

16/17
Season

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MAGNIFICENT RUSSIANS

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Amy B., 6th Grade Teacher - 11th trip

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2016-2017 SEASON

UNEXPECTED:

It is with great pleasure that I welcome you to the Butler County Symphony's 2016-17 concert season, a season brimming with beautiful and riveting music. From Schubert to Ellington and patriotic to pop music, our new season has been carefully crafted to excite your senses and engage your mind. We open with **Magnificent Russians**, featuring pianist Sean Chen, third prize winner at the 2013 Van Cliburn International Piano Competition, performing Rachmaninoff's glorious Piano Concerto No. 2. Join us Veteran's Day weekend to salute the men and women in uniform who have served this great nation so honorably for our **Veteran's Day Salute**. An annual family tradition, **The Magic of Christmas** will showcase the Butler Senior High School and Seneca Valley High School choirs in a wide range of Holiday favorites. Dvořák's powerful 7th Symphony and Mendelssohn's gorgeous Violin Concerto will be at the center of our **Great Romantics** program, featuring the BCSO's talented concertmaster,

Tanya Satteson. March transports us through time with **Symphony Idol**, starring *American Idol* finalists LaKisha Jones, Haley Scarnato, and Matt Giraud performing pop, rock, Broadway, and country favorites. **American Masters** concludes our superb season with the works of three irresistible American composers, Leonard Bernstein, Duke Ellington, and George Gershwin.

As I begin my fifth season at the helm of this wonderful orchestra, I am reminded of so many people who have enabled the Butler County Symphony to flourish into its 68th year. Our musicians' commitment to excellence will inspire you with their impassioned performances. The continued support of you, our audience, is the very reason our organization continues to thrive. We invite you to join the Butler County Symphony today and let us fill your hearts with the greatest music ever written. Welcome to our 2016-17 season!

Sincerely,
Matthew Kraemer
Music Director & Conductor



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BIOGRAPHY:

MATTHEW KRAEMER

music director

Recognized for his “musical sensitivity” and “energized sense of interpretation,” Matthew Kraemer is quickly making his mark among young American conductors for his inspired performances and versatility. Following an extensive international search, Mr. Kraemer was appointed Music Director and Principal Conductor of the Indianapolis Chamber Orchestra in July 2015. He also serves as Music Director of the Butler County Symphony and begins his fifth and final season as Music Director of the Erie Chamber Orchestra. His active guest conducting schedule has included appearances with many of the nation’s finest orchestras, including the Atlanta, Baltimore, Cincinnati, Columbus, Houston, Indianapolis, Jacksonville, Nashville, North Carolina, Saint Louis, Spokane, and Syracuse symphony orchestras. He has also appeared with Canada’s Mississauga Symphony and Hamilton Philharmonic and in Europe with the Vidin Philharmonic and the Orquesta de Cadaqués. Upcoming season highlights include productions of *Happy Birthday Wanda*, *June* (world premiere), *The Barber of Seville*, and *The Jewel Box* with Indianapolis Opera, *La Traviata* with the ECO, and *EarShot* composer readings with the ICO. The 2016-17 season also brings return engagements to the Rochester Philharmonic, Erie Philharmonic, Toledo Symphony, and West Michigan Symphony.

Mr. Kraemer served as associate conductor of the Buffalo Philharmonic from 2009 to 2014, where he regularly led the orchestra on each of its concert series. A passionate advocate for new music, he has performed the works of many living composers during his career. Increasingly recognized for his commitment to music education and his devotion to young audiences, he has created numerous arts education programs and has taught at several music festivals both in the United States and abroad. Prior to his appointment in Buffalo, he served for three seasons as associate conductor of the Virginia Symphony Orchestra, where he led the orchestra in over 200 performances statewide. His performances have been broadcast regularly on NPR’s Performance Today.

Recipient of the Herbert von Karajan Conducting Fellowship and the Bruno Walter Career Development Grant, Mr. Kraemer served a residency with the Vienna Philharmonic at the 2006 Salzburg Music Festival. He has collaborated with many leading artists, including Lang Lang, Jennifer Koh, Elmar Oliveira, Rachel Barton Pine, Awadagin Pratt, Richard Stolzman, Wu Man, Bela Fleck, Ben Folds, the Indigo Girls, Chris Botti, and Natalie Merchant. A frequent collaborator with Broadway superstar Idina Menzel, he has served as conductor for many of her numerous symphony engagements nationwide.



An Indiana native, Mr. Kraemer studied conducting in Vienna, Austria with Salvador Mas Conde. He was also a fellowship conductor at the American Academy of Conducting at Aspen and the National Arts Center Conductor’s Program in Ottawa, Canada. His conducting teachers include David Zinman, Robert Spano, Stanley DeRusha, and Jorma Panula. Mr. Kraemer is a graduate of Butler

University and the University of Nevada, where he assisted former Cincinnati Symphony concertmaster Phillip Ruder. An accomplished violinist in his own right, he was a member of the Nightingale String Quartet. When he is not performing, Mr. Kraemer enjoys cooking, running, and reading. He and his wife Megan reside in Indianapolis with their sons Gabriel and Nathaniel.

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MAGNIFICENT RUSSIANS

Matthew Kraemer, Music Director & Conductor
 Sean Chen, Piano

John Stafford Smith
 1750-1836

The Star-Spangled Banner

Serge Rachmaninoff
 1873-1943

Piano Concerto No. 2 in C minor, Op. 18

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Sean Chen, Piano

INTERMISSION

Nikolai Rimsky-Korsakov
 1844-1908

Scheherazade, Symphonic Suite, Op. 35

- I. The Sea and Sinbad's Ship (Largo e maestoso—Lento—Allegro non troppo —Tranquillo)
- II. The Kalendar Prince (Lento—Andantino—Allegro molto—Vivace scherzando—Moderato assai —Allegro molto ed animato)
- III. The Young Prince and The Young Princess (Andantino quasi allegretto—Pochissimo più mosso—Come prima—Pochissimo più animato)
- IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman (Allegro molto — Lento — Vivo — Allegro non troppo e maestoso — Tempo come I)

We thank the Butler High School Color Guard
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Program subject to change.

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Janice Phillips Larrick Family Charitable Trust Janice Larrick, Co-Trustee



Harold and Janice Larrick have been long-time continuing financial and personal supporters of the Butler Symphony. Both have served on the board of directors, and they have been regular financial contributors for many years. For the last three seasons, both Harold and Janice as individuals made a generous gift to support their local symphony.

Harold and Janice's personal contribution of their time and money as well as the

contribution of the Phillips-Larrick Charitable Trust are an indispensable help to our being able to offer to the public the level of music and performances that the Butler County Symphony is currently able to present.

We wish to publicly recognize them for their continuing contributions that are helping to keep the music playing.

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NOTES:

SERGE RACHMANINOFF

1792-1869

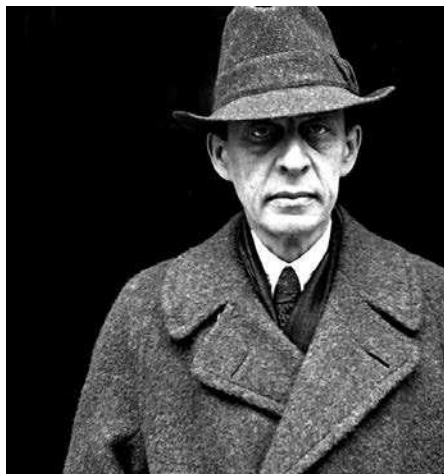
“Rachmaninoff endures the sight of the dark aspects of Russian life—but rather as the seer than as the rebel.”

—Arthur Farwell

“I reflect the philosophy of old Russia,” Rachmaninoff was once quoted as saying. “White Russia, with its overtones of suffering and unrest, its pastoral but tragic beauty, its ancient and enduring glory.” Rachmaninoff, whose aristocratic family of landed gentry traced its lineage back to the 14th century, was White Russian to the core. He was to remain so even during the last 25 years of his life, years spent in self-imposed exile in the West after the old Russia he knew had disappeared in the flames of the 1917 Revolution.

If the old Russia he knew and loved had disappeared, then so had Rachmaninoff. When he emigrated he was 44 years old. For a quarter of a century, he had played a prominent role in Russian musical life, primarily as a composer, but also as a performer and administrator. It is only a slight exaggeration to say that when Rachmaninoff abandoned his homeland his muse abandoned him, for in the next 25 years few new works of his appeared.

Rachmaninoff came to the United States, his second trip, in 1918. Just as he had been in Russia, so now he became a staple of the musical life of America. Rachmaninoff was widely considered the finest concert-pianist of his time and he not only concertized but also made



numerous recordings, of which the most important are his performances as pianist in his four concertos and the *Rhapsody on a theme of Paganini* and as conductor in his Third Symphony and *The Isle of the Dead* (all with the Philadelphia Orchestra, his favorite).

Rachmaninoff seems never to have recovered from his departure from Russia, nor to have become resigned to life as an expatriate. He became more reclusive, socializing almost exclusively with fellow Russians with whom he was relaxed, charming and friendly. But when of necessity he was restricted to the United States at the beginning of World War II, he became increasingly pessimistic and gloomy, causing Igor Stravinsky to characterize him as “a six-foot-two scowl.”

Rachmaninoff’s close friend Nicolas Medtner ask him why he no longer composed and he answered, “The melody has gone... If it returns I shall write again.” Sadly, it seldom returned during the nearly three decades in which Rachmaninoff lived in the West.

The Concerto No. 2 in C minor, for piano and orchestra (like the piano concertos of Grieg and Tchaikovsky) has become a perennial favorite not only with virtuosos and concert audiences but also

with the public at large. It has been heard in numerous motion pictures, including Noel Coward’s *Brief Encounter*, and one of its principal melodies was adapted into a popular-song hit “Full Moon and Empty Arms,” recorded by Frank Sinatra. In the beginning of the fourth act of Ayn Rand’s 1943 novel *The Fountainhead*, Rachmaninoff’s second concerto is cited as one of two musical works capable of acting as a surrogate for man’s achievement. It is easy to understand the immense and sustained popularity of this concerto. It has an inescapable emotional effect, with its wealth of warm-blooded melodies, the force of its exciting and passionate utterances, and the drama of its climaxes and contrasts.

The initial performance of this music was a little out of the ordinary, for only two movements, the second and third, were played at a Prison Charity Concert in Moscow on October 14, 1900. The composer was the soloist and Alexander Siloti conducted. Rachmaninoff finished the remaining movements the following spring and played the first complete performance of the new concerto in November of 1901 with the Moscow Philharmonic.

The first movement, Moderato, opens with solemn chords tolling in the piano like deep-throated Russian bells. These lead to the first theme, flowing and passionate in its melancholy way, heard in the strings accompanied by piano arpeggios. The plodding yet tender second theme, distinctly Slavic in character, is given out by the piano. Both melodies are then manipulated in the development section, although the first receives far more attention. There are new march-like ideas with pounding chords in the piano, which rise to a dramatic climax, bringing on the recapitulation of the main materials and a vigorous ending.

The slow movement, adagio sostenuto, is pervaded by melancholy and is a veritable Russian nocturne. Muted strings play four prelude bars and lead to the songful principal melody in the solo flute and solo clarinet, accompanied by the piano. A cadenza passage in the piano serves as a bridge to the livelier middle section, leading to a short cadenza after which the quiet mood of the opening returns with the song-melody in the violins. A ravishing coda in piano, strings, and woodwinds seems to introduce new material but this is in reality based upon the movement’s principal theme.

The Allegro scherzando begins with a rhythmic orchestral introduction that leads to a piano cadenza, which in turn leads to the energetic first theme and bravura piano passages. The famous nostalgic second theme is heard in the oboes and violas and is repeated and elaborated by the piano. Both themes are then given a thorough working out in a series of brilliant and often rhythmically exciting episodes. There is a brief, tension-inducing piano cadenza which dramatically sweeps over the entire keyboard, and the grandiose and quite affecting statement in the piano and full orchestra of the second theme, no longer nostalgic now, but, instead, rather triumphant. An effective barnstorming coda brings Rachmaninoff’s Second Concerto to a close with a decisive rhythmic flourish.

The Concerto is scored for two each of flutes, oboes, clarinets and bassoons, four horns, two trumpets, three trombones and tuba. Timpani, bass drum, cymbals, strings and solo piano round out the instrumentation. The piece runs about 30 minutes and was last performed by the BCSO November of 1951, October of 1979, October of 1986 and February of 1998.

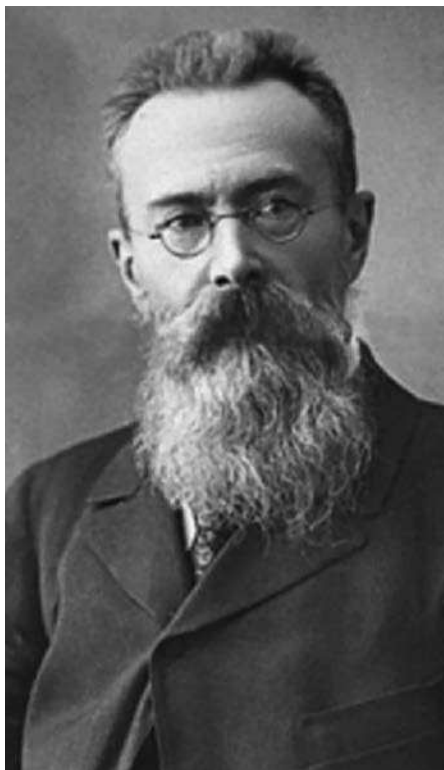
NOTES:

NICKOLAI RIMSKY-KORSAKOV

1844-1908

When the Academy of Motion Picture Arts and Sciences awarded an Oscar some years ago to Dmitri Tiomkin for his score for the film *High Noon*, the composer proceeded to deliver a Thank You speech to end all Thank You speeches. In the cold tradition of the Academy Award dinners, Tiomkin began to name all the people to whom he was indebted, and to thank them for their assistance. The names he called off were Peter Ilyich Tchaikovsky, Nikolai Andreyevich Rimsky-Korsakov, Sergei Vassilievich Rachmaninoff and others. The speech brought down the house, naturally, and injected a note of genuine and unexpected humor and verity into an otherwise dreary occasion.

If some of the laughter in the audience sounded self-consciously forced and embarrassed, it was only because Tiomkin had assuredly acknowledged not only his own debt to the Romantic Russian composers, but also the debt to most of the assembled Hollywood composers (including John Williams). The colorfully orchestrated and highly evocative scores of Rimsky-Korsakov and company have proven a rich treasure-trove of inspiration for movie music, ever since sound was added to the sights on the screen. The dazzle and brilliance of *Capriccio Espagnol* and the *Russian Easter Overture*, the richly flavored exoticism of *Antar* and *Scheherazade* are fountainheads from which have sprung



innumerable adventure and quasi-oriental film scores.

Rimsky-Korsakov and his colleagues came naturally by their feeling for the exotic music of the East. The Caucasian and Asiatic provinces of Russia have had their own musical culture and traditions since antiquity. The ancient sculpture of the region shows instruments almost exactly like those still in use there today, with a heavy emphasis upon flute, tambourine, cymbals and drums.

Yet, as long ago as the middle of the eighteenth century, composers in Western Europe had come under the influence of the so-called “Turkish” music with its lavish and colorful use of the exotic percussion instruments. Mozart, for example, called upon the triangle to create an Eastern flavor in *The Abduction from the Seraglio* of 1782 and Beethoven scored prominent parts for triangle, bass

drum and cymbals in the Turkish March from *The Ruins of Athens* of 1811.

Carl van Vechten has written of Rimsky-Korsakov that “he was always seduced by the picturesque and the exotic. He might be called a musical Eurasian.” Surely, no more fitting subject could have existed for a composer of this natural bent, that the *Arabian Nights* or *Thousand and One Nights* stories. The score of *Scheherazade* indicates that the entire work was composed within the single month of July 1888.

The Sea and Sinbad’s Ship

According to the 1,001 Nights, this tale finds the seafaring adventurer Sinbad meeting many strange folk, birds, fish and other rarities after landing on an island that turns out to be the back of a giant fish.

After the gruff opening cedes to the irresistible sweetness of the *Scheherazade* refrain, it softens into the primary theme, which then, together with its fragments and echoes, modulates over arpeggiated strings that conjure the undulations and changing moods of the ocean. Built wholly upon repetitions of the simplest materials, the movement sustains interest through the wonder of Rimsky’s dexterous handling.

The Story of the Kalendar

Prince – A fakir tells Sinbad his macabre account of being buffeted between visions of veiled women and a monstrous genie. A pastoral theme of sinuous melody and jagged rhythm is torn between lyrical temptation and vigorous threats until transfixed and lulled by a reappearance of the *Scheherazade* theme.

The Young Prince and the

Young Princess – Another tale told to Sinbad, of Ibrahim who falls in love with a portrait of Jemilah, seeks her out and wins her love when she realizes that her fierce hatred of men was kindled all along

by jealousy of his reported goodness.

Rimsky fashions a lilting, playful love song, extended by shimmering winds and string scalar runs, offset by a jaunty up-tempo variant spiced by gentle percussion (mostly a triangle and tambourine), until the *Scheherazade* theme wistfully unites them.

The Festival at Bagdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior

Conclusion – As the compound title suggests, the work ends with an expansion of the complex emotions of the second movement, as Sinbad returns from his voyages to festivities in Baghdad, yearns for yet more adventure and heads out to uncharted waters, where he loses his ship in a storm. Yet “his life, like the stories of Scheherazade, leads ever onward toward the next adventure, full of the wonder of what is yet to come.” After depicting the joyous celebration and a rousing storm, the music culminates in a broad restatement of the unadorned main theme, as if to wipe away the Sultan’s pretension and leave him to confront himself. The exquisite ending belongs to Scheherazade. Having won her victory over the Sultan’s cruel power through astute charm and allure, his opening motif slinks into the deep bass while her captivating theme soars higher and finally alights on a barely audible harmonic two octaves above the treble staff, drawing us with her toward ever new reaches of infinite imagination.

Scheherazade is scored 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, tympani, snare drum, harp, bass drum, cymbal and strings. Previous performances of this piece by the BCISO include February 1961, March 1973, April 1985, and March 1992.

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BIOGRAPHY:

SEAN CHEN

piano

Hailed as a charismatic rising star with “an exceptional ability to connect with an audience combined with an easy virtuosity” (*Huffington Post*), 28-year-old American pianist Sean Chen, third prize winner at the 2013 Van Cliburn International Piano Competition and 2013 DeHaan Classical Fellow of the American Pianists Association, has continued to earn accolades for “alluring, colorfully shaded renditions” (*New York Times*) and “genuinely sensitive” (*LA Times*) playing. Sean was recently named a 2015 fellow by the prestigious Leonore Annenberg Fellowship Fund for the Performing Arts.

He has performed with many prominent orchestras, including the Fort Worth, Hartford, Hudson Valley, Indianapolis, Knoxville, Milwaukee, North Carolina, Pasadena, Phoenix, San Diego, Santa Fe, Tucson, and New West Symphonies, as well as the Philadelphia, Indianapolis, and South Bay Chamber Orchestras, collaborating with such esteemed conductors as Leonard Slatkin, Gerard Schwarz, Nicholas McGegan, Miguel Harth-Bedoya, Marcelo Lehninger, Nir Kabaretti, James Judd, George Hanson, and Boris Brott. Solo recitals have brought him to major venues worldwide, including Jordan Hall in Boston, Subculture in New York City, the American Art Museum at the Smithsonian in Washington, D.C., the National Concert Hall in Taipei, Het Concertgebouw in Amsterdam, and the Salle Cortot in Paris.

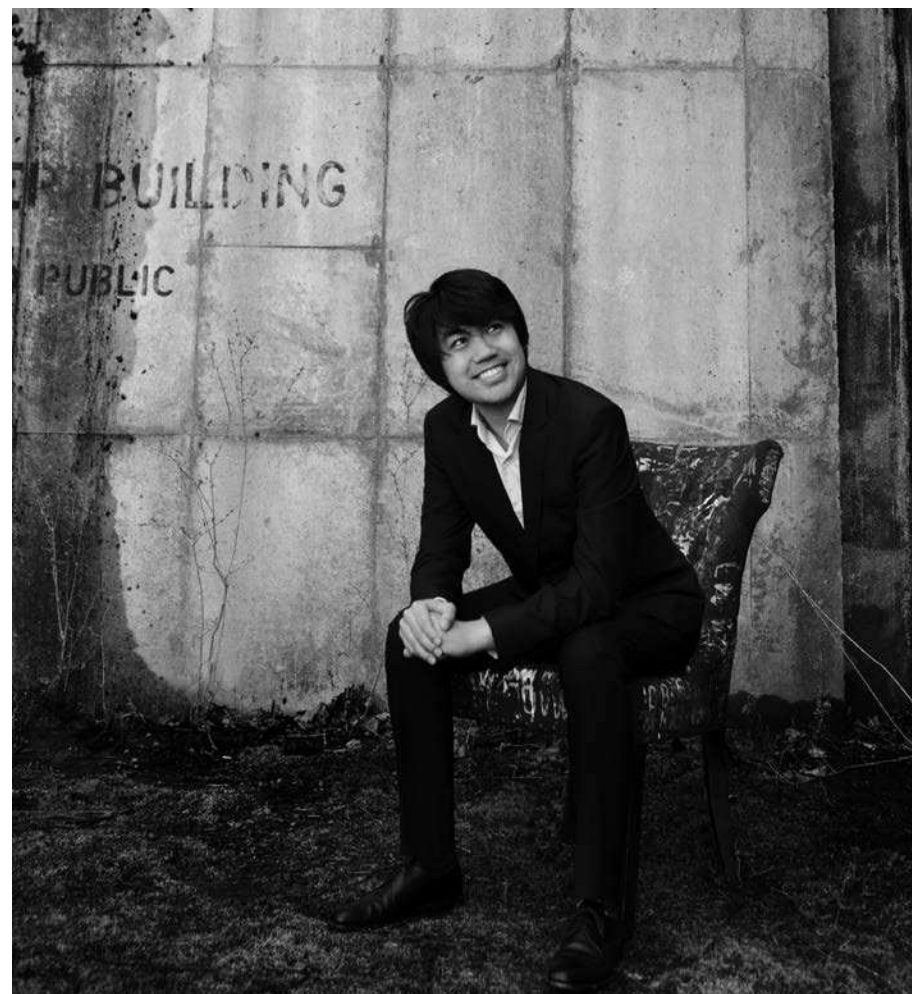
As a result of his relationship with both orchestral musicians and audience members, Mr. Chen has been making return appearance

with several orchestras, including the San Diego Symphony, Santa Fe Symphony, Carmel Symphony, and Sunriver Festival Orchestras. He will also be traveling across the United States for solo and chamber recitals, including concerts in Chicago, Denver, Louisville, and Los Angeles. Lauded for his natural charisma and approachable personality, Mr. Chen is particularly in demand for residencies that combine performances with master classes, school concerts, and artist conversations.

Mr. Chen has been featured in both live and recorded performances on WQXR (New York), WFMT (Chicago), WGBH (Boston), WFYI (Indianapolis), NPR’s *From the Top*, and American Public Media’s *Performance Today*. Additional media coverage includes a profile featured on the cover of *Clavier Companion* in May 2015, recognition as “One to Watch” by *International Piano Magazine* in March 2014, and inclusion in WFMT’s “30 Under 30.”

His recent CD releases include *La Valse*, a solo recording on the Steinway label, hailed for “penetrating artistic intellect” (*Audiophile Audition*); a live recording from the Cliburn Competition released by harmonia mundi, praised for “ravishing tone and cogently contoured lines” (*Gramophone*); and an album of Michael Williams’s solo piano works on the Parma label.

A multifaceted musician, Mr. Chen also transcribes, composes, and improvises. His transcription of Ravel’s *La Valse* has been received with glowing acclaim, and his encore improvisations are lauded as “genuinely



brilliant” (*Dallas Morning News*). An advocate of new music, he has also collaborated with several composers and performed their works, including Lisa Bielawa, Michael Williams, Nicco Athens, Michael Gilbertson, and Reinaldo Moya.

Born in Florida, Mr. Chen grew up in the Los Angeles area of Oak Park, California. His impressive achievements before college include the NFAA ARTSweek, Los Angeles Music Center’s Spotlight, and 2006 Presidential Scholars awards. These honors combined with diligent schoolwork facilitated offers of acceptance by MIT, Harvard, and The Juilliard School. Choosing to study music,

Mr. Chen earned his Bachelor and Master of Music from Juilliard, meanwhile garnering several awards, most notably the Paul and Daisy Soros Fellowship for New Americans. He received his Artist Diploma in 2014 at the Yale School of Music as a George W. Miles Fellow. His teachers include Hung-Kuan Chen, Tema Blackstone, Edward Francis, Jerome Lowenthal, and Matti Raekallio.

When not at the piano, Mr. Chen enjoys tinkering with computers.

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BIOGRAPHY:

TANYA SATTESON

concertmaster

Tanya Satteson is a graduate of the Cleveland Institute of Music where she earned her Master's Degree in Violin Performance, and was awarded the Dean's Award for Academic Achievement. Tanya completed her post-secondary studies with Scott St. John, Gwen Hoebig, and Paul Kantor.

Tanya has attended numerous summer festivals including the Banff Centre for the Arts and the Music Bridge Program where she worked with many distinguished teachers including Steven Dann, Pinchas Zuckerman, Sally Thomas, Desmond Hoebig, Yehonathan Berick, and David Cerone. Tanya worked as a full- and part-time member of the Winnipeg Symphony Orchestra for four seasons, was a member of the Cleveland Pops Orchestra for two seasons, and has worked with the Academy Chamber Orchestra in Pittsburgh for the past three years. She has appeared as soloist with the Winnipeg Symphony Orchestra, University of Manitoba Symphony Orchestra, and the National Repertory Orchestra.

Tanya has won the Women's Musical Club Competition of Winnipeg, the University of Manitoba Concerto Competition, the Lawrence Genser Performance Competition, and the Young Artists Performance Competition. She has been awarded a first place standing and scholarship at the National Finals of the Canadian Music Competition three times.

In 2006, she was appointed assistant concertmaster of the National Repertory Orchestra and was also awarded a generous



Photos courtesy of Keith Hodan | Pittsburgh Tribune - Review

grant from the Canada Arts Council to support her master's degree studies. In 2008 she performed with the Winnipeg Chamber Music Society. In the fall of 2008, Tanya joined the Manitoba Chamber Orchestra on their North American tour. The group performed at six locations including Vancouver's Orpheum Theater, Toronto's Roy Thomson Hall, and New York's Carnegie Hall. Tanya served as an early childhood music and violin faculty member at the Center for Young Musicians in Wexford, PA from 2007-2013. As a faculty member, she performed many solo community concerts and collaborated with her colleagues in chamber music performances. She has also worked as a freelance violinist throughout the Pittsburgh area since 2008, and in 2013 she was appointed concertmistress of the Butler County Symphony Orchestra.

Tanya completed long-term Suzuki pedagogical training and a teaching practicum with Kimberly Meier-Sims, director of the Sato Center for Suzuki Studies at the Cleveland Institute of Music. Tanya served as a clinician for the Academy of Strings spring workshop in Tennessee in 2008 and 2009, and at the University of Manitoba's Preparatory Studies Division Suzuki workshop in the Spring of 2010. She is passionate about giving children the gift of music education and maintains a home studio. She lives in Cranberry Township with her husband Jason, and their sons Mylan and Ari.

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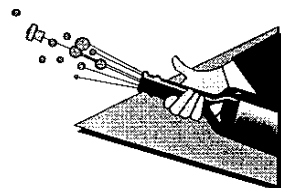
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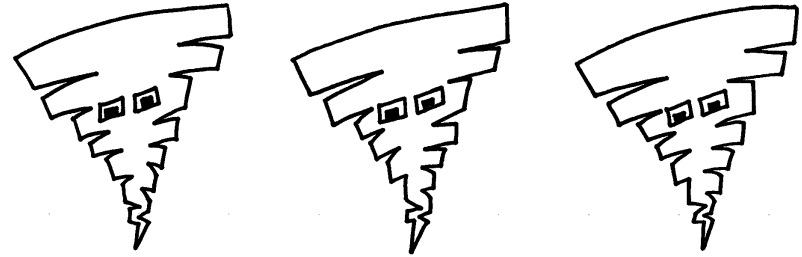
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**FRIENDS
 OF THE
 SYMPHONY**

BECOME A MEMBER

Our mission is to promote understanding and appreciation of the Butler County Symphony and to highlight the Symphony's role in enhancing the arts in Butler County and the surrounding region. Friends will assist the Board and Association Executive at various functions of the Symphony as requested. *Please fill out this form and either mail it to the Symphony office at 259 South Main Street, Butler, PA 16001, or drop it in the box located on the gift table in the lobby.*

Name:

Street Address:

City/State/Zip:

Home Phone:

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5 WAYS TO SUPPORT THE SYMPHONY



SUBSCRIBE TO CONCERTS

Subscribing makes financial sense. Not only do you receive a discounted rate by purchasing your tickets for the season in advance, but your subscription helps to sustain the Butler County Symphony Orchestra for the entire season. **Purchase your subscription today by contacting: butlersymphony@zoominternet.net.**



GIVE GIFT CERTIFICATES

Gift certificates to Butler County Symphony Orchestra concerts are always available at the symphony office. They make great last minute gifts for Birthdays, Anniversaries, Valentine's Day and Christmas. They also can be used for raffles and gift baskets. **Visit the Symphony Office to purchase and for more information.**



DONATE TO THE ANNUAL FUND

Donations come in many shapes and sizes, and every one is crucial to the life of the organization. As an individual, a business, a foundation, you may give as much or as little as you can. All donations are tax-deductible and appreciated equally. **To make a donation, please contact: butlersymphony@zoominternet.net.**



VOLUNTEER

Volunteering is a great way to become part of our wonderful organization. We are proud to one of the few organizations run almost entirely by volunteers. **Please join Friends of the Symphony today by filling out the form on the opposite page.**



FOLLOW & SHARE ON SOCIAL MEDIA

Following us on social media is a great way to stay informed, but *sharing* our posts is a great way to help us reach more people and grow our network. Plus, its a free way to show your support!



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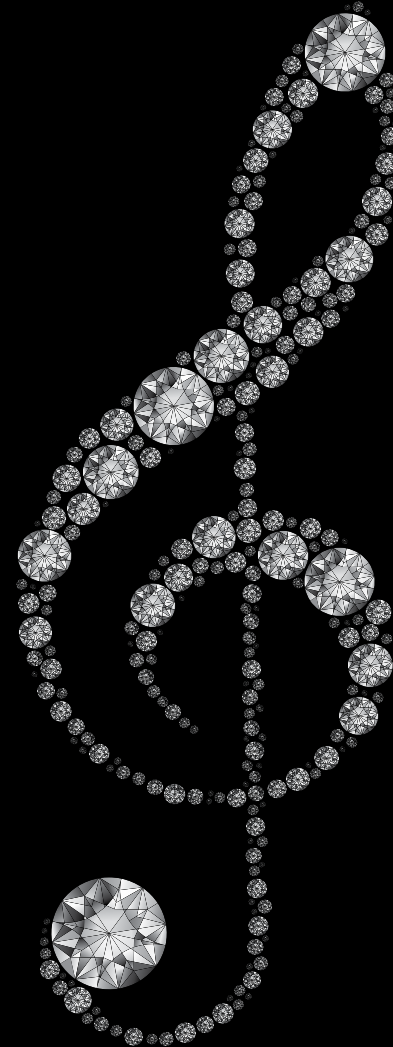
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