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Music Director & Conductor

2022-2023
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2022-2023
CONCERT SEASON

November 5, 2022
The Planets

December 3, 2022
A Merry Little Holiday Pops

January 28, 2023
The Spirit of Django Reinhardt

February 25, 2023
West Side Story

March 25, 2023
The First Financial Bank Family Pops Concert:
The Gatlin Brothers

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SAN ANGELO SYMPHONY BOARD OF DIRECTORS

2022 - 2023 BOARD OF DIRECTORS

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A MESSAGE FROM THE PRESIDENT

From the President

Your San Angelo Symphony’s 2022-2023 season promises to bring yet another outstanding series of concerts for every taste and style of music.

Our season begins in November with a remarkable work entitled, “The Planets.” Working in partnership with Angelo State University’s Planetarium, this piece, by the English composer Gustav Holst, will feature an all-female chorus, along with a multimedia presentation of our solar system. Spanish concert pianist, Daniel del Pino, will join the orchestra as our guest artist, all of which promises an evening of great music.

December brings with it the Symphony’s “A Merry Little Holiday Pops” concert. Local talents, Mark Covey, Assistant Professor of Music at ASU, and Angela Gossett will be our featured soloists. Along with all the music of the holidays, Mark and Angela will help us sing along with the Symphony as we usher in the holiday season in West Texas.

Our January concert, “The Spirit of the Django Reinhardt,” will get us off to a jazzy start in 2023! Jean Reinhardt, known by his Romani nickname “Django,” was a Romani-French jazz guitarist and composer. He was one of the first major jazz talents to emerge in Europe, which is noteworthy, as jazz is traditionally seen as a uniquely American style of music.

In February, yet another unique musical experience will take place as your San Angelo Symphony presents the well-known and celebrated music of “West Side Story” – complete with the film itself. We will feel the tension between the Jets and the Sharks – and the challenges of young love – in this classic American adaptation of Romeo and Juliet.

Finally, in March, our annual First Financial Family Pops Concert will feature the well-known Gatlin Brothers! Their beautiful harmonies and classic American Country sound have entertained generations of country western music fans. Their many hit songs, from “All the Gold in California” to “Broken Lady” are classics of the genre and I can hardly wait to hear them live with our San Angelo Symphony.

The San Angelo Symphony does far more for our community than present an outstanding concert series. We offer “Music in Literature,” which brings music to the children of the Concho Valley, and “Music and Wellness,” which takes music to area nursing homes and retirement facilities.

The annual Youth Concert brings thousands of students from across the Concho Valley into the Murphey Performance Hall to see, hear, and feel the power music has to entertain and enrich our lives. Your San Angelo Symphony offers “Know the Score,” “The Instrument Petting Zoo,” “Traveling Trunks,” and “Santa’s Musical Workshop” – all of which help to introduce music to the young people of San Angelo and beyond.

Your local Symphony also hosts wonderful parties throughout the year – featuring fantastic food and drinks in some of the most beautiful homes in San Angelo. Be sure to get put on the guest list for this new season!

As always, I want to thank our special concert sponsors and guest artist sponsors who help to make possible each and every performance. You will see their names listed throughout this program. I also thank you, our patrons, for supporting great music here in West Texas. Without your support and presence at each concert our wonderful symphony would not exist. Music can change lives – thank you for your part in making that possible.

REV. WILLIAM P. PROCTOR
2022-2023 SASS Board President
The San Angelo Symphony Society (SASS) has served the people and businesses of the Concho Valley by elevating its cultural climate. It does this in several ways:

- In collaboration with the San Angelo Independent School District and other regional schools, the SASS offers two performances of a Youth Concert at no charge to elementary age children. Each season, the Symphony welcomes 2,500 students to the Murphey Performance Hall to watch the concert.

- The San Angelo Symphony seeks to musically educate the community’s youth by creating engaging educational opportunities. The organization provides five free programs, such as the Instrument Petting Zoo, to 20,000 children annually.

- The San Angelo Symphony is not just an orchestra, it is a community service organization that provides music where it’s necessary and important. For eight years, the SASS has provided free intimate performances thought to improve the quality of life for our area’s senior community through Music and Wellness.

- The SASS offers the only orchestral music within a 100-mile radius of San Angelo and employs over 80 musicians, many of whom live outside of San Angelo. The Symphony strives to provide dynamic programming by engaging the highest quality artists and collaborating with other community organizations for the cultural enrichment of the Concho Valley.
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OUR MISSION

“To inspire, engage and educate diverse audiences through the experience of the highest quality orchestral music”

OUR VALUES

ETHICS

“Doing the Right Thing”
Exemplifying integrity; Being honest and transparent

EXCELLENCE

“Pursuing the Highest Level of Performance”
Presenting ambitious, enjoyable and educational programs; Being adaptable when in the best interest of the Symphony

CREATIVITY

“Striving to be Innovative”
Being open-minded with the courage to explore; Incorporating technology to expand our reach

COMMITMENT

“Owning the Goals of the Symphony”
Pledging to meet our challenges; Considering ideas from constituents

OUR VISION

“To be the premier musical organization in West Texas”

By attracting and developing long-term diverse audiences, through exciting programming, while cultivating a passion for orchestral music

By engaging the highest quality artists and staff who are loyal to the San Angelo Symphony and the community

By collaborating with other community organizations and members for the cultural enrichment of the City of San Angelo
PAST PRESIDENTS OF THE SAN ANGELO SYMPHONY

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2018-2019 Dr. Karen Cody
2019-2020 Mrs. Meredythe McGlothlin
2020-2021 Mrs. Meredythe McGlothlin
2021-2022 Rev. William Proctor

In addition to a spectacular career as a conductor, he continues to enjoy international success as a concert organist, performing in venues such as the Meyerson Symphony Hall in Dallas, the Spivey Hall Distinguished Artist Series in Atlanta, the Olivet Nazarene recital series in Illinois, the cathedrals of Morelia, Guadalajara (Mexico)
and Chartres (France), and the International Music Festivals in Toledo, Spain and Zamora, Mexico. Maestro Guzmán holds degrees from the Conservatory of Music in Mexico City, the University of North Texas (BM), and Southern Methodist University (MM). His teachers include his mentor Anshel Brusilow, former concertmaster of the Philadelphia Orchestra and former music director of the Dallas Symphony, as well as internationally renowned conductors Helmuth Rilling (University of Oregon) and Carlo Maria Giulini (Accademia Chigiana in Siena, Italy). He was also a protégé of the late Maestro Eduardo Mata, music director of the Dallas Symphony. In his native Mexico, Hector Guzmán achieved an impressive reputation as an organist, under Prof. Victor Urban, by taking first prize in the “Chamber Soloists” and the “Manuel M. Ponce” national organ competitions. In the United States, while a student of world-famous master teachers Dr. Robert Anderson and Alfred Mouledous, he earned further distinction by winning solo competitions at Southern Methodist University, the University of North Texas, and he was the first Latin-American ever chosen as a finalist in the “Grand Prix de Chartres,” the world’s most prestigious international organ competition celebrated in France. He is the recipient of the “Mozart Medal,” Mexico’s highest musical honor, presented by the embassy of Austria, the “Distinguished Mexican Award” given by the government of Mexico and was recognized as the 2022 North Texas Performing Arts “Distinguished Performing Artist Award” for his contributions to music worldwide.
Praised for his “exquisite playing” by Pulitzer Prize-winning composer Yehudi Wyner, violinist Chuong Vu has performed as a soloist, recitalist, and chamber music collaborator in North and South America, Europe, and Asia with repertoire ranging from early baroque to modern music. The Saigon Times writes that “Chuong Vu is an instrumentalist to treasure. Not only does he play with exquisite tone and superb technical virtuosity, but he also clearly loves the music, and loves playing it.”

Recent solo engagements include performances of the violin concertos by Bach, Barber, Bruch, Sibelius, Valentini, Vivaldi, and He Zhanhao/Chen Gang, the double concertos by Brahms and Mendelssohn, the Triple Concerto by Beethoven, and the music by Rimsky-Korsakov, Saint-Saens, and John Williams with Plano Symphony Orchestra, Richardson Symphony Orchestra, San Angelo Symphony Orchestra, Wichita Falls Symphony Orchestra, UNT Baroque Orchestra, Sun Taipei Philharmonic Orchestra, Hanoi Philharmonic Orchestra, Ho Chi Minh City Symphony Orchestra (HBSO), Vietnam Classical Players, and Vietnam National Symphony Orchestra under the directions of American conductors Clay Couturiaux, Hector Guzmán, and David Itkin, Dutch conductor Paul Leenhouts, English conductor Christopher Zimmerman, Finnish conductor Kalle Kuusava, French conductor Nathalie Marin, Japanese conductor Honna Tetsuji, Lebanese conductor Fouad Fakhouri, Polish conductor Wojciech Czepiel, and Taiwanese conductor Ai Kuang Sun.

Chuong Vu holds a bachelor’s and master’s degree from the University of Houston, a graduate artist certificate and a doctorate from the University of North Texas. His principal teachers include Fredell Lack, Emanuel Borok, Philip Lewis, Albert Muenzer, Cynthia Roberts, Nguyen Anh Giang, and Bui Cong Thanh. A passionate teacher himself, Dr. Vu has held teaching positions at the University of North Texas and the University of Texas at Arlington. He has given masterclasses in the US, Brazil, Germany, Taiwan, and Vietnam.

Chuong’s solo and chamber music performances have been broadcast live on Ho Chi Minh City Television, Vietnamese National Television, and Brazilian TV Cultura Canal 2. Further highlights include a solo performance of the U.S. National Anthem with the Open Classical Orchestra for an audience of more than 40,000 at the nationally-televised Texas Rangers game at the Globe Life Park in Arlington on July 29, 2016, and appearances as the featured soloist with HBSO, performing the violin concertos by Barber and Sibelius at the special concerts to celebrate 20 years of Vietnam – U.S. diplomatic relationship and 100 years of Finland’s Independence Day, respectively.
Chuong is currently concertmaster of the San Angelo Symphony Orchestra and the VASCAM Ensemble. He has served as guest concertmaster of the symphony orchestras of Amarillo, Irving, Monroe, Wichita Falls, and the Vietnam Classical Players. As the Artistic Director of the Vietnam Connection Music Festival and the Dallas-based International Chamber, Dr. Vu is actively involved in the process of finding new sponsorship for the organizations, creating music programs to be performed at the festival, and inviting international artists to the festival. Dr. Vu is married to Dr. Szemoke Jobbagy, the associate concertmaster of the Plano Symphony Orchestra. They live in North Texas with their children Elizabeth and Benjamin.

THE SAN ANGELO SYMPHONY PROUDLY SUPPORTS

Concho Valley Youth Orchestra

YOURCVYO.ORG
2022-2023 SYMPHONY ORCHESTRA
SEASON MUSICIANS ROSTER

VIOLIN I
- Chuong Vu, *Concertmaster*
- Hubert Pralitz, *Associate Concertmaster*
- Mevlan Meclid
- Fagner Rocha
- Christine Binzel
- Leihlani Garcia Tamez

VIOLIN II
- Bethany Wildes, *Principal*
- Sardor Dzumaaev
- Crissanti Garcia Tamez
- Emilee Rocha
- Diana Galimova
- Christopher Djinov
- Abigail Ketchum

VIOLA
- Stephen Beall, *Principal*
- Iris Messinger
- Hollie Dzierzanowski
- Iva Raykova
- Phoebe Haun
- Amberlee Reynolds

CELLO
- Laura Ospina, *Principal*
- Shengni Rubiano
- Alexander Djinov
- Benjamin Katzen
- Ya-Chen Lee
- Aurelia Rocha

BASS
- Rob Marrufo, *Principal*
- Randy Inman
- Pang Wang

FLUTE
- Sara Raviotta, *Principal*
- Mary Alice Hubbart
- Kathleen Dunn (Piccolo)

OBOE
- Susanna Hilliard, *Principal*
- Cathy Fowlkes

CLARINET
- David Phillips, *Principal*
- Sandra Fajardo
- Chastine Hofmeister
  (Bass Clarinet)

BASSOON
- Janelle Ott, *Principal*
- Robert Rumph

HORN
- Howard Hilliard, *Principal*
- Jason Hofmeister
- Ben Raviotta
- Janet Nye

TRUMPET
- John Irish, *Principal*
- John Kennedy
- Benjamin Fairfield

TROMBONE
- Tony Bianchetta, *Principal*
- Jonathan Gill
- Michael Lawson
  (Bass Trombone)

TUBA
- Chris Vivio, *Principal*

TIMPANI
- James Bode, *Principal*

PERCUSSION
- Jeffrey Keene, *Principal*
- Nathan Garcia
- Trent Shuey

PIANO
- Thiago Nascimento, *Principal*

HARP
- Katherine Kappelmann, *Principal*
SANTA’S MUSICAL WORKSHOP

Back by popular demand, the San Angelo Symphony gets into the holiday spirit with the fifth annual Santa’s Musical Workshop. Santa’s elves will open up shop with a variety of holiday crafts for all to enjoy and local musicians presenting at the interactive Instrument Petting Zoo. The celebration will feature a brunch with food for all ages, a hot chocolate bar including juices and milk, and an adult friendly bar. And the best part...the youngsters get to visit with Santa & Mrs. Claus and have their photo taken to commemorate the moment!

SATURDAY, DECEMBER 10, 2022 | 10AM - 12PM
BENTWOOD COUNTRY CLUB

TOUR OF TABLES

Entering its fifth year, the San Angelo Symphony’s Tour of Tables will showcase imaginative table settings displayed in a variety of beautiful designs based on the many different “rooms in a home”. In keeping with the spirit of this unique luncheon, table hosts are encouraged to decorate their space creatively and have fun with it. Make plans to join us as we celebrate another Tour of Tables luncheon!

THURSDAY, JANUARY 19, 2023 | 11AM
SAN ANGELO COUNTRY CLUB

For more information on the 2022-2023 San Angelo Symphony’s Special Events, or to make a reservation please call (325) 658-5877.
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DINNER SERIES

The Symphony invites you to join us for the 2022-2023 Dinner Series

SANTA’S SOIRÉE

Good friends, good cheer, it’s the most wonderful time of the year!
Join us to celebrate the festive time of year!

DECEMBER 8, 2022
5420 ENCLAVE CT
The home of Dr. Genevieve Pfluger

SOUNDS OF SPRING

Spring has sprung! Enjoy a night of great food, fabulous cocktails and even better company!

MARCH 20, 2023
The Home of Dr. Warren & Mrs. Kristi Brascher

Seating is limited at all dinners.
Don’t miss out on your opportunity to experience these wonderful events.
Please call the Symphony office for more information | 325.658.5877
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POLO on the CONCHO

SATURDAY, APRIL 29, 2023

Sponsorship Opportunities are Available
Please contact the Symphony Office at (325) 658-5877 for options.

Formal invitation to follow.
SAN ANGELO SYMPHONY
2022-2023
SPECIAL ACKNOWLEDGMENTS

CONCERT & SPECIAL EVENT PHOTOGRAPHY
   Mike Erb
   Ken Grimm

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   Dr. Genevieve Pfluger
   Dr. and Mrs. Warren & Kristi Brasher

GUEST ARTIST SPONSORS
   THE PLANETS
   Mr. Don & Mrs. Bette Allison

A MERRY LITTLE HOLIDAY POPS
   Mr. & Mrs. David & Judith Hirschfeld

LARRY, STEVE AND RUDY:
   THE GATLIN BROTHERS
   Mr. Lee & Mrs. Candyce Pfluger
   Mr. Steve & Mrs. Pollyanna Stephens

HOLIDAY POPS DÉCOR UNDERWRITER

INSTRUMENT PETTING ZOO UNDERWRITER

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   Conexión Hispana
   Family Magazine

KCSA
KIDY FOX TV

KSJT
KNCH
SATV
San Angelo Convention & Visitors Bureau
San Angelo Family Magazine
San Angelo Lifestyles Magazine

Texas Monthly

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MUSIC AND LITERATURE UNDERWRITERS
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Dr. & Mrs. Dale & Ellen McDonald

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Mr. Richard & Mrs. Betty Mayer

WEST SIDE STORY
Mrs. Elta Joyce McAfee
The Art & Eva Camúñez Tucker Foundation

LARRY, STEVE AND RUDY:
THE GATLIN BROTHERS

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TOUR OF TABLES TITLE SPONSOR
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WEB DESIGN & TECHNOLOGICAL SUPPORT

BY THE STREAM
MEDIA

SethLife, LLC
Candyce and Lee Pfluger were recent recipients of the Texas Association of Symphony Orchestras State Patron Award.

The patron award is based on financial support to a symphony given during the past five years, as well as a history of financial support. Also included are other ways that the nominees have been vested in the symphony through board positions, organization of new fundraising ideas and other volunteer activities. The award was presented in Lubbock at the Buddy Holly Center in April 2022 at the annual TASO spring conference.
THE SAN ANGELO SYMPHONY

EDUCATION DEPARTMENT

MISSION:

The San Angelo Symphony Education Department seeks: “to encourage the understanding, appreciation and enjoyment of music while promoting active participation through education of all adults, children and students in West Texas”

THE SAN ANGELO SYMPHONY EDUCATION DEPARTMENT IS PURPOSED TO:

• Provide age-appropriate and exciting Youth Concerts
• Send professional musicians to provide stimulating performances through the use of music and literature in area schools for kindergarten through fifth grade students in classroom settings
• Provide area teachers with “traveling trunks” filled with tactile music items meant to spark imaginations and provide hands-on experience for elementary age students
• Provide educational lessons that incorporate school curriculum with musical concepts to third, fourth and fifth grade students
• Provide children the opportunity to touch, hold and play real orchestral instruments in a setting led by professional musicians
• Provide professional musicians to perform stimulating musical performances to resident and visiting individuals in local and area care facilities, senior centers and hospitals
• Collaborate with other community arts organizations to perform and educate the community
• Expand the breadth and reach of SASS programs
SYMPHONY EDUCATIONAL OFFERINGS

TRAVELING TRUNKS

The Symphony’s recently updated Traveling Trunks are large chests filled with tactile music items meant to spark imaginations and provide hands-on experience for young students. The trunks include small instruments, books, compact discs, games, puzzlers, writing topics, curriculum lessons for teachers, and much more! Traveling Trunks are available free of charge and may be checked out for up to six weeks at a time.

YOUTH CONCERT

Each Spring semester, the Symphony offers two performances of a Youth Concert appropriate for 3rd through 5th graders. Weaving together classical and popular music with a child-friendly format, the concert also ties in with core academic subjects. The Youth Concert not only offers Concho Valley school districts the opportunity to introduce their children to symphonic music through this free event, but school administrators and teachers receive TEKS approved curriculum to use in the classroom prior to their visit. The 2022-2023 Youth Concerts will take place on Friday, January 27th, 2023 at the Murphey Performance Hall. Special thanks to the FMH Foundation for generously providing funding for this educational program.

MUSIC IN LITERATURE

Celebrating its sixteenth year, the Music in Literature program for grades K-5 has provided a wonderful opportunity to expose elementary-age children to the power of music through literature. Through the MIL program, professional musicians visit area elementary schools, libraries, and summer camps to present a musically-themed book and give an instrument demonstration. Books included in the program explore such subjects as cultural music, the life of a composer or musician, diversity, or the joys of composing while offering themes such as overcoming odds, friendship, ethnicity, values, and hard work. The MIL program pairs elementary schools and professional musicians in an interactive relationship, but its benefits do not end when the musician leaves the classroom. Special thanks to the Mary Ellen Kent Bunyard Family Foundation and Texas Commission on the Arts for generously providing funding for the Symphony’s Music in Literature program.
KNOW THE SCORE

The San Angelo Symphony orchestra opens select final rehearsals at the Murphey Performance Hall to middle school, high school and college students. During Know the Score, students are given a unique opportunity to observe a professional ensemble rehearse and interact with both the Maestro and select musicians from the orchestra. Admission is free! Reservations are recommended but not required. Know the Score will be from 10am - 12:30pm on November 5, 2022 and February 25, 2023. Attendees are welcome to come and go, and are not required to stay for a full rehearsal.

MUSIC AND WELLNESS

Music and Wellness is an educational program designed to provide musical performances to patients in a variety of facilities such as area care facilities, senior centers, and area hospitals. MAW is an innovative way to address community needs through music, as well as boost our educational engagement programs by providing relevance beyond the concert hall. Area musicians visit various facilities and perform live music thought to provide therapeutic effects to individuals with disabilities, long-term illness, and assisted living needs. The sessions are planned with the musician(s) and activities directors at partnering locations. The musical selections performed are determined by the musician(s) based on the needs of the patients.

THE INSTRUMENT PETTING ZOO

The Symphony’s newest educational offering, the Instrument Petting Zoo, debuted in late 2018 and offers children the opportunity to get up close and personal with the orchestral instruments they see professionally played on stage. The “zoo” allows children to touch, hold and play real instruments. Local symphony members and musicians who partner with the Symphony for Music and Wellness, as well as Music In Literature, act as zookeepers and coach the kids through making sounds on strings, brass and woodwinds. This traveling educational exhibit provides a hands on introduction to all of the instrument families in the orchestra and opens the door to a lifelong adventure with music!

For more information on any of the Symphony’s educational programs, please call (325) 658-5877 or visit us online at www.sanangelosymphony.org.
The San Angelo Symphony is grateful for the outstanding support provided by these generous friends.
THE PLANETS

Saturday, November 5, 2022

The Murphey Performance Hall, 7pm
Featuring Daniel del Pino, piano

Piano Concerto in A Minor, Op. 16 ......................................................... E. Grieg

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

Daniel del Pino, piano soloist

INTERMISSION

The Planets, Op. 32 ................................................................. G. Holst

MARS, the Bringer of War
VENUS, the Bringer of Peace
MERCURY, the Winged Messenger
SATURN, the Bringer of Old Age
URANUS, the Magician
NEPTUNE, the Mystic
JUPITER, the Bringer of Jollity

The San Angelo Symphony would like to offer our special thanks to Mr. J. Mark McLaughlin for his support of The Planets. We would also like to thank Mr. and Mrs. Don & Bette Allison for their support of special guest artist, Daniel del Pino, and finally, we thank the National Endowment for the Arts, the Texas Commission on the Arts and the San Angelo Cultural Affairs Council for seasonal support.

The Symphony encourages you to turn your cell phone to off, silent, or vibrate so that all present this evening may enjoy an uninterrupted symphonic experience.
NOTES ON THE PROGRAM

NOVEMBER 2022

Edvard Grieg (born Bergen, Norway, June 15, 1843; died Bergen, September 4, 1907)

Piano Concerto in A minor, op. 16 (composed 1868; premiered Copenhagen, April 3, 1869)

Edvard Grieg was born into a well-connected family. His father was a merchant and held political office; his mother was one of the prominent music teachers in Bergen. His musical training began with lessons from his mother and, after being recognized as a talent by the great Norwegian violinist Ole Bull, continued at the Leipzig Conservatory in Germany. His early success came as pianist and conductor more than as a composer and it was only after several years of success as soloist that he began to take composing seriously. Much of his inspiration came during his time in Copenhagen, where he interacted with several other Scandinavian composers. While in Copenhagen, his work caught the attention of Franz Liszt, who, even though he had never met Grieg personally, wrote on his behalf to the Norwegian Ministry of Education in support of a travel grant. Having won the award, Grieg and Liszt met in Rome in 1870, where the well-known composer gave the young Grieg advice on orchestration and many compliments on his works, especially the Violin Sonata No. 1 and the Piano Concerto featured on tonight’s concert. History records that Liszt sight-read the entire concerto from the manuscript. Grieg’s reaction was that he had played the first movement “Too quickly!” Since he lived at a time when the recording industry was taking shape, we are fortunate to have many examples of his own interpretations of his works in recorded form, particularly for gramophone. With many other successes during the remainder of his career, he became ill and died in 1907 at the age of 64.

The Piano Concerto in A minor represents a rite of passage in the world of piano soloists. It is one of those pieces that you must perform to have your career considered complete and is found in both Young Performer competitions and the repertoire of some of the most famous soloists of our time. Popular with audiences as well as performers, many of the more recognizable parts of the concerto have found their way into popular culture, having been heard on Nike commercials, episodes of Twin Peaks and The X Files, and as the opening theme in the 1970’s disco hit A Fifth of Beethoven. The opening is familiar, and yet the powerful chords from the soloist lead to a surprisingly lush, legato opening statement from the orchestra. As the piece unfolds, both ensemble and soloist take turns stating and altering the main theme, with the soloist eventually moving well away from the expected through a series of triplet passages that use the entire keyboard and require notable technique and control of tempo to keep the lyric motion moving forward. Grieg does a masterful job of moving the theme throughout the ensemble, allowing soloist, strings, and woodwinds to shine before the movement closes. Much of the second movement sounds deceptively simplistic. Despite this appearance, the music allows both soloist and ensemble to showcase their abilities in phrasing, tonal color, and stylistic depth in one of the better examples of Romanticism in music. While seemingly effortless, the movement concludes by relaxing the listener into a sense of calm that gives way to a lighter, dancelike third movement. Triplet-laced technique from the soloist reemerges and continues throughout the movement, which is interrupted and infused with almost haunting statements led by the brass, but always overtaken by the power and energy of the main theme. Midway through the movement, a surprising interlude recalling the lush second movement is inserted, allowing calm to return for a moment. The insistent dance motive returns, slowly building to majestic conclusion. Even though this is the composer’s only piano concerto, it is masterful in every sense and truly deserves its place in the repertoire.

Gustav Holst (born Cheltenham, England September 21, 1874; died London, May 25, 1934)

The Planets (composed 1914-1916; premiered London, September 29, 1918)

Gustav Holst was born into a musical family. His father was organist and choirmaster at All Saints Church in Cheltenham, and several previous generations on both sides of his family
tree included at least one musician. He learned piano and violin at home and later took up trombone, the instrument that he would continue with for much of his career. His early compositions were in styles as diverse as those of Chopin and Gilbert and Sullivan. He studied at the Royal College of Music in London and became a professional trombonist. After several years, he decided to turn to teaching rather than performing, and took a position at James Allen Girls School and later, the St. Paul Girls School in Hammersmith, a position he held until his death. In addition to his teaching, he joined with other British composers, notably Ralph Vaughan Williams and Cecil Sharpe, in an attempt to collect, study, and disseminate English Folk Songs. The group would set off into the countryside, stopping at pubs and farmhouses to invite the patrons and residents to sing any songs they knew so the group could record them. Our extensive knowledge of English folk songs is due in large part to the efforts of these composers. While usually considered one of the most English of composers, Holst's compositional style is heavily influenced by the music of Stravinsky and Ravel, and the mysticism of Hindu philosophy and writings.

Even though the early 20th century was a time of expansion in the understanding of the sciences and astronomy, Holst intended The Planets to evoke the astrological aspects of the planet's effects on human emotions rather than their astronomical place in scientific study. Each of the seven movements (Earth is not included and Pluto, whose planetary status was originally granted but then taken away in 2006, had yet to be discovered) represents the composer's vision of how the planet influences the psyche. Mars, the opening movement of the suite, is subtitled The Bringer of War. The music is heavy and imposing and it is easy to visualize either the amassing of a fighting force or the carnage resulting from battle, let alone the weight of struggle that human nature undergoes. Despite that ominous visualization, the music itself is highly crafted and demands both ferocity and dexterity from all sections. Venus, the Bringer of Peace follows, and is a wonderful example of the composer representing the subtitle appropriately. The slow, lightly scored theme is relaxed, quiet and peaceful throughout, with an almost ethereal quality which will only be outdone when reaching the final movement of the suite. The third movement, Mercury, the Winged Messenger includes an energetic, frenetic feel, with the main motives jumping throughout the orchestra, sometimes cut short in one area, only to be picked up in another. Interspersed with the frantic motives, a more lilting, floating theme can be heard, allowing the listener to imagine a winged messenger both moving quickly and floating above the fray. Next, Jupiter, Bringer of Jollity appears, and even though the opening may sound a bit frantic, the mood certainly lightens. A somewhat awkward, upward-leading dance melody is passed throughout the orchestra, until an incessant, peppy melody replaces it and moves into a heavier chordal section enters, leading to short statements lead by the woodwinds. A new theme enters, a very stately (quite British!) melody that the composer later used as the melody for his anthem, “I Vow to Thee, My Country.” The lighter melodies return, are varied and shared throughout all sections, and eventually move into the fifth movement, Saturn, Bringer of Old Age.” The movement begins with sounds that can easily be interpreted as a clock ticking away time being heard over a slow, plodding, somewhat heavy melody stated in the lower voices of the ensemble. Throughout, the music marches toward the inevitable, sometimes arriving at moments of glory, at other times mystery. The sixth movement, Uranus, the Magician begins with another fanfare, although this one is less filled with glory than the previous ones, instead leaving an uneasy, disquieting one. While probably not intentional, it is easy to hear shades of another famous “magician” orchestral work Dukas’ The Sorcerer’s Apprentice. The composer moves masterfully between the light-hearted and ominous,alluding to the magician’s traditional place in both folklore and history. The final movement, Neptune, the Mystic is a marvelous example of both the composer’s ability to use tone color and the addition of a Woman’s Chorus to evoke both the mysticism his title suggests, and the feeling of the vast, empty spaces we have come to scientifically understand to be present at the edge of our solar system.

Notes by David Scotts
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Daniel del Pino

Daniel del Pino is one of the leading Spanish concert pianists in the international scene. He has performed in all five continents. His performances have been heard in the most prestigious venues all over Europe (Salle Gaveau in Paris, Bulgari Hall in Sofia, Athenaeum G. Enescu in Bucharest, Teatro de la Maestranza in Sevilla, Auditorio Nacional in Madrid, Palau de la Musica in Valencia, Auditori in Barcelona, Teatro Arriaga in Bilbao), in Morocco, Tunisia, all over the Middle-East, Gabon, India, Kazakhstan, Japan, Taiwan (Taipei’s National Concert Hall), Brazil, Mexico, Guatemala, Colombia, Australia, and in the U.S.A. (Carnegie Hall in New York). He has been a soloist with the following orchestras: Symphonies of RTVE (Spanish Radio Television, Madrid), Clasica de España, Sevilla, Cordoba, Valencia, Galicia, Malaga, Castilla-Leon, Murcia, Chamber Orchestra Reina Sofía and the Meadows, Winchester, Kenosha, Federal Way, Garland, Las Colinas, New Arlington, Monterey, Santa Cruz, Medellín, Virtuosi di Praga, Soloists from the Almaty Symphony Orchestra, Chamber Orchestra of India, Filharmonia Podkarpacka (Rzeszow, Poland), Bucharest Philharmonic “George Enescu” (Romania), Brasov, and Transylvania State Symphony Orchestras among others, with conductors such as: Max Bragado, Evgeny Bushkov, José Miguel Rodilla, Gloria Isabel Ramos, Enrique García-Asensio, Alejandro Posada, Rubén Gimeno, Carlo Rizzi, Marco Gatti, Alfonso Saura, Carlos Riazuelo, Robert Carter Austin, Lanfranco Marcelletti…

He is a frequent guest at numerous festivals worldwide, Segovia, León, Zaragoza, Coruña, Valencia, Vigo, Gijón, Cadaqués, Ubeda, Ayamonte, Pau Casals (Vendrell), Otoño Sórtano (Soria), Itu (Brazil), Morelia Festival (Mexico), Bravissimo Festival (Guatemala), Verbier (Switzerland), Musifluves, Piano en Saintonge and Cap Ferret Festival (France), Chamber Music International (Dallas, USA), Newport Music Festival (USA) for eighteen years, and the Haifa Chamber Music Society (Israel). He has premiered works by José Zárate, Elena Kats-Chernin, Nikolai Kapustin, Jorge Grundman, Francisco Lara and Antón García-Abril, among others.

Daniel del Pino was born in Lebanon in 1972 of Spanish parents. He started his piano studies in Rabat (Morocco), then he continued at the Real Conservatorio Superior de Musica of Madrid (Spain), Yale University and Southern Methodist University in Dallas (USA). His teachers were Marisa Villalba, Julián López-Gimeno, Peter Frankl and Joaquín Achúcarro. He was a Piano Professor at the Toledo Conservatory in Spain and in Musikene (San Sebastián).

He has been an adjudicator at numerous national and international piano competitions and has given masterclasses at the “Klagenfurt Masterclass” (Austria), EuroArts Festival and Academy in Leipzig (Germany), Boston and Houston Universities, Barratt Due Institute in Oslo (Norway), Cap Ferret Academy (France), Jordan Academy of Music (Jordan), San Esteban de Gormaz, Presjovem in Cordoba (Spain), in Tucson and Washington (USA) and the Edward Said National Conservatory of Music (Birzeit University, Palestine).

His performances have been broadcasted by the RNE (Spanish Public Radio), RTVE (Spanish Public Television), SWR 2 (Stuttgart, Germany), Morelia (Mexico), Brasov, Bucharest and Cuj Televsions (Romania), Boston WGBH, Chicago WFMT, Dallas, Libreville, Taiwan National Television and Sydney ABC radios. He has recorded the complete Chopin etudes under the label Verso, the CD “Live in Villa San Lorenzo” with the double-bassist Alberto Bocini (NBB Records), the complete Goyescas by Granados (Verso) as well as the CDs “Minds” (violin and piano) and “No Seasons” (violin, voice, piano and orchestra) with violinist Ara Malikian and the Non-Profit Chamber Orchestra. Most recently the CD “2+2 4 Kapustin” was released, with music by Kapustin with premiere recordings of his concerto for two pianos and percussion along with Ludmil Angelov and Neopercussion. In February 2012 his CD “Looking back over Chopin” (along with saxophonist, voice-flutist and clarinetist Andreas Prittwitz) was released, with a new perspective on the music of Chopin, from an improvisational point of view. This CD was recorded and presented at the Thyssen-Bornemisza Museum in Madrid. Most recently he recorded “Gipsy Inspiration” with flutist Vicent Morelló for Eudora Records Label.

From 2010 to 2019 he served as the Artistic Director of the concert series “Cita con los Clásicos”, in Guadarrama and from 2014 also from the festival that is organized by Sierra Musical around Madrid. He is part of the faculty as a piano professor at Escuela Superior de Música Forum Musikae, in Madrid. Since 2020 he is the Eva Browning Artist-in-residence Associate Professor of piano at Texas Tech University. He most recently was awarded the Albéniz Medal for his interpretation of Suite Ibería by Albéniz.
Dr. Kenneth Carrell grew up in Mertzon, Texas, and graduated from Irion County High School before earning his bachelor’s, master’s, and doctoral degrees from Texas Tech University. He was a post-doctoral researcher at the National Astronomical Observatories of the Chinese Academy of Sciences in Beijing, China, and at the Max Planck Institute for Astronomy in Heidelberg, Germany. Dr. Carrell joined the faculty at Angelo State University in 2016, where he is an associate professor and the director of the university planetarium. When he isn’t enjoying the beauty of our west Texas night skies, he enjoys spending time with his wife, kids, and extended family in the area.

Robert Stovall has devoted thirty-three years to the Texas Public School System as well as four years in the Private Education arena. A Past President of the Texas Music Educators Association, and most recently, Director of Music and Worship Arts at First United Methodist Church, Fort Worth, Mr. Stovall is currently the Choral director of First Presbyterian Church of San Angelo. While in the education field, Robert’s choirs were awarded UIL sweepstakes, festival grand champions, and Convention Performance invitations throughout his career. Most recently, Mr. Stovall was recognized by his peers of the Texas Choral Directors Association by receiving the Texas Choral Directors Association Choral Excellence Award in 2015.

Mr. Stovall has served the state in several different capacities as it pertains to music education. His involvement in the Texas Music Educators Association, Texas Choral Directors Association, American Choral Directors Association, Texas Music Adjudicators Association, and most recently, The Texas Music Administrators Conference, have allowed Mr. Stovall the opportunity to promote fine arts throughout the state.

Now in retirement, Mr. Stovall continues to serve the state and school districts, as an adjudicator, a mentor for choral directors, and a clinician on the regional, state and national level.

A native of West Texas, Mr. Stovall graduated with both a Bachelors of Music Education and Masters of Music Education from Angelo State University. He has taught at Lamesa High School, John Glenn Jr. High, San Angelo, Fort Stockton High School, Midland Lee High School, and Andrews High School as well as Birdville High School, North Richland Hills. Mr. Stovall’s choirs have been honored with five invitations to perform at the TMEA convention. He is married to wife, Cindy. They have two sons, Parker, of Midland, Texas, and Austin, of Keller Texas. Robert and Cindy are proud grandparents to Ryder and Jaxon, sons of Parker and Bonnie Stovall, and Wesson, son of Austin and Ashley Stovall.
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DECEMBER 3, 2022

SALUTING

DR. AND MRS. DALE AND ELLEN MCDONALD
A MERRY LITTLE HOLIDAY POPS
Saturday, December 3, 2022
The Murphey Performance Hall, 7pm
Featuring Mark Covey, soloist, & Angela Gossett, soloist

Glory Divine Overture .............................................................. arr. Knight
Jingle Bells Fantasy ................................................................. arr. Wasson
In the Bleak Mid-Winter .......................................................... Rossetti/Holst arr. Christopher
O Holy Night ................................................................. A. Adam
Ms. Angela Gossett, vocalist
Once in Royal David’s City .................................................. arr. Brubaker
A Christmas Carol ................................................................. A. Silvestri
Silent Night (Spanish version) ................................................. TBA
I Wonder as I wonder ............................................................. TBA
Mr. Mark Covey, vocalist
Bugler’s Holiday ................................................................. L. Anderson

INTERMISSION

Excerpts from: The Nutcracker after Tchaikovsky ........... Ellington/Strayhorn/Tyzik
Dance of the Floreadors (Waltz of the Flowers)
Peanut Brittle Brigade (March)
Chestnuts Roasting on an Open Fire .................................. Torme/Biondi (Sax solo, TBA)
The Grinch ................................................................. TBA
White Christmas ................................................................. Berlin/ arr. Moss
Mr. Mark Covey, vocalist
Santa Claus is Coming to Town ........................................ TBA (Sheet Music Plus)
Sleighride ................................................................. L. Anderson
Ms. Angela Gossett, vocalist
Duet: Baby It’s Cold Outside ........................................ Loesser/ arr. Paul Murtha
Ms. Angela Gossett and Mr. Mark Covey, vocalists
Christmas Sing-along ............................................................ arr. Finnegan
We Wish You a Merry Christmas ........................................ arr. Brubaker

The San Angelo Symphony would like to offer our special thanks to Dr. & Mrs. Dale and Ellen McDonald for their support of A Merry Little Holiday Pops. We would also like to thank Mr. and Mrs. David and Judith Hirschfeld for their support of special guest artists, Mark Covey and Angela Gossett and finally, we thank the National Endowment for the Arts, the Texas Commission on the Arts and the San Angelo Cultural Affairs Council for seasonal support.

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JINGLE BELLS
Dashing through the snow
In a one horse open sleigh
O’er the fields we go
Laughing all the way
Bells on bob tail ring
Making spirits bright
What fun it is to ride and sing
A sleighing song tonight

Jingle bells, jingle bells
Jingle all the way
Oh, what fun it is to ride
In a one-horse open sleigh, hey

JOY TO THE WORLD
Joy to the world, the Lord is come!
Let earth receive her King;
Let every heart prepare Him room,
And Heaven and nature sing,
And Heaven and nature sing,
And Heaven, and Heaven and nature sing.
HARK! THE HERALD ANGELS SING

Hark! The herald angels sing:
"Glory to the newborn King;
Peace on earth, and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations, rise
Join the triumph of the skies;
With angelic hosts proclaim:
“Christ is born in Bethlehem!”
Hark! The herald angels sing:
"Glory to the newborn King."

DECK THE HALLS

Deck the halls with boughs of holly,
Fa la la la la, la la la la.
Tis the season to be jolly,
Fa la la la la, la la la la.
Don we now our gay apparel,
Fa la la la la, la la la la.
Troll the ancient Yule tide carol,
Fa la la la la, la la la la.

OH COME ALL YE FAITHFUL

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold Him,
Born the King of angels;
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ, the Lord!
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SALUTING

MR. AND MRS. DAVID AND JUDITH HIRSCHFELD
Originally from Monterrey, Mexico, bass Mark Covey has been described as “a real virtuoso” (Opera Today). He has performed throughout the United States, as well as in Germany, France, and Italy. He made his professional debut in 2014 with Opera Las Vegas as Fiorello in Il barbiere di Siviglia. Recently, he appeared as Simone in Festival Napa Valley’s production of Puccini’s Gianni Schicchi, led by legendary conductor, Kent Nagano. Other notable roles include Escamillo (Carmen), Rambaldo (La Rondine), Bartolo (Le nozze di Figaro), Papageno (Die Zauberflöte), and Eisenstein in (Die Fledermaus) among others. In 2018, he performed the role of Giuseppe in Opera San Antonio’s production of Verdi’s La Traviata. Mark has been a finalist in many national competitions including the Shreveport Opera Mary Jacobs Singer of the Year Competition, the Frances Walton Competition in Seattle, WA, and the Edward Grieg Society of Minnesota Competition. In the fall of 2021, he was a Young Artist with the Opera Company of Middlebury, covering the role of Thibaut and performing the role of Boyln in Tchaikovsky’s Maid of Orleans. In the Summer of 2022, he returned to Festival Napa Valley as a Menetti Shrem Young Artist where he covered the role of Dulcamara in Donizetti’s L’elisir d’amore.

Mark is also an accomplished classical guitarist, having studied in the prestigious studio of renowned American classical guitar icon, Christopher Parkening. He has performed the guitar parts of Il barbiere di Siviglia for Opera Las Vegas, Opera San Antonio, and the Mediterranean Opera Festival in Sicily. In 2017, he released his solo album, Glory of Guitar.

Mark was awarded the Graduate Opportunity Fellowship from the University of California, Santa Barbara to publish his DMA document, A Historical and Performance Companion to the Art Song of the 16th Century Spanish Vihuelistas with Texts and Translations. For his research, he uncovered long forgotten art songs from original manuscripts and treatises written by guitar composers of the Spanish renaissance. Dr. Covey continues to research and arrange music for voice and classical guitar.

Mark earned his Bachelor of Music degree with a dual-emphasis in voice and classical guitar from Pepperdine University. He received his Master of Music and Doctor of Musical Arts degrees in Vocal Performance from the University of California, Santa Barbara. He currently serves as Assistant Professor of Voice at Angelo State University in San Angelo, Texas.
ANGELA GOSSETT

A Texas native, Angela Gossett has been involved in the San Angelo music community for decades. In 2002, Angela received her Bachelor degree in Music Education and Vocal Performance from Angelo State University. During her studies, she was fortunate to receive vocal instruction from Dr. Eldon Black and Benita Valente. During her undergraduate studies, Angela performed lead roles in Angelo State University’s musical productions of Cabaret, Company, Pirates of Penzance, and Desert Song. She appeared in several Madrigal and Dinner Theater productions and performed numerous solo selections and arias for ASU’s Opera Music Theater program. Angela was cast as Belinda in Henry Purcell’s Dido and Aeneas and Fiordiligi in ASU’s production of Mozart’s Cosi Fan Tutte. As a part of the University of Cincinnati’s College Conservatory of Music, Angela performed on tour with I Solisti throughout Italy in the early 2000’s. More recently, Angela has been a featured soloist with the San Angelo Chamber Singers under the direction of Dr. Kevin Lambert as well as with Angelo State University’s Chorale under the direction of Dr. Pamela Lee.

In the early 2000’s, Angela’s focus shifted from performance to music education. For over 10 years, Angela was able to share and cultivate a love for music inside her classrooms at both Sierra Vista Child Development Center and SAISD. During that time, Angela held a private voice lesson studio for high school students through the Emmanuel School of Fine Arts at Emmanuel Episcopal Church. Most recently, Angela served as the contemporary music director at Sierra Vista United Methodist Church.

In 2017, Angela Gossett returned to her alma mater, Angelo State University, to complete a Masters degree in Educational Administration. Upon graduation, Angela entered campus-level administration for SAISD for several years. She currently serves as the administrator for Cornerstone Christian School.
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SALUTING

MR. RICHARD AND MRS. BETTY MAYER
Jean Reinhardt, known by his Romani nickname Django, was a Romani-French jazz guitarist and composer. He was one of the first major jazz talents to emerge in Europe and has been hailed as one of its most significant exponents.

Overture to Girl Crazy ................................. G. Gershwin
An American in Paris .................................. G. Gershwin

Additional selections will be announced from the stage.

The San Angelo Symphony would like to offer our special thanks to Mrs. Betty and Mr. Richard Mayer for their support of The Spirit of Django Reinhardt. We would also like to thank the National Endowment for the Arts, the Texas Commission on the Arts and the San Angelo Cultural Affairs Council for seasonal support.

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George Gershwin (born Brooklyn, NY Sept. 26, 1898; died Los Angeles, CA July 11, 1937)

Overture to *Girl Crazy* (composed 1927, premiered New York, Oct. 14, 1930)

George Gershwin was the second child born to an immigrant Russian Jewish family. While his older brother, Ira, was the son the family expected to be the musician, George showed an early talent for playing the piano and later for composition. His musical career began in 1914, as a music salesman for the Jerome Remick & Co. Music company, in a job that called for him to perform the company’s songs for potential buyers in Vaudeville and early Broadway productions. After a few years, he began to compose his own Tin Pan Alley songs, becoming famous, and independent, after his song “Swanee” was recorded by the well-known vaudevillian Al Jolson in 1920.

His Broadway career continued with great success throughout the 1920’s and 30’s, but he also showed an interest in composing works in more serious, traditional forms. After moving to more classical forms of music composition, Gershwin struck up friendships with some of the most notable composers of the time, including Igor Stravinsky, Arnold Schoenberg and Maurice Ravel. If one listens to the final measures of Schoenberg’s Theme and Variations, op. 43, you can hear the distinct similarity to the final measures of Gershwin’s *Rhapsody in Blue*. Additionally, Stravinsky regularly retold the story of a conversation between Gershwin and Ravel; the American had asked the Frenchman to give him composition lessons, but when Ravel found out how much Gershwin was paid for his songs from musicals, he said “How about you give *me* some lessons?”

Early in 1937, Gershwin began to complain of headaches and dizzy spells. On July 9, he fell into a coma, at which time a brain tumor was discovered. Even though an emergency operation was performed, the composer died on July 11 at the age of 38. In 2007, the Library of Congress named its Prize for Popular Song after the Gershwin Brothers. The award is given to composers or performers who exemplify the standard of excellence associated with the Gershwin brothers. The first recipient of the Gershwin Award was Paul Simon.

The musical *Girl Crazy* opened in 1930, relatively late in Gershwin’s Broadway career. As was the case with most of his Broadway shows, George collaborated with his brother Ira as lyricist to complete the songs. The original cast included Ginger Rogers, Allen Kearns, William Kent, and a newcomer, Ethel Merman. Of course, the latter became famous, at least in part, for her rendition of *I Got Rhythm*, one of the blockbuster hits from the show. The list of musical stars playing in the pit orchestra for the show is equally impressive; the list includes Benny Goodman, Glenn Miller, Red Nichols, Jimmy Dorsey and Gene Krupa. The plot of *Girl Crazy* revolves around a young New York playboy being banished to a dude ranch in Arizona by his family to keep him out of trouble. The show has had several remakes and movie adaptations, including the 1943 movie starring Judy Garland and Mickey Rooney, and the 1992 Broadway remake titled *Crazy for You*, which won a Tony Award for “Best Musical.” The list of memorable songs from the show includes *I Got Rhythm*, *Embraceable You*, *Bidin’ My Time*, and *But Not for Me*. The Overture includes these plus *Land of the Gay Caballeros* and *Bronco Busters* and is a wonderful example not only of Gershwin’s Broadway music, but of Broadway overtures from the early 20th century in general.

*An American in Paris* (Composed 1938, premiered December 13, 1938)

With the success of his *Rhapsody in Blue* in 1924, Gershwin became more comfortable composing large symphonic works and began to accept more commissions for works in this
Spending time in Paris in 1926, he began to formulate a piece that included the sounds of the hustle and bustle of the city. He even purchased several Taxi horns so he could include the sounds later. Two years later, he accepted an invitation to compose a work for the New York Philharmonic, allowing him an outlet for his sketches created in Paris and completed *An American in Paris* in a few months. In an interview published in *Music America* on August 18, 1928, Gershwin had the following comments regarding his new work: “As in my other orchestral compositions, I’ve not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way . . . The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. The harmony here is both more intense and simpler than in the preceding pages. This blues rises to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.”

Notes by David Scott

**EDUARDO BELO**

“Eduardo Belo is a bass player and composer from Brasília, Brazil. Since a young age, Eduardo has been interested in many different styles of music and is known for his versatility. He has shared the stage with a variety of musicians, including: Michel Camilo, Romero Lubambo, Lee Konitz, Kevin Hays, Bebel Gilberto, Steve Wilson, Duduka da Fonseca, Pedro Martins, Chico Pinheiro, Ari Hoenig, Clarice Assad, Pedro Martins, Claudio Roditi, and Mario Adnet, among many others. Eduardo is the recipient of a Fulbright Scholarship (2008) and won second place in the national bass competition, “Concurso Nacional de Contrabaixo Sandrino Santoro” hosted in Rio de Janeiro in 2009. After moving to New York City, Eduardo received his master’s degree at Queen’s College of New York and has been working as one of the most in-demand bass players in the scene. Eduardo is a regular in NYC jazz clubs and has performed in many big venues such as Carnegie Hall, Lincoln Center and Bimhuis.”

**JULIEN LABRO**

Heralded as “the next accordion star” by Howard Reich of the Chicago Tribune, Julien Labro has established himself as one of the foremost accordion and bandoneón players in both the classical and jazz genres. Deemed to be “a triple threat: brilliant technician, poetic melodist and cunning arranger,” his artistry, virtuosity, and creativity as a musician, composer and arranger have earned him international acclaim and continue to astonish audiences worldwide. French-born Labro was influenced early on by traditional folk music and
The melodic, lyrical quality of the French chanson. Upon discovering the music of jazz legends, he quickly became inspired by the originality, freedom, creativity, and the endless possibilities in their musical language. After graduating from the Marseille Conservatory of Music, Labro began winning international awards including the Coupe Mondiale, the Castelfidardo Competitions, and many others. In 1998, Labro moved to the United States, where he further pursued his musical dream. Equipped with advanced degrees in classical music, jazz studies, and composition, Labro draws from his diverse academic background and eclectic musical influences as he searches for new themes and untried concepts, transforming and developing his creative ideas into new projects. Labro has collaborated with numerous symphony orchestras and chamber ensembles, often playing the dual roles of solo artist as well as composer/arranger. These include the conductorless Boston-based chamber orchestra, A Far Cry, Spektral Quartet, Arneis Quartet, Ensemble Vivant of Toronto, and Curtis On Tour from the Curtis Institute of Music faculty of Philadelphia. He has been a guest soloist with numerous symphonies such as the Detroit Symphony Orchestra, Orchestra of St Luke’s, New World Symphony, the Hartford Symphony, the Arkansas Symphony, the Grand Rapids Symphony, the Cape Cod Symphony, the Cleveland Pops Orchestra, the Lebanese Philharmonic Orchestra, the Qatar Philharmonic Orchestra and many more. Julien’s musical journey has taken him all across North and South America, Europe, Asia, and the Middle East. His classical collaborations include A Far Cry, Spektral Quartet, Detroit Symphony Orchestra, Orchestra of St Luke’s, New World Symphony, the Qatar Philharmonic, and the New York City Ballet. Julien has written for numerous ensembles, from quartets to full symphony orchestras. He has premiered works by Pulitzer Prize-winning composer Du Yun, Bryce Dessner, Angélica Negrón, Clarice Assad, Ethan Iverson, and Avner Dorman. Julien has collaborated with Cassandra Wilson, Maria Schneider, Anat Cohen, João Donato, Marcel Khalife, Paquito D’Rivera, Pablo Ziegler, Uri Caine, Miguel Zenón, James Carter, John Clayton, guitarists Larry Coryell, Tommy Emmanuel, and John and Bucky Pizzarelli. After a busy summer touring the US performing at the Strings Music Festival, Gretna Music, the Vail Jazz Festival and premiering his latest orchestral work “The Django Fantasy” at the Berks Jazz Festival, Labro will open the 2021 season performing with the Maria Schneider Orchestra at the DC Jazz Festival. In the Fall and Spring of 2022, Labro will zigzag the US with the world-renowned Takács Quartet performing new works written for them by Clarice Assad and Bryce Dessner. In his free time, Labro is working on composing a new bandoneón concerto that will be a sequel to his accordion concerto Apricity. To learn more about Labro, visit http://julienlabro.com.

**MAX O’ROURKE**

Guitarist, composer, and arranger Max O’Rourke was born and raised in West Rutland, Vermont. His interest in guitar began when he was six and has since progressed into a lifelong journey. While touring around the world with other bands, he has built up a significant amount of original work and is now leading his own project. His debut album Disquiet draws from his roots in gypsy jazz and also marks the start of his love for the electric guitar.

The album is influenced by a broad variety of genres including gypsy and traditional jazz, blues, pop, rock, and impressionism. What ties this stylistically diverse collection of tracks together is their inspiration. As the title suggests, the music is inspired by anxiety, loss, and depression. Through the musical resolution of these feelings, one finds ease and ultimately lays the disquiet to rest.
Since moving to New York in 2002, clarinetist and multi-reedist Sam Sadigursky continues to make a mark as both a leader and sideman across a broad spectrum of musical landscapes. His series of four albums of original music based on poetry and text for New Amsterdam Records, entitled The Words Project, have been acclaimed internationally. Following the 2015 release of his album Follow the Stick, he was named a rising star on clarinet in the Downbeat Magazine Critic’s Poll, on which he has continued to appear annually. His latest work, a three album set with accordionist Nathan Koci called The Solomon Diaries, was released in early 2022 on Adhyaropa Records, along with a set of original piano music released later that year entitled Figures/Broken Pieces.

A member of the Philip Glass Ensemble since 2020, Sam has also toured and recorded with artists as diverse as Brad Mehldau, Fred Hersch, Lucía Pulido, Gabriel Kahane, Tom Jones, Edmar Castaneda, Katrina Lenk, Linda Oh, The Mingus Orchestra, Rufus Reid, Jamie Baum Septet+, David Yazbek, Ljova, Pablo Mayor’s Folklore Urbano, La Cumbiamba eN-eYe, and is featured on three Grammy-nominated albums with Darcy James Argue’s Secret Society as well as Taylor Eigsti’s Grammy winning album A Tree Falls.

As a composer, he has also written for film and modern dance and has published four books of original etudes for clarinet and saxophone. He is the recipient of numerous grants from organizations such as Chamber Music America, ASCAP, The Jerome Foundation, and the New York Mills Cultural Center.

He appears on over fifty albums as a sideman, and from 2017-2019 was the onstage clarinetist for the Grammy, Tony and Emmy Award winning show The Band’s Visit on Broadway.

Born in Nurmes, Finland and based in NYC, Soikkeli was introduced to the music of the great Django Reinhardt and Gypsy Jazz, which has been his primary focus since. Olli played in jazz clubs and festivals across Finland and toured Europe with Sinti Guitarist Paulus Schäfer. While still a young musician, Olli has already played with notable artists such as Bucky Pizzarelli, Stochelo Rosenberg, Tommy Emmanuel, Andreas Öberg, Cyrille Aimée, Antti Sarpila and Marian Petrescu.

After his move to New York City in 2014, Olli began playing in legendary venues such as Town Hall, Herbst Theatre, Birdland Jazz Club, Blue Note, Iridium and the Lincoln Center.


Rhythm Future Quartet – co-led by Olli with violinist Jason Anick – released its debut album (2014) followed by Travels (2016), receiving rave reviews, including Best Albums of 2016 by Huffington Post and All About Jazz magazines. The fall of 2018 marked the release of their newest album, Rhythm Future Quartet and Friends, which features the critically acclaimed singer Cyrille Aimée, Brazil’s top bandolimist Hamilton de Holanda and guitarist Stochelo Rosenberg.

Over the last few years, Olli has been exploring music. In 2017, he toured and recorded the album, Rise and Grind, together with virtuoso accordionist, Julien Labro. In 2018, Olli started a duo project with New York-based, Brazilian 7-string guitarist, Cesar Garabini, playing mostly Brazilian Choro music. In early 2019, Olli recorded with Grammy award winning pianist Marian Petrescu.
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SALUTING

MRS. ELTA JOYCE McAFEE
WEST SIDE STORY, THE FILM
Saturday, February 25, 2023
The Murphey Performance Hall, 7pm

Celebrate over 60 years of this iconic film, as the San Angelo Symphony Orchestra plays Leonard Bernstein’s electrifying score live while the re-mastered film is shown in high-def on the big screen with the original vocals and dialog intact. Winner of ten Academy Awards®, the film, directed by Robert Wise and Jerome Robbins, features Robbins’ choreography, screenplay by Ernest Lehman, book by Arthur Laurents and lyrics by Stephen Sondheim.

West Side Story © 1961 Metro-Goldwyn-Mayer Studios Inc. All rights reserved. © A.M.P.A.S.

The San Angelo Symphony would like to offer our special thanks to Mrs. Elta Joyce McAfee for her support of West Side Story. We would also like to thank the National Endowment for the Arts, the Texas Commission on the Arts and the San Angelo Cultural Affairs Council for seasonal support.

The Symphony encourages you to turn your cell phone to off, silent, or vibrate so that all present this evening may enjoy an uninterrupted symphonic experience.
WEST SIDE STORY - PROGRAM NOTES

Sixty years after the international release of its beloved screen adaptation, your San Angelo Symphony is performing West Side Story — composed by Leonard Bernstein and the winner of 10 Academy Awards®— in its entirety, for the first time.

In 1955, a conducting engagement at the Hollywood Bowl brought 36-year-old composer Leonard Bernstein to Los Angeles. That August, a chance meeting at the Beverly Hills Hotel with playwright Arthur Laurents reignited the two artists’ stalled plan to collaborate on a musical.

Seven years earlier, choreographer/director Jerome Robbins had approached Bernstein with what the composer called in his diary “a noble idea: a modern version of Romeo and Juliet set in slums at the coincidence of Easter-Passover celebrations. Feelings run high between Jews and Catholics… Street brawls, double death—it all fits.” The idea lay dormant until that day in 1955, when an L.A. newspaper headline about Latino gang problems inspired an exciting new path. With the hiring of 25-year-old composer Stephen Sondheim, who reluctantly signed on to provide lyrics only, the final pieces fell into place.

After two years of rewriting and struggles to raise financing, West Side Story’s 1957 Broadway opening elicited reactions that ranged from passionate raves to stunned walk-outs. The latter were sparked by the musical’s depiction of gang warfare and prejudice, and its near-unprecedented body count for a musical on the Great White Way. The show was largely snubbed at the Tony® Awards in favor of a more accessible rival, The Music Man.

Nevertheless, audiences in New York and London (where the show was an instant smash) quickly caught up with the innovations of Robbins’ explosive, character-driven choreography, Laurents’ ingenious transposition of Shakespeare, and the thrilling Bernstein score, with lyrics by Sondheim that included Tonight and Maria. When Jerome Robbins and Robert Wise joined forces to co-direct the 1961 screen version for United Artists, starring box office favorite Natalie Wood and Richard Beymer (The Diary of Anne Frank), the result was one of the decade’s greatest commercial and critical triumphs.
The film’s co-stars, George Chakiris (Bernardo) and Rita Moreno (Anita), took home Academy Awards® for Best Supporting Actor and Actress. Their victories were echoed by Oscars® for Best Art Direction-Set Decoration, Color; Best Cinematography, Color; Best Costume Design, Color (winner Irene Sharaff also worked on the Broadway original); Best Film Editing; Best Music, Scoring of a Musical Picture; Best Sound; Best Director (for both Robbins and Wise, the first time this award was shared); and Best Picture. Jerome Robbins also received an honorary Academy Award® “for his brilliant achievements in the art of choreography on film.”

Half a century after its original release, West Side Story the motion picture will be presented tonight in a format that brings its own innovations. MGM has created a restored, high-definition print of the film that reveals details unseen since 1961. A new sound technology developed by Paris-based Audionamix and utilized by Chace Audio by Deluxe, one of the film industry’s top restoration companies, has isolated vocal tracks from the feature, using new source-separation technology that separates elements within a monophonic soundtrack.

In the case of West Side Story, Audionamix “taught” its technology to recognize and then remove orchestral elements on the soundtrack while retaining vocals, dialogue and effects. This allows tonight’s conductor, Hector Guzman, to accompany the vocals with the San Angelo Symphony in a live performance of the complete Bernstein score.

Although the original musical materials for the movie arrangements were lost, 14 months of research by Eleonor M. Sandresky of The Leonard Bernstein Office brought to light a trove of important finds in private collections and library archives around the country. From materials discovered in the papers of orchestrator Sid Ramin, as well as in the archives of conductor/music supervisor Johnny Green, director Robert Wise and producer Walter Mirisch, she was able to assemble a mock-up short score of the complete film. Garth Edwin Sunderland, Senior Music Editor for the Bernstein Office, restored and adapted the orchestration for live performance. At the same time, Mr. Sunderland oversaw the creation of a brand new engraving of the entire film score, right down to last-minute modifications made on the scoring stage in 1961.

The final result is a presentation of West Side Story unlike any in the history of this screen musical – one held, appropriately, at a concert site that celebrates the best in American music and the best of Hollywood filmmaking – two categories in which West Side Story will forever reside.

Steven Smith is an Emmy-nominated documentary producer, journalist, and author of the biography A Heart at Fire’s Center: The Life and Music of Bernard Herrmann.
ARTHUR LAURENTS

Arthur Laurents is the author of musical plays such as WEST SIDE STORY, GYPSY, ANYONE CAN WHISTLE, DO I HEAR A WALTZ?, HALLELUJAH BABY! (1967 Tony Award for Best Musical) and NICK & NORA; and the screenplays THE SNAKE PIT, ROPE, CAUGHT, ANASTASIA, BONJOUR TRISTESSE, THE WAY WE WERE, and THE TURNING POINT (Golden Globe Award, Screenwriters Guild Award, Writers Guild of America Award, National Board of Review Best Picture Award). The last two screenplays were novels as well. His plays include CLAUDIA LAZLO, HOME OF THE BRAVE, THE TIME OF THE CUKOO, A CLEARING IN THE WOODS, INVITATION TO THE MARCH, THE ENCLAVE, SCREAM, TWO LIVES, THE RADICAL MYSTIQUE, MY GOOD NAME, and JOLSON SINGS AGAIN; He has also directed plays and musicals for the theatre, among them I CAN GET IT FOR YOU WHOLESALE, INVITATION TO A MARCH, ANYONE CAN WHISTLE, THE ENCLAVE, THE MADWOMAN OF CENTRAL PARK WEST, BIRDS OF PARADISE, three revivals of GYPSY (with Angela Lansbury in 1974, with Tyne Daly in 1989, with Patti LuPone in 2007) and LA CAGE AUX FOLLES (1984 Tony Award for Best Director of a Musical, 1985 Sydney Drama Critics Award for Directing).

He has also written radio episodes for "Hollywood Playhouse," "Assignment Home" (Variety Radio Award, 1945), "The Thin Man," "Army Service Force Presents," "The Man Behind the Gun," and "This is Your FBI."

He has been honored by awards from many organizations among them the National Institute of Arts and Letters, Writers Guild of America, Antoinette Perry (Tonys), Golden Globe, Drama Desk, National Board of Review and the Sydney Drama Critics. He is a member of the Theatre Hall of Fame, P.E.N., the Screenwriter's Guild, the Motion Picture Academy of Arts and Sciences and is an emeritus member of the Council of the Dramatist Guild.

JEROME ROBBINS

JEROME ROBBINS is world renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies and television. His Broadway shows include On the Town, Billion Dollar Baby, High Button Shoes, West Side Story, The King and I, Gypsy, Peter Pan, Miss Liberty, Call Me Madam, and Fiddler on the Roof. His last Broadway production in 1989, Jerome Robbins’ Broadway, won six Tony Awards including best musical and best director.

Among the more than 60 ballets he created are Fancy Free, Afternoon of a Faun, The Concert, Dances At a Gathering, In the Night, In G Major, Other Dances, Glass Pieces and Ives, Songs, which are in the repertories of New York City Ballet and other major dance companies throughout the world. His last ballets include A Suite of Dances created for Mikhail Baryshnikov (1994), 2 & 3 Part Inventions (1994), West Side Story Suite (1995) and Brandenburg (1996).

In addition to two Academy Awards for the film West Side Story, Mr. Robbins has received four
Tony Awards, five Donaldson Awards, an Emmy Award, the Screen Directors’ Guild Award, and the New York Drama Critics Circle Award. Mr. Robbins was a 1981 Kennedy Center Honors Recipient and was awarded the French Chevalier dans l’Ordre National de la Legion d’Honneur. Mr. Robbins died in 1998.

LEONARD BERNSTEIN

LEONARD BERNSTEIN (August 25, 1918-October 14, 1990) was a world-renowned musician throughout his entire adult life. He was Music Director of the New York Philharmonic and conducted the world’s major orchestras recording hundreds of these performances. His books and the televised Young People’s Concerts with the New York Philharmonic established him as a leading educator. His compositions include Jeremiah, The Age of Anxiety, Kaddish, Serenade, Five Anniversaries, Mass, Chichester Psalms, Slava, Songfest, Divertimento for Orchestra, Missa Brevis, Arias and Barcarolles, Concerto for Orchestra and A Quiet Place. Bernstein composed for the Broadway musical stage, including On the Town, Wonderful Town, Candide and the immensely popular West Side Story. In addition to the West Side Story collaboration, Mr. Bernstein worked with choreographer Jerome Robbins on three major ballets, Fancy Free, Facsimile and Dybbk. Mr. Bernstein was the recipient of many honors, including, the Antoinette Perry Tony Award for Distinguished Achievement in the Theater, eleven Emmy Award, the Lifetime Achievement Grammy Award and the Kennedy Center Honors.

STEPHEN SONDHEIM

ERNEST LEHMAN

Ernest Lehman, American screenwriter and film producer (born Dec. 8, 1915, New York, N.Y.—died July 2, 2005, Los Angeles, Calif.), one of the most critically and commercially successful screenwriters in Hollywood history, grew up on Long Island and graduated from NY’s City College. One of his first jobs was as a copywriter for a Broadway publicist. This experience would later be reflected in his novel and screenplay, "Sweet Smell of Success. He wrote screenplays for some of the most enduring Hollywood films of the 1950s and '60s. Lehman enjoyed early success as a short-story and novella writer before turning to writing for the screen. He proved adept at an original screenplay, his Academy Award-nominated North by Northwest (1959), and adapted screenplays, notably his Oscar-nominated work for Sabrina (1954), West Side Story (1961), and Who’s Afraid of Virginia Woolf? (1966). Other screenplays included Executive Suite (1954), Sweet Smell of Success (1957), and The Sound of Music (1965). In 2001 Lehman became the first screenwriter to receive a lifetime achievement award from the Academy of Motion Picture Arts and Sciences.

ROBERT WISE

Best known as the director of the musical smash hits West Side Story and The Sound of Music, in the 1960s, director Robert Wise (1914–2005) had a long list of credits that included several other important films as well. Early in his career, he also served as editor on the landmark film Citizen Kane.

Wise’s contributions have sometimes been overlooked by film students and historians, for he did not have one of the distinctive directorial styles that inspire passion in cinema devotees. Instead, he made films in many genres, from war dramas to horror and science fiction genre pieces, from three-handkerchief weepers to serious social tales. And, having avoided musicals for most of his career, he made two of the most famous musicals of all as his career hit its peak. If Wise was underrated by students of film, his craft was recognized by his fellow directors and industry figures, who honored him richly toward the end of his long life.
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SALUTING

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The Gatlin Brothers’ close family harmonies have given this country trio a signature sound that has kept them at the top of the entertainment industry for more than 60 years. Their storybook career includes a string of No. 1 records and such country classics as “All the Gold in California,” “Broken Lady,” and “Love is Just a Game.” Don’t miss this evening of music gold featuring your San Angelo Symphony alongside country music legends, the Gatlin Brothers!

Selections to be determined and announced from the stage.

The San Angelo Symphony would like to offer our special thanks to First Financial Bank for their support of *The Gatlin Brothers*. We would also like to thank Mr. and Mrs. Lee and Candyce Pfluger and Mr. and Mrs. Steven and Pollyanna Stephens for their support of our special guest artist, The Gatlin Brothers.

Finally, we thank the National Endowment for the Arts, the Texas Commission on the Arts and the San Angelo Cultural Affairs Council for seasonal support.

The Symphony encourages you to turn your cell phone to off, silent, or vibrate so that all present this evening may enjoy an uninterrupted symphonic experience.
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SALUTING

MR. LEE AND MRS. CANDYCE PFLUGER
MR. STEVEN AND MRS. POLLYANNA STEPHENS

SALUTING
The San Angelo Symphony Orchestra

Larry, Steve & Rudy: The Gatlin Brothers are Grammy® award-winners who have dazzled audiences for more than six decades. They have accrued a lifetime of noteworthy achievements in their storied career, including a Grammy® for Best Country Song (“Broken Lady”), three ACM awards for Single of the Year (“All The Gold In California”), Album of the Year (Straight Ahead) and Male Vocalist of the Year, along with five nominations for CMA Vocal Group of the Year, Single, Album. The brothers have accumulated seven #1 singles, 32 Top 40 records; more than 20 studio albums and five BMI “Million-Air” Awards.

As a solo writer, Larry ranks 4th on Billboard’s Top 40 self-penned hits and was recently inducted into the Nashville Songwriters Hall of Fame. His impressive song catalog has been recorded by a “Who’s Who” of entertainers, including Elvis Presley, Barbra Streisand, Johnny Cash, Roy Orbison, Glen Campbell, Kris Kristofferson, Sir Tom Jones, Dottie West, Charlie Rich, Johnny Mathis, the Oak Ridge Boys and many others - securing his legacy as one of BMI’s top solo songwriters. In addition, Larry wrote and produced the musical, “Quanah,” which was performed in April 2017 to rave reviews.

During 2020, The Gatlin Brothers celebrated their 65th anniversary in the music industry. They have entertained audiences in venues and stages all over the world from the Grand Ole Opry to Carnegie Hall. They have also performed for the Grammy Awards, American Music Awards, People’s Choice Awards, The Tonight Show with Johnny Carson, Oprah, Hee Haw, The Love Boat, The Midnight Special with Wolfman Jack, The Merv Griffin Show, Solid Gold, Barbara Mandrell Show and their own variety special on the ABC network.

While building their career, The Gatlin Brothers were on the fast track musically in 1976, thanks to the chart-topping success of their single “Broken Lady”. The hits continued throughout the decade with their signature song “All the Gold in California” followed by “Houston (Means I’m One Day Closer to You).” The next decade brought number one hits with “I Don’t Wanna Cry,” “I Just Wish You Were Someone I Love,” “Statues Without Hearts,” “Love Is Just A Game” and “Night Time Magic.”

They have performed at the White House, the Ronald Reagan Presidential Library, Air Force One, Ford’s Theater, Camp David, President Bush’s 80th Birthday Party, The Lincoln Theater, Carnegie Hall, Madison Square Garden, West Point, on the Mall in Washington D.C., The Greek Theater, Billy Bob’s Texas, Radio City Music Hall, Disney World and The Wembley Music Festival, to name a few. They have been privileged to grace the stage with legendary entertainers, like Bob Hope, George Burns, Kenny Rogers, Brad Paisley, Rascal Flatts, Vince Gill, The Mandrells, The Oak Ridge Boys, the Gaither Vocal Band, The Isaacs and many others.

The brothers have also proudly entertained our U.S. troops in Kuwait, Qatar, UAE, Germany and at many military bases in the United States as well. They have appeared at many sporting events and venues singing the national anthem, including the 1985 and ’89 World Series, and the U.S. Open tennis tournament. They have performed in Yankee Stadium, the Astrodome, Nissan Titans Stadium, Candlestick Park, Chicago White Sox ballpark, NHL All Star Hockey Game, Darlington NASCAR Speedway, the Cotton Bowl, Sugar Bowl, Rose Bowl, Giants Stadium, the Superdome, AT&T (Dallas Cowboys) Stadium, Reliant Stadium (Houston Texans) and the 2008 Olympics in Beijing, China.

Their career began in Abilene, Texas in 1955 when Larry was six, Steve was four and Rudy was two. The brothers grew up singing gospel music while listening to James Blackwood and the Blackwood Brothers, Hovie Lister and The Statesmen Quartet as well other accomplished gospel artists. As children, the brothers would sing for anyone who would listen. Soon they were singing from coast to coast and appeared at the World’s Fair in 1964 in New York City. They recorded four gospel records early in their career. In 1966, Larry went to college at
the University of Houston where he studied English and law. In 1971, he auditioned for The Imperials, Elvis’ backup group. While he did not get the job, he met Dottie West, who was the opening act for Jimmy Dean. Dean would later become one of Larry’s oldest and dearest friends. Dottie was initially taken with Larry’s resemblance to Nashville songwriter Mickey Newbury. She told him one night in Las Vegas that he looked so much like Mickey, he had to be able to write great songs, too. Encouraged, Larry returned to Houston and wrote eight songs. He sent them to Dottie and she liked them so much she sent him a plane ticket to Nashville.

Through Dottie’s friendship, Larry met Kris Kristofferson, who championed his talents as a writer and singer. Kristofferson’s introduction to Fred Foster at Monument Records resulted in a recording contract with the label. Larry’s first album, The Pilgrim, was released later that year. Johnny Cash wrote the liner notes for the album and dubbed him “The Pilgrim” - a name Cash called him the rest of his life. At this time, Steve and Rudy were still in college at Texas Tech University, but in 1975 they moved to Nashville. The two joined Larry the following year to form the group as we know it today.
The San Angelo Symphony salutes our arts non-profit partners for bringing the very best of art, ballet, dance, music and theater to our community and beyond!
SYMPHONY MEMBERSHIP

A community and its culture go hand in hand. Entering our 73rd season, the San Angelo Symphony is honored to serve the Concho Valley with diverse performances and programs that reach audiences of all ages and backgrounds. The San Angelo Symphony’s artistic, education and civic programs would not be possible without the generous support of individuals and businesses in our area. Your contribution promotes the growth of the performing arts and music education within our community. Our donor benefits outlined below include exclusive benefits and privileges that are designed to enhance your symphonic experience.

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*A patron must provide their email address to the Symphony office to receive the concert recording link.*
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PATRON MEMBERSHIPS 2022-2023
TICKET POLICIES

INDIVIDUAL TICKET SALES: All sales are final and tickets are non-refundable.*

INDIVIDUAL DINNER SERIES AND SPECIAL EVENT RESERVATION SALES: All sales are final and tickets are non-refundable.*

CAN’T USE YOUR TICKET? If you can’t attend a concert and you’re unable to find a friend who will use your ticket(s), you may donate them back to the Symphony no later than 5pm on Friday of the concert weekend. We will issue a tax-deductible donation receipt for your donation. We'll make every effort to re-sell your unused ticket. Please give us as much notice as possible.

Please note: we are unable to accept unused tickets as donations after the concert has begun, or the following week.

SEASON SUBSCRIPTIONS: Season subscriptions are non-refundable and all sales are final.*

TAX-DEDUCTIBLE DONATIONS: Tax-deductible donations and gifts are non-refundable.

LOST YOUR TICKET? No problem! We’ll reprint one for you at no charge. Please contact the Symphony office prior to the evening of the concert and we will hold the ticket(s) at Will Call on the evening of the performance.

* If you experience a rare life-event, we may make an exception on a case-by-case basis.

BEST AVAILABLE TICKETS

Best Available tickets come as a set number based on patron level or the number of tickets purchased as a season ticket holder. They are good for the best available seats in the Murphey Performance Hall for subscription concerts during the 2022-2023 season. Patrons and Season Ticket holders may call the Symphony office to redeem Best Available tickets for Reserved Seat tickets.

HOW DO I REDEEM MY BEST AVAILABLE TICKET?

As a valued subscriber, you will be able to redeem a Best Available ticket for a Reserved Seat ticket based on your subscription level. Please refer to the Patron Membership Levels area in the season brochure to reference your selection level.

REMEMBER

You may call the Symphony office prior to each subscription concert to redeem Best Available tickets for reserved seats. Patrons will receive detailed redemption information on “how to” redeem based on their subscription level in their San Angelo Symphony ticket packets in October 2022.

• For your convenience, Reserved Seat tickets may be mailed to you or held at the Will Call desk on the evening of the performance for you to pick up.

• A Best Available ticket is a voucher and is not a Reserved Seat ticket. A patron will not be able to enter the concert hall with a Best Available ticket.
A Texas Tribute

The San Angelo Symphony presented a special standalone performance, A Texas Tribute, on August, 22, 2022. The program featured Bob and Kelli Phillips of the Texas Country Reports and celebrated the Lone Star State with a performance by our symphony orchestra. Special thanks to our generous sponsors for their support of an evening of Texas tunes, history and humor!

San Angelo Convention & Visitors Bureau
David & Camille Huchton
Cornelius & Michelle Chinn
Eric Greeson & Caroline Rhodes
Marcus Smith & Jenny Wiggins-Smith

Mary Ellen Hartje
Gary & Edie Jones
David & Jenice Mazur
Chris & Michelle Vanderzant
FIVE REASONS
WHY YOU SHOULD BE A SAN ANGELO SYMPHONY SUBSCRIBER

Each season, Maestro Guzman and the San Angelo Symphony Orchestra prepared a concert season of unique and exciting performances that will connect with audiences in bold new ways. Season subscription packages are a great way to get the most out of a concert season, offering cost savings, early access to seating and exclusive benefits. Here are five reasons that you should consider becoming a San Angelo Symphony subscriber.

#1 SUPPORT LIVE MUSIC & YOUR COMMUNITY

Each San Angelo Symphony performance promises an evening of the very best in classical music, Broadway, popular or jazz and features the most amazing guest artists in our area. Your annual subscription not only allows us to continue our efforts in keeping the San Angelo arts scene vibrant, but also contributes critical funding to provide musical experiences outside of the concert hall to thousands of children in the greater Concho Valley area.

#2 SAVE MONEY

Becoming a San Angelo Symphony season subscriber means you lock in a built-in discount by purchasing a multi-concert season package compared to purchasing the same number of single tickets.

#3 ENJOY THE BEST SEATS IN THE MURPHEY

The Symphony’s tiered patron membership levels allows subscribers exclusive early selection of reserved seats. Subscriptions with “best available seating” are also allowed early access to prime seating before they go on sale to the public.

#4 KEEP YOUR SEAT EACH SEASON

When you subscribe to one of the tiered patron memberships, you may sit in the same seat for the entire concert season and can maintain the same seat the next season with your renewal. If you subscribe to a package with “best available seating” you can also upgrade it to “reserved seating” and may maintain the same seat the next season with your renewal as well.

#5 ENJOY A NIGHT OUT

The San Angelo Symphony offers a great evening out for every type of listener. As a subscriber you can enjoy a concert season that includes a mix of familiar and new music that will leave you feeling renewed and energized!

Questions about choosing the best San Angelo Symphony subscription for you?

Call the Symphony office at 325.658.5877, 9am-5pm, Monday-Friday or visit our website at www.sanangelosymphony.org.
DONATE TO THE SYMPHONY

MEMORIALS AND HONORARIUMS

The San Angelo Symphony would like to offer you a thoughtful, caring way to remember or honor a loved one while supporting the quality programming of the Symphony. If there is someone you would like to remember or that you would like to give special recognition to, please make checks payable to the San Angelo Symphony and mail to:

PO Box 5922
San Angelo, Texas 76902

You can also donate online at www.sanangelosymphony.org

In addition to having the memorial or honorarium on display at Symphony concerts, the families of the memorialized or honored person will be notified.

SAN ANGELO GIVES

San Angelo Gives is a powerful 24-hour online fundraising event held in May of each year hosted by the San Angelo Area Foundation that unites our community around causes that matter. All donations made through www.sanangelogives.org are eligible for amplification funds increasing each donation and can also help the Symphony win “Prize Money” that will be awarded throughout the day. It is a day of giving to celebrate the Symphony’s impact in our community, a chance to raise essential funding for our many educational offerings and artistic programs, and a great way to recognize the impact YOU can make in our community!

San Angelo Gives 2022 was a success! Thanks to our generous donors, the Symphony received gifts from 41 donors, totaling $22,800!

PLANNED GIVING

• A bequest to the San Angelo Symphony in your will
• Naming the Symphony as a beneficiary of life insurance or an IRA
• A gift of stock or minerals to the Symphony

There are many ways besides writing a check that you can help keep the beauty and culture of fine music in this city for years to come.

Please contact the Symphony Office at (325) 658-5877 for more information.

SASS CARS PROGRAM

Interested in donating your car, truck, RV, boat, motorcycle, or other vehicle to an organization you believe in? It’s easy to make a contribution that supports the San Angelo Symphony! Here’s how it works:

• Call toll-free 1-877-537-5277 or visit www.sanangelosymphony.org and fill out your secure donation form. The SASS CARS tab can be found by clicking Support Your Symphony in the top menu.

• A representative will guide you through the donation process, helping to schedule a pickup that’s convenient for you and providing you with confirmation of your donation.

• A tax receipt with our Federal ID number will be mailed to you within 30 days of the sale stating the amount of gross proceeds received from your vehicle. This will be your receipt for your charitable contribution.
BRIDAL BOUTIQUE at GREAT EXPECTATIONS

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San Angelo, TX
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The following members of the Symphony family have established special funds to perpetuate the pleasure of music for future generations.

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A representative of the Symphony would welcome the opportunity to discuss tax-deductible donations to the Symphony Endowment Fund. Please call the Symphony Office at (325) 658-5877 for more information.
The San Angelo Symphony Orchestra

VISION 2010 ENDOWMENT CAMPAIGN

In the fall of 2007, the Symphony quietly began a campaign to raise an additional $1 million for its endowment. The endowment provides the Symphony financial stability and a regular source of revenue for its artistic and educational programs in good times and difficult times. It helps enable the Symphony to meet continually rising costs of operation. We invite you to participate with a gift, large or small, that will endure for generations.

We wish to express our gratitude to the following who have made major contributions and pledges to the endowment:

- Ms. Elaine Amacker Bridges
- Mr. and Mrs. John Cargile
- Mr. and Mrs. Norman Rousselot
- Mr. and Mrs. Steve Stephens
- Mr. George Alexander
- Mr. and Mrs. Devin Bates
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- Jane Robertson Blanch and Margo Robertson Templeton in honor of Gayle B. Robertson Hershberger
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- Texas Bank
YOU ARE INVITED TO JOIN THE SAN ANGELO SYMPHONY GUILD

MISSION:
To foster and promote education, participation, appreciation of, and financial support for the San Angelo Symphony Orchestra and symphonic music.

OVER 66 YEARS OF PROMOTING SYMPHONIC MUSIC IN OUR COMMUNITY
MEMBERSHIP OPEN TO EVERYONE WHO ENJOYS MUSIC
MEETINGS HELD IN DIVERSE LOCATIONS
MUSICAL PERFORMANCE AT EACH MEETING
SPONSORS THE SYMPHONY BELLES AND BEAUX AND SYMPHONY AMBASSADOR PROGRAMS
ASSISTS WITH SYMPHONY YOUTH CONCERT
PRODUCES ANNUAL GALA FUNDRAISER
IMPLEMENTS ART TO MUSIC PROJECT, FOR ELEMENTARY STUDENTS

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For more information about the Guild, please contact Membership Karla Oquin
(325) 315-7178 • kboquin@live.com
Or visit http://sanangelosymphonyguild.com
SYMPHONY KIDS
HAPPENINGS
SAN ANGELO SYMPHONY GUILD
2023 GALA

An Evening in Austria

THE CACTUS HOTEL
February 11, 2023
6:00 pm
THE SAN ANGELO SYMPHONY
BEAUX & BELLES PROGRAM

The San Angelo Symphony Guild’s Beaux/Belles program offers a three year experience for boys and girls, from 7th grade through 9th grade, which includes education, training, and social enrichment. Participants will have the opportunity to learn about symphonic music and experience it first hand at concerts and special events. They will participate in community service and social activities with their peers, providing participants with a lifetime of memories. Beaux and Belles who successfully complete the program are presented at the Symphony Guild’s annual Gala and recognized for their service to the community and the Guild. Additionally they become eligible to continue their volunteer service in the Guild’s Ambassador Program.

Beau and Belle participants require a sponsor who is an active member of the San Angelo Symphony Guild. Parents, family members, or friends who would like to mentor their student as they learn and enjoy symphonic music may serve as sponsors. For more information on the Symphony Guild’s Beaux/Belles program and how to become a sponsor, please email us at sanangelosymphonyguild@gmail.com.
Each year, the San Angelo Symphony Guild hosts a Gala event to celebrate and honor the Guild’s senior belles and beaux. On this evening, they are formally presented to the public and honored for their volunteer work to the Guild, Symphony, and community. Along with the presentation, the evening includes a cocktail hour, fine dining, live and silent auctions, and musical entertainment and dancing.
2022-2023 SENIOR BELLES & BEAUX

Mary Claire Gargan
Daughter of Mr. and Mrs. Brian Gargan

Kaitlyn Grace Kuykendall
Daughter of Mr. and Mrs. Brad Kuykendall

Riley Brianne Scott
Daughter of Mr. and Mrs. Adam Scott

Miley Monroe Strain
Daughter of Mr. and Mrs. Michael Strain
THE SAN ANGELO SYMPHONY AMBASSADORS PROGRAM

The San Angelo Symphony Guild Ambassadors Program is designed to provide successful Beaux and Belles continued opportunities to grow their leadership skills. The Ambassadors will be asked to attend Symphony Guild Membership meetings, mentor the Beaux and Belles and provide service hours at Symphony and Symphony Guild events. This volunteer opportunity is unique to the Symphony Guild and provides Ambassadors a glimpse into social event planning, peer mentoring and volunteerism, as they will be required to collectively design a community service project and execute it as a team. The program is open to high school students who have completed the Beaux and Belles program and requires a short essay and letters of recommendation before acceptance. After completing the Ambassadors Program, senior high participants are eligible to apply for a competitive scholarship awarded by the San Angelo Symphony Guild upon acceptance into an institution of higher education.

For more information regarding the Ambassadors Program, please contact

Slade Moffat (325) 277-4959
slade0406@gmail.com

Melisa Storey (325) 315-8525
melisastorey@yahoo.com

Pictured Left to Right
Ashton Droll, Natalie Lopez, Franchesca Untalan, Emily Bolin, Paris Lack, Hayden Anderson, Ryley Buckner, Ashlyn Scott

Not Pictured: Shay West
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<th>1st Community Federal Credit Union</th>
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<td>Heidi Douma/ State Farm</td>
<td>The Teacher Store</td>
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<td>Holland’s Fine Jewelry</td>
<td>Trey Sullivan Real Estate</td>
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<td>House of Chemicals</td>
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<td>Jim Bass Cars &amp; Trucks</td>
<td>Twin Mountain Fence</td>
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<td>Johnson’s Funeral Home</td>
<td>UBS Financial Services</td>
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<td>Juice Plus</td>
<td>Webb, Stokes &amp; Sparks, LLP</td>
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<td>Kolls Diamond &amp; Design</td>
<td>Welch Transfer</td>
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