art of Sailing at Dawn	8'
Vaughan Williams	Symphony No. 3 'Pastoral'	34'
	I. Molto moderato	
	II. Lento moderato	
	III. Moderato pesante	
	IV. Lento, Moderato maetoso	
	–Intermission–	
Rachmaninoff	Piano Concerto No. 3	39'
	I. Allegro ma non tanto	
	II. Intermezzo	
	III. Finale	
	Evren Ozel, piano	

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EVREN OZEL PIANO



American pianist Evren Ozel has been described as “an absolute wow” (Third Coast Review) and “an artist capable of lifting everyone to another level” (LaScena Musicale), praised for his blend of technical mastery and compelling artistry. He is the Bronze Medalist of the 17th Van Cliburn International Piano Competition (2025), where he also received the special prize for the Best Performance of a Mozart Concerto.

Ozel has performed extensively throughout the United States and internationally, and is the recipient of a 2023 Avery Fisher Career Grant and a 2022 Salon de Virtuosi Career Grant. He is currently represented by Concert Artists Guild as an Ambassador Prize Winner of their 2021 Competition.

Since making his orchestral debut with the Minnesota Orchestra at age 11, Ozel has appeared as soloist with the Cleveland Orchestra, Fort Worth Symphony Orchestra, and Florida Orchestra, performing under conductors such as Marin Alsop, Carlos Miguel Prieto, Christian Reif, Ruth Reinhardt, and Hugh Wolff. His debut album—Mozart concertos recorded with the ORF Vienna Radio Symphony Orchestra and conductor Howard Griffiths—was released in 2025 on Alpha Classics, and was selected as BBC Music Magazine’s Album of the Week in September 2025.

Highlights of Ozel’s 2026-27 season include recitals at Washington Performing Arts, Capital Region Classical, and Cliburn Concerts, as well as concerto debuts with the Grand Rapids Symphony, North Carolina Symphony, Hartford Symphony, and Alabama Symphony. A laureate of both the Cleveland International Piano Competition and the Dublin International Piano Competition, Ozel has given recitals internationally at Salle Cortot (Paris), Brandenburgische Sommerkonzerte (Berlin), and Vilnius Piano Festival.

A committed chamber musician, Ozel collaborates with artists including David Finckel and Wu Han, Stella Chen, Paul Huang, Geneva Lewis, Kim Kashkashian, and Marcy Rosen. He spent four summers at the Marlboro Music Festival, and is currently a 2024–27 Bowers Program Artist with the Chamber Music Society of Lincoln Center, with upcoming appearances at Alice Tully Hall.

Raised in Minneapolis, Ozel studied with Cindy Malmin and later with Paul Wirth for seven years, while also drawing early musical guidance from Sarah Miller and conductor Courtney Lewis. He currently resides in Boston and holds Bachelor’s, Master’s, and Artist Diploma degrees from the New England Conservatory, where he studied with Wha Kyung Byun for eleven years. Among his other important mentors are Jonathan Biss, Imogen Cooper, Richard Goode, András Schiff, and Mitsuko Uchida.

https://www.concertartists.org/evren-ozel
photo: Lisa-Marie Mazzucco

Margaret Brouwer (b. 1940)
The Art of Sailing at Dawn
Composed 2020



Imagine preparing to board a sailboat at dawn. The water is completely calm. There is hardly a sound except the occasional early morning birdcall and sound of a ripple breaking on the shore. Leaving the dock, you are barely moving on the calm water. But as the sun rises above the horizon, a little breeze picks up and the boat begins to move more steadily. As the day arrives, the breeze becomes a steady wind, and occasional big waves smash into the boat before everything is calm again. The technical requirements and knowledge it takes to sail a big boat, are exhilarating, but are outweighed by the feeling of the peace and the emotional response to the beauty and power of the water and open space. It reminds me of the popular 1974 book, "Zen and the Art of Motorcycle Maintenance" which demonstrates that rational expertise and Zen-like “being in the moment” can harmoniously coexist.
~ written by Margaret Brouwer

Vaughan Williams (1872-1958)
Symphony No. 3 'Pastoral'
Composed 1921



English composer Vaughan Williams' *Symphony No. 3* took shape during the dark days of World War II when he served as an ambulance driver stationed in France.

"It's really war-time music – a great deal of it incubated when I used to go up night after night with the ambulance wagon … and we went up a steep hill, and there was a wonderful Corot-like landscape in the sunset..." Williams later said.

Williams was in his forties when the war broke out. He said the sound of an army bugler practicing, "became part of that evening landscape and is the genesis of the long trumpet cadenza in the second movement of the symphony."

"The mood of this symphony is, as its title suggests, almost entirely quiet and contemplative – there are few fortissimos and few allegros. The only really quick passage is the coda to the third movement, and that is all pianissimo. In form, it follows fairly closely the classical pattern, and is in four movements."

The work premiered in London in May 1922 and had its American premiere in June, conducted by the composer.

Sergei Rachmaninoff (1873-1943)
Piano Concerto No. 3
Composed 1909



It's the *Survivor* of piano concertos. Only the most skilled can master this difficult music. At 6 ft 6 inches, Rachmaninoff was known for his incredibly large, capable hands. Rachmaninoff composed technically challenging music that stretches artists to the maximum.

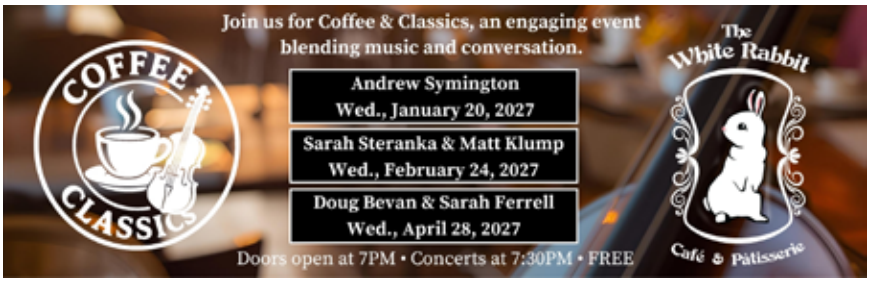
Rachmaninoff composed *Piano Concerto No. 3* in 1909 at his home in Russia prior to a planned tour of

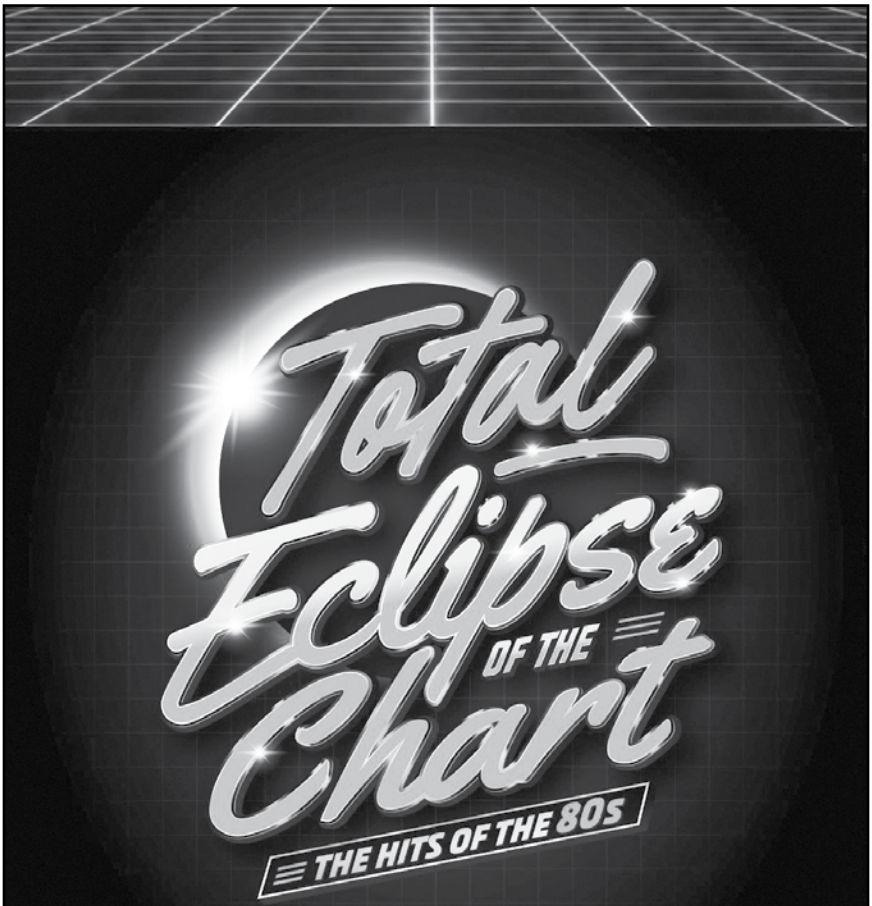
the United States. The music was premiered by the composer in New York City on November 28, 1909. Now, more than a century later, *Piano Concerto No. 3* is considered one of the most technically demanding works ever written for piano. For pianists, it's the ultimate test of endurance, requiring non-stop playing for nearly 45 minutes.

The piano opens the first movement with a single theme in octaves, followed by flourishes in the piano, while the orchestra hums the theme underneath. The middle section introduces a second and third theme, intertwined with woodwinds, horns and low strings, followed by a huge cadenza, part of which is sprinkled with responses from the woodwinds and horns. The coda begins with the restatement of the opening theme in the piano and quietly concludes.
The second movement opens gently with woodwinds, answered by strings, with combined forces of both before the piano enters with a flurry of scales and arpeggios. The first theme is heard, followed by a cadenza-like section. This movement is rhapsodic in nature, with alternations of solo piano and woodwind/string interaction. A fast section in 3/8 time is followed by another slower section, then fast again, leading directly into the final movement.

The final movement was described by Patrick Piggot as "one of the most dashing and exciting pieces of music ever composed for piano and orchestra." It can be divided into three segments, the first of which is the unifying link of the concerto, containing themes from the first movement. The second segment also recalls themes from the opening movement. The third section closes with the four-note rhythm.







Season Finale • Saturday, May 15, 2027 • 7:30 p.m.
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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 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. Every Summer, the WSO offers a free *Summer Sparklers* concert at St. Clair Park in downtown Greensburg.

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.

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Adam Gillespie
Academy Director

Since its founding in 1969, the WSO has been a steadfast advocate for music education. In 1975, the orchestra launched the Young People's Concerts to inspire a lifelong love of classical music in younger generations. Just two years later, the Visiting Artists Program (now called the Masterclass in Session program) began bringing WSO ensembles into local elementary schools, introducing students to live music in their own classrooms.

In 1981, the WSO established the Westmoreland Youth Symphony Orchestra (WYSO) – a youth orchestra for high school students eager to perform orchestral repertoire. The Academy of Music, founded in 2005, became a home for the WSO's educational programs and expanded to include the Young Artists Competition and Private Lessons for string instruments. Growth continued in 2013 with the formation of the Summer Philharmonic, a 65-member civic orchestra of local music teachers, alumni, and community musicians, followed shortly by the expansion of WYSO into three distinct orchestras serving a range of ages and skill levels.

Today, the Academy of Music remains a cornerstone of the region's cultural life, sharing the gift of music-making and fostering strong educational ties including collaboration with the Seton Hill University Music Department, where students and faculty often join in performances, masterclasses, and educational programming.

Philharmonic – An auditioned orchestra primarily for high school students, offering weekly rehearsals led by WSO members and Academy faculty. Musicians may audition for the Annual Concerto Competition, with winners performing solo with the orchestra at the spring concert. Conducted by Academy Director, Adam Gillespie.

Philharmonia – An intermediate-level ensemble and an ideal next step for developing musicians. This group often represents a young player's first opportunity to perform in a full orchestra including woodwinds, brass, and strings. Conducted by WSO second Trombone, Adam Janssen.

String Ensemble – Focused on the fundamentals of ensemble playing for violins, violas, cellos, and basses. Conducted by WSO Cellist, Sarah Ferrell.

Wind Symphony – For intermediate to advanced woodwind, brass, and percussion students eager to develop their skills in a collaborative setting. Directed by Ryan Czekaj.

Private Lessons – Violin, viola, and cello instruction is available for students of all ages, including adults. Lessons with an experienced teacher strengthen technique, musicianship, and the joy of making music.

String Pathways Scholarship – A scholarship program for middle school students interested in learning viola or cello, providing an instrument and weekly group instruction at no cost to selected students. Supported by generous community partners, the program helps remove financial barriers to music education. **The String Pathways Scholarship Program is made possible through the generous support of:** The Campbell Family, Anne L. and George H. Clapp Charitable and Educational Trust, The Hawksglen Foundation, The Farina Foundation, Annette M. Russell and Ryan Stana.

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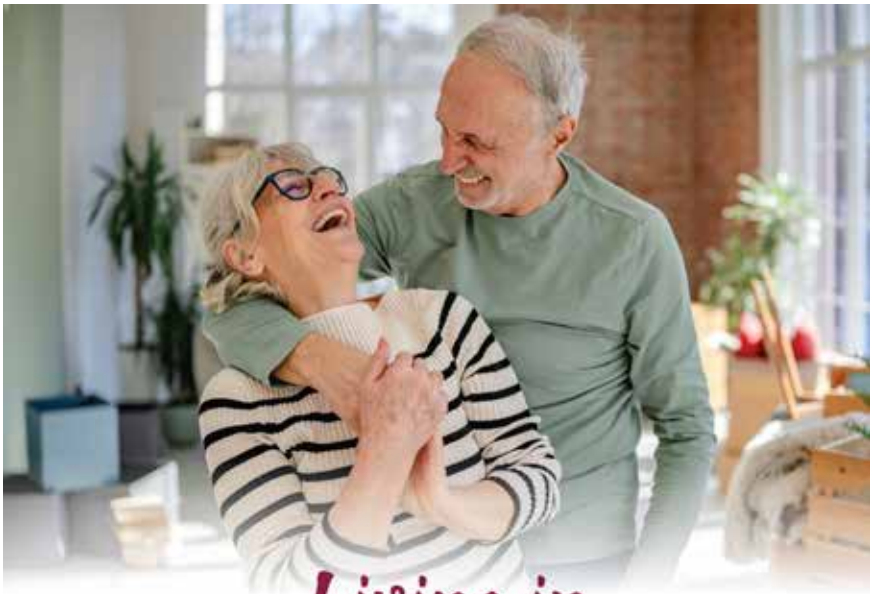
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