



WESTMORELAND  
SYMPHONY ORCHESTRA

# ICONIC *Classics*



Janice Carissa



Micah Wilkinson



Hanzhi Wang



Daniel Meyer,  
Artistic Director

*Our 55th Season*  
*2023-2024*

Daniel Meyer, Artistic Director



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# FROM THE ARTISTIC DIRECTOR

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Welcome to the Westmoreland Symphony Orchestra's 55th Season!

I consider it a distinct honor and pleasure to serve the Westmoreland Symphony as Artistic Director. Together with our superb musicians, we continue to bring the finest performances of symphonic music in our region, and with you, our dedicated and enthusiastic audience, we feel the sense of excitement you bring each and every time we take the stage.

We cherish the opportunity to present a full season of programming for you, whether it is in our beloved home, the Palace Theatre, the community, or through our chamber ensemble and youth orchestra performances.



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 present fantastic guests like Micah Wilkinson, the principal trumpet of the Pittsburgh Symphony Orchestra, pianist Janice Carissa, and the brilliant young accordion virtuoso Hanzhi Wang.

Let me also take this opportunity to thank Natalie Kasievich, our former Executive Director. Through Natalie's excellent leadership, the WSO continues to thrive and grow, and I consider myself fortunate to have worked with such a creative, dedicated, and talented leader.

I am also thrilled to welcome Michael Rozell, our new Executive Director. Michael has proven himself over his highly successful tenure as a musician, conductor, and administrator, garnering accolades and respect of his students and colleagues through his tireless work with the Belle Vernon Area School District. Michael is not new to the WSO family, as he has sung with the WSO Chamber Choir and has led the All-Star Choir that performs with us during *Home for the Holidays*. I know he will thrive in this new role with the WSO, and I look forward to a productive and fruitful relationship over the coming years.

I hope you agree that we have assembled a group of musicians who are at the top of their game and look forward to each and every time they play together. We are reaching more and more people who are passionate about great music, so we hope that you will join us for the entire season – become a subscriber today to enjoy the entire experience.

Musically yours,

Daniel Meyer, Artistic Director

 WESTMORELAND  
SYMPHONY ORCHESTRA

# FROM THE PRESIDENT

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I want to warmly welcome you to the WSO's 55th Season! I am the new 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 2023-24 season full of world-renowned guest artists and talented musicians from our region!

The "Iconic Classics" season kicks off with Rachmaninoff's *Piano Concerto No. 2* performed by young piano virtuoso Janice Carissa. Don't miss Greensburg's favorite holiday traditions this December including the *Nutcracker* featuring the Texture Contemporary Ballet and *Home for the Holidays*. In February our Valentine's weekend concert brings you Beethoven's Fifth and features accordionist Hanzhi Wang playing the unforgettable music of Piazzolla. Hear Mahler's '*Titan*' in March and the Pittsburgh Symphony Orchestra's principal trumpet Micah Wilkinson performing Arutiunian. We conclude the season with Verdi's *Requiem* with the WSO Chamber Singers and Pittsburgh Opera soloists.

Be sure to stay connected by signing up for email alerts on our website, and follow us on social media to see all the upcoming events and behind-the-scenes photos, videos and reels. You can find all the links at [westmorelandsymphony.org](http://westmorelandsymphony.org)

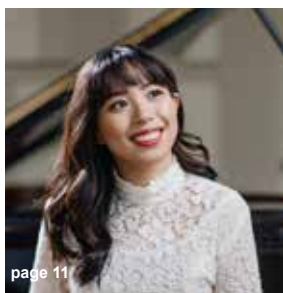
On behalf of the WSO Board of Directors, I thank all of you who support us by attending our concerts, giving monetary gifts, or participating in our educational programs. Please join us in celebrating our 55th Anniversary season—you make it all possible!

Sincerely,

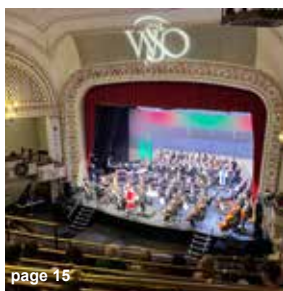
A handwritten signature in blue ink that reads "Janice C. Decker, Ph.D." The signature is written in a cursive, flowing style.

Dr. Janice Decker  
President, Board of Directors





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Guest artist photo credits:  
Carissa: Chris McGuire  
Wang: Matt Dine  
Micah Wilkinson

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# FROM THE **EXECUTIVE DIRECTOR**

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Dear Friends of the WSO,

I am particularly thrilled to return to my roots here in Greensburg, having graduated from St. Vincent College through the Seton Hill University Music Department. This region holds a special place in my heart, and I am committed to nurturing and advancing the rich musical traditions that flourish in our community.

My personal journey in music has been diverse, encompassing various roles such as a pianist, accompanist, soloist, choir member, and musical director over the past 35 years. These experiences have deepened my understanding of the profound impact that music can have on individuals and communities alike.

As we embark on this 55th season, I am genuinely excited to meet each and every one of you at the Palace Theatre during our concerts. Together, we will experience the magic of live orchestral music, forging connections that transcend time and space. I invite you to join us as we explore the beauty of classical music, celebrate the extraordinary talents of our musicians, and continue to build upon the legacy of the Westmoreland Symphony Orchestra. Your support and enthusiasm are invaluable to us, and together, we will create unforgettable musical experiences.

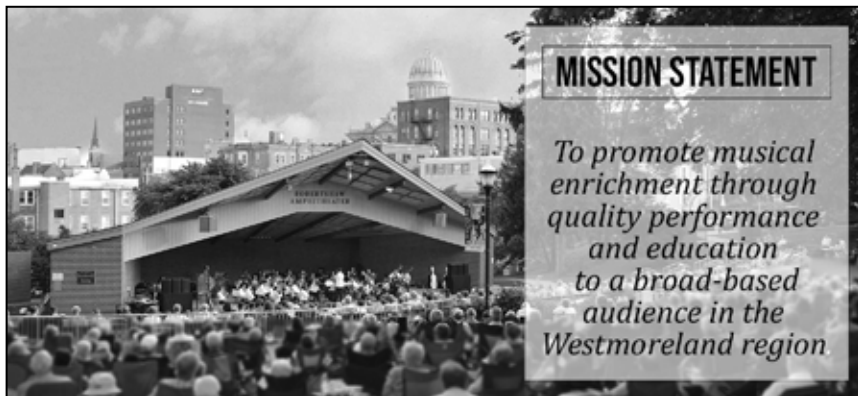
Thank you for being a part of this incredible journey, and I look forward to sharing this new chapter with you all. Together, we will make beautiful music and create lasting memories.

Warm regards,

A handwritten signature in black ink, reading "Michael W. Rozell". The signature is fluid and cursive, with a long horizontal line extending to the right.

Michael W. Rozell, Executive Director  
Westmoreland Symphony Orchestra

# WSO WESTMORELAND SYMPHONY ORCHESTRA



## MISSION STATEMENT

*To promote musical  
enrichment through  
quality performance  
and education  
to a broad-based  
audience in the  
Westmoreland region.*

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## CONTACT

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**WSO** WESTMORELAND  
SYMPHONY ORCHESTRA

Daniel Meyer, Artistic Director

**2023-24 SEASON**



## OPENING NIGHT

**OCTOBER 14, 2023**

*Khachaturian Adagio of Spartacus and Phrygia*  
*Tchaikovsky Romeo and Juliet Fantasy Overture*  
*Rachmaninoff Piano Concerto No. 2*

**Janice Carissa, piano**

## NUTCRACKER

**DECEMBER 9, 2023 - 11 AM & 3 PM**

Experience the live orchestra version of the holiday classic, featuring Texture Ballet.



## HOME FOR THE HOLIDAYS

**DECEMBER 16, 2023**

Celebrate the season with a very merry concert featuring the All-Star Choir and special guests.

## BEETHOVEN'S FIFTH

**FEBRUARY 10, 2024**

*Cherubini Lodoiska: Overture*  
*Piazzolla Aconcagua: Concerto for Bandoneon*

**Hanzhi Wang, accordion**

*Beethoven Symphony No. 5*



## MAHLER'S TITAN

**MARCH 9, 2024**

*Arutiunian Trumpet Concerto*

**Micah Wilkinson, trumpet**

*Mahler Symphony No. 1 'Titan'*



## VERDI'S REQUIEM

**APRIL 20, 2024**

Join us for an unforgettable season finale performed by the WSO Chamber Singers and Pittsburgh Opera soloists.





# DANIEL MEYER ARTISTIC DIRECTOR

---



As Artistic Director of the Westmoreland Symphony, Cleveland's BlueWater Chamber Orchestra, and Music Director of the Erie Philharmonic, Daniel Meyer has reinvigorated

orchestras with his innovative programs, engaging presence and keen musical intellect. Named Music Director of the Lakeside Symphony Orchestra, Mr. Meyer took the helm of the historic summer music festival in July 2019.

In addition to working with world-renowned soloists such as Marc-André Hamelin, Sharon Isbin, Gil Shaham, Jeremy Denk, Daniil Trifonov, Midori, and Emanuel Ax, Mr. Meyer commissioned new works by Michael Torke, Vivian Fung, Richard Danielpour, and Zhou Tian. With a deep passion for connecting with audiences, Mr. 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. He continues to lead the WSO in live concerts from the Palace Theatre that have also been featured on WQED-FM with Jim Cunningham and Brian Sevjar.

In his role as Director of Orchestral Activities at Duquesne University, Mr. Meyer has recorded the concertos of Lynn Purse and regularly collaborates with pianist David Alan Wehr and bass-baritone Guenko Guechev. 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, Rochester Philharmonic, Cincinnati Chamber Orchestra, Portland Symphony, Symphony Silicon Valley, Württembergische Philharmonie, Staatsorchester

Darmstadt, and the Nuremberg Symphony in Germany.

In his tenure as Music Director of the Asheville Symphony, Mr. Meyer created the Asheville Amadeus Festival, featuring sold-out weeks of film, lectures, community events, and concerts centered around the music of Mozart and pianist Emmanuel 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 Toledo, 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. Mr. 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, Mr. Meyer was named Resident Conductor of the Pittsburgh Symphony and Music Director of the Pittsburgh Youth Symphony, where he served until 2009. A native of Cleveland, Mr. 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, Mr. Meyer received the Orchestral Conducting Honors Award and was awarded the prestigious Aspen Conducting Prize from David Zinman. He received an honorary doctorate from Edinboro University in 2016.

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Robert Sekora

Sharyn Sekora

Kathy Sobota

Jan Taylor-Condo

Kaaren Tintori

# MUSICIANS OF THE WSO

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## DANIEL MEYER, ARTISTIC DIRECTOR

### **Violin I**

Warren Davidson,  
*concertmaster*  
Jason Neukom, *associate*  
*concertmaster*  
Dena Miller, *assistant*  
*concertmaster*  
Linda Andersen  
Joshua Huang\*  
Hector Marchant  
Samantha Nelson  
Emilia Poirier-Molina  
Mariya Krastanova  
Danielle Barbosa

### **Violin II**

Jorie Butler-Geyer,  
*principal*  
Richard Palermo,  
*assistant principal*  
Doug Bevan\*  
Linda Feczko  
Debbie Mewherter  
Julia Poetaín\*  
Katherine Araya Riffo  
Julia Simone

### **Viola**

David Sinclair, *principal*  
Mary Persin, *assistant*  
*principal*  
Rafael Gargate  
Benjamin Schantz  
Charles Alves  
Tyler Bruggmann

### **Cello**

Will Teegarden, *principal*  
Christina Chen  
Sarah Ferrell  
Dennis Persin  
Cecilia Caughman

### **Bass**

Jacob McAleavy, *principal*  
Emily Tarantino, *assistant*  
*principal*  
Jesi Sharp

### **Flute**

Tom Godfrey, *principal*  
Sarah Steranka  
Tara Yaney, Piccolo

### **Oboe**

Renate Sakins, *principal*  
Risé Kostilnik

### **Clarinet**

Ryan Leonard, *principal*  
Kira Bokalders

### **Bass Clarinet**

Lisa Thackrah

### **Bassoon**

Linda Morton Fisher,  
*principal*  
Amy Baker

### **Horn**

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**

Julia Scott, *principal*

*\*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.*

# JANICE CARISSA PIANO

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A Gilmore Young Artist and winner of Salon de Virtuosi, Janice Carissa has “the multicolored highlights of a mature pianist” (Philadelphia Inquirer) and “strong, sure hands” (Voice of America) that “convey a vivid story rather than a mere showpiece.” (Chicago Classical Review). Her artistry has been showcased at an array of renowned stages, including the Sydney Opera House, Carnegie Hall, United Nations, Kennedy Center, Jay Pritzker Pavilion in Millennium Park, Louis Vuitton Foundation and the Saratoga Performing Arts Center.

Following her Philadelphia Orchestra debut at age 16, Ms. Carissa has substituted Andre Watts as soloist with Orpheus Chamber Orchestra and gone on to perform with the Kansas City, Amarillo, Des Moines, John Hopkins, St. Peters by the Sea, Symphony in C, Eastern Wind, Bay Atlantic and Midwest Young Artist symphonies. In 2023, she will be a featured soloist with Sacramento Philharmonic, Promusica Chamber Orchestra, Curtis Symphony Orchestra, and the Tacoma and Battlecreek symphonies.

Ms. Carissa's passion for chamber music has led her to performances with the Brooklyn Chamber Music Society and Jupiter Chamber Concert Series; collaborations with Vadim Gluzman, Miriam Fried, Paul Neubauer, Lucy Shelton, Marcy Rosen, David Shifrin, Jennifer Cano, Peter Wiley, among other distinguished musicians; and appearances at Marlboro, North Shore, Ravinia, Caramoor, and Kneisel Hall festivals.

A pupil of Gary Graffman and Robert McDonald, Ms. Carissa left Indonesia in 2013 and entered the Curtis Institute of Music with a full scholarship from Gerry and Marguerite Lenfest. Now graduated with Bachelor's Degree, she is presently studying at The Juilliard School with Robert McDonald. When away from the piano, she is an avid foodie and loves going on strolls with her camera.

Full bio: <https://www.opus3artists.com/artists/janice-carissa/>

photo: Chris McGuire

# OPENING NIGHT



**Saturday, October 14, 2023**  
**7:30 p.m.**

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Daniel Meyer, Artistic Director and Conductor  
Janice Carissa, piano

## **PROGRAM**

Arr. Damrosch      Star-Spangled Banner

Khachaturian      Adagio of Spartacus and Phrygia,  
from Spartacus, Suite No. 2

Tchaikovsky      Romeo and Juliet Fantasy Overture

—Intermission—

Rachmaninoff      Piano Concerto No. 2  
I. Moderato  
II. Adagio sostenuto  
III. Allegro scherzando  
**Janice Carissa, piano**

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**DANIELS & MILLER**



## OPENING NIGHT Program Notes

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Aram Khachaturian (1903-1978)  
***Adagio of Spartacus and Phrygia,***  
***from Spartacus, Suite No. 2***  
Composed in 1954

Born in Tblisi, Georgia, in 1903, Aram Khachaturian was one of the premier composers in the Soviet Union. Among his many musical offerings were three ballets. *Adagio of Spartacus and Phrygia* is the second movement of his third ballet, *Spartacus*.



*Spartacus* premiered in Leningrad in 1956 by the Kirov Company and later found fame in the 1968 Bolshoi production choreographed by Yuri Grigorovich.

The lush piece exposes the love between Spartacus and his wife Phrygia through the teasing of the flute and oboe, before donning more militaristic themes. By the end, the tenderness between the lovers returns, but there are hints of trouble to come. After all, Spartacus is a tale of war against oppressors. Soviet audiences responded well to the story of the slave (proletariat) leader leading a rebellion against the immoral and conquering Romans (westerners).

This suite lends the expected ballet spectacle, but it does not do much to advance the story. Perhaps this is why the piece is played solo so often. The *Adagio* was the main love theme in the 1968 film “Mayerling,” the opening theme for the British TV series “The Onedin Line” (1971-1980) and was featured in the film “The Hudsucker Proxy” (1994) among other films.

Praised by the Soviets, Khachaturian became one of the most popular composers in the 20th century because he mixed Armenian folk music with traditional Moscovian melodies. Almost all his music celebrates his Armenian culture. It can be exotic and vibrant, but also brutal with its pounding rhythms. Listen for his signature toccata-like passage work in the middle of the *Adagio of Spartacus and Phrygia*.

Pyotr Tchaikovsky (1840-1893)  
***Romeo and Juliet Overture***  
Composed in 1869



Throughout the 19th century performance of opera overtures were very popular, and out of that practice the concert overture was born. A concert

overture may be defined as a single-movement piece that musically tells a story or portrays a descriptive scene or setting. Examples include Felix Mendelssohn's *The Hebrides*, a depiction of those islands that lie off the coast of Scotland, and Peter Tchaikovsky's *1812 Overture*, which describes a battle between the French and the Russians.

The *Romeo and Juliet Fantasy* focuses on two general themes: the conflict between Montague and Capulet families, and the innocence of the two lovers. In the neutral zone is Friar Lawrence, whose music is mildly ecclesiastical in tone. The beautiful overture uses three different themes: the church-like music (Friar Lawrence), which opens the piece, the conflict music (the families) and

## PROGRAM NOTES CONTINUED

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the love theme (Romeo and Juliet) each of which is heard several times in this beautiful 10-minute portrait of human tragedy.

Sergei Rachmaninoff (1873-1943)  
***Piano Concerto No. 2***  
Composed in 1901



When Sergei Rachmaninoff sat down at the piano on October 14, 1901, he had no idea how the Moscow audience would receive the premiere of his *Piano Concerto No. 2*. The

concerto was Rachmaninoff's first attempt at writing music since his emotional breakdown three years earlier.

In 1897, Rachmaninoff's first symphony was panned by critics and audiences. Many say the disastrous concert in St. Petersburg was the result of a terrible conductor and not the failure of the music. Due to the harsh reviews, Rachmaninoff sunk

into a deep depression, unable to compose a single note.

He found Dr. Nicolai Dahl, a hypnotist and amateur musician, who would change his life. While the daily treatment was designed to get him out of bed and eating again, it evolved into creative venues. Dahl repeated his hypnotic suggestions - "You will begin your concerto . . . you will work with great facility . . . the concerto will be excellent . . ." – until Rachmaninoff believed he could create beautiful music again.

Dedicated to Monsieur N. Dahl, *Piano Concerto No. 2* was a resounding success. From the opening series of piano chords until the imposing ending, the audience is captivated by the enchanting melodies. Throughout the concerto, the pianist often acts as an accompanist, especially with the flute and clarinet. But there is no denying the piano is the shining light.



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# *Nutcracker Ballet*



SATURDAY,  
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The magic returns  
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traditional ballet!

Tickets on sale through the Palace  
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# Home for the Holidays

**Saturday, December 16, 2023 • 7:30 p.m.**

Andrés Franco, Guest Conductor

*Gather your friends and family  
for the WSO's 23rd 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, directed by  
Chris Bartley and special guests.*

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# ANDRÉS FRANCO **GUEST CONDUCTOR**

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Andrés Franco is a nonprofit executive and orchestral conductor. He is the inaugural Executive Director of DNAWORKS, an organization dedicated to dialogue and healing through the arts. He currently serves on the Exposure Advisory Committee of The Pittsburgh Foundation and the WQED Community Advisory Board.

A frequent guest conductor in the U.S., Europe, and South America, Andrés has appeared with the symphonies of Columbus, Dallas, Detroit, Eugene, Fort Worth, Houston, Indianapolis, Omaha, and St. Louis; the philharmonic orchestras of Boise and Oklahoma City; the Kansas City Chamber Orchestra, and the Chicago Sinfonietta. Worldwide, he has conducted the Orquesta Sinfónica de Castilla y León, Orquesta Sinfónica Nacional de Perú, Bogotá Philharmonic, Medellín Philharmonic, and EAFIT Symphony Orchestra. He has also appeared at the Cabrillo, Grant Park, OK Mozart, Oregon Bach, Round Top, and Texas Music festivals.

Mr. Franco served five seasons as Music Director of Tulsa's Signature Symphony and Resident Conductor of the Pittsburgh Symphony. He has also served as Associate, then Resident Conductor of the Fort Worth

Symphony, and Music Director of the Philharmonia of Kansas City.

From 2020 to 2023, Mr. Franco served as Executive Director of City of Asylum, an organization devoted to building a just community by protecting and celebrating creative free expression.

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

Andrés 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. He is married to Victoria Luperi, associate principal clarinet and principal E-flat clarinet of the Pittsburgh Symphony Orchestra.

<http://www.andres-franco.com/>

photo: Jim Judkis





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# BEETHOVEN'S FIFTH



Saturday, February 10, 2024  
7:30 p.m.

---

Daniel Meyer, Conductor  
Hanzhi Wang, accordion

## PROGRAM

Cherubini                      Lodoïska: Overture

Piazzolla                      Aconcagua: Concerto for Bandoneon  
  I. Allegro marcato  
  II. Moderato  
  III. Presto - Melancolico Final  
  **Hanzhi Wang, accordion**

—Intermission—

Beethoven                      Symphony No. 5 in C minor, Op. 67  
  I. Allegro con brio  
  II. Andante  
  III. Poco allegretto  
  IV. Allegro



*Guest Artist Sponsor*

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# HANZHI WANG **ACCORDION**

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Acclaimed for her “staggering virtuosity,” Hanzhi Wang is the only accordionist to ever win a place on the roster of Young Concert Artists in its 60-year history. An ambassador for her instrument, Hanzhi has been praised for her captivating stage presence and performances that display passion and finesse.

A ground breaking artist, Ms. Wang’s other firsts include being named Musical America’s “New Artist of the Month,” an interview and performance on the 2,145th episode of New York WQXR’s “Young Artists Showcase” as the first solo accordionist on the program, and the Naxos label’s first-ever solo accordion CD, “On the Path to H.C. Andersen,” which was nominated for the prestigious DR (Danish Radio) P2 Prize in 2019.

A First Prize Winner of the 2017 Young Concert Artists Susan Wadsworth International Auditions, Ms. Wang debuted in New York in The Peter Marino Concert at Carnegie Hall’s Zankel Hall. Her Washington, D.C. debut opened the 40th Anniversary Young Concert Artists Series at the Kennedy Center, co-presented with Washington Performing Arts. She holds the Ruth Laredo Prize and Mortimer Levitt Career Development Award for Women Artists of YCA.

Ms. Wang has performed recitals at UC Santa Barbara’s Lively Arts, Stanford Live, Bravo! Vail, Krannert

Center, and Candlelight Concert Society. Upcoming recitals include the Artist Series Concerts of Sarasota and a concert with YCA saxophonist, Steven Banks, at The Morgan Library & Museum in New York City. Hanzhi has appeared as soloist with the Oregon Music Festival, Victoria Symphony, Cantori, Chamber Orchestra of the Triangle, Sinfonia Gulf Coast, Iris Orchestra, and last season performed with the Hawaii Symphony, Erie Philharmonic, and Reno Chamber Orchestra.

She won First Prize in the 40th Castelfidardo International Accordion Competition in Italy. She inspires the next generation of accordionists with lectures, performances, and master classes at the Manhattan School of Music, Royal Danish Academy of Music, Tianjin Music Conservatory, Ghent Music Conservatory (Belgium), and in Norway and Portugal. Composers Martin Lohse, James Black, and Sophia Gubaidulina have written and dedicated works to her.

Ms. Wang earned her Bachelor’s degree at the China Central Conservatory of Music in Beijing. She completed her Master’s degree and Soloist Diploma at the Royal Danish Academy of Music in Copenhagen with the renowned accordion professor Geir Draugsvoll, where she also served as an assistant teacher at the Academy.

Full bio: <https://yca.org/artist/wang-hanzhi/>

## BEETHOVEN'S FIFTH Program Notes

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Luigi Cherubini (1760-1842)

### ***Lodoïska: Overture***

Composed in 1791



Who is the man considered to be “the greatest living composer” by none other than Ludwig van Beethoven?

Meet Luigi Cherubini born in Florence in 1760. A child

prodigy, Cherubini began studying music with his father who was the musical director at the Pergola Theatre. The young Cherubini composed several religious works by the time he was just thirteen.

The talented young musician was awarded a scholarship to study music in Bologna and Milan by the Grand Duke of Tuscany. He then moved to London in 1785 and wrote several works for the Kings Theater before settling in Paris in 1787.

So where did he cross paths with Beethoven? The two met in Vienna when Cherubini was appointed director of music by Napoleon. Beethoven wrote a glowing letter to him ... “I am enraptured whenever I hear a new work of yours and feel as great an interest in it as in my own works—in brief, I honor and love you.”

After his move to France, Cherubini's critics agree his music began to show more creativity and daring. His first major success was *Lodoïska* (1791). It is considered an opéra comique in three acts. The opera, set in Poland, tells the story of Count Floreski who is desperately searching for his beloved, Lodoïska who is imprisoned in the castle of the evil Dourlinski. Floreski reaches her but is then himself captured. The pair are finally saved by a band of Tartars - Dourlinski's enemies.

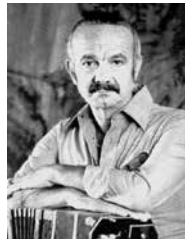
*Lodoïska* was first performed in July 1791 at the Théâtre Feydeau in Paris. An instant hit, the opera ran for 200 performances. Tonight, you will hear the 10-minute overture.

Astor Piazzolla (1921-1992)

### ***Aconcagua: Concerto for Bandoneon***

Composed in 1979

Astor Piazzolla is unlike many other contemporaries in that his first instrument was not the piano but rather the bandoneon (an accordion-like instrument).



He recalls receiving one quite vividly, “The first bandoneon that I had my Papa gave me when I was eight years old. He brought it wrapped in a box, and I was happy, believing that it was the skates that I had asked for many times...in place of skates I encountered an apparatus that I had never seen in my life. Papa sat himself on a chair, placed the thing between my arms, and said to me: ‘Astor, this is the instrument of the tango, I want you to learn to play it.’”

Writer John Henken further describes the instrument: “Though its moaning wheeze, seductive and sarcastic, is the quintessential sound of tango, the bandoneon is of German origin, a button accordion invented by one Heinrich Band in the 1840s and brought to South America in the great wave of immigration. Models differ, but the South American instrument typically has 71 buttons arranged in patterns that are quite difficult to master for anyone used to keyboard instruments.”

Entitled *Aconcagua*, as the height or peak of Piazzolla's career it is also the

*continued on the next page*



## PROGRAM NOTES CONTINUED

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name of the highest mountain peak in South America. Composed within an A-B-A fashion (fast, slow, fast) the soloist begins the piece with intense energy supported by the harp and percussion.

The work gives the soloists multiple cadenzas (solo passages) to show off their virtuosity and lyricism. The bandoneon and accordion are multifaceted instruments and are definitely worth a listen.

Ludwig van Beethoven (1770-1827)

### ***Symphony No. 5***

Composed in 1808

Beethoven made his first sketches for the Fifth Symphony in 1804. He composed the bulk of the symphony in 1807-08 while working concurrently on the Sixth Symphony, and he introduced both



works during a four-hour marathon concert in Vienna on December 22, 1808, at which the frigid temperatures and under-rehearsed orchestra made more of an impression than the immortal music heard there for the first time.

The Fifth Symphony comes from the heart of Beethoven's "middle" period, a phase when his encroaching deafness changed his relationship to composing and performing, and when the crystalline classicism of his early works gave way to a more focused and concentrated manner of writing. Rather than issuing flowing melodies, Beethoven's quintessential works from this period build highly integrated forms out of compact, elemental materials.

The Fifth Symphony begins with the most famous musical cell from all

of Beethoven's oeuvre—perhaps the most recognizable motive ever penned by a composer. Beginning in the tragic key of C minor, the orchestra delivers four unadorned notes: three short repetitions of G dropping to a sustained E-flat. The legend that Beethoven described this opening motive as "fate knocking on the door" is apocryphal, but the description has stuck as a fitting metaphor for the tense foreboding contained within those four notes. This one motive fuels the entire first movement, and traces of it return later in the symphony.

(As a sidenote, the Fifth Symphony reached what may have been its height of popularity during World War II, when it became associated with the Allied "V for Victory" media campaign. The morse code for the letter V is three dots and a dash, just like Beethoven's motive, so the BBC adopted the start of the symphony as its call sign for broadcasts to occupied Europe.)

The *Andante con moto* second movement features a double set of variations, alternating the development of two contrasting themes. Some of the accompanying rhythms echo the short-short-short-long rhythmic pattern from the first movement, contributing to the symphony's organic cohesion.

The *Scherzo* retreads the central tonal conflict of the work, juxtaposing a moody first theme in C minor and a spry fugal section in C major. A *coda* builds tension that releases directly into the concluding *Allegro*, which adds piccolo and trombones to the scoring for extra orchestral brilliance. With this grand finale, Beethoven's Fifth completes its fateful journey to a triumphant resolution in C major.

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# MICAH WILKINSON **TRUMPET**

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Micah Wilkinson has enjoyed a varied career as an orchestral musician, soloist, chamber artist, and teacher. He was appointed Principal Trumpet of the Pittsburgh Symphony Orchestra by Music Director Manfred Honeck in September 2017. Mr. Wilkinson came to the Pittsburgh Symphony from the San Diego Symphony, where he served as Principal Trumpet for three years. He previously held positions with the Houston Symphony, the San Francisco Symphony, the Oregon Symphony, and the Tucson Symphony. He performed recently in subscription programs as guest principal trumpet with the New York Philharmonic, Chicago Symphony Orchestra, and the Seoul Philharmonic.

As a featured soloist, he has been noted for his "virtue of taming the brilliance he employs so well in many massive orchestrations to that gentle, liquid line." In the 2020-2021 season, he made his Pittsburgh Symphony concerto debut, performing Haydn's Trumpet Concerto, conducted by Manfred Honeck. As a chamber musician, he has been recognized for his "complete confidence and refreshing catalogue of contrasting colors" and has been frequently featured on NPR's "Performance Today." Professional summer festival

appearances have included the Aspen Music Festival, Chautauqua Institute, Sun Valley Festival, Cabrillo Festival, Brevard Music Center, Round Top Institute, Bellingham Festival of Music, and Astoria Music Festival.

As an educator, he strives to help the next generation of brass players to find their own unique voices as musical artists. He is quickly becoming one of the most sought-after instructors for trumpet in the United States and enjoys working privately with students at his home studio in Pittsburgh and online through virtual platforms. In the summers, he has taught at the Aspen Music Festival, Chautauqua Institution School of Music, Round Top Festival Hill Institute, and the Brevard Music Center. He also has served on the faculties of the University of Houston and Portland State University, and has presented master classes and clinics for colleges and universities all over the United States, as well as Europe and Asia.

Wilkinson grew up in Norcross, Georgia. A proud graduate of St. Olaf College in Northfield, Minnesota, he pursued additional studies at Arizona State University and the Staatliche Hochschule für Musik in Freiburg, Germany. His primary teachers include Martin Hodel, David Hickman, Larry Black, and Anthony Plog. He lives in the South Hills of Pittsburgh with his wife Stefani, a professional oboist; their beautiful daughters Eleanor and Amelia; and their goofy Basset Hound Barber.

Full bio: <https://www.micahwilkinson.com/>

# MAHLER'S TITAN



Saturday, March 9, 2024  
7:30 p.m.

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Daniel Meyer, Conductor  
Micah Wilkinson, trumpet

## PROGRAM

Arutiunian      Trumpet Concerto  
                         **Micah Wilkinson, trumpet**

—Intermission—

Mahler      Symphony No. 1 in D Major 'Titan'

- I.    Langsam, Schleppend
- II.   Kräftig bewegt, doch nicht zu schnell
- III. Feierlich und gemessen, ohne zu schleppen
- IV.  Stürmisch bewegt - Energisch

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## MAHLER'S TITAN Program Notes

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Aleksandr Arutiunian (1920-2012)  
***Trumpet Concerto in A-flat Major***  
Composed in 1950

Along with Aram Khachaturian, Arutiunian is ranked among the most important Armenian composers of their generation. As with Khachaturian, his style is quite approachable, exotically colorful, and features folk-like Armenian traits and catchy melodies.



Arutiunian was appointed Artistic Director of the Armenian Philharmonic Orchestra in 1954, a post he held until 1990. He managed to avoid falling into disfavor with Soviet cultural bosses in the post-Stalin era, not necessarily an easy task, by composing unadventurous, though well-crafted works like his *Concertino for Piano and Orchestra* (1951) and a symphony (1957). A horn concerto (1962), achieved some popularity.

In 1965, Arutiunian joined the faculty of the Yerevan Conservatory where he taught composition for many years. While there he produced his popular quintet for brass, *Armenian Scenes*, and his tuba concerto (1992).

Arutiunian composed his *Trumpet Concerto* in 1949-50. It is his sixth major composition, a virtuoso showpiece, featuring Eastern European lyricism and harmonic textures.

Gustav Mahler (1860-1911)  
***Symphony No. 1 in D major 'Titan'***  
Composed 1884-88, revised 1893-99

What to Listen For:

- Mahler wanted the beginning of the symphony to evoke “the awakening of Nature from the long sleep of winter,” with birdsongs and hunting horns emerging from the stillness of a single note.




- In an echo of Beethoven’s *Third Symphony*, Mahler’s slow movement takes the form of a Funeral March, with a theme based on the nursery rhyme tune *Frère Jacques* (or *Bruder Martin* in German).

Gustav Mahler was born into a German-speaking, upwardly mobile Jewish family in what is now the Czech Republic. Although he focused on composition as a student at the Vienna Conservatory, his meteoric rise as a conductor soon crowded out his composing, leaving him only limited time to explore the two genres he was most attracted to in his own music: songs and symphonies.

Mahler’s *First Symphony* went through a particularly long gestation, beginning in 1884, when he was working in Kassel, Germany. Having become infatuated with a soprano in the choir he led, Mahler wrote her love poems, and he set some to music in the song cycle *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*), including melodies he later folded into the First Symphony.

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*continued on page 33*



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## PROGRAM NOTES CONTINUED

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The piece remained unfinished during Mahler's brief tenure in Prague, and it progressed as far as a piano score by early 1888, when he resigned from an even more prominent position in Leipzig. The 28-year-old went on to head the Royal Hungarian Opera in Budapest, and before year's end he had completed the orchestration of his symphonic debut.

Mahler conducted the first performance of the "Symphonic Poem in Two Parts" (as he initially titled it) in Budapest in 1889. It confounded critics, especially the second part with its mix of grotesque parody and raw power, leading Mahler to shelve the score temporarily. After moving on to yet another conducting job in Hamburg, he brought the symphony back for a second performance in 1893, with an expanded wind section and a new title: *Titan, a Tone Poem in Symphony Form*. Further revisions added more woodwinds and eliminated the slow *Blumine* movement, bringing the score to the form in which it was published in 1899 as the *Symphony No. 1*.

The symphony begins with the mystical resonance of the note "A" spread across the full range of the strings, joined by a slow motive of descending intervals based in D minor. Mahler's 1893 program described this movement as "the awakening of Nature from the long sleep of winter," an association supported by pastoral birdcalls and distant fanfares, as if from a hunting party. Besides the naturalistic tone painting, Mahler's opening pays homage to Beethoven's Ninth Symphony, which likewise starts with a sustained "A" and motives based on similar descending intervals.

The second movement is a *Ländler*, an exuberant peasant dance in triple meter—music "with full sails," as Mahler characterized it in his program note.

An emotionally ambiguous *Funeral March* follows, building from a minor-key rendition of the round-tune *Bruder Martin* (also known as *Frère Jacques*). Mahler described the inspiration as coming from "The Huntsman's Funeral, from an old children's book: the animals of the forest accompany the dead huntsman's bier to the grave; hares escort the little troop, in front of them marches a group of Bohemian musicians, accompanied by playing cats, toads, crows etc. Stags, deer, foxes and other four-legged and feathered animals follow the procession in comic attitudes. In this passage the piece is intended to have now an ironically merry, now a mysteriously brooding mood."

The finale, in Mahler's design, is meant to enter "like the suddenly erupting cry of a heart wounded to its depths." Upon reaching a terrifying climax, the music breaks off into a hushed recollection of the naturalistic scene from the from the symphony's opening. When the movement reaches its ultimate peak, seven horns and four trumpets pushed to a *fortississimo* (*fff*) dynamic leave no doubt as to this symphony's redemption, their bright fanfare in D-major cleansing away any doubts planted long ago in the symphony's D-minor arrival.

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## CHRIS BARTLEY **WSO CHAMBER SINGERS DIRECTOR**



Chris Bartley is 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 Spanish heritage, including those of José Maurício Nunes Garcia, Juan de Anchieta, Astor Piazzolla, and Joni Jensen. His choirs 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 he 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 Fauré *Requiem*. They have partnered with Una Voce of Seton Hill University and the Westmoreland Symphony Chorus for the WSO's 2019 *Carmina Burana* performance.

At Pitt-Greensburg, he initiated and conducted the first musical theatre productions on the UPG campus, including performances of *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.



# VERDI'S REQUIEM



Saturday, April 20, 2024  
7:30 p.m.

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Daniel Meyer, Conductor  
WSO Chamber Singers, Chris Bartley, Director  
Pittsburgh Opera Soloists

## PROGRAM

Verdi

- Messa da requiem
  - I. Kyrie
  - II. Dies irae
    - Dies irae
    - Tuba mirum
    - Mors stupebit
    - Liber scriptus
    - Quid sum miser
    - Rex tremendae
    - Recordare
    - Ingemisco
    - Confutatis maledictis
    - Lacrymosa
  - III. Offertory
    - Domine Jesu Christe
    - Hostias
  - IV. Sanctus
  - V. Agnus Dei
  - VI. Lux aeterna
  - VII. Libera me
    - Libera me
    - Dies irae
    - Requiem aeternam
    - Libera me

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## VERDI'S REQUIEM FROM THE ARTISTIC DIRECTOR



"The idea of finishing up the season with a massive piece like the Verdi *Requiem* is multi-fold. One is we want as many people to celebrate with us as is possible, so we are going to pack the stage with musicians. We're even going to place some of the orchestral brass up in the balconies of the Palace Theatre in addition to the full symphonic chorus joining us and operatic soloists from the Pittsburgh Opera.

In Verdi's masterpiece, there are moments of introspection, prayer and repose, but then there are also moments of shaking your fist and anguish and anger. There are of course also poignant, romantic moments. It's almost like a Verdi opera in ecclesiastical clothes – while the work was intended for a liturgical setting, it's so dramatic and so operatic that you most often hear the *Requiem* performed in a concert hall rather than in a church.

The piece is so sprawling, exciting and so passionate that it demands all of your attention. It calls upon us to appreciate Verdi's response to the text, particularly in light of the great care he lavished on his operas.

The real interest of the music comes from the pleas of the chorus and from the beautiful aria-style singing of the soloists, all supported by the orchestra. There are of course some really great whacks of the bass drum in the *Dies Irae*. And when those trumpets call from beyond, it's really a stunning moment. It seems like a perfect culmination of the entire season. Some things we perform are light and beautiful and entrancing, and some of the things we go after in the music are powerful, aggressive, and designed to grab you by the shirt collar and shake you around a little bit."

~Daniel Meyer, Artistic Director



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May 23, 2024 • 7:30 p.m.  
**Trio Sine Nomine**

## VERDI'S REQUIEM PROGRAM NOTES

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### PROGRAM NOTES

Giuseppe Verdi (1813-1901)  
**Messa da Requiem**  
Composed 1874



Giuseppe Verdi was born in 1813 in Le Roncole, Italy, where he showed an early passion for music. His parents bought him a spinet at age four and he was filling in for the village church

organist by age eight. Verdi continued his education and married, but sadly his two young daughters and first wife passed away. He emerged from this dark period composing operas that are still widely performed today including *Rigoletto*, *Il trovatore*, *La traviata* and *Aida*.

So how did a man who was considered an opera composer and agnostic end up writing a Catholic funeral mass?

The *Requiem* you will hear tonight was initially part of a project by 13 composers to honor the memory of Italian composer Gioachino Antonio Rossini after his death in 1868. Verdi penned the *Libera me* but the project was abandoned when conflicting opinions and egos clashed. A few years later, when the Italian writer Alessandro Manzoni died in 1873, Verdi was deeply affected by the loss and decided to write a complete requiem for the man he greatly admired.

From the sorrowful first notes of the *Kyrie* to the epic and thunderous *Dies Irae* to the swell of voices across the stage, *Requiem* has inspired and moved audiences since its premiere in 1874 at the San Marco church in Milan. An immediate success, performances followed across Italy, Paris and Vienna. While some critics said the work was too operatic, famed composer Johannes Brahms greatly praised the *Requiem*, stating "...only a genius could write such a work."

#### *The Defiant Requiem:*

Less than 70 years later, the score was hastily packed in a suitcase by Jewish conductor and pianist Rafael Schachter when he was deported to the Theresienstadt/Terezin concentration camp in the Czech Republic during World War II. Using the single score, he assembled a chorus of 150 prisoners to rehearse the challenging music and performed the *Requiem* an incredible 16 times.

"The words and music took us out of the misery, out of the drabness and the hunger and the fear in the camp," said survivor Vera Schiff. The story of the extraordinary performances are the subject of the 2012 documentary film "Defiant Requiem" and numerous news and magazine articles.

Please see your April insert for the choir and soloists listing and the *Requiem* lyrics and translation.



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## ABOUT THE WESTMORELAND SYMPHONY ORCHESTRA

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We are so thankful to you, our patrons, subscribers and donors. Because of your enthusiastic support and love of classical music we are presenting our 55th season!

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 38.

In 2023-2024 the WSO presents its 55th 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.



## 1969

The WSO was founded by several area musicians and community leaders. The new group performed at Greensburg Salem High School auditorium. Dr. Richard Karp is later selected as conductor.



## 1974-75

The symphony performs its first outdoor summer concert in St. Clair Park in downtown Greensburg. Thomas Michalak is named conductor in 1975.



## 1979

Kypros Markou takes over as conductor and the symphony moves its subscription series to the Palace Theatre.



## 1981

The Westmoreland Youth Symphony Orchestra is founded. Later, in 2005 the Academy of Music is created with 12 additional music programs.



## 2011

After a year-long search, Daniel Meyer is appointed Artistic Director of the WSO.



## 2018-19

The WSO celebrated its 50th Anniversary with a season of guest artists, special events and concerts.



## 2020-21

In the midst of a worldwide pandemic, the WSO created a live-streamed season reaching audiences in more than 20 states and six countries, all thanks to your support!



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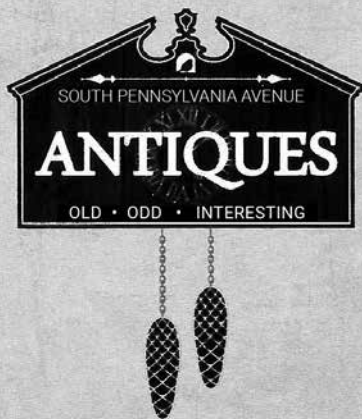
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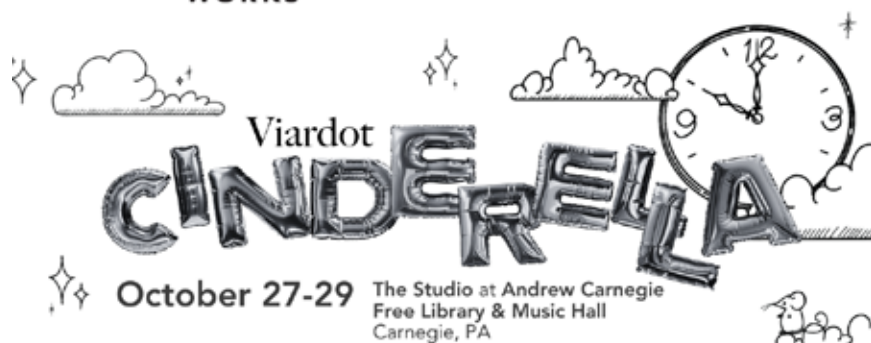
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# WSO ACADEMY OF MUSIC

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Adam Gillespie  
Program 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 birth 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 WYSO Program 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!

New in the Summer of 2023, the Academy started the **Summer Wind Ensemble Festival**, 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 annually in late October 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.

.....

## 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.

.....

## 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/ WSO Executive 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](http://westmorelandsymphony.org) for information.**

*Many of these programs have been partially underwritten by grants from the Allegheny Foundation, Buhl 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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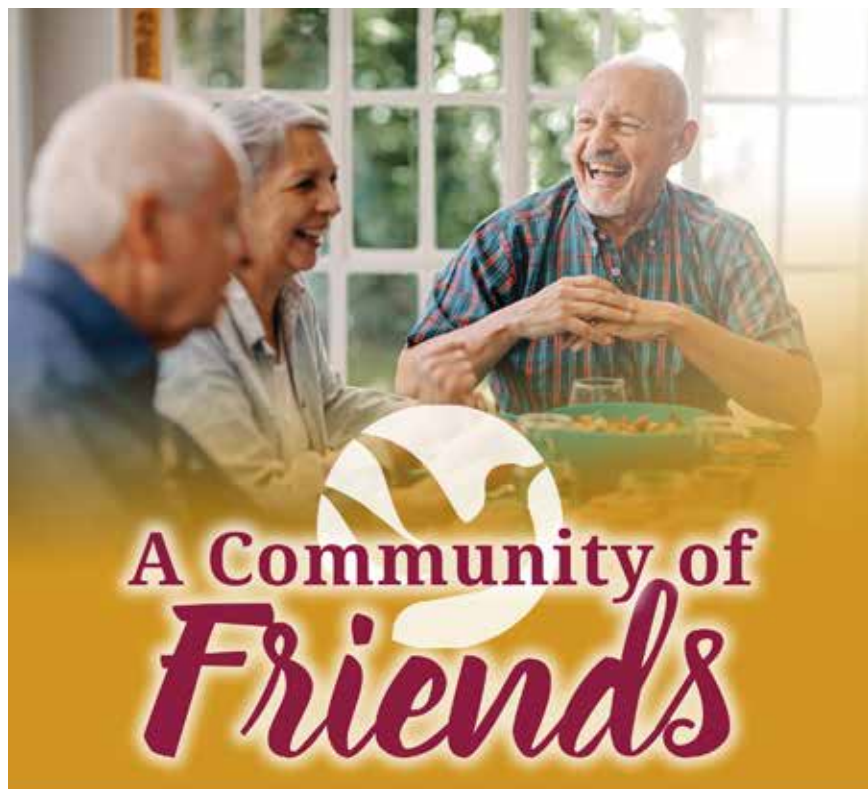
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