

CELEBRATING 40 YEARS

**W&O** THE WILLIAMSBURG  
SYMPHONY ORCHESTRA

MASTERWORKS CONCERT

# An American in Paris

An All-Gershwin Program Featuring  
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**Welcome to our exciting 40th anniversary season.** As we enter this concert season, the Williamsburg Symphony is in its best position ever with the largest following it has ever had. Many of our first-time audience members comment that they are amazed by the high quality of the orchestra. We are not surprised. We know what a special gem we have. What does surprise us, though, is the huge leap in stature we have secured locally, regionally, and nationally over the past several years. Our symphony is often played on NPR and is becoming known nationally, even internationally, thanks to its unique programming and the high quality of its performances.

How has this happened? As with any organization, there are many components, and they must be aligned to be successful. Our success begins with our President/CEO. For some time now, we have been blessed with one of the finest symphony CEOs, Carolyn Keurajian. More than any other factor, Carolyn is responsible for what has happened here. She not only runs the organization but also has developed and maintains a positive, cohesive, strong culture based on mutual respect. As a result, we have an administration, a music director, musicians, and board, each working on the same page and each sensitive to the interests of the others as well as its own. Such a good working environment is not all that common among symphonies.

Much of the credit for our recent success belongs to our Music Director, Michael Butterman. We knew we had something special in Michael when he came on board, but little did we realize what an incredible asset he would turn out to be. His programming has significantly broadened our audience while drawing rave reviews. Michael fits perfectly in this collaborative environment. He has brought new energy to the organization and significantly increased expectations.

We have an orchestra of talented and committed musicians who appreciate their audience and love working in a collaborative environment. And we have a very hard-working board that not only respects the other components of the organization but does everything it can to support the organization's endeavors. And then there are you, our listeners and supporters. You are all part of this outstanding enterprise, and we are all grateful for your continuing and ever-increasing support. We exist for you and cannot exist without you. We will continue to grow and seek to exceed your expectations not only this season, but in upcoming years.

Our forces are aligned, and our trajectory is ever upward. So, enjoy! And know there is much more to come.

Sincerely,

Jon E. Krapfl, PhD  
*Chair, WSO Board of Trustees*



Photo by Kim Kiely Photography

Dear Friends,

Welcome and thank you for joining us! For four decades, your Williamsburg Symphony has brought the magic of orchestral music into the lives of people all over the Historic Triangle. And with over a dozen broadcasts on nationwide public radio in the last year alone, our impact is being felt far and wide. Our 40th anniversary season promises to be our best yet, with great music, brilliant guests, and more than a surprise or two in store.

Talk about guests! We kick things off with the brilliant Marcus Roberts Trio, offering a totally fresh and innovative approach to Gershwin—replacing the solo piano with a freewheeling jazz trio in his celebrated Concerto in F. Richard Scofano uses the evocative strains of the Argentinian bandoneón to infuse his *La Tierra Sin Mal* with both nostalgia and surreal beauty. GRAMMY® nominee Tessa Lark returns to Williamsburg with a bluegrass-infused concerto by Michael Torke. And we celebrate local history

and honor indigenous populations with a world premiere by Dawn Avery in collaboration with Leah Glenn Dance and the reigning king of the Native American flute, R. Carlos Nakai.

Plenty of all-time favorites abound, from Brahms's First Symphony to Beethoven's "Pastoral," Dvorak's "New World" to *An American in Paris*—plus the largest orchestra we've ever assembled to present Holst's epic *The Planets* in honor of the composer's 150th birthday, complete with video images provided by NASA.

In November, we revel in the magic of John Williams, whose seven decades of work includes some of the best-known music ever written. In December, Broadway star (and local favorite) Tiffany Haas lights up the Kimball stage for our Holiday Pops concerts, and our annual Cabaret and Cocktails performance brings us *Broadway Rocks!* with a trio of stars presenting favorites from *Mamma Mia*, *Kinky Boots*, *Rock of Ages*, and more.

We're also working hard to bring great music into the lives of young people through our *Peter and the Wolf*, WYO Side-by-Side, and *Holst Planets* education concerts, along with our masterclasses and Instruments for Kids programs.

It's such a privilege to make music with our wonderful musicians and to share the experience with everyone in Williamsburg. Thank you for being part of the WSO story, and here's to the next 40 years!

Enjoy,

## MICHAEL BUTTERMAN

Music Director of four American orchestras and a sought-after guest conductor, Michael Butterman is acclaimed for his creative artistry and innovative programming. Foundational to his dynamic career is a deep commitment to audience development and community engagement. In addition to his leadership of the Williamsburg Symphony, he is the Music Director of the Boulder Philharmonic Orchestra, which he has led to national prominence, resulting in an invitation to open the Kennedy Center's inaugural SHIFT Festival of American Orchestras in 2017. He is also the Music Director of the Shreveport Symphony and the Lancaster Symphony Orchestra.

As a guest conductor, Mr. Butterman has led many of the country's preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony and Houston Symphony. Other recent appearances include performances with the Fort Worth Symphony, Colorado Symphony, Oregon Symphony, Phoenix Symphony, Kansas City Symphony, Charleston Symphony, Hartford Symphony, San Antonio Symphony, Syracuse Symphony, New Mexico Symphony, Santa Fe Symphony, California Symphony, Louisiana Philharmonic, Spokane Symphony, El Paso Symphony, Mobile Symphony, Winston-Salem Symphony, Pensacola Opera, Asheville Lyric Opera and Victoria Symphony (British Columbia). Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival, Colorado Music Festival, and the Wintergreen Music Festival in Virginia. This season, he returns for a third time to conduct Cuba's renowned Havana Chamber Orchestra.

A passionate advocate for music education, Mr. Butterman was the founding Music Director of the Pennsylvania Philharmonic and recently completed a 19-year association with the Rochester Philharmonic Orchestra as its Principal Conductor for Education and Community Engagement. Concurrently he enjoyed a 15-year tenure with the Jacksonville Symphony, first as Associate and then as Resident Conductor.

Mr. Butterman gained international attention as a diploma laureate in the Prokofiev International Conducting Competition and as a finalist in the prestigious Besançon International Conducting Competition. As the recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula, and Maestro Ozawa, with whom he shared the podium to lead the season's opening concert.

For six seasons, Mr. Butterman served as Music Director of Opera Southwest in Albuquerque. During much of that time, he was also Director of Orchestral Studies at the LSU School of Music and was Principal Conductor of the LSU Opera Theater.

While at Indiana University, Mr. Butterman conducted a highly acclaimed production of Leonard Bernstein's little-known *1600 Pennsylvania Avenue* in a series of performances at the Kennedy Center in Washington, DC, receiving unanimous praise from such publications as *The New York Times*, *The Washington Post*, *Variety*, and *USA Today*. He was subsequently invited to New York at the request of the Bernstein estate to prepare a performance of a revised version of the work.

Michael Butterman's work has been featured in more than two dozen nationwide broadcasts on public radio's Performance Today. He can be heard on two CDs recorded for the Newport Classics label and on an album in which he conducts the Rochester Philharmonic and collaborates with actor John Lithgow. A new recording on the Reference Recordings label featuring the Boulder Philharmonic and Aldo López-Gavilán is set to be released in early 2025.



Photo by Helen's Place

Dear Symphony Family,

As we celebrate The Williamsburg Symphony's 40th anniversary season, I am filled with gratitude and excitement. It has been such an honor to lead this exceptional organization for the past eleven years and now to work toward its continued growth and success.

I sincerely thank all of you—the dedicated Symphony staff, Board of Trustees, musicians, League volunteers, subscribers, Legacy Society members, and steadfast donors and sponsors—for the part you have played in this extraordinary story. Because of you, the orchestra has a passionately devoted audience and the strong financial backing that will enable us to pursue our mission with renewed vigor each year.

We are so fortunate to have the talents of Michael Buttermann and our gifted musicians to bring this exciting season to life. Even though Michael is not on the podium for the first part of the season, we are working together behind the scenes to ensure that every concert is a success until he returns. You should also know that your generosity this past year has allowed us to increase our musicians' compensation, which is an essential step in ensuring the level of artistry you have come to expect. What a joy it will be to listen and watch these exceptional musicians collaborate with world-renowned guest artists to present some of the most beautiful music ever written.

To our friends at the Williamsburg Community Chapel we also send our deepest thanks. Your continued hospitality and expert collaboration have been invaluable.

As we delight in this special season together, I encourage you to reflect on the joy this orchestra brings to your life—and to share your enthusiasm with friends and neighbors. I look forward to welcoming you to each and every performance in the coming months.

With heartfelt appreciation,

Carolyn Keurajian  
President & CEO, The Williamsburg Symphony Orchestra

*"In the act of making and experiencing music together, we build bridges towards a more harmonious and peaceful world." – Anonymous*

## MISSION STATEMENT

**MISSION:** *The Williamsburg Symphony Orchestra aims to inspire, educate, and entertain diverse audiences in Greater Williamsburg by enriching the cultural fabric of the community and creating a wider appreciation for and love of live symphonic music.*



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## BRIAN DEMARIS

Equally at home in opera, musical theatre, symphony, pops, and ballet, Brian DeMaris has served as Principal Conductor of Anchorage Opera, Music Director of Mill City Summer Opera, Associate Conductor of New York City Opera, Assistant Conductor of Florida Grand Opera and Glimmerglass Opera, Resident Conductor of Ashlawn Opera Festival, and Répétiteur at Opera Theater of Saint Louis. He has led concerts with the St. Cloud Symphony, Music St. Croix, the Lancaster Symphony Orchestra, Syracuse Symphoria and the Israel Chamber Orchestra, and as pianist has appeared at the United Nations, the Aspen Music Festival, Boston's Jordan Hall, New York's Studio 54, Jazz at Lincoln Center, Symphony Space, Alice Tully Hall, and in recitals, competitions, and master classes throughout the United States and abroad. He is the 2nd place winner of the 2013 and 2015 American

Prize in Opera and Musical Theater Conducting. He was previously Director of Opera and Musical Theatre at Ithaca College, and currently serves as Artistic Director of Music Theatre and Opera at Arizona State University.

DeMaris has also taught at Aspen Music Festival, New England Conservatory School of Continuing Education, Lawrence University, George Mason University's International Opera Alliance, the International Vocal Arts Institute in Tel Aviv, and "Meet the Artist" at Lincoln Center. He's presented master classes at numerous universities and programs across the U.S., and his students have performed on Broadway, film, and television, and at opera companies and festivals worldwide. He also serves as Arizona Governor of the National Opera Association and Director of the Arizona District Metropolitan Opera Laffont Competition.

A frequent performer and advocate of contemporary music, he conducted the Middle Eastern premiere of Mark Adamo's *Little Women* with the Israel Chamber Orchestra at the International Vocal Arts Institute in Tel Aviv, as well as the world premiere of Stefan Weisman's *Darkling* with American Opera Projects at the Classical Stage Company with additional performances in Gniezno, Poland, at Frei Universität in Berlin, Germany, the New York City Opera VOX Festival and the United Nations. He also leads the world premiere recording of *Darkling*, released on Albany Records in 2011. DeMaris was also involved with the professional American premiere of Richard Rodney Bennett's *Mines of Sulphur* at Glimmerglass Opera, which was broadcast on NPR and BBC, released on the Chandos label, and nominated for a Grammy Award, as well as the world premieres of Peter Ash's *The Golden Ticket* and John Corigliano's revised version of *The Ghosts of Versailles* at Opera Theater of Saint Louis, for which he assisted with the preparation of the published piano-vocal score through G. Schirmer. He has worked with Beth Morrison Projects and also served as Resident Conductor of American Lyric Theater in New York, through which he has done several workshops of new works including *The Golden Ticket* at Jazz at Lincoln Center, *Adam and Eve* at Symphony Space and *Why Is Eartha Kitt Trying to Kill Me* at Le Poisson Rouge.

His 2022 album "Gratitude" (available on iTunes and Spotify) features his complete songs for voice and piano.



## MARCUS ROBERTS, PIANIST

Pianist Marcus Roberts is often hailed as “the genius of the modern piano.” He is known throughout the world for his many contributions to jazz music as well as his commitment to integrating the jazz and classical idioms to create something wholly new. Roberts’s melodic and soulful group improvisational style uses musical cues and exotic rhythms as the foundation for his modern approach to the jazz trio.

Roberts grew up in Jacksonville, Florida, where his mother’s gospel singing and the music of the local church left a lasting impact on his music. He began teaching himself to play piano at age five after losing his sight but did not have his first formal lesson until age 12 while attending the Florida School for the Deaf and Blind. At age 18, he went on to study classical piano at Florida State University with the great Leonidas Lipovetsky. In 2014, Roberts’s life and work were featured on a segment (entitled “The Virtuoso”) of the CBS television show *60 Minutes*.

Roberts has won numerous awards and competitions over the years, including the Helen Keller Award for Personal Achievement. Most recently, he was named the 2024 recipient of the Dorothy and David Dushkin Award by the Music Institute of Chicago. Roberts’s critically-acclaimed legacy of recorded music reflects this tremendous artistic versatility as well as his unique approach to jazz performance. His recordings include solo piano, duets, and trio arrangements of jazz standards as well as original suites of music for trio, large ensembles, and symphony orchestra. His first recording with orchestra (*Portraits in Blue*, Sony Classical, 1996) featured his innovative arrangement of *Rhapsody in Blue* and was nominated for a Grammy. Since that time, he has performed *Rhapsody in Blue* countless times and, as he often says, “each version is completely different.” His popular DVD recording with the Berlin Philharmonic showcases his groundbreaking arrangement of *Gershwin’s Concerto in F for Piano and Orchestra* as well as *Rhapsody in Blue* (A Gershwin Night, EuroArts 2003).

Roberts launched his own record label, J-Master Records, in 2009 and since then he has released several popular recordings on that label including *New Orleans Meets Harlem*; *Romance, Swing, and the Blues*; *Trio Crescent: Celebrating Coltrane*; and many others. One of Roberts’s more recent endeavors is his band called the “Modern Jazz Generation” (MJG). This multigenerational band is the realization of his long-standing dedication to training and mentoring younger musicians.

In addition to his renown as a performer, Roberts is also an accomplished composer. He has received numerous commissioning awards including those by Chamber Music America, Jazz at Lincoln Center, ASCAP, the Atlanta Symphony Orchestra and the Savannah Music Festival (who co-commissioned him to write his first piano concerto—*Spirit of the Blues: Piano Concerto in C-Minor*). In 2016, Roberts premiered his second piano concerto (*Rhapsody in D for Piano and Orchestra*), commissioned by Seiji Ozawa and the Saito Kinen Orchestra. In 2020, he was commissioned by the American Symphony Orchestra to write a short suite of music for jazz

band and strings (conducted by Leon Botstein). This short film entitled *United We Play* was released in late 2020. In 2022, Roberts joined Botstein again with the American Symphony Orchestra for the world-premiere of two all-new Roberts's arrangements of Ellington's orchestra works—*New World A-Comin'* and *Three Black Kings*. In 2021, Roberts was awarded a grant by South Arts and the Doris Duke Foundation for the creation of a new audio-video project, *Tomorrow's Promises*. This suite blends music and storytelling and was premiered in June of 2022. In that same year, Roberts and his trio were featured on a recording by violinist Daniel Hope entitled *America*.

Marcus Roberts is known for his generosity as a musician, providing support and mentoring to a large network of younger musicians. He also continues to strive to find ways to serve the blind and other disabled communities. In 2021, he served as the Artistic Director for the centennial gala, *The Art of Inclusion*, for the American Foundation for the Blind. He was also a featured speaker/performer at the 2021 Disability:IN annual conference.

Roberts is a Professor of Music at the Florida State University College of Music and a Distinguished Professor of Music at Bard College. He holds honorary doctoral degrees from The Juilliard School, Brigham Young University, and Bard College.



## JASON MARSALIS, DRUMS

Jason Marsalis has held the drum chair in the Marcus Roberts Trio for almost 30 years. Marsalis is the youngest son of the late pianist and educator Ellis Marsalis, and he began sharing the stage with his father at age seven. During his last year of high school, he began touring with Marcus Roberts and he has been with him ever since.

In addition to his renown as a drummer, Marsalis has also led his own vibes quartet since 2008. His skill

at the drum set is an integral part of the sound and philosophy of the Marcus Roberts Trio and he has been featured on all of Roberts' group recordings for more than 25 years. Marsalis has released five of his own critically-acclaimed recordings on vibes and drums and has been featured on more than two dozen other recordings.

Marsalis' style is heavily influenced by the greats of jazz and classical music. With Marcus Roberts, he has performed with symphony orchestras all over the world. He is a versatile and gifted musician who has made enormous contributions to jazz music. When he is not touring, he can be found working to train other young musicians.





## JASON STEWART, BASS

Jason Stewart started playing the double bass at the age of 17 in his hometown of New Orleans, Louisiana. He was introduced to black American music at the New Orleans Center for Creative Arts where he studied with the great trumpeter and educator Clyde Kerr Jr. and master bassist Bill Huntington.

During the 1990s, Stewart lived and played gigs in New Orleans, and then in 2000, he moved to New York City, where he studied from 2007-2013 with the great bassist Ron Carter. Stewart holds an Artist Diploma from the Juilliard School of Music, where he studied from 2009-2011. For many years (from 2007 to 2020), he was a member of the Ellis Marsalis trio as well as a member of his quartet and quintet until the elder Marsalis died in 2020. Stewart has also performed with numerous other jazz greats, including Leroy Jones, Shannon Powell, Mulgrew Miller, Jason Marsalis, Nicholas Payton, Terence Blanchard, Carl Allen, the New

Orleans Jazz Orchestra, and Henry Butler, among others. Stewart currently resides in New Orleans, Louisiana.



## MASTERWORKS CONCERT 1

## GEORGE GERSHWIN

1898–1937

The musical idiom of jazz evolved from ragtime and the blues in New Orleans in the early part of the twentieth century. But it was in Europe, where American dance bands became popular, that classical composers first incorporated the new idiom into their compositions: Claude Debussy in *Golliwog's Cakewalk* (1908); Igor Stravinsky in *Ragtime* (1918); and especially Darius Milhaud in the ballet *La création du monde* (1923).

George Gershwin was the first American composer to make jazz acceptable to the American classical music audience. The son of poor Jewish immigrants in lower Manhattan, he was a natural-born pianist and left school at sixteen to become a pianist with a Tin Pan Alley firm, plugging their new songs. He soon started writing songs himself, eventually teaming up with his brother Ira as lyricist to form one of the most successful teams of song and musical comedy writers on Broadway.

In 1923 Paul Whiteman, the self-styled “King of Jazz” who was trying to make jazz more symphonic and more respectable, heard Gershwin play piano arrangements of a few of his songs. Whiteman commissioned Gershwin to write an extended jazz composition. The result was the *Rhapsody in Blue*. Its performance at the Paul Whiteman Concerts in 1924 made history. Although the critics—true to form—mostly panned it, the audience loved it. Gershwin himself played the piano part and became an instant celebrity.

Gershwin, who previously had done all his work for Broadway, had no experience in orchestration. In the Broadway tradition, this job was usually left to professional orchestrators, and even the *Rhapsody in Blue* had been orchestrated by his colleague Ferde Grofé, of *Grand Canyon Suite* fame. But for the Concerto in F, commissioned by the New York Symphony and premiered in December 1925, Gershwin decided to do the orchestration himself; the results show what a fast learner he was.

*An American in Paris* followed soon after. It is a jazz-based tone poem inspired by Gershwin’s trip to France, where he attempted to study with, among others, Maurice Ravel and Igor Stravinsky. Both declined. Ravel supposedly asked him, “Why be a second-rate Ravel when you are a first-rate Gershwin?”

Gershwin’s ambition to write a real opera, rather than musicals, culminated in 1935 in *Porgy and Bess*, probably his most enduring stage work. Its gritty story of life and death in the poor black tenements of Charleston, South Carolina, reflected Gershwin’s identification with the poor and oppressed. He stipulated that his “American folk opera” always be performed by an African-American cast. He arranged an orchestral suite, *Catfish Row*, from the music a year later.

Sadly, Gershwin succumbed to a brain tumor in 1937, joining the long list of composers who never saw their 40th birthday.

### LULLABY FOR STRINGS

A great composer's discarded works are often the next generation's treasures. In 1919 George Gershwin composed the *Lullaby for String Quartet*, probably as an exercise. For a few years it was occasionally performed by Gershwin's friends, but never in public. Three years later he incorporated part of the melody into an aria for a one-act opera, *Blue Monday*, which closed after one performance. Finally tiring of the piece, he left the manuscript on his brother Ira's shelf, where it was discovered in 1963 by harmonica player Larry Adler. Adler made a transcription for harmonica and string quartet that became very successful. The Juilliard String Quartet premiered the original version in 1967 and recorded it in 1974. Conductor and pianist Jeff Manookian prepared the string orchestra version.

### AN AMERICAN IN PARIS

Gershwin composed *An American in Paris* in 1928 on a commission from the Philharmonic-Symphony Society of New York. The work captures the sound and spirit of post-World-War-I Paris, where American bohemians such as F. Scott Fitzgerald and Ernest Hemingway—and their fictional characters—went to lose (and rediscover) themselves. According to the composer, "The piece is really a rhapsodic ballet, written very freely...to portray the impressions of an American visitor as he strolls around the city...the individual listener can read into the music such episodes as his imagination pictures for him." But for the program book at the premiere, with Gershwin's approval, composer Deems Taylor wrote a different scenario involving a detailed description of the tourist's day adrift in the City of Light, proving that the music came first, the explanation later. To add authenticity to the piece, Gershwin purchased Paris taxi horns for the New York premiere, which took place on December 13, 1928, under conductor Walter Damrosch.

Shortly before the premiere, Damrosch cut 120 measures from the score, and music editor F. Campbell Watson prepared a simplified orchestration. This version was in use until 2000, when all cuts were restored, using Gershwin's original manuscript.

*An American in Paris* has had a strong influence on a certain type of American music. Leonard Bernstein's musical *On the Town* is a longer musical portrayal of a day in the lives of two American sailors on leave in New York during World War II. But even more persistent has been Gershwin's evocation of the hustle-bustle of Parisian life that has been used so often in film scores, TV, and advertising that it is now iconic "city" music.

### CONCERTO IN F FOR PIANO AND ORCHESTRA

Although billed as a concerto for the concert hall, the Concerto in F adheres only to the most basic elements of the classical form: three movements, fast-slow-fast. Gershwin made no attempt to create jazzy versions of sonata, scherzo, or ternary (ABA) form in the movements themselves, although the finale is a rondo.

Gershwin employed different jazz styles in each of the three movements. The first movement employs the quick pulsating rhythm of the Charleston. The unusual opening for timpani and trap set fixes the prevailing rhythm of the movement and announces in no uncertain terms: "This is jazz!" The main theme, introduced by the piano, becomes a motto for the concerto, recurring in the last movement. Instead of developing core thematic material, the tunesmith

Gershwin rolls out a series of melodies in contrasting rhythms and moods, expanding each one in the manner of a jazz riff.

The second movement has, as Gershwin himself explained, "...a poetic nocturnal atmosphere which has come to be referred to as the American blues...." The movement begins with a long introductory passage for solo winds, based on a small rhythmic motive that sets the bluesy atmosphere and contains little hints of the two important themes to come. The delay of both themes produces a sense of expectation and tension, while the themes themselves reflect the melancholy sense of longing that characterizes the blues in general.

The final movement—the only one with a classical structure—is a rondo but also a toccata consisting of rapidly repeated notes. From a pop music perspective, the movement is a quickstep. The first episode brings back in variation the motto from the first movement. The next episode features a new melody, and in the third episode, Gershwin brings back the main theme from the second movement as a quickstep. A rapid coda recalls the rondo theme with a timpani flourish and a jazz trill for the horns.

Program notes by:

Joseph & Elizabeth Kahn

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**John & Lisa Landon Hewett,**  
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*Assistant Principal*

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Schuyler Slack  
**James R. Pierce, Cello Chair**

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Charlotte Roberts  
Jeff Phelps

**BASS**

Ayça Kartari, *Principal*  
Matt Gold, *Assistant Principal*  
Riley Zimmermann  
Kim Parillo

**FLUTE**

Jennifer Debiec Lawson,  
*Principal*

**Helen Zardalik Cousins &**  
**Bruce Sogoloff,**  
**Flute Chair**

Shannon Vandzura  
Rachel Ordaz

**OBOE**

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Victoria Hamrick  
Kara Poling

**CLARINET**

David Lemelin, *Principal*  
**Donald S. & Linda T. Baker,**  
**Clarinet Chair**

Edna Huang  
Sara Reese

**BASSOON**

Thomas Schneider, *Principal*  
Matt Lano

**HORN**

Dominic Rotella, *Principal*  
**Roy E. Hock, Horn Chair**  
Stephen Slater  
Erin Lano  
Roger Novak  
Avery Pettigrew Staples

**TRUMPET**

Samuel Huss, *Principal*  
**Norb & Mary Ellen Smith,**  
**Trumpet Chair**

Dan Egan  
Mark Nixon

**TROMBONE**

Gracie Potter, *Principal*  
**Ronald & Celia Adolphi**  
**Living Trust,**  
**Trombone Chair**

Scott Winger  
John McGinness

**TUBA**

Pete DuBeau

**SAXOPHONE**

Dusty Dowdy, *Principal*  
James B. Nesbit  
Emily Avesian

**TIMPANI**

Raymond Breakall

**PERCUSSION**

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*Our publishing deadline may not enable us to list all musicians performing this evening. We apologize for any omissions or errors.*

**AN AMERICAN IN PARIS**

**MASTERWORKS CONCERT 1**

WILLIAMSBURG COMMUNITY CHAPEL | SEPTEMBER 26, 2024 | 7:30 P.M.

PRE-CONCERT TALK 6:30–7:00 P.M.

**BRIAN DEMARIS**

Guest Conductor

**MARCUS ROBERTS TRIO: MARCUS ROBERTS, PIANO; JASON  
MARSALIS, DRUMS; JASON STEWART, BASS**

Guest Artists

*LULLABY FOR STRINGS*

Gershwin

*AN AMERICAN IN PARIS*

Gershwin

INTERMISSION

**PIANO CONCERTO IN F**

Gershwin

*I. Allegro*

*II. Adagio – Andante con moto*

*III. Allegro Agitato*

**Marcus Roberts Trio**

*Programs, artists, and dates are subject to change.*

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*This concert was supported, in part, by the Virginia Commission for the Arts, which receives support from the Virginia General Assembly and the National Endowment for the Arts, a federal agency.*



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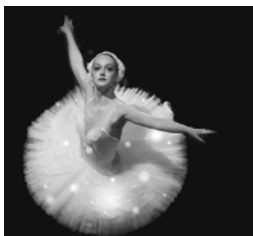
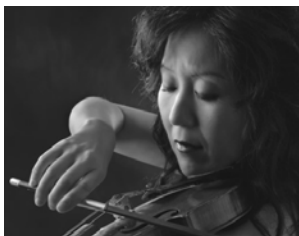
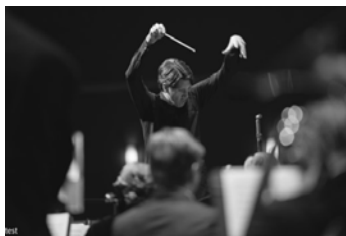
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WSO18

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**The Williamsburg Symphony Orchestra League** welcomes you to the 40th anniversary season of The Williamsburg Symphony Orchestra!! We are so excited to celebrate this remarkable achievement over the coming season, and we hope you will join us for our spectacular Gala on March 8, 2025, to celebrate Our Symphony at the Alumni House at William and Mary. It's sure to be a spectacular event, and you won't want to miss it. Watch for ticket information coming soon.

The League was formed in 1987 to provide volunteer and fundraising support for the orchestra. With over 200+ members last season, we hope you will join us in our mission to support the symphony's marvelous programming and educational outreach efforts by becoming a member. League volunteers may serve as ushers, plan events, or help in the office, etc.

We invite you to become a member and become actively involved as a volunteer. Please speak to one of us at the League table in the lobby or reach out to us at [league@williamsburgsymphony.org](mailto:league@williamsburgsymphony.org) and let us know your interests. Use the coupon below or visit the League table in the lobby for more information.

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The Williamsburg Symphony Orchestra gratefully acknowledges the help and support of The Williamsburg Symphony Orchestra League members. Below is a list of members as of **July 31, 2024**.

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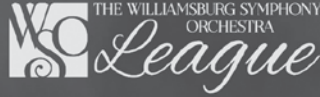
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WSO22

40<sup>TH</sup>

2025 WSO LEAGUE GALA



P R E S E N T S



40<sup>TH</sup>

ANNIVERSARY  
*Gala*

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Ingrid S. Brown – Violin  
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Alice Coburn  
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Steven Haley – Violin  
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Tympani  
Kay W. Kane – Viola  
Martha MacDonald – Violin  
Madeleine Markwood –  
Clarinet  
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Cello  
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\*Service available to the Greater Williamsburg area.



**2024-2025  
CALENDAR**

[www.wyomusic.org](http://www.wyomusic.org)

## YORKTOWN DAY CONCERT IN HISTORIC YORKTOWN

Saturday, October 19, 2024 | 3:00 p.m.

Outdoor field at Mobjack Coffee Roasters at Main Street, Yorktown

## WYO CONCERTO COMPETITION

Saturday, November 9, 2024 | 4:00 p.m.

Williamsburg Presbyterian Church

## FALL CONCERT

Sunday, November 10, 2024 | 4:00 p.m.

William & Mary Concert Hall

## WINTER CONCERT

Sunday, February 16, 2025 | 4:00 p.m.

William & Mary Concert Hall

## WINTER CHAMBER PROGRAM CONCERT

Sunday, March 23, 2025 | 4:00 p.m.

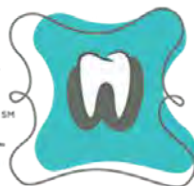
The King of Glory Lutheran Church

## SIDE-BY-SIDE CONCERT WITH THE WILLIAMSBURG SYMPHONY ORCHESTRA

Sunday, May 4, 2025 | 4:00 p.m. | Williamsburg Community Chapel



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2024  
2025  
SEASON

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THE WILLIAMSBURG  
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Michael Buttermann, Music Director

## MASTERWORKS CONCERT SERIES

at Williamsburg Community Chapel

### SEPTEMBER

#### AN AMERICAN IN PARIS

Sept. 26, 2024 (Thu.) 🎫 7:30 p.m.

Guest Artist: Marcus Roberts Trio  
Marcus Roberts, piano; Jason Marsalis,  
drums; Jason Stewart, bass

### OCTOBER

#### VISIONS OF PARADISE

Oct. 30, 2024 (Wed.) 🎫 7:30 p.m.

Guest Artist: Richard Scofano, bandoneon

### NOVEMBER

BONUS CONCERT INCLUDED IN THE SERIES

#### THE MAGIC OF JOHN WILLIAMS

Nov. 22, 2024 (Fri.) 🎫 7:00 p.m.

### FEBRUARY

#### BLUEGRASS & BEETHOVEN

Feb. 25, 2025 (Tue.) 🎫 7:30 p.m.

Guest Artist: Tessa Lark, violin

### MARCH

#### THE PLANETS

Mar. 18, 2025 (Tue.) 🎫 7:30 p.m.

### MAY

#### FROM THE NEW WORLD

May 14, 2025 (Wed.) 🎫 7:30 p.m.

Guest Artists: R. Carlos Nakai, Native  
American Flute; Leah Glenn Dance Theatre

## SPECIALTY CONCERTS

### HOLIDAY POPS

Dec. 7 & 8, 2024 (Sat./Sun.)

1:30 p.m. & 3:00 p.m. daily

Kimball Theatre

Guest Artist: Tiffany Haas, soprano

### CABARET & COCKTAILS

#### BROADWAY ROCKS!

Feb. 2, 2025 (Sun.) 🎫 8:00 p.m.

Williamsburg Lodge

Broadway Artists: LaKisha Jones;

Chloe Lowery; Dan Domenech



**GET YOUR TICKETS TODAY!** For tickets and concert details, scan the QR code, visit WSO website, or call (757) 229-9857.

[williamsburgsymphony.org](http://williamsburgsymphony.org)

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