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Welcome

Dear FVSO Community Member:

Welcome to the **forty-first season** of the Farmington Valley Symphony Orchestra under the direction of our music director, Jonathan Brennand. We are taking strong precautions to ensure the safety of audience members and players as we move forward to performing indoors. This summer, we successfully presented two programs, one outdoor and another inside the Meeting House at the First Church. Audience members took the precautions needed for personal safety and comfort within the spacious building while outdoors groups clustered with distance between them. These programs can be accessed at Simsburytv.org.

As an orchestra we are all fully vaccinated prior to the start of the season. We are monitoring conditions in the area and will make adjustments as required by the State of Connecticut, our university venue, as well as our own tolerance for risk. We are confident at this time that it is safe to proceed indoors with concerts at the University of Saint Joseph. Please direct your questions or concerns to: boardpresident@fvso.org

The Orchestra Board and members are grateful for the continued support of its active partners — advertisers, sponsors, donors, subscribers and concert-goers. Please visit us at FVSO.org, where our updated website contains information about the orchestra, details about our season programs, a donation button, and on Facebook, where we invite you to “like” us. The FVSO is a non-profit 501(c)(3) and all donations are tax deductible. We extend our heart-felt thanks for your support and engagement with the FVSO!

Cordially,

Mike

Mike Galluzzo

FVSO Board President

Dear FVSO Community Member,

It is with great joy that we welcome you back to the concert hall. Whether you're a long time FVSO subscriber or joining us for the first time, please know that you are most welcome here and how glad we are to be sharing the concert experience with you.

Last year's season presented many challenges for the orchestra, but I am grateful that we were able to hold two recorded concerts featuring 25 strings from our regular membership and then two live concerts with an audience on the lawn and in the meeting house at First Church in Farmington. What a treat it was to play music during those dark months of Covid-19 with our chamber strings and how lucky we were to have two live audiences over the summer of 2021.

At the time of writing this we are all anticipating a return to the “new normal” knowing that the season may look and sound different depending on the current trends of Covid-19. Whatever it may bring, we know that music plays a crucial part in all our mental health and social well-being. I hope you will join me in savoring these musical moments which are so precious and fragile.

Our season this year is one of hope, joy and uplifting the many voices that make up the orchestral repertoire. I am thrilled that we return to Florence Price's Symphony No. 1 for its Hartford premiere while at the same time featuring the works of diverse composers such as Coleridge-Taylor and Toru Takemitsu. We are also pleased to welcome to the stage our magnificent soloists who represent the finest talent here in Greater Hartford and New England.

Wishing you and your family continued good health.

Warmly,

Jonathan

Jonathan Brennand

Music Director & Conductor

Welcome

The Joy of *playing* for you

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FVSO Planned Giving

There are a variety of ways you can give to the orchestra.

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These are gifts in honor or memory of a deceased family member or friend.

~ Gifts of Stock ~

Stock can be transferred to the FVSO as your gift and can be tax advantaged to you.

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~ Retirement Plans - IRA, Roth IRA and 401(k) ~

These plans have beneficiary designations; adding the FVSO as a beneficiary may be considered.

~ Life Insurance ~

Donating a life insurance policy you no longer need is an option for giving to the FVSO.

~ Matching Gifts ~

Many employers match employee gifts.

For more information contact Bob Blomberg at 860-651-4039.

The FVSO is a charitable, non-profit, tax exempt organization pursuant to section 501 (c) (3) of the Internal Revenue Code.

Meet the Orchestra

FVSO: A Brief History

The Farmington Valley Symphony Orchestra is entering its forty-first year this concert season. The FVSO has grown in numbers from a small initial core of thirty players in its first years to over seventy regular performing musicians. Each year the FVSO performs four regular subscription concerts, Family Holiday Pops Concerts and a popular outdoor concert each June.

The FVSO is guided by its mission:

"The Farmington Valley Symphony Orchestra is dedicated to promoting musical excellence as a living part of our community, through performances and educational programs for all audiences, thereby fostering an appreciation for and knowledge of music, enriching the cultural life of our region."

Founded by John Eells in 1981, the orchestra has performed a wide range of familiar and lesser known classics from the literature. The FVSO has performed some of the most ambitious pieces in the symphonic repertoire, including Mahler's Symphonies 1, 5 and 6 and Beethoven's Symphonies 3, 7 and 9. It has committed itself to featuring talented young musicians as soloists and it has performed collaborative "side-by-side concerts" with area high school orchestra and band members. The highlight of the FVSO orchestra's twenty-fifth season was a performance at Carnegie Hall. A complete listing of programs is available from the FVSO website, FVSO.org/history.

We are appreciative of the support extended to the orchestra by advertisers, donors, subscribers and audience members. Please visit our website for additional information about the orchestra as well as a link to recorded performances which are archived by Simsbury Community TV.

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For more information about the FVSO please contact us at 800-975-FVSO or visit us at www.fvso.org

Farmington Valley Symphony Orchestra

Jonathan Brennand, Music Director & Conductor
Phillip M. Janes Memorial Conductors Desk

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Joey Walko-Robinson

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Kay Crask
Terry Czerwinski
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Veronica Krusz
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Sandy Bondi
Don Fantozzi
Michael Galluzzo
Jim Nelson
Sara Olsen Peterson
Emily Rayfield

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Dexter Willet
Heather Dimarzio
Michael Sanders

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Leo Snow
Peggy J. Webbe
Helene Rosenblatt
Patti O'Sullivan
Aleksandra Newland
Janet Dixon-Metcalf

PICCOLOS

Leo Snow
Patti O'Sullivan

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Peggy Hartman**
Kathryn Humphry

ENGLISH HORNS

Peter Wortman**
Peggy Hartman**
Kathryn Humphry

CLARINETS

Robert Abraham**
Doris and Roy Pfeiffer Chair
Gwendolyn Winkel**
Dr. Steven E. Pfeiffer Chair
Gary Lai-Hipp
Jonathan Hammond

E♭ CLARINET

Gwendolyn Winkel

BASS CLARINETS

Gary Lai-Hipp
Gwendolyn Winkel

BASSOONS

Blair Jensen*
Lori Simoncelli
Adrienne Nelson

FRENCH HORNS

Christopher Geist**
Joyce Kingsbury-Howe Memorial Chair
Alicia Rainwater**
James Eells Memorial Chair
Richard Burgess
Christine Light
Victor Perpetua
Barry Piekos

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with us.*

Meet the Conductor

Jonathan Brennand

Born and raised in Middlesex, England, Jonathan Brennand's conducting has been praised by the Cape Cod Times for its "precision and vitality." In 2014, he was appointed Music Director of the Farmington Valley Symphony Orchestra, and is the orchestra's second conductor in its 41-year history.

He is currently in his 10th season as Artistic Director of the Worcester Youth Orchestras, and conducts the 60 member Worcester Youth Symphony Orchestra (WYSO) and Worcester Youth Baroque Orchestra (WYBO), an orchestra he founded in 2014. In addition, he oversees the Preparatory Division, comprised of the Youth Philharmonic and String Orchestra, as well as an early instrumental program. He works with a staff of 12 faculty members, directors and coaches who help provide music education and orchestral training to over 250 students from central Massachusetts. Under his leadership, he has grown the Worcester Youth Orchestras from one ensemble to eight ensembles. Jonathan has toured with the WY Symphony to Montreal, Quebec, Vermont, New Hampshire and most recently a week long tour to the Czech Republic (2019). He and the orchestra recently performed at Massachusetts Governor Charlie Baker's Inauguration in January 2019 in the Veterans Memorial Hall, the first orchestra to perform there since the Hall's dedication.

Jonathan recently celebrated his 18th season with College Light Opera Company where he serves as Music Director and Principal Conductor. At College Light Opera he has garnered much praise from critics on his "commendable music direction" (Barnstable Patriot) and "inspired" (Cape Cod Times) interpretations of European and American operetta as well as classic American Musical Theater. In 2010, he was awarded a grant from the Victor Herbert Foundation to restore the score of the composer's comic opera *Naughty Marietta*. In August 2013, he was awarded the WISE Foundation's Conductor of the Year Award for his music direction and conducting of *Die Fledermaus*, which the Cape Cod Time described as "dynamic" and full of "technical prowess".

In demand as a guest conductor and clinician he has conducted various MMEA festival orchestras, led performances of Mahler 4 at SUNY Purchase and NYC Opera Center with the Route 9 Ensemble, the Commonwealth Lyric Opera and Lucky Ten Studios, the WISE Foundation's Columbus Day Festival Orchestra and Ip Piano School Annual Concerto Competition series at the Tsai Performing Arts Center. He has also worked with the Pioneer Valley Symphony Orchestra, Manchester Symphony Orchestra and the Connecticut Valley Symphony Orchestra.

Prior study was an apprenticeship in Salzburg and Vienna under the tutelage of Heinz Fierlesch (BCF), BA in Music and History from Drew University and a MM in Orchestral Conducting from UMass Amherst.



Where words fail, Music speaks.

- Hans Christian Andersen

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musicians who share in the

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WITH WARM REGARDS,

THE CELLO AND BASS SECTIONS

A New Day Dawns

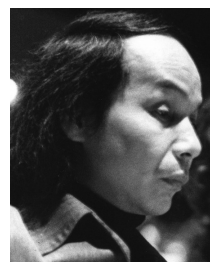
October 17

Sunday, October 17, 2021 3:00 pm*

Hoffman Auditorium, Bruyette Athenaeum, University of Saint Joseph
*presented without intermission

TAKEMITSU	Signals from Heaven, Two Antiphonal Fanfares: I. Day Signal
COLERIDGE-TAYLOR	Ballade, Op. 33
DVOŘÁK	Symphony No. 9 in E minor, Op. 95 "From the New World" Adagio - Allegro molto Largo Scherzo: Molto vivace Finale: Allegro con fuoco

Notes on the Program



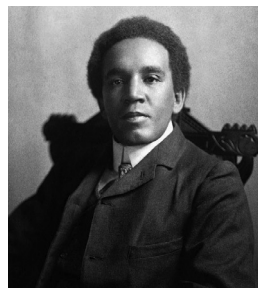
Tōru Takemitsu (1930 - 1996) Japanese
Signals from Heaven, Two Antiphonal Fanfares: I.
Day Signal (1987)

*Commissioned by Koinuma Music Co., Ltd. on the
occasion of the 10th anniversary of the Select Live Under
the Sky Jazz Festival.*

*First Performance: Les Chevaliers Brass Ensemble
conducted by Chikara Imamura at the Select Live*

Under the Sky '87 in Tokyo on July 25, 1987.

This ethereal work by Takemitsu features two small brass ensembles placed
apart from each other to give an antiphonal effect. Much of Takemitsu's
music was influenced by the sounds, sights and nature of his native
Japan which is especially evident in this antiphonal fanfare. While there
is a perceived coldness to *Day Signal*, it also can be interpreted as an
awakening, a rebirth and renewal after the darkness of night.



Samuel Coleridge-Taylor (1875 - 1912) Afro-British
Ballade, Op. 33 (1898)

First Performance: September 12th, 1898, Shire Hall, Gloucester, UK, Three Choirs Festival Orchestra, Samuel Coleridge-Taylor, conductor.

British composer Samuel Coleridge-Taylor was born to an English mother and Sierra Leonean father in London. It was incredibly unheard of in 19th century England for a child to be born to multi-racial and unmarried parents, but by all accounts Coleridge-Taylor was supported by the musical community from an early age and his talent encouraged by some of the most prominent musicians at that time. Indeed it was composer Edward Elgar and publisher and critic August Jaeger who championed the young composer ensuring his works made it to the concert stage and appeared in publication (Jaeger being head of publishing at Novello & Co music).



Antonin Dvořák (1841 - 1904) Czech
Symphony No. 9 in E minor, Op. 95 "From the New World" (1893)

First Performance: December 16th, 1893, Carnegie Hall, New York City, New York Philharmonic (commissioned), Anton Seidl, conductor.

No other work by Dvořák best expresses the composer's ingenuity, sensitivity and symphonic grandeur than

the 9th. The piece was a resounding triumph when it premiered and was praised by critics alike. When asked what "tunes" and melodies had he had interpolated, Dvořák said "(I) tried to write in the spirit of the popular American Melodies". Christian Rudolf Ridet later wrote "The symphony thus bares its true nature as the masterpiece of a Czech a composer who drew inspiration from America. Moreover, by reflecting the style and spirit of Schubert, Brahms and Wagner, it is a milestone in the development of an independent Czech national music and an important contribution to the genre of the late Romantic Symphony."

6th Annual *Family Holiday Pops*

Saturday, December 4, 2021 3:00 pm

Northwest Catholic High School, West Hartford

Holiday Chestnuts, Old & New

COLERIDGE-TAYLOR	Christmas Overture
CHADWICK	Noel from "Symphonic Sketches"
JOHN WILLIAMS	Home Alone
HANDEL	Comfort Ye from Messiah CHRISTON CARNEY, tenor
HANDEL	Pastoral Symphony from <i>Messiah</i>
BROUGHTON	Miracle on 34th Street
ANDERSON	Christmas Festival
RUTTER	Shepherd's Pipe Carol CHRISTON CARNEY, tenor
TCHAIKOVSKY	Trepak from <i>The Nutcracker</i>
	Christmas Sing Along
ADAM	O Holy Night CHRISTON CARNEY, tenor

After a year of being apart, let us celebrate together the musical joys of this season! This afternoon we feature some of your beloved favorites by Tchaikovsky, Leroy Anderson and some classic holiday carols. The program begins with Afro-British composer, Samuel Coleridge-Taylor's *Christmas Overture*, a work rarely performed but a sparkling and uplifting arrangement of various Christmas carols. On behalf of all of us at the FVSO, we wish you and your family a happy, healthy and safe Holiday Season. See you in 2022!

Guest Artist

Christon Carney

Christon Carney, a native of Nashville, TN, received his Masters of Music in Vocal Performance from the New England Conservatory and his Bachelors of Music in Music Education from Lipscomb University. He recently debuted in Nashville Opera's production of *La Traviata* as Giuseppe. He has received honors from several disciplines including the recognition of Who's Who among American Colleges and Universities, as well as the prestigious ABRSM Diploma in Voice. Christon has also gone on to be a finalist in the Alltech Vocal Scholarship Competition. He has participated in vocal ensembles such as, the Boston Lyric Opera Chorus, the Nashville Symphony Chorus and Chamber Chorus, Nashville Opera Chorus, Nashville's Heimermann Chorale and others.



American Reflections

March 6

Sunday, March 6, 2022 3:00 pm

Hoffman Auditorium, Bruyette Athenaeum, University of Saint Joseph

TOWER Fanfare for the Uncommon Women, No. 1

COPLAND A Lincoln Portrait
JERRY FRANKLIN, narrator

BARBER Knoxville: Summer of 1915, Op. 24
LISABETH MILLER, soprano

—INTERMISSION—

FLORENCE PRICE Symphony No. 1 in E minor
Allegro ma non troppo
Largo, maestoso
Allegro: "Juba Dance"
Presto

Notes on the Program



Joan Tower (b. 1938) American, Female
Fanfare for the Uncommon Woman, No. 1 (1987)

First Performance: January 10th, 1987. Houston Symphony Orchestra (commissioned), Hans Vonk, conductor. Dedicated to conductor Marin Alsop.

Commissioned as part of the Houston Symphony's Fanfare Project in 1986, the work has garnered praise and acclaim from critics and orchestras and can be heard regularly in concert halls around the world.

Music critic Michael Clive writes, "this first Fanfare for the Uncommon Woman has traditional, brass-heavy scoring, as in Copland's *Fanfare for the Common Man*. But to this Tower adds extended and highly expressive percussion, including glockenspiel, marimba and chimes. It is the first in a six-part suite that Tower revised and unified in 1997. In 2014 the entirety of *Fanfare for the Uncommon Woman* was recognized for inclusion in the National Recording Registry as "culturally, historically or aesthetically important."



Aaron Copland (1900-1990) American, LGBTQ+
A Lincoln Portrait (1942)

First performance: Cincinnati. 14 May 1942. William Adams, narrator; Cincinnati Symphony Orchestra.

Commissioned by Andrew Kostelanetz for the New York Philharmonic, Copland was asked to write a piece honoring an eminent American. Written during a time of international war and America's recent entry into World War II, it is fitting that he selected Abraham

Lincoln as the focus of the work. The composition features a narrator who quotes from Lincoln's speeches including the Gettysburg Address. The narrator does not "play" the part of Lincoln, rather acts as the presenter and works with the orchestral accompaniment to add drama in both word and harmony to Lincoln's text. This afternoon's performance is a wind version arranged by the composer. Many well known individuals have served as narrators with major symphony orchestras such as Gregory Peck, Tom Hanks, Marian Anderson, Walter Cronkite, Margaret Thatcher and James Earl Jones to name a few.



Samuel Barber (1910-1981) American, LGBTQ+
Knoxville: Summer of 1915, Op. 24 (1947)

First performance: 1948. Eleanor Steber, soprano; Serge Koussevitsky, conductor; Boston Symphony Orchestra.

Commissioned by soprano Eleanor Steber, the work is a setting of James Agee's text of the same name. Barber does not set the entire text of Agee's work, but his version of Knoxville closely mirrors Agee's, capturing the mood, drama, languid summer days and emotion

of American life. Barber and Agee in many respects were united in their similar childhood upbringings in the South as well as the grief of losing their fathers. Barber's orchestral texture is rich, sumptuous, sparse at times allowing the soprano to flourish and nostalgic in tone.



Florence Beatrice Price (1887 - 1953)
African-American, Female
Symphony No. 1 in E minor (1932)

First Performance: 1933 by the Chicago Symphony Orchestra, Frederick Stock conducting.

Florence Beatrice Price was the first female African-American composer to have a full-scale symphonic

work premiered by a major US orchestra. In 1933 this was an incredible achievement, and even today works being premiered by African-American composers and women by major orchestras is still uncommon. Price's work has a unique sound that has elements of folk song, pastoral landscapes, languid summer days as well as influences of Dvořák and Gershwin. Rooted in her sound is her deep faith and at times the listener will be reminded of music reminiscent of the African-American church music tradition. Despite numerous prizes and recognitions, Price struggled to have her works performed. In 1943 she wrote to BSO conductor, Serge Koussevitzky asking him to program some of her pieces. His response followed:

"Unfortunately the work of a woman composer is preconceived by many to be light, froth, lacking in depth, logic and virility," he said. "Add to that the incident of race — I have Colored blood in my veins — and you will understand some of the difficulties that confront one in such a position."

It should be noted that the premiere of this symphony was a momentous occasion by the Chicago musical community. The performance was attended by many notable guests including George Gershwin and future presidential candidate Adlai Stevenson II.

The FVSO is proud to present the first performance of this symphony in the Greater Hartford area.

The biographies for Guest Artists Jerry Franklin and Lisabeth Miller may be found on page 26 and 27.

In Memoriam



Philip M. Janes (1939 - 2018)



~ FVSO Board Member (2004 – 2018) ~

~ FVSO Ad Committee Member (2007 – 2018) ~

Passion for ART
Passion for MUSIC
Passion for PEOPLE
Passion for LIFE

Philip embodied all of these passions to the fullest. He brought humor, laughter and positive energy to everything and everyone around him. He had a profound impact on the orchestra and its members which we will remember with great fondness and gratitude. The joy he gave us will remain in our hearts forever.

Quite frankly, there will never be anyone to equal him.

His spirit lives on in all of us.

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Guest Artists

Jerry Franklin

After 34 years as President/CEO of Connecticut Public TV and Radio, Jerry Franklin retired on June 30, 2019. During his tenure, the following was accomplished:

- 2 National Emmy Awards
- 100 Regional Emmy Awards
- 8 Peabody Awards
- 8 Mark Twain Awards of Excellence in Journalism
- Received an Honorary Doctorate of Humane Letters from the Connecticut State University System
- Received the Connecticut Business Hall of Fame Award – Junior Achievement
- Lifetime Achievement Award from Hartford Business Journal
- Elected to the People's United Bank Board of Directors



The company realized incredible growth under Jerry's leadership:

- Started an endowment in 2009 and today totals over \$50 million
- Pioneered unique programming partnerships that secured the company's financial success such as Barney and UConn Women's basketball
- Initiated a news format for Connected Public Radio

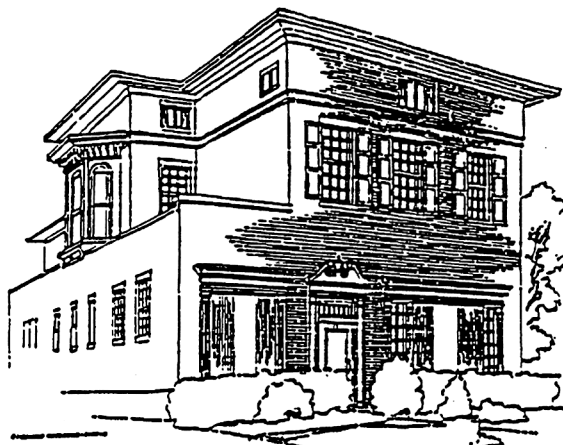
Jerry enjoys reading, working on his and Ida's farm in Georgia and spending time with his family, especially granddaughter Madison.

Lisabeth Miller

Lyric soprano Elisabeth Miller is sought after for her musically sensitive and dramatically compelling performances on both the opera and concert stages. Last season she made a role debut as the Mother in Amahl and the Night Visitors with the Farmington Valley Chorale, and sang the roles of Donna/Jennifer/Holly in the world premiere of The Faith Operas by David Wolfson with Hartford Opera Theater. Miller has recently been featured in concert as a soloist with the Nutmeg Symphony, Waterbury Chorale, The Manchester Symphony and Chorale, the New Britain Chorale, University of Connecticut Festival Chorus (Carmina Burana), the Farmington Valley Symphony Orchestra, the Farmington Valley Chorale, the Shoreline Chorale, the Nutmeg Symphonic Pops, and for CONCORA's spring 2011 opera excerpts concert conducted by Willie Anthony Waters. She has been featured in recital at the Prosser Library in Bloomfield as part of their 21st Century Music Series, First Church of Christ in Windsor, and the MacAuley in West Hartford. Next up for the New Jersey native is an appearance as soprano soloist in Messiah at the United Methodist Church in Simsbury, and a return to the recital stage at the MacAuley with pianist Frank Viola.



BRAVO FVSO!



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Mozart, Haydn & Tchaikovsky

May 22

Sunday, May 22, 2022 3:00 pm

Hoffman Auditorium, Bruyette Athenaeum, University of Saint Joseph

MOZART

Marriage of Figaro Overture

HAYDN

Keyboard Concerto in D major, Hob. XVIII:11

Vivace

Un poco adagio

Rondo all'Ungherese

JULIA ZHENG, piano

—INTERMISSION—

TCHAIKOVSKY

Symphony No. 2 in C minor, Op. 17

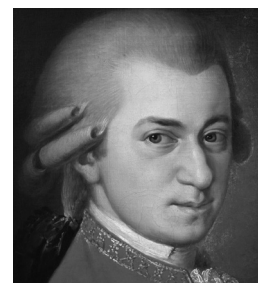
Andante sostenuto — Allegro comodo

Andantino marziale

Scherzo. Allegro molto vivace

Finale. Moderato assai — Allegro vivo

Notes on the Program



Wolfgang Amadeus Mozart (1756 - 1791) Austrian
Marriage of Figaro Overture (1786)

First Performance: May 1st, 1786, Burgtheatre, Vienna, Imperial Italian Opera Company, Mozart conducting.

An opera buffa in four acts, Figaro remains one of Mozart's most popular and recognized pieces, in its operatic form, arias and overture. The opera is based on Beaumarchais play of the same name, which was a successor to The Barber of Seville. Due to its

controversial and provocative social undertones, Barber and Figaro had been banned by Emperor Joseph II. However, after librettist Da Ponte took his adaptive quill to paper and removed much of the inflammatory political undertones and turned speeches denouncing the aristocracy to denouncing unfaithful wives, the libretto made it past the imperial censors and Mozart composed perhaps his most famous operatic score.



Franz Joseph Haydn (1732 - 1809) *Austrian*
Keyboard Concerto in D major, Hob. XVIII:11
(1779/83)

First Performance: February 20th, 1780, private performance at a residence in Vienna, Contemporary evidence suggests Fräulein Anna von Hartenstein was the soloist. Concerto was written between 1779 and 1783, appearing in publication for the first time in 1794.

For a composer as prolific as Haydn in most musical genres of the classical era, his keyboard concertos are relatively few in number. While 14 have been attributed to Haydn, only three can be officially authenticated by musical historians, the D major being one of them. By this period, Haydn was an international celebrity and publishers scrambled to print his latest works. Perhaps aware of this, Haydn attempted in 1787 to sell the D major concerto as a "new" work to a London publisher, regardless of the fact that it was already in print in Europe and elsewhere in England!



Pyotr Ilyich Tchaikovsky (1840 - 1893) *Russian, LGBTQ+*
Symphony No. 2 in C minor, Op. 17 "Ukraine"
(also known as Little Russian) (1872)

First Performance: January 7th, 1873 at Rimsky-Korsakov's House, St. Petersburg, Tchaikovsky at the piano playing the finale. Complete work with full symphony on February 7th, 1873, Moscow, Russian Musical Society, Nikolay

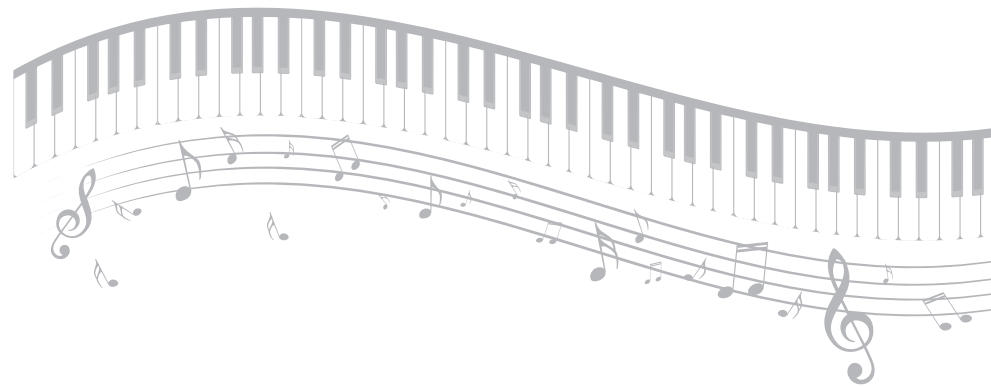
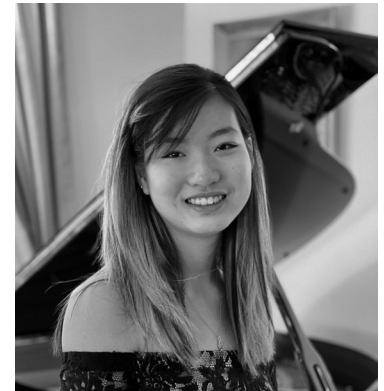
Rubinstein, conductor. Revised in 1879/80.

The symphony was colloquially known as "The Little Russian" which was a 1355 perjorative term for the geographic territory of modern day Ukraine. Since the independence of Ukraine from both the Russian Empire and Soviet Union, the term is now considered anachronistic and culturally insensitive. Therefore it is increasingly common to see the title "Ukraine" in recognition of the three Ukrainian folk songs featured in the symphony. The first movement contains the folk song "Down by Mother Volga", the second movement "Spin, Oh My Spinner" and the third (and most famous) "The Crane".

Guest Artist

Julia Zheng

Julia Zheng, a junior at Avon High School, studies with Sima Brodsky at the Hartt School of Music Community Division. Since beginning her classical piano studies at age five, Julia has performed in numerous recitals and festivals, and competed in several state and international competitions. Her recent awards include first prize in the junior category of the American Protégé International Piano & Strings Competition in 2021, first prize and best performance of commissioned work in the high school division of the 2021 Renee B. Fisher competition, and the JOY Conservatory Program scholarship in 2021. She was also the recipient of first and second prizes in the Connecticut Bach Festival from 2017-2020, the Hartt Honors Dr. Watson Morrison scholarship in both 2018 and 2019, first prize in the Connecticut Steinway Junior Piano Competition in 2019, and first prize in the Virtuoso Piano Competitions consecutively from 2014-2019 and in 2021. Additionally, Julia has been a member of a piano trio since 2019 and has played the violin for eight years. In her free time, Julia enjoys painting and listening to K-pop.





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Annual Lawn Concert

Saturday, June 11, 2022 6:00 pm

Grounds of First Church, Farmington

Picnicking starts at 5:00 pm!

SUPPE	Light Cavalry Overture
COPLAND	Variations on a Shaker Melody from <i>Appalachian Spring</i>
SHORE	Lord of the Rings Symphonic Suite: The Two Towers
WILLIAMS	Theme from E.T.
VERDI	Va Pensiero from Nabucco
WILLIAMS	Music from Star Wars, IV - VI
R&H	Oklahoma Symphonic Suite
SOUSA	Stars & Stripes Forever

And other popular favorites!

As we close our 41st season, I'd like to thank our entire FVSO community for being a part of this special year. Please sit back and relax with family and friends here on the lawn and enjoy your favorites from FVSO lawn pops and hopefully new favorites! Please have a happy, healthy and safe summer of 2022.

Jonathan Brennand, Music Director





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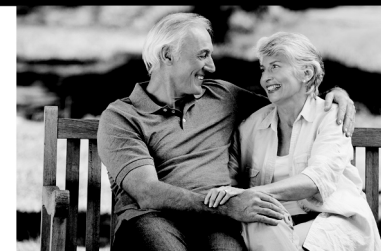
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