



Waterbury Symphony Orchestra

LEIF BJALAND, MUSIC DIRECTOR & CONDUCTOR
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Vivaldi's Four Seasons

Saturday, September 26, 2020 · 3 p.m.

Hollow Park, Woodbury

Jessie Montgomery
(B. 1981)

Starburst

Antonio Vivaldi
(1678-1741)

The Four Seasons (Le Quattro Stagioni), from *Il Cimento dell'Armonia e dell'Invenzione* Op. 8, nos.1 – 4

Concerto No. 3 in F major, Op. 8, RV 293, "Autumn" (L'autunno)
I. *Allegro* (in F major)
II. *Adagio molto* (in D minor)
III. *Allegro* (in F major)

Concerto No. 4 in F minor, Op. 8, RV 297, "Winter" (L'inverno)
I. *Allegro non molto* (in F minor)
II. *Largo* (in E flat major)
III. *Allegro* (in F minor)

Concerto No. 1 in E major, Op. 8, RV 269, "Spring" (La primavera)
I. *Allegro* (in E major)
II. *Largo e pianissimo sempre* (in C sharp minor)
III. *Allegro pastorale* (in E major)

Concerto No. 2 in G minor, Op. 8, RV 315, "Summer" (L'estate)
I. *Allegro non molto* (in G minor)
II. *Adagio e piano – Presto e forte* (in G minor)
III. *Presto* (in G minor)

Ryan Tani, *guest conductor*
Sirena Huang, *violin*





Waterbury Symphony

Personnel

Ryan Tani, Guest Conductor/Keyboard
Sirena Huang, Violin Soloist

VIOLIN 1

Alyce Cognetta Bertz, Concertmaster
Debby Tyler, Assistant Concertmaster
Janet Jacobson
Cyrus Stevens

VIOLIN 2

Silvia Padegs-Grendze, Principal
Yang Sun Kim, Assistant Principal
Yoon Be Kim
Susannah Bryan

VIOLA

Ahyoung Sung, Principal
Arthur Masi, Assistant Principal

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Jia Cao, Principal
Mariusz Skula, Assistant Principal

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Sirena Huang

Praised by The Baltimore Sun for her “impeccable technique...deeply expressive phrasing...and poetic weight,” Sirena Huang is one of her generation’s most celebrated violinists. She brings not only technical brilliance and powerful artistry to the stage, but also a profound sense of connection to her audience.



Sirena has been the recipient of numerous accolades and awards. In 2017, she was awarded First Prize at the Elmar Oliveira International Violin Competition and later that year, she was the winner of the New York Concert Artist Worldwide Debut Audition. In 2009, she won First Prize Gold Medalist of the 6th International Tchaikovsky Competition for Young Musicians. She won First Prize and the Audience Award at the Cooper International Competition in 2011. That same year, she was also named the first Artist-in-Residence of Hartford Symphony Orchestra. In 2013, she was awarded the Hannloser Prize for Violin at the Verbier Music Festival in Switzerland. She is also a top prize winner at Singapore International Violin Competition as well as the Shanghai Isaac Stern International Violin Competition.

Sirena made her solo debut with the National Taiwan Symphony Orchestra in 2004 at the age of nine and has performed in twenty countries across three continents. She has been featured as a soloist with more than fifty prestigious ensembles, including the New York Philharmonic, Cleveland Symphony Orchestra, Baltimore Symphony Orchestra, Shanghai Symphony Orchestra, Russian Symphony Orchestra, Singapore Symphony Orchestra, and the Staatskapelle Weimar in Germany. She has performed in leading venues, including Berliner Philharmonie, Carnegie Hall, Lincoln Center, the Kennedy Center, the Kravis Center, Esplanade -Theaters on the Bay, Shanghai Concert Hall, and the Taiwan National Concert Hall, among many others. She has appeared as a guest artist at the Verbier Music Festival, Marlboro Music Festival, Ravinia Music Festival, Aspen Music Festival, Newport Music Festival, Music in the Mountains Festival, Eastern Music Festival, Sarasota Arts Series, “The Great Music for a Great City” series in New York City, and many others.

Motivated by a deep wish to inspire peace and harmony with her music, Sirena has performed before world leaders, thinkers and humanitarians. She has appeared at the World Peace Conference held in Petra and at the Opening Ceremony of the “Forum 2000 World Conference” in Prague, among others.

In addition to her TED Talk in 2006, Sirena has been featured on numerous radio and television broadcasts, including WQXR’s McGraw-Hill Young Artists Showcase, and NPR’s “From the Top” as well as several interviews with WNPR, CNBC, WTNH, WTIC, WB20 and Beethoven Radio.

In Gratitude

Guest Artist Sponsor: Isabelle Curtiss



Isabelle Curtiss is a long-time supporter and former Board Member of the Waterbury Symphony Orchestra. Her generosity represents a larger commitment to fostering opportunities for youth through music education and performance. Isabelle recently established an endowment fund to ensure that these life-changing opportunities exist in perpetuity, for generations to come. *To learn more about how you can give the gift of music through your legacy, contact info@waterburysymphony.org.*

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Ryan Tani

A driven and versatile conductor, Ryan Tani has been praised for his compelling musicianship in a wide range of symphonic and choral repertoire. Ryan currently serves as the Orchestral Conducting Fellow for the Yale Philharmonia, where he studies under the guidance of Peter Oundjian. He also serves as the Music Director of the Occasional Symphony in Baltimore. In 2015, he was declared the winner of the ACDA Undergraduate Student Conducting Competition at their national conference in Salt Lake City, Utah.



An advocate of new and early music, Ryan has stayed active as conductor and performer for new compositions by emerging composers. He is resident conductor of the New Music New Haven series, where he collaborates, under guidance of Aaron Jay Kernis, with Yale University composition students and faculty.

During his time in Los Angeles, Ryan served as Co-Founder and Music Director of the Concerto Chamber Orchestra where he helped shape the orchestral scene in the Los Angeles area by providing high-level performance opportunities to student musicians of all majors. He has also served as Assistant Conductor of the Chesapeake Youth Symphony Orchestra in Annapolis, where he was the principal conductor of the Preparatory Orchestra, and as Conducting Fellow for the Montgomery Philharmonic.

Ryan is a graduate of the Peabody Institute where he studied conducting with Marin Alsop and Markand Thakar, and of the University of Southern California, where he studied voice with Gary Glaze. Ryan remains an active tenor in New Haven, and plays violin, jazz piano, and viola da gamba for enjoyment.

Ryan Tani's appearance represents the continuing partnership between WSO and Yale School of Music.

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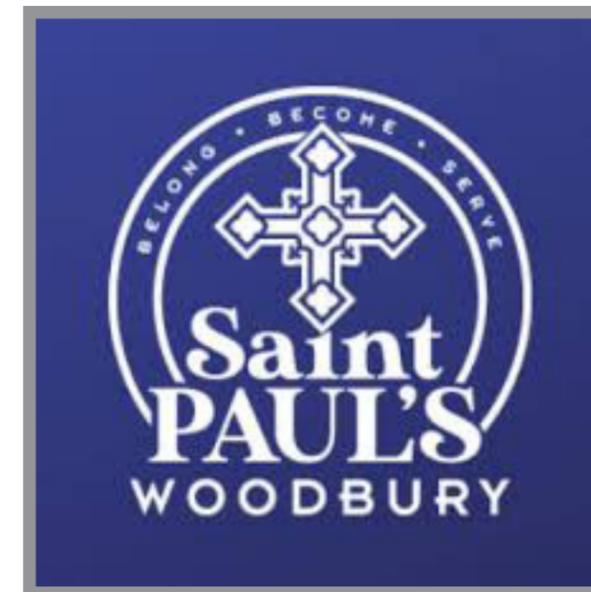
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Alyce Cagnetta Bertz, Concertmaster
Waterbury Symphony Orchestra



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Program Notes

Jessie Montgomery
(b. 1981)

Starburst

Scored for 2 flutes, 2 clarinets, piano, 2 violins, viola, violoncello

This brief one-movement work originally for string orchestra, and arranged for chamber ensemble by Jannina Norpoth, is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst: “the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly” lends itself almost literally to the nature of the performing ensemble who premieres the work, The Sphinx Virtuosi, and I wrote the piece with their dynamic in mind.

— *Jessie Montgomery*



Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (The Washington Post).

Jessie was born and raised in Manhattan’s Lower East Side in the 1980s during a time when the neighborhood was at a major turning point in its history. Artists gravitated to the hotbed of artistic experimentation and community development. Her parents – her father a musician, her mother a theater artist and storyteller – were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life that merges composing, performance, education, and advocacy.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players. She currently serves as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble. She was a two-time laureate of the annual

Jessie Montgomery: *Starburst*

Program Notes Continued

Sphinx Competition and was awarded a generous MPower grant to assist in the development of her debut album, *Strum: Music for Strings* (Azica Records). She has received additional grants and awards from the ASCAP Foundation, Chamber Music America, American Composers Orchestra, the Joyce Foundation, and the Sorel Organization.

Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Five Slave Songs* (2018) commissioned for soprano Julia Bullock by the Metropolitan Museum of Art, *Records from a Vanishing City* (2016) for the Orpheus Chamber Orchestra, *Caught by the Wind* (2016) for the Albany Symphony and the American Music Festival, and *Banner* (2014) – written to mark the 200th anniversary of The Star-Spangled Banner – for The Sphinx Organization and the Joyce Foundation.

In the 2019-20 season, new commissioned works will be premiered by the Orpheus Chamber Orchestra, the National Choral Society, and ASCAP Foundation. Jessie is also teaming up with composer-violinist Jannina Norpoth to reimagine Scott Joplin’s opera *Treemonisha*; it is being produced by Volcano Theatre and co-commissioned by Washington Performing Arts, Stanford University, Southbank Centre (London), National Arts Centre (Ottawa), and the Banff Centre for the Arts. Additionally, the Philharmonia Orchestra, Atlanta Symphony, Dallas Symphony, Minnesota Orchestra, and San Francisco Symphony will all perform Montgomery’s works this season.

The New York Philharmonic has selected Jessie as one of the featured composers for their Project 19, which marks the centennial of the ratification of the 19th Amendment, granting equal voting rights in the United States to women. Other forthcoming works include a nonet inspired by the Great Migration, told from the perspective of Montgomery’s great-grandfather William McCauley and to be performed by Imani Winds and the Catalyst Quartet; a cello concerto for Thomas Mesa jointly commissioned by Carnegie Hall, New World Symphony, and The Sphinx Organization; and a new orchestral work for the National Symphony.

Jessie began her violin studies, at the Third Street Music School Settlement, one of the oldest community organizations in the country. A founding member of PUBLIQuartet and currently a member of the Catalyst Quartet, she continues to maintain an active performance career as a violinist appearing regularly with her own ensembles, as well as with the Silkroad Ensemble and Sphinx Virtuosi.

Jessie’s teachers and mentors include Sally Thomas, Ann Setzer, Alice Kanack, Joan Tower, Derek Bermel, Mark Suozzo, Ira Newborn, and Laura Kaminsky. She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University.

Program Notes

Antonio Lucio Vivaldi
(1678 - 1741)

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III. *Presto* (in G minor)

Scored for 8 violins, 2 violas, 2 cellos, 1 bass, and harpsichord

Antonio Vivaldi strode across the Baroque period like a Colossus. He was a force of nature: an ingeniously creative composer, a virtuoso violinist, a teacher and a poet; and if that were not enough, an ordained priest and music conservatory administrator. He was born in Venezia (Venice) in 1678, and spent most of his life in that great city, with some sojourns to central Italy; later in life he moved to Vienna to produce some of his operas, and died there in 1741.

Nicknamed *Il Prete Rosso* (the Red Priest), the prolific Vivaldi crafted a treasure trove of music: over six hundred compositions, including two hundred fifty violin concerti, almost a hundred concertos for harpsichord and various instruments, dozens of sinfonias, masses and psalm settings, as well as forty-six exquisite operas, the corpus of which is only today being fully explored and performed. Vivaldi was no less a genius than his contemporary, Johann Sebastian Bach. Bach was deeply influenced by Vivaldi's works, studying and transcribing several of them.



Portrait of Vivaldi by Francois Morellon La Cave (1723)



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Antonio Vivaldi: *Four Seasons*

Program Notes Continued

Many of Vivaldi's compositions were first performed by the talented young women of the renowned Ospedale della Pietà, an orphanage, convent, and music conservatory, at which Vivaldi initially taught as a violin pedagogue and then managed as its director. He was employed there for almost thirty years (1703-1715 and again from 1723-1740). The Ospedale della Pietà was one of four such institutions in Venezia, which took in orphaned and abandoned children. The boys were educated in one of the guild trades; the girls were given a musical education and the best of them stayed on in the orchestra or choir.

When we think of Vivaldi, we usually conjure his most famous composition - the concertos that we know as *The Four Seasons* (Le Quattro Stagioni) - and for good reason. Today, Vivaldi's *The Four Seasons* can be heard everywhere, not only in concert halls and chamber recitals, but also as background sound to television commercials, adapted by pop groups such as Celtic Woman and The Piano Guys, and even as the calming musical ambience in public venues such as the Port Authority in New York City.

The Four Seasons are actually the first four concertos of a much larger work, the twelve Opus 8 concerti which Vivaldi grouped under the title, The Contest between Harmony and Invention (Il Cimento dell'Armonia e dell'Invenzione). They were composed between 1716 and 1717, but were published only later, in 1725, in Amsterdam. Vivaldi dedicated them to his patron, Count Wenzel von Morzin, an aristocrat in the retinue of the Hapsburg ruler and Holy Roman Emperor, Charles VI. (The Count was of the same noble family of Morzins that would later be the first patrons of Franz Joseph Haydn).

Not only is the music of *The Four Seasons* intrinsically exquisite and refined, each of the movements is accompanied by a lovely poetic sonnet, many of which were likely written by Vivaldi himself. The sonnets and the music together are astonishingly evocative of the seasons they describe. In this regard, *The Four Seasons* are an early and splendid example of program music. Each Season (that is, each of the four concertos), is composed in the fast-slow-fast tempo sequence of movements that defines the structure of the Baroque concerto. Within each movement, there are moments of drama and contrast, keeping the listener in rapt attention. The word painting of the lyrics of the sonnets amplifies the beauty of the music, creating a synesthetic effect. We hear and read of birds chirping, rolling thunderstorms, the relentless weight of summer heat and drought, the happy celebrations of the autumn harvest, and the bitter winds of winter. Interestingly, Vivaldi chose minor key tonics to begin Summer and Winter, to evoke the more taxing climatic conditions in those seasons, and tonics in major keys for Spring and Autumn, to underpin joyous episodes. It is fascinating to read the sonnets as you enjoy the music (see below to read them in Italian and in an English translation). Listening to *The Four Seasons* in its entirety is always such an extraordinary sonic experience. Enjoy!

Dr. Vincent de Luise
Waterbury Symphony Orchestra Cultural Ambassador

Vincent P. de Luise, M.D.

Cultural Ambassador, Waterbury Symphony Orchestra
Assistant Professor, Yale University School of Medicine.

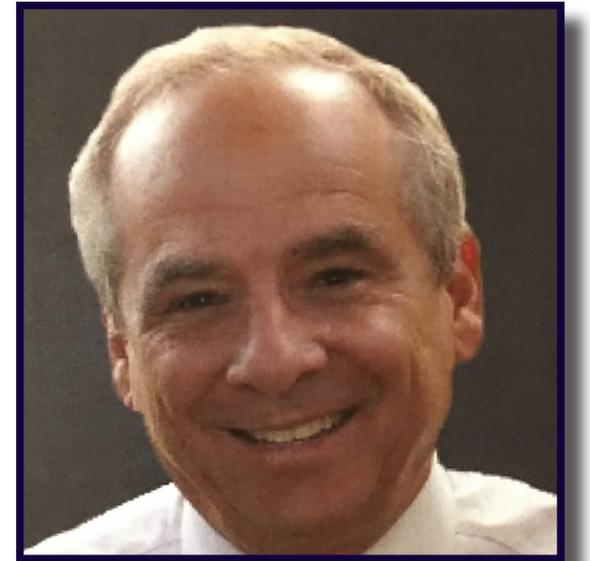
Vincent P. de Luise, M.D. is the Cultural Ambassador of the Waterbury Symphony Orchestra, a post created by the WSO in 2016. In this role, Dr. de Luise offers several of each season's pre-concert insights, area lectures on music, and chamber music recitals, and is a program annotator for the Symphony.

Dr. de Luise is an Assistant Professor of Ophthalmology at Yale University School of Medicine, Adjunct Assistant Professor of Ophthalmology at Weill Cornell Medical College and a Distinguished Visiting Scholar in Medical Humanities at Stony Brook University School of Medicine. He is a Magna cum Laude and Phi Beta Kappa graduate of Princeton University and the Weill Cornell Medical College. He performed his medical internship at the University of California San Francisco (UCSF), his ophthalmology residency at the Bascom Palmer Eye Institute of the University of Miami and was a Heed Foundation Fellow at the Proctor Foundation of UCSF in corneal diseases and transplant surgery.

Dr. de Luise has had a successful 30-year career as an eye physician and surgeon and was named to Woodward-White's "Best Doctors in America." He is a senior honor award recipient of the American Academy of Ophthalmology and program chair of the Connecticut Society of Eye Physicians. He is on the editorial boards of the international journal, *Cornea*, and the journal, *Eye World*. He lectures nationally and internationally in ophthalmology, as well as in the domain of the medical humanities.

Dr. de Luise is deeply involved at the intersection of music, art and medicine. He serves on the Humanities and Medicine Committee and the Music and Medicine Initiative at Weill Cornell Medical College as advisor and program annotator. As a 2013 Harvard University Fellow in its Advanced Leadership Institute, he developed a program, medical humanities education for medical schools, which he is working on at a national level. He is a clarinetist and an active chamber music recitalist. He has studied with the principal clarinetists of the San Francisco Symphony Orchestra, the Florida Philharmonic and the New York City Ballet, and currently studies with clarinet pedagogue and Van Doren Concert Artist, Jenny McClay.

Apart from his work as Cultural Ambassador of the Waterbury Symphony Orchestra, Dr. de Luise is president of the Connecticut Summer Opera Foundation, serves on the Board of the Connecticut Virtuosi Orchestra and writes frequently about music and the arts. His published articles and essays on the humanities and medicine are archived at the Hektoen International Journal of Medical Humanities (<https://hek-int.org/>) and at his blog, A Musical Vision (www.amusicalvision.blogspot.com).



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L'Autunno · Autumn

Antonio Vivaldi

Allegro

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere
E del liquor de Baccho accesi tanti
Finiscono col Sonno il lor godere.

Adagio molto

Fà ch' ogn' uno tralasci e balli e canti
L' aria che temperata dà piacere,
E la Staggion ch' invita tanti e tanti
D' un dolcissimo Sonno al bel godere.

Allegro

I cacciator alla nov' alba à caccia
Con corni, Schioppi, e cani escono fuore
Fugge la belva, e Seguono la traccia;
Già Sbigottita, e lassa al gran rumore
De' Schioppi e cani, ferita minaccia
Languida di fuggir, mà oppressa muore.

Allegro

Celebrates the peasant, with songs and dances,
The pleasure of a bountiful harvest.
And fired up by Bacchus' liquor,
many end their revelry in sleep.

Adagio molto

Everyone is made to forget their cares and to sing and dance
By the air which is tempered with pleasure
And (by) the season that invites so many, many
Out of their sweetest slumber to fine enjoyment

Allegro

The hunters emerge at the new dawn,
And with horns & dogs & guns depart upon their hunting
The beast flees and they follow its trail;
Terrified and tired of the great noise
Of guns and dogs, the beast, wounded, threatens
Languidly to flee, but harried, dies.



L'Inverno · Winter

Antonio Vivaldi

Allegro non molto

Agghiacciato tremar trà nevi algenti
Al Severo Spirar d' orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;

Largo

Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento

Allegro

Caminar Sopra il giaccio, e à passo lento
Per timor di cader girsene intenti;
Gir forte Sdruzziolar, cader à terra
Di nuove ir Sopra 'l giaccio e correr forte
Sin ch' il giaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco, Borea, e tutti i Venti in guerra
Quest' é 'l verno, mà tal, che gioja apporte.

Allegro non molto

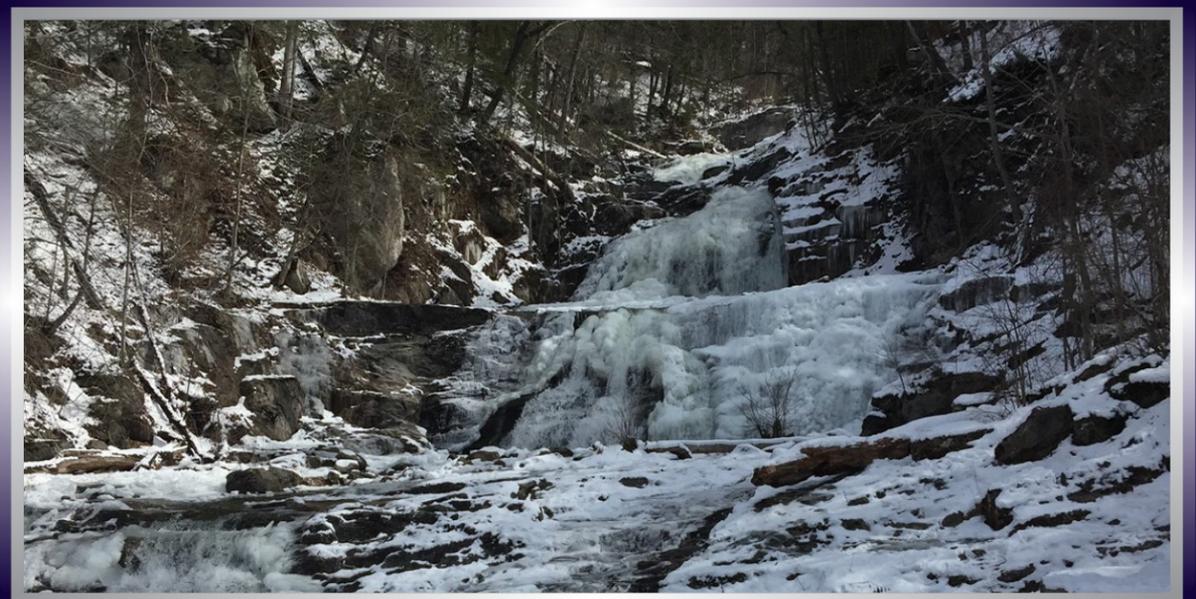
To tremble from cold in the icy snow,
In the harsh breath of a horrid wind;
To run, stamping one's feet every moment,
Our teeth chattering in the extreme cold

Largo

Before the fire to pass peaceful,
Contented days while the rain outside pours down.

Allegro

We tread the icy path slowly and cautiously,
for fear of tripping and falling.
Then turn abruptly, slip, crash on the ground and,
rising, hasten on across the ice lest it cracks up.
We feel the chill north winds course through the home
despite the locked and bolted doors...
this is winter, which nonetheless
brings its own delights.



La Primavera · Spring

Antonio Vivaldi

Allegro

Giunt' è la Primavera e festosetti
La Salutan gl' Augei con lieto canto,
E i fonti allo Spirar de' Zeffiretti
Con dolce mormorio Scorrano intanto:
Vengon' coprendo l' aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi tacendo questi, gl' Augelletti;
Tornan' di nuovo al lor canoro incanto:

Largo

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme 'l Caprar col fido can' à lato.

Allegro

Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all' apparir brillante.

Allegro

Springtime is upon us.
The birds celebrate her return with festive song,
and murmuring streams are
softly caressed by the breezes.
Thunderstorms, those heralds of Spring, roar,
casting their dark mantle over heaven,
Then they die away to silence,
and the birds take up their charming songs once more.

Largo

On the flower-strewn meadow, with leafy branches
rustling overhead, the goat-herd sleeps,
his faithful dog beside him.

Allegro

Led by the festive sound of rustic bagpipes,
nymphs and shepherds lightly dance
beneath the brilliant canopy of spring.



L'Estate · Summer

Antonio Vivaldi

Allegro non molto - Allegro

Sotto dura Staggion dal Sole accesa
Languè l' huom, languè 'l gregge, ed arde il Pino;
Scioglie il Cucco la Voce, e tosto intesa
Canta la Tortorella e 'l gardelino.
Zeffiro dolce Spira, mà contesa
Muove Borea improvviso al Suo vicino;
E piange il Pastorel, perche sospesa
Teme fiera borasca, e 'l suo destino;

Adagio e piano - Presto e forte

Toglie alle membra lasse il Suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche, e mosconi il Stuol furioso!

Presto

Ah, che pur troppo i Suo timor Son veri
Tuona e fulmina il Ciel e grandinoso
Tronca il capo alle Spiche e a' grani alteri.

Allegro non molto

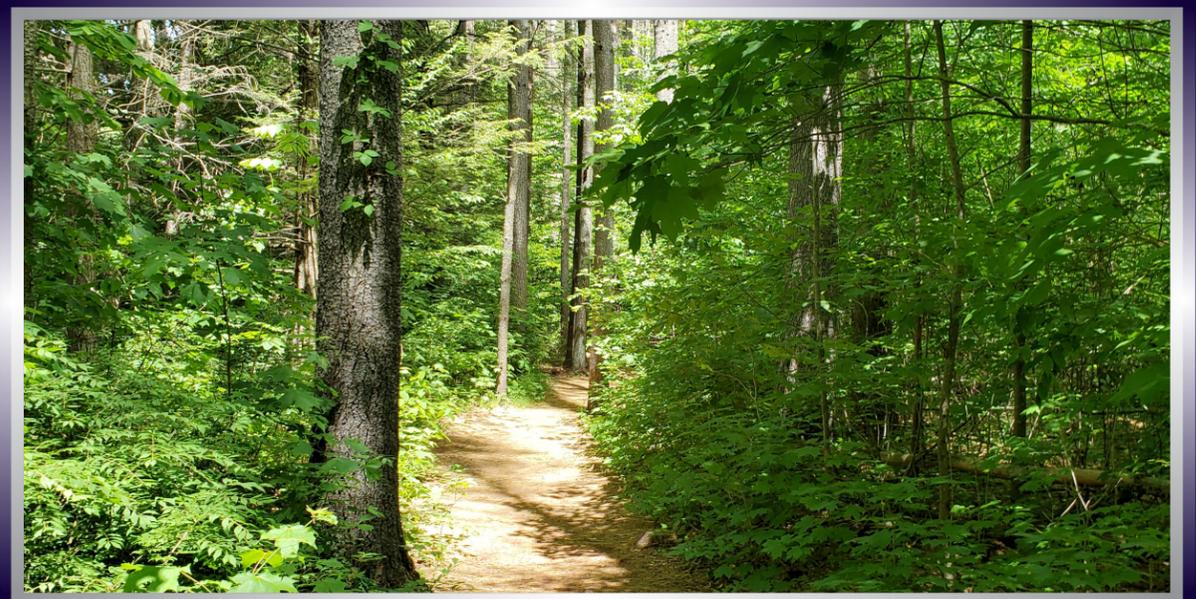
Under a hard Season, fired up by the Sun
Languishes man, languishes the flock and burns the pine
We hear the cuckoo's voice;
then sweet songs of the turtledove and finch are heard.
Soft breezes stir the air, but threatening
the North Wind sweeps them suddenly aside.
The shepherd trembles,
fearing violent storms and his fate.

Adagio e piano - Presto e forte

The fear of lightning and fierce thunder
Robs his tired limbs of rest
As gnats and flies buzz furiously around.

Presto

Alas, his fears were justified
The Heavens thunders and roar and with hail
Cuts the head off the wheat and damages the grain.



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Virtual Vivaldi: Four Seasons A Musical Celebration of Resilience & Hope

Saturday, October 24, 2020 • 7:30 p.m.

• Sirena Huang, Violin • Ryan Tani, Guest Conductor •

Presented virtually on YouTube

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