

Season Concert 3

BEETHOVEN BASH

The State College Choral Society

Laura Choi Stuart, soprano Cindy Candelaria, mezzo-soprano Andrew Sauvageau, tenor Timothy LeFebvre, baritone

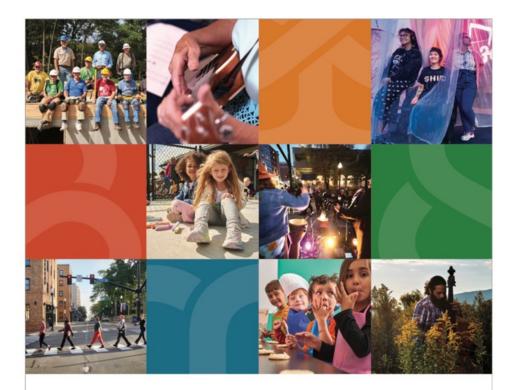
Saturday, May 3, 2025 | 7:30pm Sunday, May 4, 2025 | 3:00pm Penn State Recital Hall

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Our Music Director

Gerardo Edelstein

A native of Argentina, Maestro Gerardo Edelstein has conducted symphonic music, opera, and choral works in Europe, Asia, South America, and the United States. Audiences, musicians, and press alike continuously praise him for his sensitive, charismatic, and energetic performances.

This season marks his second as the music director of the Pennsylvania Chamber Orchestra. Maestro Edelstein has also been music director/conductor of the Williamsport Symphony Orchestra for thirteen years and under his leadership, the orchestra has reached new artistic heights and secured financial stability.

In addition, he is director of orchestral studies, music director of the Philharmonic and Chamber Orchestras and music director of the Penn's Woods Music Festival at the Pennsylvania State University. Under his leadership, Penn State Orchestras have toured in Spain and performed in Carnegie Hall, the Kimmel Center, and Heinz Hall. For the 50th Anniversary of the College of Arts and Architecture, Maestro Edelstein conducted Leonard Bernstein's Mass.

Edelstein was principal conductor of the Jerusalem Oratorio Choir and Orchestra in Israel, leading the orchestra in radio and television appearances and touring throughout the country. In the United States, he served as assistant conductor, associate conductor, and music advisor for the Richmond Symphony in Virginia conducting a variety of performances. Under his leadership, the American Society of Composers, Authors, and Publishers (ASCAP) awarded the symphony first prize for innovative music programming awarded in 2000.

Other conducting engagements have brought him to Israel, the Czech Republic, Ukraine, Brazil. In the United States, he has conducted the Houston Chamber Orchestra, the Houston Ballet, the San Antonio Metropolitan Ballet, the Pennsylvania Chamber Chorale and Orchestra, and the Kalamazoo, Williamsport and San Antonio symphonies.



Over an illustrious career, Maestro Edelstein has performed with internationally renowned artists including Joyce DiDonato, Rachel Barton Pine, Jorge Maria Osorio, Randy Newman, and Dianne Schurr.

Committed to the education of young musicians, Maestro Edelstein has served as clinician and guest conductor for many orchestra festivals in Virginia, Texas, Vermont, Michigan, New York, Connecticut and Pennsylvania. He has also collaborated with the San Antonio Symphony and the Pittsburgh Symphony in side-by-side concerts. He has presented masterclasses and conducting workshops in the United States, Argentina, Israel, Brazil and Turkey.

Maestro Edelstein graduated with high honors from the National Conservatory of Music in Buenos Aires (piano) and studied choral conducting at the J. J. Castro Conservatory of La Lucila, Argentina. He continued his education in Israel at the Jerusalem Rubin Academy of Music where he won the Leonard Bernstein Conducting Scholarship awarded by the American/Israel Cultural Foundation. In the United States, he received a master's degree in orchestral conducting from the Shepherd School of Music at Rice University. His teachers included Mendi Rodan, Helmuth Rilling, and Larry Rachleff, among others.

Our Soloists

Laura Choi Stuart, soprano

Hailed as "a lyric soprano of ravishing quality" by the Boston Globe, Laura Choi Stuart has appeared on the mainstage with Boston Lyric Opera, Opera Boston, Annapolis Opera, Lake George Opera, the In Series, and Opera North in roles including Musetta, Adina, Gilda, Pamina, and Frasquita. Equally comfortable in recital and concert settings, Laura was honored for art song performance as 2nd prize winner at both the 2010 and 2012 National Association of Teachers of Singing Artist Awards and as one of the 2009 Art Song Discovery Series winners for the Vocal Arts Society.

Based in the Washington, DC area, Laura appears regularly with the Washington Bach Consort and the Washington Master Chorale, in addition to solo appearances with many area ensembles. Solo highlights of recent seasons include Messiah and St. Matthew Passion at the Washington National Cathedral, Brahms Requiem, a holiday celebration featuring Bach Cantata 51 and Bachianas Brasileiras No. 5 with the New Orchestra of Washington, and works of Tavener and Mealor with Cantate. She received her training at The Santa Fe Opera Apprentice Program for Singers, Opera North, and Berkshire Opera, as well as The New England Conservatory and Dartmouth College.

Laura is Head of Vocal Studies at the Washington National Cathedral and maintains a private teaching studio, as well as sharing resources for adult recreational choral singers over at The Weekly Warm-Up.

Cindy Candelaria, mezzo-soprano

Mrs. Cindy Candelaria-Pieve, mezzo-soprano, is an Assistant Professor of Voice at Slippery Rock University, where she teaches applied voice and related courses. She earned a BA in Secondary Music Education from the University of Puerto Rico and studied classical voice performance at the Puerto Rico Conservatory of Music. Mrs. Candelaria completed an MA in Vocal Performance at CUNY Hunter College while teaching music in Puerto Rico and New York City schools. She holds a Doctor of Musical Arts in Voice with a Cognate in Vocal Pedagogy from the University of Cincinnati College-Conservatory of Music, where she taught applied voice to musical theatre majors, non-majors, and graduate conducting majors, as part of her Teaching Assistantship. She also served as an



Adjunct Professor of Voice at Xavier University, working with Theatre, Music Theatre, Music Education, and Voice majors.

Her operatic roles include Mrs. Coyle in Owen Wingrave, Mrs. Grose in The Turn of the Screw, Mother in Amahl and the Night Visitors, Cathleen in Riders to the Sea, Gertrude in Hansel und Gretel, and more. She premiered two new roles during her MA studies and has performed in opera choruses with Ópera de Puerto Rico. As a recitalist, Mrs. Candelaria has performed with Messa Di Voce, Cincinnati's Music for All Seasons, and the Museum of the City of New York. She also has extensive experience in choral conducting and singing across various genres, including commercial music, gospel, latin-jazz, and Latin American folk and popular music.

Now based in Western Pennsylvania, Mrs. Candelaria has presented on The Versatility of the Voice for the SRU's chapter of Students of the National Association of Teachers of Singing (SNATS) and the Pennsylvania Collegiate Music Educators Association (PCMEA), as well as the Mid-Atlantic (MAR-AMTA) and Great Lakes Region (GLR-AMTA) conferences of the American Music Therapy Association. Mrs. Candelaria serves as Vice President of the National Association of Teachers of Singing (NATS) Tri-State Chapter.

Our Soloists

Andrew Sauvageau, tenor

Andrew Sauvageau has been a musician for as long as he can remember. His parents keep a recording of him, aged about 3, singing and "composing" songs on the spot. Andrew feels that this kind of spontaneity and spirit is an important part of music making, and he continues to look for ways to bring music to life, whether it was composed six hundred years ago, or six seconds ago. Originally from Oregon, Andrew began performing publicly as an 11-year-old, in genres ranging from musical theatre to art song. In high school, he made music a major portion of his studies, opting to take choir, band, music theory, and a variety of extracurricular opportunities. He earned a bachelor's degree in Vocal Performance at the University of Oregon, and did his master's and postgraduate work at the Peabody Institute of Johns Hopkins University.



As a soloist, Andrew has appeared with the BBC Symphony Orchestra, New York City Opera, the Birmingham New Music Group at the Library of Congress, Great Noise Ensemble, Silver Finch Arts Collective, St. Petersburg Opera, Cathedral Choral Society of Washington, the Basilica of the National Shrine of the Immaculate Conception, and at Tanglewood Music Festival, Lucerne Festival, among others. He is particularly interested in classical music, and 20th and 21st century genres ranging from contemporary classical, musical theatre, and jazz. Andrew believes that a firm understanding of art benefits everyone. The study of music cultivates creativity, as well as establishes discipline and a joy of learning. Studying singing in particular helps to develop a huge variety of skills, not limited to diction, language ability, self-assurance, and athleticism. The tools used for singing are useful beyond the classroom and the stage.

Timothy LeFebvre, baritone

Nationally acclaimed baritone Timothy LeFebvre has wide-ranging experience from the operatic stage to the concert hall. Recent performances include Bach's Saint John Passion with Spoleto Festival USA in Charleston, SC; Vaughan-Williams' Dona nobis pacem with Binghamton University, Mendelssohn's Elijah with the State College Choral Society and Pennsylvania Chamber Orchestra; Mahler's Lieder eines fahrenden Gesellen with the Butler County Symphony; Harbison's Words from Paterson with Oberlin Conservatory Contemporary Music Ensemble; Handel's Messiah with Evansville Symphony and Binghamton Downtown Singers; Britten's War Requiem with Wichita Symphony; and Haydn's Mass in Time of War with Symphoria (Syracuse, NY).



LeFebvre has appeared in concert with the Jacksonville Symphony, Indianapolis Chamber Orchestra, Cleveland Pops Orchestra, Wichita Symphony, Pensacola Symphony, Evansville Symphony, Symphoria (Syracuse), Butler County Symphony Orchestra, Toledo Symphony, West Virginia Symphony Orchestra, Vermont Symphony, Minnesota Symphony, Syracuse Symphony, American Symphony Orchestra, Pittsburgh Symphony, Spokane Symphony, Binghamton Philharmonic, Rochester Bach Festival, Berkshire Choral Festival, New Dominion Chorale, Williamsport Symphony, Orchestra of the Southern Finger Lakes, Syracuse Chamber Music Society, the Skaneateles Festival and the Marlboro Music Festival. He has also appeared in concert at New York's Carnegie Hall and Alice Tully Hall. LeFebvre's frequently performed opera roles include Rigoletto, Sharpless (Madama Butterfly), Germont (La Traviata), Count (Le nozze di Figaro), Falke (Die Fledermaus), Marcello and Shaunard (La Bohème), and Father (Hansel and Gretel). His operatic experience includes performances with Central City Opera, Tri-Cities Opera, Sarasota Opera, Chattanooga Symphony and Opera, Syracuse Opera, Indianapolis Opera, Opera Delaware, and Opera Theater of Pittsburgh.

LeFebvre graduated with honors from Carnegie Mellon University and Binghamton University.



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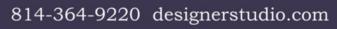
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The State College Choral Society

Erik Clayton, Artistic Director

Erik Clayton was appointed Artistic Director of the State College Choral Society for the 2024-25 season. He received his undergraduate degrees in Music Education and Piano Performance and master's degree in Piano Performance from Penn State University. Mr. Clayton studied piano with Dr. Steven Smith, winning the Leight and Golumbic Awards for excellence in performance. He studied conducting with Dr. Lynn Drafall, Dr. Christopher Kiver and Prof. Gerardo Edelstein, earning a choral internship and conducting Mozart's Requiem. Mr. Clayton has held positions at Williamsport Area High School and Central Dauphin High School and began his current teaching position at State College Area High School in 2015. Choirs under the direction of Mr. Clayton have been selected to perform at the Pennsylvania Music Teacher Association



and American Choral Directors Association state conferences. In addition to his teaching and conducting duties, Mr. Clayton serves as Music Director at St. John's Episcopal Church, Bellefonte. He resides in State College with his wife and four children.

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BEETHOVEN BASH

Mass in C Major, Op. 86

Ludwig van Beethoven (1770-1827)

Laura Choi Stuart, soprano
Cindy Candelaria, mezzo-soprano
Andrew Sauvageau, tenor

Timothy LeFebvre, baritone
The State College Choral Society

Kyrie. Andante con moto assai vivace quasi allegretto ma non troppo Gloria. Allegro con brio Credo. Allegro con brio Sanctus. Adagio Agnus Dei. Poco andante

ā	15	minutos
(1)	45	minutes

Intermission

Symphony No. 4 in B-flat Major, Op. 60

Ludwig van Beethoven

(1770-1827)

Adagio. Allegro vivace Adagio Menuetto. Allegro vivace Allegro ma non troppo

Ō 36 minutes

Smoking is not permitted in any of the School of Music facilities. Food and beverages are not permitted in the audience seating area. Live streaming sponsored by PNC and produced by CW Studios.

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Mass in C Major, Op. 86

By all accounts, the premiere of Beethoven's Mass in C major in September, 1807 was a qualified disaster. The musicians were under rehearsed, and the prince who commissioned the Mass hated it and openly derided Beethoven at the performance. That prince was Nikolaus Esterházy II, whose family had employed Franz Joseph Haydn-one of Beethoven's teachers-as court composer for many decades. Beginning in 1795, Nikolaus gifted his wife Princess Maria Josepha with a new mass he commissioned from Haydn every year on her name day. By 1802, Haydn's health prevented him from composing, so Nikolaus began commissioning a variety of composers for his annual gift. Beethoven accepted the invitation in 1807.

The Mass seems to have caused Beethoven some anxiety and creative block. In a letter to Nikolaus, he wrote "I shall hand you the Mass with considerable apprehension, since you, most excellent prince, are accustomed to have the inimitable masterpieces of the great Haydn performed for you." Beethoven had already established himself to the public as a composer of concertos and symphonies, but not of religious music. He was also well aware of the monumental precedent set by his mentor for this particular series of commissions. Musicologist Lewis Lockwood notes that Beethoven reaped nothing but praise on Haydn's masses and that he had even copied two passages from his teacher's Creation Mass into the sketches for the "Gloria" movement of his Mass. Feeling the pressure to deliver a work that could measure against Haydn's towering legacy, Beethoven asked for a delay in delivering the score from the Prince in July, 1807 with a promise to have music complete by August of that year.

A few days after the disastrous premiere on September 13, Prince Nikolaus wrote to a friend that "Beethoven's Mass is unbearably ridiculous and detestable, and I am not convinced that it can ever be performed properly. I am angry and mortified." Though he follows many conventions established by Haydn, Beethoven's radical (for the time) treatment of tempo and dynamics throughout the Mass were among the features that drew the most ire. Beethoven would later describe the Mass in much kinder terms: "Gentleness is the fundamental characteristic... cheerfulness pervades."

Kyrie - One of the Mass's most unusual moments that might've shocked Prince Nikolaus happens right at the beginning: Beethoven asks the choir's bass section to sing unaccompanied for just a few brief moments before introducing other voices. At the time this probably sounded like a wrong entrance, but it is against this backdrop that Beethoven paints a long-spun and tender melody that gets passed among all the performers on stage. In his words, Beethoven says this music represents "heartfelt resignation, whence comes a deep sincerity of religious feeling."

Gloria - Out of this calm sincerity bursts the triumphant celebration of the "Gloria," which trades brilliant episodes of exultation with quieter moments of reflective praise accompanied by long singing lines in the strings. The mood turns suddenly dark as the alto soloist sings "you who take away the sins of the world"; the choir takes over this dark mood before we return to the celebration of the opening.

Credo - This movement opens with the propulsive energy of the full choir and orchestra that is contrasted with an intimate showcase of the soloists. A joyful fugue drives it to a close.

Sanctus - A reverential opening prominently featuring the winds gives way to yet another glorious close.

Benedictus - The "Benedictus" concludes with the same material as the "Sanctus," but is now instead preceded by an extended episode featuring the soloists and orchestra.

Agnus dei - While drafting this movement, Beethoven scrawled for the final movement to be played with "Utmost simplicity, please, please, please." A mysterious opening unfolds as the choir sings "Lamb of God, who takes away the sin of the world." With the help of the clarinet, Beethoven quietly transforms the mood by reinstating the calm sincerity of the Mass's opening movement.

Symphony No. 4 in B-flat Major, Op. 60

Though Beethoven's Fourth Symphony is sandwiched between two of the composer's most-recognized works in the genre—the heroic Third and fateful Fifth—it still delivers a satisfying musical experience for performers and audiences alike. Across its four movements, Beethoven finds ways to imbue this often-overlooked work with innovative features that bring forward the composer's unique flair for musical drama and excitement.

The Fourth Symphony was completed in 1806, alongside a number of other major works: the Violin Concerto, Fourth Piano Concerto, the "Razumovsky" string quartets and the "Appassionata" Piano Sonata. These pieces were written at a time when Beethoven began exploring a broader, lyrical and more songful approach in his music after the jagged violence of the *Eroica* Symphony of 1804 and before the fiery drama of the Fifth to come in 1808. The works still retain surprising and innovative features but for now, the storm clouds have (mostly) parted and a sunnier side of the composer comes to the fore.

In fact, Beethoven had already been working on what would become the Fifth Symphony when he received a commission in 1806 to begin writing the Fourth. That commission came from Count Franz von Oppersdorf, who was a friend of one of Beethoven's most important early patrons Prince Carl von Lichnowsky. Throughout his career, Beethoven often worked on pairs of the same type of piece that differed from one another greatly. Beethoven paused work on the Fifth and delivered a lighter, leaner and more brilliant Fourth that stands in great contrast to the stormy

temper of its successor.

The Fourth Symphony had a private premiere in March, 1807, in Vienna at the home of another of Beethoven's patrons, Prince Lobkowitz. A year later in April 1808, the public premiere was given in Vienna's Burgtheater.

Adagio - Allegro vivace - In order to deliver a more light-hearted symphony than the preceding *Eroica*, Beethoven takes inspiration from his former teacher, Franz Joseph Haydn, regarded as the "father" of the symphony. Beethoven starts the first movement just as his teacher would have, with a slow introduction, albeit one that introduces an eerie harmonic ambiguity and a darker mood than "Papa" Haydn would have ever invoked. This eventually gives way to a brilliant allegro that features fast scales and vibrant conversations throughout the winds.

Adagio - The second movement's foundation is a march-like rhythm that appears throughout, offset against one of Beethoven's most tender melodies.

Menuetto - A scherzo in everything but name, Beethoven deftly takes a two-note motif to propel the energy in this movement forward; woodwinds provide a calm relief in the middle trio section, with lighthearted commentary provided by the strings.

Allegro ma non troppo - The finale is a study in perpetual motion for the entire orchestra, as passages of rapid 16th-notes get passed across the entire ensemble. The mood is jovial, exuberant, sometimes stormy but always light-hearted. Listen carefully for the solo bassoon, who is tasked with playing the main theme of the movement alone in just one of the many standout moments in this symphony. In a further nod to Haydn, Beethoven asks the orchestra to play the theme at half-speed, with a wink and a nod, before speeding off to the close.

Mass in C Major

I. Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

II. Gloria

Gloria in excelsis Deo, Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te!

Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, filius Patris.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus. Tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory to God in the highest, And on earth peace to people of good will. We praise You, we bless You, We worship You, we glorify You!

We give thanks to You because of Your great glory. Lord God, Heavenly King, God the Father Almighty. Lord, the only begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father.

You who take away the sins of the world, have mercy on us.
You who take away the sins of the world, receive our prayer.
You who sit at the right hand of the Father, have mercy on us.

For only You are holy, only You are Lord. Only You most high, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

III. Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, con substantialem Patri, per quem omnia facta sunt.

Qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus, et sepultus est. Et resurrexit tertia die, secundum scripturas, Et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos. Cujus regni non erit finis.

Text and Translation

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre et Filio procedit; Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas.

Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord, Jesus Christ, the only begotten Son of God, and born of the Father before all generations.
God from God, light from light, true God from true God, Begotten, not made, one in substance with the Father, by whom everything was made.

Who for us men and for our salvation came down from heaven.

And was made flesh by the Holy Spirit of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate, suffered, and was buried. And He was resurrected on the third day, according to the scriptures, And ascended into heaven, sitting at the right hand of the Father. And He shall come again with glory to judge the living and the dead. His kingdom shall have no end.

And in the Holy Spirit, Lord and giver of life, Who proceeds from the Father and the Son; Who with the Father and Son is equally worshipped and glorified, who spoke by the prophets.

And one holy catholic and apostolic church.
I acknowledge one baptism in the remission of sins.
And I wait for the resurrection of the dead, and the life of the world to come. Amen.

IV. Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Holy, holy, holy, Lord God of Hosts.

Heaven and earth are full of Your glory. Hosanna in the highest.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Dona nobis pacem.

Lamb of God, Who takes away the sins of the world, have mercy on us.

Lamb of God, Who takes away the sins of the world, have mercy on us.

Grant us peace.

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Centre Gives 2025



Support Your Pennsylvania Chamber Orchestra

Your support helps keep music alive in our community! Designed to support the great work of local nonprofits serving Centre County, **Centre Gives** is a 36-hour online giving event on **May 14 and 15**. Giving during Centre Gives is a great opportunity to stretch your contributions even further thanks to a generous **\$500,000 stretch pool**. The PCO has received an amazing showing of support from donors during Centre Gives in the past and we hope you will think of us again this year as you support all your favorite Centre County non-profits.



Announcing the 25/26 Season

Join the Pennsylvania Chamber Orchestra for an exhilarating season of classical favorites, world-class soloists, and collaborations. Highlights of the season include **Tchaikovsky's** Serenade for Strings, **Mozart's** "Jupiter" Symphony, **Brahms'** Haydn Variations, and the return of **Handel's** Messiah. Our soloists will include PCO's principal bass and Penn State Professor **Patricia Weitzel** performing an electrifying concerto by Argentinian composer **Andrés Martin**, as well as new Penn State Professor **Katherine Benson** performing **Saint-Saëns'** Piano Concerto No. 2. This a season not to be missed!

Tickets on sale Summer 2025

PCO 25/26 Season

Concert Dates

Season Concert 1
September 14, 2025 | 3pm
Penn State Recital Hall

Holiday Concert December 19, 2025 | 7:30pm Penn State Recital Hall

Season Concert 2 January 18, 2026 | 3pm Penn State Recital Hall

Free Family Concert March 2026

Season Concert 3 May 3, 2026 | 3pm Penn State Recital Hall

New Look, Same Great Orchestra

Have you noticed our new website? With support from the Happy Valley Adventure Bureau, PCO has undergone a complete brand and website renovation in partnership with local website developers at 3twenty9 Design. In addition, Sara Blose from Bona Fide

experience.



The Pennsylvania Chamber Orchestra believes in the transformative power of music to bring our community together

Photography has captured some incredible shots of our orchestra in action that have already been featured on our materials and social media.

PCO concerts are inviting, transformative experiences, and we can't wait for you to explore our new website. Wondering about what to expect at our concerts? You will can check our new **Guide to the Orchestra** with answers to questions surrounding our concert experience. Interested in exploring more of Happy Valley? Our new website highlights our favorite dining spots and area attractions to make the most out of your

Scan the QR code and check out our new look!

Amadeus Award

Congratulations George & Nina Woskob

The Amadeus Award, set up in 2008, recognizes a deserving individual who has given substantial support to the Pennsylvania Chamber Orchestra and to the Arts in Centre County, who has regularly attended PCO concerts and events, who has worked to support the mission of the PCO, and who has contributed to the PCO's visibility and value to the Centre Region of Pennsylvania.

Past Amadeus Award Recipients

Robert Brand
Pat Daugherty
Daryl Durran
Pat Thornton
F. Glenn Fleming

Virginia Eisenstein Patricia Stutzman Roeber Charles Welch Douglas Meyer Barbara Palmer Eileen Leibowitz
Connie & Lefty McIntyre
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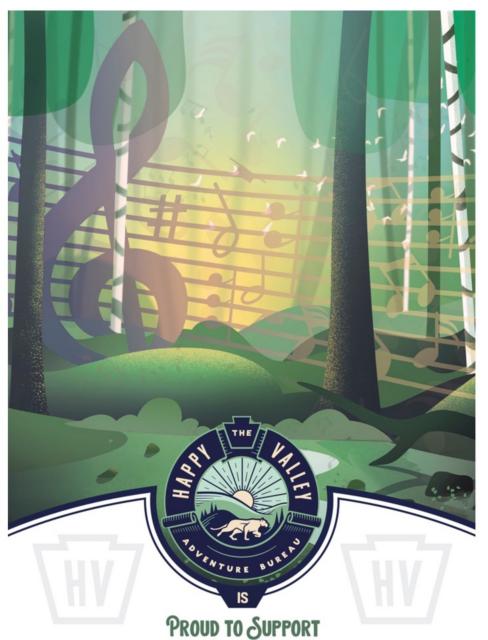
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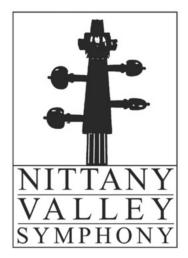
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For more information, visit us at www.scchoralsociety.org

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2024-2025 SEASON

- Fate and Destiny: October 22, 2024
 Tchaikovsky Symphony No. 4
- Magical Holiday Journey: December 13, 2024
 John Williams Harry Potter, Home alone, and more
- Marvels of Majesty: February 11, 2025 Bruckner Symphony No. 7
- Rhythms of Dance!: March 18, 2025
 Ravel's Bolero, Tchaikovsky Swan Lake, and more
- Romantic Rhapsodies: May 13, 2025
 Schumann Symphony No. 3



For more details and tickets, visit www.williamsportsymphony.org OR call WSO office at 570-322-0227. All performances take place at the Community Arts Center, Williamsport at 7:30PM

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