

Orchestra

TOSHIYUKI SHIMADA
Music Director & Conductor

OF THE SOUTHERN FINGER LAKES

Chorus of the Southern Finger Lakes



Holiday Traditions Together



Saturday, December 9, 2023 at 3:00 PM

Clemens Center Powers Theater

Elmira, NY

~Program~

Pyotr Ilyich Tchaikovsky (1840-1893)
Polonaise from *Eugene Onegin*, Op. 24, No. 19 [4']

Wolfgang Amadeus Mozart (1756-1791)
Laudate dominum from
Vesperae solemnes de confessore, K. 339 [5']
Rachel Schutz, soprano
Chorus of the Southern Finger Lakes

Mozart
Alleluia from *Exsultate Jubilate*, K. 165 [3']
Rachel Schutz, soprano

George Frideric Handel (1685-1759)
Coronation Anthem "Zadok the Priest," HWV 258 [6']
Chorus of the Southern Finger Lakes

Ludwig van Beethoven (1770-1827)
Hallelujah Chorus from *Christ on the Mount of Olives*, Op. 85 [5']
Chorus of the Southern Finger Lakes

Tchaikovsky
Selections from *The Nutcracker Suite*, Op. 71a [20']
March
Trepak (Russian Dance)
Dance of the Sugar Plum Fairy
Arabian Dance
Chinese Dance
Dance of Mirlitons
Waltz of the Flowers
Rafael Grigorian Ballet Theatre

~Intermission~

Robert Wendel (b.1951) and Dana Friedman A Chanukah Overture	[5']
John Rutter (b.1945) Star Carol	[3']
Robert Chilcott (b. 1955) Can You Hear Me	[5']
Christopher Tin (1976) Baba Yetu	[4']
<i>ASMS Honors Chorus</i>	
arr. John Finnegan Christmas Singalong	[7']
Jingle Bells Joy to the World It Came Upon the Midnight Clear Hark! The Herald Angels Sing Silent Night Away in a Manger Deck the Hall O Come All Ye Faithful	
Leroy Anderson (1908-1975) Sleigh Ride	[3']

Singalong Lyrics

Jingle Bells

(Refrain)

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

(Verse)

Dashing through the snow
In a one-horse open sleigh
O'er the fields we go

Laughing all the way
Bells on bobtail ring
Making spirits bright
What fun it is to ride and sing
A sleighing song tonight! (Oh,)
(Repeat refrain)

Joy to the World

Joy to the world, the Lord is come
Let earth receive her King
Let ev'ry heart prepare Him room
And heav'n and nature sing
And heav'n and nature sing
And heaven, and heaven and nature
sing.

It Came Upon the Midnight Clear

It came upon the midnight clear
That glorious song of old
From angels bending near the
earth
To touch their harps of gold.
Peace on the earth, good will to
men
From heaven's all gracious King
The world in solemn stillness lay
To hear the angels 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 th' angelic host proclaim
Christ is born in Bethlehem!
Hark! The herald angels sing
Glory to the newborn King!

Silent Night

Silent night, holy night
All is calm, all is bright
Round yon Virgin Mother and Child
Holy Infant so tender and mild.
Sleep in heavenly peace
Sleep in heavenly peace.

Away in a Manger

1. Away in a manger
No crib for His bed
The little Lord Jesus
Laid down His sweet head.
The stars in the sky
Looking down where He lay
The little Lord Jesus
Asleep on the hay.

2. The cattle are lowing,
The poor Baby wakes.
But little Lord Jesus
No crying He makes.
I love Thee Lord Jesus,
Look down from the sky,
And stay by my cradle
Till morning is nigh.

Deck the Hall

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

O Come, All Ye Faithful

1. O come, all ye faithful
Joyful and triumphant.
O come ye, O come ye to Bethle-
hem
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.

2. Sing, choirs of angels
Sing in exultation
Sing, all ye citizens of heav'n above
Glory to God all glory in the high-
est.

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.



Rachel Schutz Welsh-American soprano Rachel Schutz is known for her sensitive and evocative performances and wide range of repertoire. She enjoys a multi-faceted career which includes opera, concert, and recital performances, and in recent seasons won first place in both the 44th NATS Artist Award Competition and the Pro Musicis Competition. A seasoned recitalist, Ms. Schutz has been invited to perform at prestigious venues around the world including Carnegie Hall's Stern, Zankel and Weill Halls; the Ravinia, Ojai, and Yellow Barn Festivals; the Tanglewood Music Center; the Dame Myra Hess Memorial

Concert Series; the Honolulu Chamber Music Series; the Hawai'i Concert Society; the Maui Arts and Cultural Center; and in venues around China, Taiwan, Korea, Thailand and Germany. Equally at home in concert repertoire, she has performed numerous times with the Hawai'i Symphony Orchestra, with the Boston Pops Orchestra, and with the Riverside and Stony Brook Symphonies, and recently gave the premier of Zhou Long's *Men of Iron and the Golden Spike* with the Orchestra NOW.

Ms. Schutz's recent opera roles have included Lise in Glass's *Les enfants terribles*, Thérèse in *Les mamelles de Trésias* and Jessie in *Mahagonny Songspiel* with Opera Parallèle; Papagena in *Die Zauberflöte*, Johanna in *Sweeney Todd & Diana* in *Dove's Siren Song* with Hawai'i Opera Theatre; Gretel in *Hansel und Gretel*, Adele in *Die Fledermaus* and Susanna in *Le nozze di Figaro* with Stockton Opera, and Maguelonne in *Cendrillon* (Viardot) and Ginsburg in *Scalia/Ginsburg* with Opera Ithaca.

In addition to her performance career, Ms. Schutz is a dedicated teacher and active scholar. In the fall of 2018 joined the faculty of Ithaca College and is currently writing a book on Welsh vocal repertoire and diction for Routledge Press. Ms. Schutz holds degrees from Stony Brook University, Bard College, and the University of Hawai'i at Manoa.

Master Rafael Grigorian was trained at the Baku Choreographic Institute and the Kirov Ballet School. For twenty years, he was the Premier and the Principal dancer with the State Academic Theatre of Opera and Ballet named Akhundov, Baku, Azerbaijan and former USSR dancer in lead roles in ballets such as *Don Quixote*, *Giselle*, *Swan Lake*, *Sleeping Beauty*, *The Nutcracker* and many others. Several ballets were made expressly for Master Grigorian. As a performer, he toured the world with the Bolshoi and the Kirov Ballet Companies, and the Moscow Ballet Festival. Master Grigorian was awarded two highly prestigious awards for his performance: The People's Artist of Azerbaijan and Laureate of State Prize of the USSR — both considered highly extraordinary honors for an artist.



Photo by Christopher Walters

Master Grigorian was also a tutor for the Moscow Theatre Studio of Musical Art and a choreographer for the Russian Ice Dancing groups, many of which became European, World, and Olympic Champions.

By the invitation of the American composer William Perry, Master Grigorian served as the choreographer for the Russian Stars Ensemble in the Mark Twain Musical Drama from 1985-1995. In 1991, He opened the Rafael Grigorian School of Classical Ballet in the Elmira and Corning area of NY. In 1998, the school expanded to the Binghamton area. Master Grigorian teaches students the high level of the art of ballet, which is demonstrated in the productions and recognize not only by the admiring audience. The Arts Council of the Southern Finger Lakes of NY have recently honored Master Grigorian with an award for his outstanding work in the community.

Master Grigorian has staged three full-length ballets for the Buffalo Ballet and the Neglia Ballet Artists in Buffalo, NY (*Giselle*, *Romeo & Juliet*, and *Baba Yaga*). He also staged *Sleeping Beauty* for the Central Pennsylvania Youth Ballet (CPYB) with the Harrisburg Symphony Orchestra. He also staged *The Nutcracker* in Nagoya, Japan. Master Grigorian has choreographed for the Tri-Cities Opera productions of *Hansel and Gretel* (dream scene), *La Traviata* and *Magic Flute* in Binghamton, NY. Master Grigorian was a guest instructor at the Lexington Ballet in Kentucky, and he has taught master classes at the Ballet Classique in Reykjavik, Iceland, Ballet Academy East in New York City, Ithaca College, Ithaca Ballet Center, Alfred Ballet Academy, New York Ballet Academy, the Peabody Institute of Maryland, Wilmington, North Carolina Ballet, and Dance Conservatory of Central Pennsylvania, State College, PA.

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**Kim L. Frock, Executive Head
Alternative School
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The ASMS Honors Chorus is comprised of two ensembles: our treble chorus, Owl Chorale, and our changing voice group, Boys Ensemble. These students practice once a week to perform a variety of repertoire for our November, February, and Prism concerts. The group ranges from 50-75 students and performs pieces in two, three, and four part harmonies. In the past they have performed with the Mansfield University Concert Choir. The group is honored and excited to have the opportunity to perform with the OSFL and hopes you enjoy their selections for tonight's performance.

The Alternative School for Math and Science, a diverse community of students, teachers, and parents, provides an academically challenging and supportive learning environment uniquely designed for 10 to 14 year olds. The School's innovative curriculum, atmosphere of trust and respect, and commitment to life-long learning enable the positive development of the whole child. Every aspect of school life is intended to help students acknowledge the ideas, values, and beliefs of others, build integrity and character, and become responsible members of the broader community. More than 850 students have attended ASMS since opening its doors in 2004 and 100% of students have participated in band and chorus. ASMS students have music as part of their schedule every school day.

The Alternative School for Math & Science IS:

- An independent day school serving students in grades 6-8.
- A culturally, intellectually, geographically, and socio-economically diverse community.
- A learning community dedicated to critical thinking, problem-solving, and conceptual understanding.

The Alternative School for Math & Science PROVIDES:

- A comprehensive robust curriculum covering all core subject areas including English Language Arts, Social Studies, Math, Science, Foreign Language, Music, Art, and Physical Education.
- An individually responsive and experiential learning environment where students are taught how to learn, question, think critically and solve problems.
- A learning environment with a maximum class size of 16 students enabling faculty to know each student as a person and as an individual learner.

ASMS RESULTS:

- Our standards-based academic program reflects learning outcomes that are nationally and internationally acclaimed.
- ASMS is accredited by the New York State Association of Independent Schools and the Middle States Association for Colleges and Schools, and is a member of the National Association of Independent Schools. ASMS has an Absolute Charter from the New York State Board of Regents.
- Our students and faculty have been recognized regionally and nationally for a variety of achievements and accomplishments.



The Alternative School for Math and Science Honors Chorus

Melody Flanagan, Choral Director

Emily Amey	Banu Kasamanli	Mira Simons
Coraline Ashton	Meerab Khan	Elisabeth Squires
Roman Aumick	Jackson Kosik Williams	Joelle Starns
Weston Aumick	Mika Kunigonis	Sophie Stoker
Layla Austin	Lia Kunigonis	Genevieve Stoker
Nick Basu	Joie Li	Cole Swanson
Mercy Biribuze	Virginia Magaziner	Adeline Sykes
Kai Bronfenbrenner	Elizabeth Magaziner	Landon Tong
Piper Brown	Giuliana Marino	José Manuel Umanzor
Lee Caprarella	Ava McGroarty	Isabella Vazquez
Rua Chahal	Alli Merola	Jacqueline Warner
Anaya Desai	Noah Mower	Maura Wing
Savannah Elliot	Eliana Orlando	Lucy Wing
Jessica Fu	Asher Orr	Maryn Wren
Hazel Fuchs	Kunle Oyelaran	Caitlin Wyrick
Cecilia He	Evalyn Pipe	Helen Zhang
Caitlin Holmes	Bailey Rider	James Zhaung
Tabby Hursh	Oskar Sauer	
Sharon Hwang	Aubree Schwind	

Rafael Grigorian Ballet Theatre Dancers

Master Rafael Grigorian, Founder and Artistic Director

Cecilia He	Kaila Mantey
Kaitlyn Lozada	Isabella Terry
Priya Chahal	April Zheng
Jessica Fu	Olivia Haluska
Adelaide Kramer	Grey Haluska
Charleigh Huxtable	Margo Heifer
Richard Huxtable	Hannah Gonzalez
Cayman Bruce	Teagan Matteson

Young People's Orchestra

Margaret Matthews and Gary Chollet, Conductors

Pre-Concert Performance in the Upper Lobby

<i>Violin</i>	<i>Viola</i>
Derek Guo, co-concertmaster	Breanna Van Gorden, principal
Serenity Rinwalske, co-concertmaster	<i>Cello</i>
Ananya Chauhan	Sophia Lorenz, principal
Amelia Ellison	Hannah Kim
Anika Kamaraju	Dhruv Shrisudersan
Imari Kelleher	<i>Double Bass</i>
Jacob Nah	Evanna Bradley, principal
Alex Peng	<i>Harp</i>
<i>Flute</i>	Evy Sunshine, principal
Brenna Casterline, principal	
Alex Campbell	
<i>Clarinet</i>	
Alex Peng, principal	

Orchestra of the Southern Finger Lakes

Toshiyuki Shimada, Music Director and Conductor

Musicians on Stage

<i>Violin I</i>	<i>Flute</i>
Augusto Diemecke, concertmaster	Jeanne Sperber, principal
Debrah Devine, assistant concertmaster	Laura Campbell
Chet Chang	Melissa Moore, piccolo
Herbert Poetzl	<i>Oboe</i>
Lisa Lantz	Anita Pawlak, principal
Reuben Foley	Paige Morgan, English horn
Drake	Wendy Griffin
Jared Vamvakias	
<i>Violin II</i>	<i>Clarinet</i>
Margaret Matthews, principal	Richard MacDowell, principal
Alyssa McDonald	Carl Galland
Gary Chollet	April Lucas, bass clarinet
Don Webster	<i>Bassoon</i>
Tracey Ingerick	Joseph Swift, principal
Rachel Allen	David Resig,
Angela Yantorno	
<i>Viola</i>	<i>Horn</i>
Joanne Lowe, principal	Madison Warren, principal
Katie Marshall	Kyle Schober
Megan Wike	Claire Tuxhill McKenney
Allison Keller	Linda Bergstrom
Douglas Rodriguez	<i>Trumpet</i>
Alicia Pucci	Frank Gabriel Campos, principal
<i>Cello</i>	Lindsey Burroughs
Christine Lowe-Diemecke, principal	K. Larry Burroughs
Shade Zajac	<i>Trombone</i>
Gilbert Antoine	Duane Smith, principal
Eric Johnson	Sarahjane Harrigan
Rintaro Wada	Craig Harrigan
<i>Bass</i>	<i>Tuba</i>
Mario Pietra, principal	Adam Peck, principal
Nic Mathisen	
Leo Gonta	<i>Timpani</i>
<i>Harp</i>	Emily Ickes, principal
Catherine Caton, principal	
<i>Celeste</i>	<i>Percussion</i>
William Cowdery	Simon Bjarning, principal
	Chris McAllister
	Robert Frisk

Chorus of the Southern Finger Lakes

William Cowdery, Conductor

Soprano

Sunhwa Choi
Patt Defendorf
Andrea Dietrich
Mary Griffin
Esther Karpkala
Kathy Lovell
Joy McFarland
Betty McKamey
Melissa Noel
Connie O'Herron
Jill Palmer
Becky Rima
Clara Young Higley

Alto

Carol Begeal
Louise Bush
Gloria Carr
Barbara Condon
Judy Hambruch
Anna Haralson
Liz Haralson
Rebecca Haralson
Tina Klein
Amy Lange
Bobbie O'Brien
Patricia Peters

Pam Schmitt
Madison Stuart
Cari Stage
Bonnie Stinson
Judy Thomas
Wendy Winnett

Tenor

Diane Edwards
David Lambert
Jim Kittleson
Tom O'Brien
Allen Reed
David Scott
Doug Stabley
Barry Winters

Bass

Gary Brown
Matt Burroughs
Jeff DeMeritt
Scott Frye
Pat Monahan
Marc O'Herron
Dave Rappleye
Samuel Sanfrantello
Cameron Spicknall

Notes on the Program

by A. Sarno

Polonaise from *Eugene Onegin*

Pyotr Ilyich Tchaikovsky
(1840-1893)

Pyotr Tchaikovsky was an influential Russian composer of the Romantic period. Tchaikovsky displayed an early aptitude for music and began taking piano lessons with a tutor at age five. Tchaikovsky wrote a wide range of styles, often characterized by emotional depth, lush orchestration, and unique melodies. Tchaikovsky succumbed to cholera in Saint Petersburg in 1893.

The singer Yelizaveta Lavrovskaya provided the inspiration for the composition of the opera *Eugene Onegin*. Originally reluctant, Tchaikovsky didn't think that Lavrovskaya's suggestions of librettos and Pushkin's novel was feasible. After further consideration, Tchaikovsky read the work and, becoming more enamored with the idea, began drafting what would become a three act opera. The premiere took place at Moscow Conservatory in March of 1879 and was conducted by N. G. Rubinstein.

The Polonaise takes place at the beginning of Act III, where, in Saint Petersburg, a grand ball is taking place. Onegin is already in attendance when Prince Gremin enters with his young and beautiful wife, Tatyana. The spirited dance rhythms, and melodies capture the aristocratic splendor and opulence of the era.

Laudate dominum

Wolfgang Amadeus Mozart

from *Vesperae solennes de confessore, K. 339*

(1756-1791)

Alleluia from *Exsultate Jubilate, K. 165*

Wolfgang Amadeus Mozart is one of the most prodigious and influential composers in the history of classical music. Born in Salzburg, Austria, Mozart exhibited extraordinary musical talent from a young age, composing his first symphony at the age of eight. His vast and diverse body of work includes operas, symphonies, chamber music, and piano concertos. Mozart's legacy as a musical genius continues to resonate with today's audiences through the timeless beauty and innovation of his compositions.

Vesperae solennes de confessore (K.339), or "Solemn Vespers," was Mozart's final composition for the Salzburg Cathedral in 1780, before departing in search of opportunities in Vienna. The aria's lyrical beauty in the soaring soprano lines reflects Mozart's mastery of vocal composition. The rich orchestration enhances the atmosphere of devotion.

Mozart visited Milan with his father when he was sixteen to attend the premiere of his opera *Lucia Skilla, K. 135*. The performance of castrato Venanzio Rauzzini, in



In Memoriam:

Walter Personius

The OSFL community mourns the loss of bass singer, Walter Personius. Walter was a direct descendant of famous composers

Robert and Clara Schumann. Walter was a beloved member of the Chorus of the Southern Finger Lakes and was instrumental in initiating the Schumann Festival that was held in spring 2023. We will miss him.

the title role of Cecilio, moved Mozart to produce *Exsultate Jubilate* for Rauzzini to further showcase his talent. The premiere was performed in January of 1773 in the Church of San Antonio. The “Alleluia” captures a celebratory and uplifting spirit with cascading arpeggios that capture the text.

**Coronation Anthem “Zadok the Priest” George Frideric Handel
(1685-1759)**

Born in Germany, George Frideric Handel was a Baroque composer who became a naturalized British subject at age 42, fifteen years after he settled in London. Celebrated for his operas, oratorios, and instrumental compositions, Handel's prolific output includes masterpieces such as *Messiah*, *Water Music*, and *Music for the Royal Fireworks*.

“Zadok the Priest” is part of the *Coronation Anthem* collection composers for the coronation of King George II in 1727. The work is based on the biblical text from the book of Kings and captures the ceremony’s progression of moods; anticipation, the commanding choral declaration, and the shouts of rejoicing and celebration.

**Hallelujah Chorus Ludwig van Beethoven
from *Christ on the Mount of Olives* (1770-1827)**

German composer and pianist Ludwig van Beethoven bridged the Classical and Romantic eras. Beethoven was a child prodigy and studied under the mentorship of Joseph Haydn. He established himself as a virtuoso pianist and innovative composer. At the age of thirteen, Beethoven’s first composition, a set of piano variations, was completed in 1783. At age twenty-eight, Beethoven began struggling with his increasing deafness. This led to channeling his profound emotions into groundbreaking compositions, including his nine symphonies, five piano concertos, and the iconic *Moonlight Sonata*. Beethoven’s innovative use of form, bold harmonic language, and passionate expression cement Beethoven’s status as a transformative figure, inspiring generations and embodying the spirit of artistic evolution.

Beethoven composed his only oratorio and the earliest of his three major choral works, *Christ on the Mount of Olives* in 1802. The premiere took place in Schikeneder’s theater in 1803. Scored for full symphony orchestra, choir, and soloists, is a retelling of the moments leading up to Christ’s betrayal, arrest, and crucifixion. The “Hallelujah” chorus provides a celebratory and uplifting close to the oratorio.

The Nutcracker Suite, Op. 71a

**Pyotr Ilyich Tchaikovsky
(1840-1893)**

Composed in 1892, *The Nutcracker* ballet has become a beloved holiday tradition around the world. Adapted from E.T.A. Hoffmann’s “The Nutcracker and the Mouse King,” Tchaikovsky’s enchanting score transports audiences into a magical realm where toys come to life and sugar plum fairies dance. Selections from *The Nutcracker* were premiered as an orchestral suite in March 1892 and the ballet debuted that December in St. Petersburg. With its iconic melodies, lively character dances, and evocative orchestration, *The Nutcracker* remains a timeless celebration of the joy and wonder of the holiday season.

The “March” is a lively and spirited movement that accompanies the entrance of the children and their toy companions. The playful melodies and rhythmic drive convey the energy and enthusiasm of the young characters as they march and dance.

“Trepak,” a Russian Dance, is lively and exuberant. The energetic and rhythmic character of the dance brings a dynamic and festive element to the Land of Sweets.

The “Dance of the Sugar Plum Fairy” unfolds with the celestial tones of the celesta, creating an ethereal soundscape that accompanies the fairy-like movements of the Sugar Plum Fairy. The delicate orchestration and fairy’s mesmerizing dance combine to evoke a sense of wonder.

The “Arabian Dance,” often referred to as Coffee, is a mysterious and sensual movement. The hypnotic melodies and exotic orchestration transport the audience to a magical realm, capturing the allure and mystique of the East.

The “Chinese Dance,” or Tea, is a playful and spirited movement that reflects the charm and elegance of Chinese culture. Tchaikovsky’s use of traditional Chinese melodies and rhythmic patterns adds a delightful touch to the ballet’s diverse array of dances.

The “Dance of the Mirlitons” is a lively and whimsical interlude within the Land of Sweets. Featuring the flutes, the Mirlitons, or Reed Pipes, is a playful dance infusing the scene with delight.

The “Waltz of the Flowers” showcases Tchaikovsky’s gift for melody and orchestration. The lush and romantic waltz captures the beauty and elegance of the floral kingdom, with each flower represented by a distinctive musical theme.

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A very special thank you is extended to recognize and appreciate all the donors who make it possible for the OSFL to preserve a strong tradition of artistic excellence in the community. Annual fund contributions are welcome year round. Gifts of \$100 or more will be acknowledged in the concert programs for a full 12 months. The following individuals, organizations, and businesses have provided financial and/or in-kind support to the OSFL from December 1, 2022 through December 1, 2023.

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Side by Side Through the Ages

Sunday, March 10 at 4:00 PM, Corning Museum of Glass
with the Young People's Orchestra and SUNY Corning Community College
Theatre Students under the direction of Mary Guzzy

A Grand Gershwin Celebration

Saturday, May 11 at 7:00 PM, Clemens Center
with Dimery Alexis (soprano), Fred Redd (baritone), Dmitry Novgorodski (piano),
and the Chorus of the Southern Finger Lakes

Musicians' Choice Chamber Series: Fridays at 7:30 PM
January 12, Creative Fire of Art Rockwell Museum, Corning
with Pre-Concert Wine Tastings on:

January 26, Janus Quintet 360 Aurora, Elmira Heights
April 26, OSFL Principal Strings The Park Church, Elmira
June 7 Campos/Pietra Duo Arnot Art Museum, Elmira

Join the Chorus of the Southern Finger Lakes!

Email: chorus@osfl.org

Rehearsals Tuesdays at 7:00 PM in Corning



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