BUTLER COUNTY
Symphony
ORCHESTRA

Matthew Kraemer, Music Director

THE 2020-2021 SEASON

ALL BAROQUE

AIRING: SATURDAY, NOV. 21 • 7PM

BUTLERSYMPHONY.ORG
724.283.1402

DIEHL

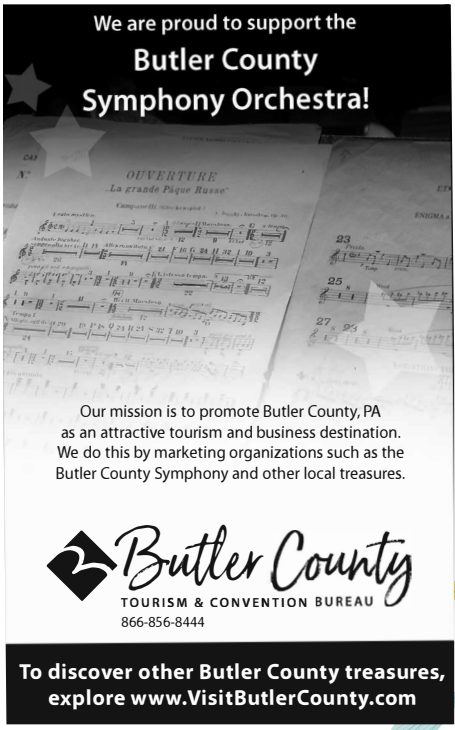
TOYOTA

Sales | Service | Parts | Accessories
Collision Repair | Towing

258 Pittsburgh Road, Butler, PA 16002
724.282.8898
facebook.com/diehlauto

TABLE OF CONTENTS

Ways to Support the Symphony 4
Executive Committee, Board of Directors & Friends of the Symphony 5
All Baroque, Program 7
All Baroque, Program Notes 8-12
Bio: Matthew Kraemer, Music Director 14-15
Bio: Tanya Satteson 17
Orchestra Personnel 18
Recognition: Hefren Tillotson 19
Recognition: Janice & Harold Larrick 21
Recognition: Robert Heaton 23
The Grand Circle: Individuals 25-25
The Grand Circle: Endowment Fund 27
The Grand Circle: Businesses 29
The Grand Circle: Acknowledgments 31



Please consider patronizing the businesses featured in the program as they support the Butler County Symphony Orchestra via their program advertisement.

BUTLER COUNTY Symphony ORCHESTRA

WAYS TO SUPPORT THE SYMPHONY:

GIVE GIFT CERTIFICATES

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

DONATE TO THE ANNUAL FUND

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

VOLUNTEER

Volunteering is a great way to become part of our wonderful organization. We are proud to be one of the few organizations run almost entirely by volunteers. **Please join Friends of the Symphony today by completing the form on page 44.**

FOLLOW & SHARE ON SOCIAL MEDIA

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

EXECUTIVE COMMITTEE

PRESIDENT
Edward Natali

VICE PRESIDENT
Carl Fry

SECRETARY
Roxann Booser

TREASURER
Charles McMichael

CHAIR OF ADVERTISING, MARKETING & PUBLIC RELATIONS
Chelynne Curci-Lang

CHAIR, RESOURCES
Edward Wadding

CHAIR, OPERATIONS
Ken McConnell

CHAIR, BOARD DEVELOPMENT
Judy Wadding

EDUCATIONAL & COMMUNITY OUTREACH CHAIR
Heather Helsel

MUSIC DIRECTOR & CONDUCTOR
Matthew Kraemer

ASSOCIATION EXECUTIVE
David Cosgrove

ADMINISTRATIVE INTERN
Alana Weber

BOARD OF DIRECTORS

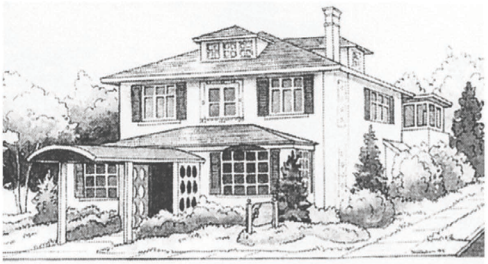
Evelyn Barnes
Cathy Bronder
Ali Erevia
Cindy Fry
David Hicks
Charone Hovanec
Abigail Kern
Gary Kleemann
Charles McChesney
Peggy McGuirk
Virginia Netchi
Christina Savannah
Carol Schreffler
Melissa Stanton
Charlie Stitt
Vince Tavolario
Nicole Thurner

FRIENDS OF THE SYMPHONY

Judith Wadding, chair
Carol Ball
Marge Bankert
Cathy Champagne
Cheri Gibson
Larry Hamil
Myrna Hamil
Edythe Kern
Dick McCandless
Judy McCandless
Barb McKissick
Ron McKissick
Dan Morrow
Janice Naidus
Julie Natali
Beverly Olenic
Michael Panza
Bill Rapp
Maxine Rapp
Shirley Roe
Harry Savisky
Eleanor Smith
Charlie Stitt
Peggy Tonini
Bill Vilcheck
Judy Vilcheck
Edward Wadding

Thompson-Miller Funeral Home, Inc.

"Time Honored Excellence"
Since 1927
Richard J. Miller, Supervisor



124 East North Street,
Butler, Pennsylvania 16001 * 724-287-3706
www.thompson-miller.com

You have a choice!

724-287-3707

Butler Pet Cremation

Glenn Thompson Miller, Owner

All Cremations are Individual & Private

Pet Parents helping Pet Families

www.butlerpetcremation.com

BUTLER COUNTY Symphony ORCHESTRA

ALL BAROQUE

SATURDAY, NOV. 7, 2020 AT 7:30 PM

Matthew Kraemer, Music Director and Conductor

JOHANN PACHELBEL (1653 – 1706)	*Canon in D*
ARCANGELO CORELLI (1653 – 1713)	Concerto Grosso in g minor, Op. 6, No. 8 (Christmas Concerto)
GEORGE FRIDERIC HANDEL (1685 – 1759)	Entrance of the Queen of Sheba
JOHANN SEBASTIAN BACH (1685 – 1750)	Suite No. 1 in C Major I. Ouverture II. Courante III. Gavotte 1 IV. Gavotte 2 V. Forlane VI. Menuet 1 VII. Menuet 2 VIII. Bouree 1 IX. Bouree 2 X. Passepied 1 XI. Passepied 1

Program subject to change. The use of any recording devices is prohibited without permission of the management.

CANON IN D
JOHANN PACHELBEL
(1653–1706)

Pachelbel's Canon, byname of Canon and Gigue in D Major, musical work for three violins and ground bass (basso continuo) by German composer Johann Pachelbel admired for its serene yet joyful character. It is Pachelbel's best-known work and one of the most widely performed pieces of Baroque music. Although it was composed about 1680-90, the piece was not published until the early 20th century.

Pachelbel's Canon uses a musical form—the canon—that is similar to that of the French folk song "Frère Jacques" though more complicated in design. The piece begins with one melody in the ground bass—typically performed by a cello. That melody is then repeated in different registers and instrumental parts while other melodies are added, usually in the upper registers. In an intricate canon such as Pachelbel's, the basic melody gradually grows and evolves, becoming more and more elaborate each time it returns. The work's accompanying gigue, a lively Baroque dance, was created in the same key and intended to be played immediately after the canon, but it is largely forgotten today.

Pachelbel's Canon was relatively obscure until the late 20th century, when it experienced a surge in popularity. It was included in numerous television and film sound tracks—notably that of the 1980 film *Ordinary People*—and became a standard in general collections of classical music. It also became a common feature of wedding celebrations, especially in the United States. By the 21st century Pachelbel's Canon had been transcribed for a full array of instruments, both acoustic and electronic, and it was rarely heard performed by the instruments for which it was originally written.

-Program notes written by Vincent J. Sanzotti

CONCERTO GROSSO IN G MINOR, OP. 6, NO. 8

ARCANGELO CORELLI

1653-1713

Known commonly as the "Christmas Concerto," this work was commissioned by Cardinal Pietro Ottoboni and published posthumously in 1714 as part of Corelli's Twelve concerti grossi, Op. 6. The concerto bears the inscription Fatto per la notte di Natale (made for the night of Christmas). Its composition date is uncertain, but there is a record of Corelli having performed a Christmas concerto in 1690 for the enjoyment of his new patron.

The opening of the work is once again composed in a practical manner for if the Concerto were to act as an "overture" to the Mass, it's first job was to attract the attention of the audience so as to commence the proceedings. Corelli achieves this in dramatic style with forte chords marking a striking opening. The opening leads into a luscious Grave in fugal style that is full of suspensions and syncopated rhythms, both are signature features of Corelli's style and are featured in the following movements. These suspensions and tied notes over the measure lines create one long undulating phrase that finally cadences with a *tierce de picardie* in G major. Both the concertino and the concerto grosso play largely with corresponding parts in unison, the full texture adding to the sonorous opening. Corelli handles the orchestration in a similar manner throughout the concerto alternating the concerto grosso between playing unison lines with concertino and taking on its own role of punctuating the rhythm and cadences. A brief but interesting moment occurs in the final Allegro when both the concertino and the concerto grosso pause to expose a solo passage played by the first violin of the concertino. The solo passage is a very limited one in terms of range, melodic interest and rhythm, however, the change of texture which is perhaps the goal of Corelli in this instance, is striking and also works to its greates possible effect being at the end of the concerto.
It is a marvel that Corelli composed such engaging and beautiful music with the pragmatic constraints of technical demands and versatility put upon him. He has overcome these challenges by being creative with form and using simple elements such as rhythmic syncopation and melodic suspensions to great effect. The practicality of the score, lending itself to augmentation or reduction of forces, gives us an idea of how music was perceived at the time at least by those who funded it.

-Program notes written by Vincent J. Sanzotti

ENTRANCE OF THE QUEEN OF SHEBA

GEORGE FRIDERIC HANDEL

(1685-1759)

George Frideric Handel settled permanently in England in 1712. He wanted to make his reputation and fortune there as an opera composer. For many years he was successful in that endeavor, becoming the director of the Royal Academy of Music, an enterprise sponsored partially by the King for the production of Italian-style operas, Handel's specialty. However, public taste always changes, and Handel became the victim of the fickle crowd in 1728, when London went crazy over the first English ballad opera, *The Beggar's Opera*. Little by little, the Academy's loyal subscribers lost interest in stilted Italian opera, in favor of the more earthy and entertaining ballad operas, which were now capturing the city's theaters. Handel did not quit Italian-style opera entirely, but he struck out in a new, somewhat related direction: quasi-religious oratorios, mostly on Old Testament stories. (The most famous and enduring of these, *Messiah*, was actually controversial in its time because of its close connection with Jesus). During his long years in England, Handel composed 17 oratorios. Usually, these were premiered during the weeks of Lent, when opera houses were closed. Handel composed *Solomon* in May-June, 1748, and it was premiered at Covent Garden the following March.

Handel was 63 years old when he composed *Solomon*, one of his final masterpieces. This monumental oratorio depicts the three highpoints of the biblical king's life: the building of the temple, the famous judgment, and the visit of the Queen of Sheba. With a dramatic instinct keener than ever, the composer did not hesitate to combine political and patriotic reflections with exaltation of carnal love and celebration of earthly riches. The sinfonia from act III, commonly known as "Arrival of the Queen of Sheba," has become one of the world's best-loved classics. It is perfect for any event, wedding or celebration, and a fun piece to play at a recital. The first two "Parts" (acts) of Solomon deal with his building the famous Temple in Jerusalem and an illustration of his abundant wisdom in the story of the two women, both claiming to be the mother of a newborn child. Part III deals with the famous visit of the Queen of Sheba, who traveled a long distance to make a "state visit" and partake of Solomon's splendid court and great astuteness. The act is introduced by a sinfonia (a type of overture derived from Baroque Italian opera). The opening sinfonia is of unusual scope for Handel's oratorios. It has even been suggested that this piece was not actually composed for the work at hand, but rather was borrowed from another unfinished project. In its original form, the piece is scored for two oboes and strings. Other arrangements have since been written using the original music as a base.

-Program notes written by Vincent J. Sanzotti

ORCHESTRAL SUITE NO. 1 IN C MAJOR, BWV 1066

JOHANN SEBASTIAN BACH

1685 -1750

The dating of Bach's four orchestral suites is uncertain. The first and fourth are the earliest, both composed around 1725. Suite no. 1 calls for two oboes and bassoon, with strings and continuo. Performance time is approximately twenty-one minutes.

Today it's hard to imagine a time when Bach's name meant little to music lovers, and when his four orchestral suites weren't considered landmarks. But in the years immediately following Bach's death in 1750, public knowledge of his music was nil, even though other, more cosmopolitan composers, such as Handel, who died only nine years later, remained popular. It's Mendelssohn who gets the credit for the rediscovery of Bach's music, launched in 1829 by his revival of the *Saint Matthew Passion* in Berlin.

A great deal of Bach's music survives, but incredibly, there's much more that didn't. Christoph Wolff, today's finest Bach biographer, speculates that over two hundred compositions from the Weimar years are lost, and that just 15 to 20 percent of Bach's output from his subsequent time in Cöthen has survived. Two-fifths of the cantatas he wrote in Leipzig have never been found. The familiar *Bach-Werke- Verzeichneis*, a catalog that attaches a BWV number to each of Bach's compositions, lists 1,087 works nonetheless, and the tally continues to grow as new scores are uncovered. (Recently in Kiev, Ukraine, Wolff discovered the long-lost musical estate of Bach's son Carl Philipp Emanuel, which contains unpublished scores by J.S. Bach, two of his sons, and his predecessors.)

A very large portion of Bach's orchestral music is lost; the existing twenty-some solo concertos, six Brandenburg Concertos, and four orchestral suites no doubt represent just the tip of the iceberg. We're probably lucky to have the four suites at all, in fact, since they aren't mentioned—even in passing—either in the extensive obituary prepared by Carl Philipp Emanuel or in J. N. Forkel's pioneering biography published in 1802.

The numbering of Bach's four suites, like that of Dvořák's symphonies, is a convention that has little to do with their order of composition. The first suite is, apparently, the earliest, dating from before 1725, but the second, with its winning flute solo, is the last: composed in 1738 or 1739, it may well be Bach's final orchestral work. The fourth suite was probably written around the time of the first; the third can be dated, with some certainty, from 1731. None of Bach's original manuscripts for the suites has survived, which makes dating them unusually difficult.

Bach didn't call these works suites—he used the conventional term of the day, overture, after their grand opening movements. But they are unmistakably suites—that is to say, sets of varied popular dances. For the idea of starting each one off with a large-scale overture, Bach was indebted to Jean-Baptiste Lully, the seventeenth-century French composer who perfected what we now call the French overture: a solemn, striding introduction, kept in motion by the brittle snap of dotted rhythms,

followed by a quick, lively, imitative main section.

Each of the suites, written at different times and for different players Bach knew, has its own personality— its own design, individual sonority, distinctive stylistic mixture, and overall sensibility. And each presents a different, hand-picked selection of dances. The First, which is the earliest of the four, is the most consistent in following the old-fashioned practice of featuring individual dances in pairs. Bach used many of the most popular forms of his day, including the courante, a dance in triple meter that originated in the sixteenth century, became popular in both France and Italy, and then quickly fell out of favor; the gracious gavotte, originally a French peasant dance and later performed in court circles; a forlane, a lively folk dance from the northern Italian province of Friulia that developed into a French courtly dance; the elegant minuet, which was particularly fashionable at the court of Louis XIV (himself an avid minuet dancer) and became the only baroque dance that didn't go out of style during the classical period; and the bourrée, a lively French folk dance in duple meter that was popular at the court of Louis XIV. Bach ends with a double passepied, a spirited dance in triple meter that's a quick variant of the minuet. The second passepied is even related to the first, taking its original melody as the foundation for a new oboe theme.

-Program notes written by Vincent J. Sanzotti

Putting community in community health system.

Through local caring of our friends, neighbors, and family.

Fly AirQuest And Experience *Absolute Quality!*

Contact One Of Our Dedicated Charter Experts Today!
724-272-1241 | charter@airquestaviation.com

www.airquestaviation.com

Pittsburgh-Butler (KBTP)
485 Airport Road
Butler, PA 16002

AQ
AIRQUEST
AVIATION

Beaver (KBVI)
145 Cessna Drive
Beaver Falls, PA 15010

JEAN B. PURVIS
COMMUNITY HEALTH CENTER

The Jean B. Purvis Community Center provides FREE primary medical care, basic dental care, behavioral health services and health & wellness education.
Our patients are individuals aged 19-64 and do not have insurance.
If you do not have insurance or do not have a doctor, we can help!
Contact us if you have questions or if we can be of assistance.

Gifts can be made by check payable to:

Community Health Center
103 Bonnie Drive
Butler, PA 16002

Or via credit card through our website:
www.butlerhealthclinic.org/donation

For more information please call 724-841-0980.

Member FDIC

NexTier™ Bank

1.800.262.1088
www.nextierbank.com

MATTHEW KRAEMER

MUSIC DIRECTOR

Recognized for his "musical sensitivity" and "energized sense of interpretation", Matthew Kraemer is quickly making his mark among young American conductors for his inspired performances and versatility. The Buffalo News notes, "He presents a tall, dignified and stately podium presence with a quite clear beat, a good sense of shaping melodic lines, and an all business attitude that focused on the music without any histrionics." Kraemer begins his ninth season as Music Director of the Butler County Symphony in fall 2020. He additionally serves as Music Director and Principal Conductor of the Indianapolis Chamber Orchestra, the Marion Philharmonic (IN), and he recently assumed the role of Artistic Advisor of the Muncie Symphony for the 2020-21 season. His active guest conducting schedule includes appearances with many of the nation's finest orchestras, including the Atlanta, Baltimore, Cincinnati, Columbus, Houston, Indianapolis, Jacksonville, Nashville, North Carolina, Saint Louis, Spokane, Syracuse, and Toledo symphony orchestras, as well as Canada's Mississauga Symphony, Niagara Symphony, and Hamilton Philharmonic and in Europe with the Vidin Philharmonic and the Orquesta de Cadaqués. Upcoming highlights include performances with Tessa Lark, Richard Lin, Norman Krieger, Nicholas Canellakis, the PRISM Quartet, the American Pianists Association, and Dance Kaleidoscope. Future guest conducting engagements include the Arkansas Symphony,

Muncie Symphony, Toledo Symphony, Virginia Symphony, West Michigan Symphony, Louisiana Philharmonic, and Rochester Philharmonic.

Kraemer served as associate conductor of the Buffalo Philharmonic from 2009 to 2014, where he regularly led the orchestra in each of its concert series. A passionate advocate for new music, he has performed the works of many living composers during his career and has led the American Composers Orchestra's EarShot readings with several orchestras. The ICO was awarded a Virginia B. Toulmin commission for emerging women composers under his leadership. Kraemer served as Music Director of the Erie Chamber Orchestra (2012-2017) and associate conductor of the Virginia Symphony Orchestra (2007-2010).

Increasingly recognized for his committed advocacy of music education and his devotion to young audiences, he currently serves on the faculty at New England Music Camp, where he conducts the symphony orchestra and teaches chamber music. The Buffalo Philharmonic's award-winning education concerts grew exponentially under his leadership, expanding to reach over 40,000 students throughout western New York. He played an integral role in the creation of the orchestra's successful live broadcast concerts with Time Warner Cable, as well as implementing new collaborations with many organizations in the Buffalo community. His performances are broadcast regularly on NPR's Performance Today.

Recipient of the distinguished Herbert von Karajan Conducting Fellowship and the Bruno Walter Career Development Grant, Kraemer served a residency with the Vienna Philharmonic at the 2006 Salzburg Music Festival. Equally at home in the opera and ballet pit, his operatic credits include fully-staged productions of The Magic Flute, The Barber of Seville, Madame Butterfly, La Traviata, The Man Who Mistook His Wife for a Hat, Happy Birthday Wanda June (world premiere), Trouble in Tahiti, and Jonathan Dove's Mansfield Park (American professional premiere), as well as ballet productions with Virginia Ballet Theatre, Ohio Ballet, Dance Kaleidoscope, Neglia Ballet Artists, and Todd Rosenlieb Dance. He has performed with many leading artists, including Lang Lang, Awadagin Pratt, Christopher O'Riley, Philippe Quint, Jennifer Koh, Elmar Oliveira, Rachel Barton Pine, David Kim, Gary Karr, Richard Stolzman, Wu Man, Bela Fleck, Mark O'Connor, Ben Folds, Chris Botti, Jim Brickman, the Indigo Girls, Il Volo, Wynona Judd, and Natalie Merchant, among others. A frequent collaborator with Broadway superstar Idina Menzel, he served as conductor for many of her symphony engagements nationwide.

An Indiana native, Kraemer studied conducting in Vienna, Austria with Salvador Mas Conde and was twice a fellowship conductor at the American Academy of Conducting at Aspen. He has additionally participated in the National Arts Center Conductor's Program in Ottawa, Canada. His conducting teachers include David Zinman, Robert Spano, Stanley DeRusha, and Jorma Panula. Kraemer is a graduate of Butler University and the University of Nevada, where he assisted former Cincinnati Symphony concertmaster Phillip Ruder. An accomplished violinist, he was a member of the Nightingale String Quartet. His principal violin teachers include Phillip Ruder, Herbert Greenberg, and Larry Shapiro. When he is not performing, Kraemer enjoys cooking, running, and reading. He and his wife, Megan, reside in Indianapolis with their sons Gabriel and Nathaniel.

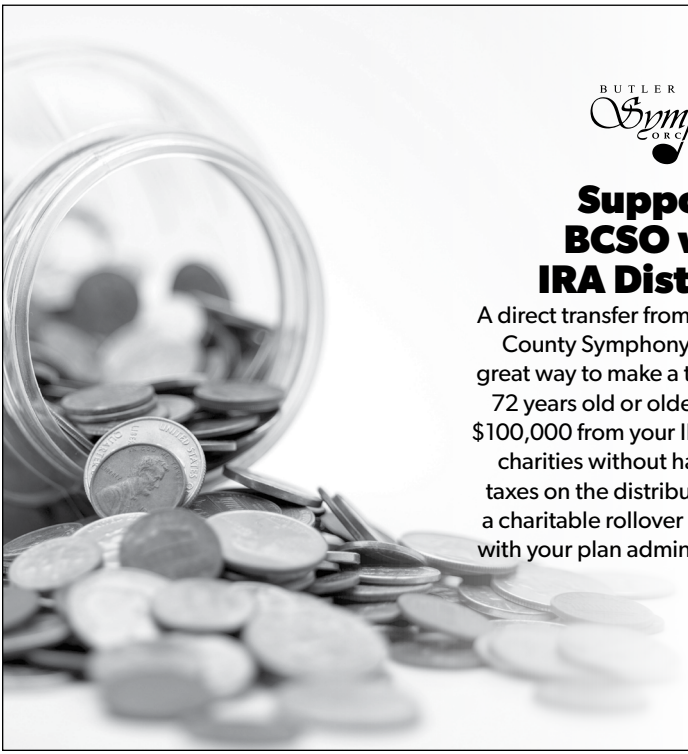
Grace and Beauty Take Flight at The Maridon

With more than 800 precious art objects, The Maridon is the only museum in Western Pennsylvania with a specific focus on Asian art, coupled with a collection of Meissen porcelain.

Discover why so many art lovers flock here.

The Maridon Museum

724.282.0123
322 North McKean St., Butler, PA 16001
email: info@maridon.org • maridon.org



BUTLER COUNTY Symphony ORCHESTRA

Support the BCSO with an IRA Distribution

A direct transfer from your IRA to the Butler County Symphony Orchestra can be a great way to make a tax-wise gift. If you are 72 years old or older, you can give up to $100,000 from your IRA directly to qualified charities without having to pay income taxes on the distribution. To detertmine if a charitable rollover is right for you, speak with your plan administrator or tax advisor.

Photos courtesy of Keith Hodan | *Pittsburgh Tribune Review*

TANYA SATTESON

CONCERTMASTER

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

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

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

In 2006, she was appointed assistant concertmaster of the National Repertory Orchestra and was also awarded a generous grant from the Canada Arts Council to support her master's degree studies. In 2008 she performed with the Winnipeg Chamber Music Society. In the fall of 2008, Tanya joined the Manitoba Chamber Orchestra on their North American tour. The group performed at six locations including Vancouver's Orpheum Theater, Toronto's Roy Thomson Hall, and New York's Carnegie Hall.

Tanya served as an early childhood music and violin faculty member at the Center for Young Musicians in Wexford, PA from 2007-2013. As a faculty member, she performed many solo community concerts and collaborated with her colleagues in chamber music performances. She has also worked as a freelance violinist throughout the Pittsburgh area since 2008, and in 2013 she was appointed concertmistress of the Butler County Symphony Orchestra.

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

BUTLER COUNTY Symphony ORCHESTRA

ORCHESTRA PERSONNEL

MATTHEW KRAEMER, MUSIC DIRECTOR & CONDUCTOR

VIOLIN I
Tanya Satteson
CONCERTMASTER, ANNA HARMON MEKIS MEMORIAL CHAIR
Ashley Freeburn

VIOLIN II
Christie Kecskemethy
PRINCIPAL
Jennifer Sternick

VIOLA
Sasha Shapiro, PRINCIPAL
Karla West

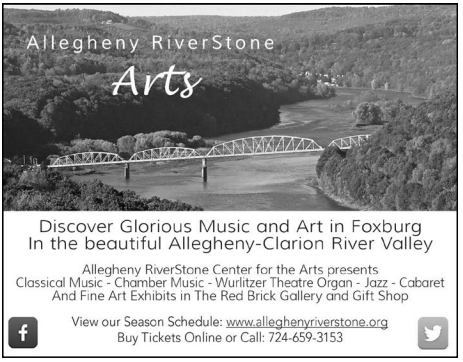
CELLO
Robin Hasenpflug
PRINCIPAL
Jacob Nathanson

STRING BASS
Dan Morrison
PRINCIPAL, JOHN SCHAD MEMORIAL CHAIR

OBOE
Hilary Philipp
Louise Vranesevic

HARPSICHORD
Timothy Heavner

ORCHESTRA MANAGER
Virginia Netchi



HEFREN-TILLOTSON

SPECIAL RECOGNITION: HEFREN-TILLOTSON

Year after year, Hefren-Tillotson continues to support the Butler Symphony with a generous financial contribution. We wish to publicly recognize them for supporting the arts in their local community.

WE SINCERELY THANK YOU!
-THE BUTLER COUNTY SYMPHONY ORCHESTRA

The Symphony Association formally recognizes its major donors with a special public thank you. Recognized donors are those who give a gift of $10,000 or more either individually or in combination with gifts from a trust they are a trustee of, or a business that they own.

MARTIN
FUNERAL HOME
429 Center Avenue
Butler, PA 16001
A. Ross Martin, F.D.
Thomas E. Martin, F.D.
(724) 287-4073

BUTLER COUNTY
Symphony
ORCHESTRA
EDUCATIONAL
OUTREACH INITIATIVES
4
Programs:
Educational Outreach Concert Series, Young Artist Competition, Young Musicians of Note, Tickets for the Taking
3500+
Students
reached every year through these programs in Butler County
$15,000+
in funding
required to present these programs annually to Butler County students
$0
in costs
to Public and Private Schools that engage in the Educational Outreach Efforts of the Butler County Symphony Orchestra
To make a donation or to learn more go to
ButlerSymphony.org, or call the office at 724-283-1402

The Symphony Association formally recognizes its major donors with a special public thank you. Recognized donors are those who give a gift of $10,000 or more either individually or in combination with gifts from a trust they are a trustee of, or a business that they own.

SPECIAL RECOGNITION: JANICE & HAROLD LARRICK

JANICE PHILLIPS LARRICK FAMILY CHARITABLE TRUST JANICE LARRICK, CO-TRUSTEE

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

Harold and Janice's personal contribution of their time and money as well as the contribution of the Phillips-Larrick Charitable Trust are an indispensable help to our ability to offer the current level of musical excellence of the Butler County Symphony.

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

WE SINCERELY THANK YOU!
-THE BUTLER COUNTY SYMPHONY ORCHESTRA

zoom SUPERCHARGE YOUR INTERNET

Zoom supercharged by Plume® gives you industry-leading technology on an enhanced network that keeps you connected to what matters most. Unlimited data. Real-time threat protection. Whole-home awareness at our fastest speed.

UNLIMITED DATA

Unlimited gaming, streaming, and downloading without worrying about overage charges.

ULTRA-FAST SPEEDS

Our fastest speeds delivered to you on our highly reliable fiber-optic network.

WHOLE HOME WI-FI

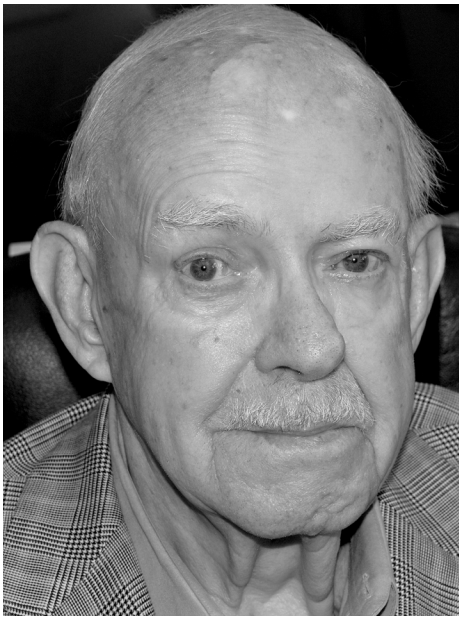
Breakthrough Wi-Fi technology, providing connectivity where and when you need it.

GET CONNECTED TODAY!

1.877.277.5711

ArmstrongOneWire.com

ARMSTRONG®



The Symphony Association formally recognizes its major donors with a special public thank you. Recognized donors are those who give a gift of $10,000 or more either individually or in combination with gifts from a trust they are a trustee of, or a business that they own.

SPECIAL RECOGNITION: ROBERT HEATON

When Marion Heaton became involved in the former Butler County Symphony Orchestra Chorus, BCSO got a two-fer as her husband Bob, got involved from the sidelines as well. Over the years Bob has continued to support the symphony with numerous financial donations both as a trustee of the Glenn R. Logan and Rhea Jean McCandless Logan Family Charitable Trust and also as an individual, in memory of Marion.

Bob is a strong proponent of all things that bring people to Butler County, encourages them to live here, to raise their families here, to be educated here and to enjoy all that Butler has to offer. Butler County Symphony Orchestra is a significant part of that mission. Bob is always proud to tell visitors about the wonderful music available right here in Butler.

WE SINCERELY THANK YOU!
-THE BUTLER COUNTY SYMPHONY ORCHESTRA

2019-2020 SEASON

The Grand Circle is a special group of people, companies or organizations who realize the importance of the Butler County Symphony Orchestra and its contribution to the arts in the county. Single ticket sales provide less than half of the Orchestra's finances. These donors are distinguished because they are the backbone of the symphony, helping to continue the Orchestra's existence. Because of the Grand Circle, parts of the orchestra or programs are underwritten. This season's distinguished list includes:

SYMPHONY CIRCLE
($7,500-14,999)

Harold & Janice Larrick

CONDUCTOR'S CIRCLE
($3,500-$7,499)

Charles & Ruth Stitt

PLATINUM BATON
($1,250-$3,499)

Merab Drennen
In Memory of Robert M. Horner
Judith McCandless
David & Judy Todd

GOLD BATON
($350-$1,249)

Carol Ball
Mary Brooks
The Five J's
Charine Hovanec
Robert & Gail Hunter
Gary Kleemann
Peggy McGuirk
Deborah Godfrey Muck
Edward Natali
In Memory of Charles Norton
Jane Rittelmann
Patricia Stagno
Rodney & Nadine Stewart

SILVER BATON
($150-$349)

Margaret Andres
Jeffrey &Patricia Calta
Jack Cohen
James Cunningham
Jack & Carole Fruehstorfer
Larry Hamil
Myrna Hamil
Shawndra Holmberg
In Memory of Virginia McClelland
Joline A. McClure
Ronald Mckissick
Janet McGee
Susan & Daniel Morrow
Ron & Virginia Netchi

Robert & Cheryl Peters
Rebecca Plymale
In Memory of Shirley Roe
Carol Schreffler & Mark Hall
Marcia Segraves
Bruce Smith
Paul & Jane Sylves
Vince Tavolario
Bonnie Thomas
Lenora Vavro
Judith Wadding
Louise Yates
Mary Ann Yurkovich

SUSTAINER

Carol Amidon
Bonnie Anderson
Anonymous (3)
Willard Ashmore
Richard Bartoski
Margaret Bankert
Cathy Bronder
Susan Catanzarito
Patricia Chiappini
Thomas Clendaniel
Aileen Cudoc
Mary Davis
William Davis
David Dayton
Jerry Dellich
Connie Dittmer
Jane Dollhopf
Kimberly Donovan
Paula Dorsch
Connie Downs
Nancy Downs
Richard Fedosick
Edward Fink
Patricia Flach
Maggie Gall
Carol Grine
Herbert Grossman
Ronald Hancheck
Constance Haswell
David Hicks
Bob Hoffman
Leona Howard
James Huemme
Joe Jenkins
Todd Jindra
Christie Kecskemethy
Mary Lee Marten
Pat McCafferty
Bill McCarrier
Ken McConnell
Charles McMichael
Nicholas & Elaine Minto
Joseph Motonis
Janice Naidus
John O'Cilka
Pauline Parker
Patricia Patterson
Marion Percy
Dale & Millie Pinkerton
Joel Pretz
Maxine Rapp
Ruth Richards
Shirley Roe
Christina Savannah
Carol Sawford
Melissa Schaeffer
Grace & Ed Shields
Lorraine Shoemaker
Stanley Snyder
Janice Spohn
Michelle & Jud Stewart
Joseph Stumpf
Celia Taylor
Alex Thomson
William Vilcheck
Michael & Clare Vranesevic

We apologize for any omissions or errors in our donor listing. Please notify us of any issues. To make a donation, contact us at **724-283-1402** , or email: **butlersymphony@zoominternet.net**

Butler Education Association
Excellence In Education

ENDOWMENT FUND

Money contributed to the Endowment Fund strengthens the Butler County Symphony Orchestra and never stops growing. Gifts to the permanent fund, in memory of, or in honor of a loved one, are critical to the Symphony's future.

Large gifts can be recognized by the permanent naming of orchestra chairs. Endowed chairs will be recognized in the program book in perpetuity Significant endowment gifts will be recognized in the program book for a number of concerts. In addition, those donors will receive a number of season tickets comparable to those given for annual fund categories for a full year. Smaller and memorial-type gifts will be recognized with the giver's and honoree's names in the concert program book.

Contributions will also be listed in the Endowment Fund Contributors Book. Each gift is acknowledged to the family with the names of the honoree and donor. The amount of the gift is not indicated. Contact the Symphony office at 724-283-1402 for more information on making a tax-deductible donation.

ENDOWED CHAIRS

The Estate of Ida Findley Trumpet Section

Principal Flute: William Clark Memorial Chair

Principal French Horn: E. Richard Hall Memorial Chair

Concertmaster: Anna Harmon Mekis Memorial Chair

Principal Bass: John Schad Memorial Chair

Principal Percussion: William A. Lehnerd Memorial Chair

SYMPHONIC NOTES

The Estate of Ida Findley

We apologize for any omissions or errors in our donor listing. Please notify us of any issues. To make a donation, contact us at **724-283-1402** , or email: **butlersymphony@zoominternet.net**

BUTLER COUNTY

Symphony

ORCHESTRA

Is your business or organization interested in partnering or advertising with the Butler County Symphony Orchestra? If so, please reach out!

Our season is already underway but if you would like to advertise in our program we can discuss the options.

OR

If you would like to partner with the Butler County Symphony Orchestra but aren't sure how, please give us a call or email us! We are always happy to partner with local businesses and organizations and are open to ideas whether it be a wine tasting at our summer concerts or providing volunteers/resources for our special events.

(724)-283-1402

butlersymphony@zoominternet.net

DISTINGUISHED PERFORMANCE
($15,000 - $24,999)

Anonymous

SYMPHONY CIRCLE
($7,500-$14,999)

Anonymous
Hefren Tillotson

CONDUCTOR'S CIRCLE
($3,500-$7,499)

Anonymous

PLATINUM BATON
($1,250-$3,499)

Mars National Bank

GOLD BATON
($350-$1,249)

GFWC Intermediate League of Butler
NexTier Bank

SILVER BATON
($150-$349)

Friends of the Bantam Jeep Association
Calumet Penreco

SUSTAINER

AGR International Inc.
The Hill United Presbyterian Church

IN-KIND CONTRIBUTIONS

Butler Little Theatre
Butler Media Group
Pittsburgh Concert Chorale
Sir Speedy
Standard Insulating Co.

MUSICIAN CONTRIBUTORS

Butler High School Orchestra
Butler Musicians Concert Band
Opus I Music Society
Pittsburgh Youth Symphony Orchestra

We apologize for any omissions or errors in our donor listing. Please notify us of any issues. To make a donation, contact us at **724-283-1402** , or email: **butlersymphony@zoominternet.net**

Sir Speedy®

229 South Main Street • Butler, PA 16001
724.283.2666 • Fax: 724.283.7519

Email: sirspeedy@zoominternet.net

Friends of the Symphony

BECOME A MEMBER!

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

Name:

Street Address:

City/State/Zip:

Home Phone:

Mobile Phone:

Email:

The Butler County Symphony Association gratefully acknowledges the Legislative Initiative Grant received through the office of State Senator Scott Hutchinson from the Pennsylvania Department of Community and Economic Development. This project was supported by the Pennsylvania Council on the Arts, a state agency through its regional arts funding partnership, Pennsylvania Partners in the Arts. State government funding comes through an annual appropriation by General Assembly and from the National Endowment for the Arts, a Federal Agency.
The Symphony Association also acknowledges an annual grant from the Donald C. Phillips & Mary Hulton Phillips Butler County Memorial Fund.

THE BUTLER COUNTY SYMPHONY ASSOCIATION IS A MEMBER OF:

PENNSYLVANIA COUNCIL ON THE ARTS

ButlerCounty TOURISM & CONVENTION BUREAU

BUTLER DOWNTOWN

Butler Arts Council

BUTLER COUNTY CHAMBER OF COMMERCE

League of American Orchestras

We apologize for any omissions or errors in our donor listing. Please notify us of any issues. To make a donation, contact us at **724-283-1402** , or email: **butlersymphony@zoominternet.net**

FRED VERO
PHOTOGRAPHY
TIMELESS ELEGANCE...
...CLASSIC STYLE
the knot
BEST OF WEDDINGS
2020
724.679.7899
WWW.FREDVEROPHOTOGRAPHY.COM