

The
Orchestra
of
NORTHERN NEW YORK

*The North Country's Year-Round
Professional Symphony Orchestra Since 1988*

Kenneth Andrews, Music Director

NYS Council on the Arts
Northern New York Community Foundation
North Country Public Radio
& A Generous Anonymous Donor
present

Baroque and *Beyond*

KENNETH ANDREWS
CONDUCTOR



Joyce Cheng, Clifton Park, NY
2020 Young Artist Competition Winner

Ticketed & Streamed Online Event

Saturday, June 5

7:30 p.m.

Sunday, June 6

3:00 p.m.



MAJOR SPONSORS



Council on
the Arts

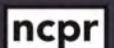


Northern New York
Community Foundation



CRANE
The Crane School of Music - SUNY Potsdam

MEDIA SPONSORS



Special Thanks

ONNY is deeply grateful to Fr. Bryan Stitt, Pastor, the Roman Catholic Church of St. Mary, Canton, for allowing the Orchestra to use the church for rehearsals and recording of this concert.

THE ROMAN CATHOLIC CHURCH OF SAINT MARY

68 Court Street, Canton, New York 13617

PHONE: (315) 386-2543

OFFICE HOURS Monday thru Friday 8:00 am – 4:00 pm

cantonicatholics@gmail.com



Our Vision and Mission

We the members of
St. Mary's Catholic Church,
in order to become the saints
God calls us to be:

- ◇ Welcome the wanderer to the Way
- ◇ Educate the seeker with the Truth
- ◇ Worship the beauty of Christ's Life

www.cantonicatholics.com

Rev. Bryan D. Stitt, Pastor

Mr. James M. Snell, Deacon (315) 262-0491

Mr. Paul J. Schrems, Pastoral Associate for Administration

Mr. Peter J. Mueller, Campus Minister and Assistant for Administration

Mrs. Amanda J. Conklin, Director of the New Evangelization

Parish Nurses • (315) 322-1836 Surviving Spouses Group • (315) 379-1650

Ms. Terrienne Yanulavich, Child Safety & Victims' Assistance Coordinator (Offsite):

(518) 651-2267 terriannyanulavich@yahoo.com

The
Orchestra
of
NORTHERN NEW YORK

*The North Country's Year-Round
Professional Symphony Orchestra Since 1988*

ONNY

PO Box 488, Potsdam, NY 13676

315-212-3440 cell

onny.org

Follow ONNY on:



MISSION STATEMENT

The Orchestra of Northern New York seeks to enrich the quality of life for all people, especially youth, in the North Country, Adirondacks, and Eastern Ontario by inspiring the enjoyment and appreciation of music through diverse, and inclusive live and online programming by professional musicians.

BOARD OF DIRECTORS

Officers:

President – Kimberly Busch, Hannawa Falls

Vice President – Victoria Day, Hermon

Treasurer – Mary Jane Watson, South Colton

Secretary – Adrienne Hartman, Potsdam

Directors:

Steve Bateman, Lisbon

Marc Boyer, Ogdensburg

Jeremy Carney, Potsdam

Vernice N. Church, Canton

John Goloski, Theresa

John J. Gray, Jr., Colton

Charles V. “Chuck” Guy, Colton

Michele Meyers, Canton

Theresa C. Raleigh, Waddington

Timothy L. Savage, Canton

WATERTOWN ADVISORY COMMITTEE

Chair: John Goloski, Theresa

Members: Wink Beadel, Wellesley Island
Jacinda Brown, Watertown
Lia Call, Theresa
Anita Prather-Harvell, Watertown
Steven Hirst, Watertown
Agnes McCarthy, Philadelphia
Mark Prasuhn, Sackets Harbor
T. Urling "Tom" Walker, Watertown
Clement Wong, Watertown
John Wrape, Watertown
Shannon Zaykoski, Adams

ONNY STAFF

Music Director/Conductor:	Kenneth Andrews
Executive Director:	Kathy Del Guidice
Website & Technology	
Director:	Kevin Angstadt, PhD
Personnel Manager:	Jill Rubio
Orchestra Librarian:	Natalie Randall
Sound Engineer:	James Wildman
Social Media:	
Coordinator:	Victoria Day
Young Artist Competition	
Coordinator:	Nancy Peschko
Housing Coordinator:	Nancy Kear
Hospitality Coordinators:	Roland and Deborah Lauther

THIS CONCERT WAS MADE POSSIBLE WITH GENEROUS SUPPORT FROM



**Council on
the Arts**

ONNY is supported in part by NYSCA, a state agency,
with the support of Governor Andrew Cuomo and the NYS Legislature.



**Northern New York
Community Foundation**

ONNY is grateful for its partnership with and support of NNYCF,
an organization dedicated to
improving and enriching the quality of life for all
in communities across Jefferson, Lewis and St. Lawrence counties.

MAJOR SPONSORS



NEW YORK
STATE OF
OPPORTUNITY

Council on
the Arts



Northern New York
Community Foundation



Potsdam
STATE UNIVERSITY OF NEW YORK

CRANE

The Crane School of Music • SUNY Potsdam

MEDIA SPONSORS



June 2021

Dear Friends,

The Orchestra of Northern New York is delighted to resume making beautiful orchestral music as the Bravura Baroque Orchestra of ONNY presents *Baroque and Beyond*, a virtual concert in response to the pandemic and our new blended programming initiative.

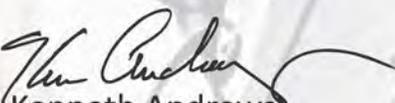
Since our first season in 1988, the Orchestra has presented an annual and highly popular winter Baroque concert. ONNY planned to present the concert live with an audience, but the pandemic precluded that. Therefore, this year's concert was rehearsed and performed in the beautiful Roman Catholic Church of Saint Mary in Canton. We are grateful to Fr. Bryan Stitt and his staff for making this venue possible.

The concert showcases ONNY's strings and harpsichord and goes beyond the borders of the *Baroque* to include music from the *Classical* period, the 21st century and a set of dances written in the style of the 16th century Renaissance.

ONNY musicians are excited to present *Starburst*, written in 2012 by the rising American female composer, Jessie Montgomery, who was recently named the Composer in Residence for the Chicago Symphony Orchestra. I guarantee you will be riveted with the highly charged energy and driving rhythms of this composition.

We are also proud to present the 2020 Young Artist Competition winner, cellist Joyce Cheng, Clifton Park.

We are delighted to be performing for you once again. Enjoy the concert.


Kenneth Andrews
Music Director and Conductor

The 2021 Baroque Orchestra
of
The Orchestra of Northern New York

Kenneth Andrews, Music Director and Conductor

Violin I

John Lindsey, Concertmaster

Jennifer Kessler,

Assistant Concertmaster

Katharine MacKay

Maggie McKenna

Stephanie Widrick

Violin II

Elaine Dewar*

Agnes McCarthy

Jill Savage

Gretchen Koehler

Lorie Gruneisen

Viola

Christian Hosmer*

Erin Brooks

Sarah Carsman

Cello

Marie-Élaine Gagnon*

Christine Prevost

Bass

Emily Wood **

Harpsichord

Julie Miller*

Personnel Manager

Jill Rubio

**Recording Engineer, Lighting and
Sound Designer**

James Wildman

Orchestra Librarian

Natalie Randall

Harpsichord Tuning & Regulation

Lane Miller

Thomas Whitesell

*Denotes Principal

**Denotes Guest Principal

The Baroque Orchestra of
The Orchestra of Northern New York

Baroque & Beyond

Kenneth Andrews, Conductor

Soloist

Joyce Cheng, Cello

2020 Winner of the

James and Katherine Andrews Young Artist Competition

PROGRAM

Concerto in G Major "Alla Rustica", RV 151 (c.1729)

Antonio Vivaldi
(1678 - 1741)

- I. Presto
- II. Adagio
- III. Allegro

Cello Concerto No. 2 in D Major, Hob.VIIb:2 (1783)

Franz Joseph Haydn
(1732 - 1809)

- II. Adagio
- III. Rondo: Allegro

Joyce Cheng, Cello

Capriol Suite (1926)

Based on Dance Tunes from
Arbeau's "Orchésographie" (1588)

Peter Warlock
(1894 – 1930)

1. Basse-Danse (Allegro moderato)
2. Pavane (Allegretto, ma un poco lento)
3. Tordion (Con moto)
4. Bransles (Presto)
5. Pieds-en-l'air (Andante tranquillo)
6. Mattachins (sword dance) (Allegro con brio)

Starburst (2012)

Jessie Montgomery
(b.1981)

Concerto Grosso No. 12 in D Minor, H.143 "La Folia" (c.1729)
(After Corelli's Violin Sonata, Op. 5 No. 12 "La Folia")

Francesco Geminiani
(1687 – 1762)

Theme and Variations

John Lindsey & Elaine Dewar, Solo Violins
Christian Hosmer, Solo Viola; Marie-Élaine Gagnon, Solo Cello

Special Thanks to Florican Leonhard Violins for the gracious loan of Joce Cheng's cello.

The orchestral parts for the Vivaldi Concerto in G Major were generously donated by Carole Wilay, Carthage.

The Orchestra's solo cello platform was constructed and donated by Robert Docker and Nancy Peschko.

The face masks that our musicians are using for this concert series were generously donated by Nancy Peschko.

CONCERT MUSIC CREDITS

Concerto in G Major “Alla Rustica”, RV 151 (c.1729)

Antonio Vivaldi
Public Domain

Concerto No. 2 in D Major, Hob.VIIb:2 (c.1783)

II. Adagio III. Rondo: Allegro
Franz Joseph Haydn
Public Domain

Capriol Suite (1926)

Peter Warlock
J. Curwen & Sons Ltd., London, © 1927
G. Schirmer Inc., Sole Agents for U.S.A.
Hal Leonard, Distributor
Used by permission of G. Schirmer Inc. and
Associated Music Publishers (Wise Music Group)

Starburst (2012)

Jessie Montgomery
© 2012 Jessie Montgomery Music
Used by permission of NYC Music Services, Sole Rental Agent

Concerto Grosso No. 12 in D Minor, H.143 “La Folia” (c.1729)

Francesco Geminiani
Public Domain

SOLOIST



JOYCE CHENG, Clifton Park, was a senior at Shenendehowa High School in Clifton Park, NY, in February 2020 when she won the James and Katherine Andrews Young Artist Competition for Junior High and High School Students held at SUNY Potsdam's Crane School of Music, SUNY Potsdam. For the fourteenth consecutive year, the event was hosted by the Orchestra of Northern New York, the North Country's only year-round professional symphony orchestra.

Cellist Cheng bested six other students from around Northern New York, Central New York and the Capital Region to take home the \$500 First Prize and earn the opportunity to solo with the Orchestra. She was scheduled to perform the 4th Movement of the Elgar *Cello Concerto in E Minor*, the piece she performed in the competition when ONNY planned to present its *Star Wars* concert on April 18 and 19 in Watertown and Potsdam respectively. Then COVID-19 hit. This year, she graciously agreed to learn a new piece to perform with the smaller orchestra. In this program she performs the 2nd and 3rd movements from the beautiful *Cello Concerto in D Major* by Franz Joseph Haydn.

Ms. Cheng began playing cello at age 9. She joined the Empire State Youth Orchestra in 2015 and has been its Principal Cellist since 2018. She is the daughter of Chiu-Ling Wu and Wen-Hua Cheng, Clifton Park. She is currently studying at New York University (NYU).



FEATURED COMPOSER



JESSIE MONTGOMERY
was recently named the Chicago
Symphony Orchestra's Mead Composer
-in-Residence through June 2024.

JESSIE MONTGOMERY is a violinist, composer and music educator from New York City. She performs and gives workshops in the US and abroad and her compositions are being performed by orchestras and chamber groups throughout the country.

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 there and it was a hotbed of cultural activity and community development. Her parents (father a musician, her mother, an actress) 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 in which performance, creativity, education and advocacy merge.

Jessie began her violin studies, at the Third Street Music School Settlement, one of the oldest community organizations in the country. Upon graduating with her Bachelor's degree from the Juilliard School in Violin Performance in 2003, she joined forces with Community MusicWorks in Providence, Rhode Island, a nationally recognized leader in community development and music education. With this appointment came her first experience as a professional chamber musician as a member of the Providence String Quartet. She continued her chamber music endeavors as a founding member of PUBLIQuartet, a string quartet made up of composers and arrangers, featuring their own music as well as that of emerging and established contemporary composers. Since 2012 she has held post as a member of the highly acclaimed Catalyst Quartet, raved by the New York Times as "invariably energetic and finely burnished...performing with earthly vigor", touring regularly in the United States and abroad. Most recently she has become a collaborator with Yo-Yo Ma's Silkroad Ensemble and will tour with them in the upcoming 2018-19 season.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports the accomplishments of young African-American and Latino string players. As a member of the Sphinx network, she has played numerous roles within the organization, as a teacher, juror, orchestra member and concertmaster, panelist and ambassador, as well as being a two-time laureate in their annual competition. Jessie was also Composer-in-Residence with the Sphinx Virtuosi, a conductor-less string orchestra which toured her music for 3 seasons. The tours resulted in radio broadcasts on Performance Today, WFMT in Chicago, Q2 and others, and a review in the Washington Post calling her music "Turbulent, wildly colorful and exploding with life." In 2014, Jessie was awarded Sphinx's generous MPower grant to assist in the recording of her acclaimed debut album, *Strum: Music for Strings* (October, 2015, Azica Records). The *Whole Note* states that the album displays "a remarkable self-assurance and confidence together with a striking musical inventiveness and imagination"; and *Second Inversion*, Seattle's alternative classical radio station, that "The album combines classical chamber music with elements of folk music, spirituals, improvisation, poetry and politics, crafting a unique and insightful new-music perspective on the cross-cultural intersections of American history."

In 2012, Jessie completed her graduate degree in Composition for Film and Multimedia at New York University, at which point composing became a true focus on her path. Opportunities came about to partner with the American Composers Orchestra, the Sphinx Organization and chamber groups throughout New York City. Other commissions began to emerge from the Albany Symphony, the Joyce Foundation, Orpheus Chamber Orchestra, and the Young People's Chorus of NY.

In fall 2018, Jessie will be an incoming Virginia B.Toulmin Fellow at the Centre for Ballet and the Arts, where she will complete work on a new ballet for Dance Theater of Harlem and the Virginia Arts Festival, in collaboration with choreographer Claudia Schreier. Other upcoming highlights include premieres of new work for soprano Julia Bullock, The Muir Quartet and performances by the Saint Paul Chamber Orchestra.

Teachers and mentors include Sally Thomas, Ann Setzer, Alice Kanack, Joan Tower, Derek Bermel, Mark Suozzo, Ira Newborn, and Laura Kaminsky.

PROGRAM NOTES

Antonio Vivaldi's Concerto in G Major "Alla Rustica" is a compact example of a *ripieno concerto* which, instead of highlighting one or more soloists with contrasting material, is scored throughout for



string orchestra and continuo.

Despite this structural difference from most of Vivaldi's several hundred solo concerti, the Concerto "Alla Rustica" bears unmistakable features of the composer's style. Vigorous arpeggios and repeated notes driven by energetic motoric rhythms dominate the opening Presto movement. The simple *Adagio* is more in the character of a brief interlude before the lively final movement, which is propelled by perpetual walking bass lines.

Little is known about the circumstances surrounding the Concerto "Alla Rustica"

except that it was probably composed in [Rome](#) during the late 1720s for the court of the [Ottoboni family](#). Despite the hazy history of its origins, however, this miniature concerto has become one of Vivaldi's most recognizable works to today's audiences through its adoption in many television and film scores. Among its appearances are the films *All that Jazz* (1979) *Marie Antoinette* (2006) – and a television episode of *Better Call Saul* (2015).

By the Classic era, the concerto grosso had given way almost entirely to the solo concerto, which was often tailored to the talents of particular performers. Among these are Joseph Haydn's **Cello**



Concerto No. 2 in D Major, which was composed in 1783 for Antonin Kraft, a cellist at the court of Haydn's employer Nicholas Esterhazy.

Universally acknowledged as "the Father of the String Quartet," Haydn also made comparable advancements in the treatment of the cello as a solo instrument.

In contrast with its traditional relegation to supportive bass outlines, the cello found a new voice when Haydn liberated it as a melodic instrument in his two concerti.

The second of the three movements is a lyrical *Adagio* in which the cello first shares a duet with the violinist before breaking free into lyrical melismatic flights that resemble vocal *da capo* aria ornamentation of the time. Also inherently vocal is the composer's invitation for an improvised cadenza toward the end of the movement, much as would have been expected of an aria singer.

Typical of most Classical concerti, the last movement is a Rondo, which alternates a recurrent melody with several episodes. This returning so-called "rondo theme" is cheerful and leisurely, yielding to more technically ambitious passagework in the contrasting episodes. The more dramatic central section ventures into a minor mode variant of the rondo theme, demanding of the soloist challenging bowings and melodic lines in octaves – both still relatively rare for the instrument at that time. The rondo theme's restoration to the major mode in its final return brings the concerto to an amiable conclusion.



Manhattan-raised composer Jessie Montgomery holds degrees in Multimedia and Film composition and in Performance from NYU and the Juilliard School. The recipient of many commissions and performances from the nation's leading orchestras and other arts organizations, she is composer-in-residence for the Detroit-based Sphinx Virtuosi and serves on the board of Chamber Music America.

Montgomery's compositions focus on vernacular elements, language, and the theme of social justice. Her eclectic musical language draws from a wealth of multicultural New York influences, including jazz, techno, and dances from the African and Latin diasporas. New York Times music critic Anthony Tommasini praised her 2014 string ensemble work *Banner* for "daringly transforming the anthem [Star-Spangled Banner], folding it into a teeming score that draws upon American folk and protest songs, and anthems from around the world, including Mexican, Puerto Rican and Cuban, to create a musical melting pot."

Starburst was commissioned by the Sphinx Organization and premiered by its resident Sphinx Virtuosi in 2012. Of the work, Montgomery writes:

"This brief one-movement work for string orchestra 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 that premiered the work, the Sphinx Virtuosi, and I wrote the piece with their dynamic in mind."



A modern reworking of melodies in Thoinot Arbeau's Renaissance dance manual, *Orchésographie* (1588), Peter Warlock's 1926 **Capriol Suite** remains one of his most popular works in its original piano duet form and in arrangements for both string and full orchestras. The suite reaches beyond the Baroque in two

directions – back into the popular courtly dances of the Renaissance past and forward into techniques of the early twentieth century. While preserving the tune of each dance, Warlock's neoclassical reimagining includes varied orchestral textures, tempo and dynamic changes, and updated string techniques like *pizzicato*.

The suite is compressed, with each dance averaging less than two minutes in duration. The stately triple meter **Basse-Danse** was named for its *bas* (low) gliding dance steps. It remained the favorite dance of the mid-fifteenth century Burgundian court until another slow, processional couples dance, the duple meter **Pavane**, became the craze throughout Europe. It was customary in the Renaissance for a slow dance to be immediately followed by a lively one in contrasting meter. Traditionally the after-dance of the *Basse-Danse*, the delicately energetic **Tordion** is repositioned in the Capriol Suite to form a centerpiece in tandem with the fleeting **Bransles**. Stringing together five of Arbeau's dances in ever increasing tempi make this *Bransles* the climactic and most extended movement. The energy evaporates into the elegance of the **Pieds-en-l'air**

before the brilliant *Mattachins*, a mock-battle sword dance that was choreographed with specific fencing gestures. As if insufficiently bellicose, Warlock unleashes a coda of increasingly dissonant combative chord clusters that seem to have erupted straight from the world of Bartok.



Important in the late Baroque as performer, composer, and teacher, Francesco Geminiani studied in Rome with Alessandro Scarlatti and with the revolutionary violin virtuoso-composer Arcangelo Corelli. He moved at age 27 from his native Italy to settle in London, but because of his preferred limited exposure within wealthy society became overshadowed by his more public contemporaries Vivaldi and Handel. Furthering the expansion of technical possibilities on the violin begun by Corelli, his output includes arrangements of many of his teacher's works. Among these are his 12

Concerti Grossi based on Corelli's Opus 5 sonatas for violin and basso continuo, first published in 1700. The crown of this set is the final Concerto Grosso in D Minor, "La Folio," which alongside Corelli's original version, remains among the most frequently performed instrumental works of the early eighteenth century. Dating back to late 16th Century Portugal, "La Folia" survives as one of the oldest known melodies in European music history. By about 1670 the tune had acquired the slow tempo of the stately Sarabande dance, with its characteristic stress on the second beat of each triple-beat measure. During this time a distinctive harmonic pattern within two eight-bar phrases had also become standardized and popularized by over 150 composers.

At the heart of the typical concerto grosso is the contrast between two instrumental forces: the large orchestral group known as the *ripieno*, out of which a *concertino*, or small group of soloists periodically emerges. The first violin soloist of the concertino in Geminiani's setting presents Corelli's nearly unchanged sonata part alongside additional solo parts for a second violin and viola.

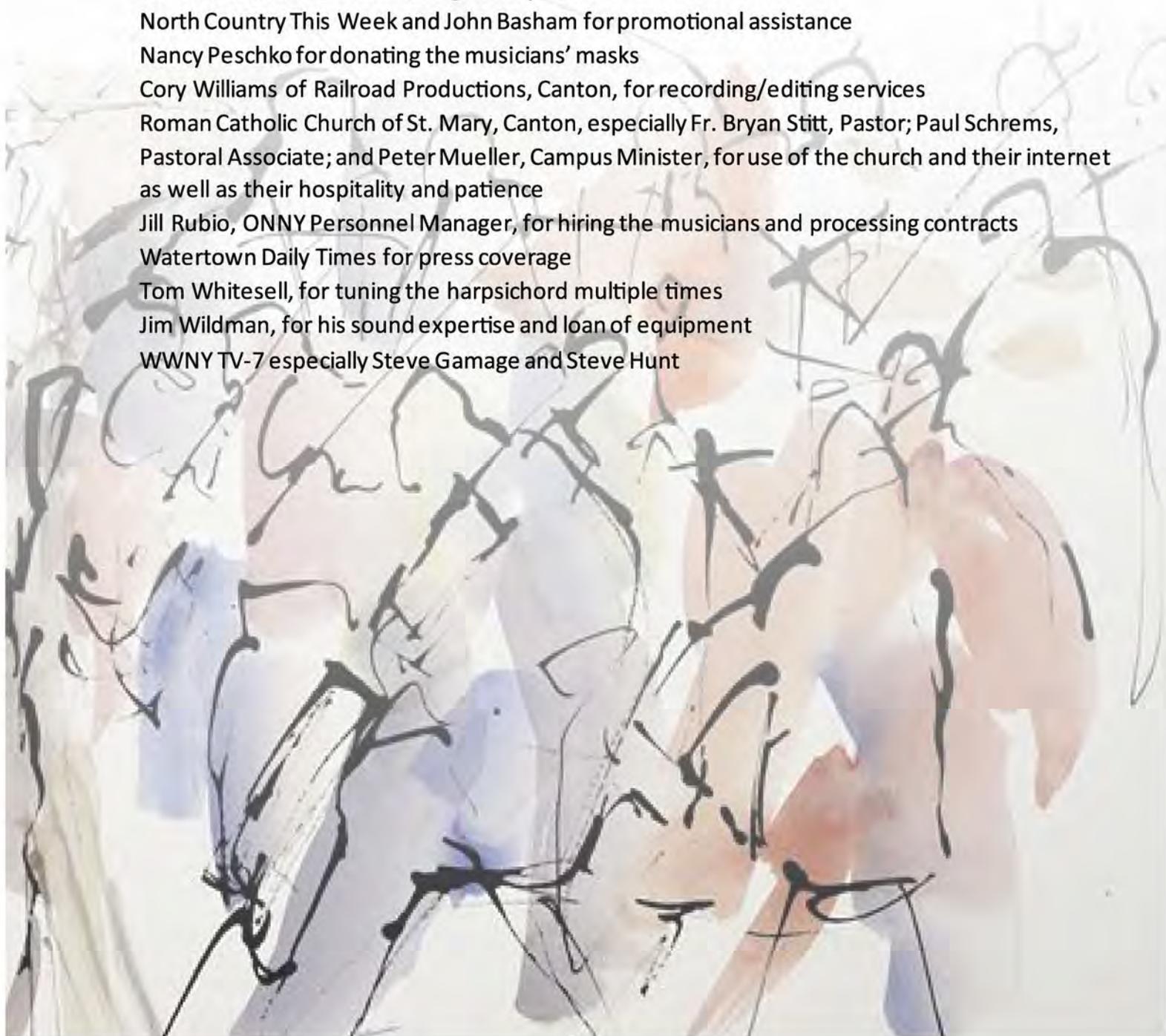
In place of the more common structure of the typical violin sonata of the time, Corelli chose instead to cast this as a set of 23 variations on the "La Folia" theme. Following Corelli's original version, Geminiani's Concerto Grosso begins with the melodically skeletal theme, whose stately character is immediately dashed by the unexpectedly fast tempo of the first variation. This alternation of tempi persists throughout to enliven the entire set as it moves through an impressive variety of musical styles and characters.

Program notes ©2021 by Dr. Gary Busch
Professor of Piano and Music History
Crane School of Music – SUNY Potsdam

ACKNOWLEDGEMENTS

The Orchestra of Northern New York publicly recognizes with sincere gratitude the following individuals, businesses, and organizations whose support made this concert possible.

Kevin Angstadt, PhD, ONNY's Website and Technology Director (aka Guru of All Things Tech)
Kimberly Busch, Morgan Busch, and Marc Boyer, Transportation Crew for this concert
Victoria Day and Kimberly Busch for photographing rehearsals and the concert
Eventgroove.com for a superb ticketing service
Fonda, The UPS Store, for program design
Matt Gatti, PhD, Crane Facilities Manager, for so many things!
Lane Miller, for loan and tuning of harpsichord
North Country This Week and John Basham for promotional assistance
Nancy Peschko for donating the musicians' masks
Cory Williams of Railroad Productions, Canton, for recording/editing services
Roman Catholic Church of St. Mary, Canton, especially Fr. Bryan Stitt, Pastor; Paul Schrems, Pastoral Associate; and Peter Mueller, Campus Minister, for use of the church and their internet as well as their hospitality and patience
Jill Rubio, ONNY Personnel Manager, for hiring the musicians and processing contracts
Watertown Daily Times for press coverage
Tom Whitesell, for tuning the harpsichord multiple times
Jim Wildman, for his sound expertise and loan of equipment
WWNY TV-7 especially Steve Gamage and Steve Hunt



DONATIONS REQUESTED FOR MUSIC RENTALS AND PURCHASES

as of June 2021

Please help ONNY by donating one or more of the following works that are planned for the 2021-2022 season of live concerts.

For more information, contact ONNY at 315-212-3440 or executivedirector@onny.org

Beethoven	Piano Concerto No. 5 in Eb Major, Op. 73	\$ 170
Bizet	L'Arlesienne Suite No. 2 (includes Farandole)	\$ 160
Boyce	Symphony No. 5 in D Major	\$ 140
Byrd	The Earl of Oxford's March	\$ 36
Copland	Appalachian Spring (1942/1958) (Rental)	\$ 1,400
	Fanfare for the Common Man	\$ 35
Goldsmith	Star Trek Through the Years (arr. Custer)	\$ 80
Gruber	Stille Nacht (Mannheim Steamroller)	\$ 65
Horner	Selections from <i>Apollo 13</i>	\$ 90
Martin	Have Yourself a Merry Little Christmas	\$ 85
Mendelssohn	Hebrides (Fingals Cave) Overture	\$ 80
Milhaud	Le Création du Monde	\$ 240
Herbert	Elegy: In Memoriam Stephen Lawrence (Rental)	\$ 600
Holcomb	The Night Before Christmas	\$ 110
Moreconne	Gabriel's Oboe from <i>The Mission</i>	\$ 365
Mozart	Clarinet Concerto in A Major, K. 622	\$ 140
	Overture to <i>Così fan tutte</i>	\$ 90
Piazzolla	Libertango	\$ 65
	Oblivion	\$ 65
arr. Roszell	From the Realms of Glory	\$ 65
Sibelius	Valse Triste from <i>Kuolema</i> , Op. 44 No. 1	\$ 70
V Williams	Fantasia on Greensleeves	\$ 95
Williams	Liberty Fanfare (original)	\$ 365

The
Orchestra
of
NORTHERN NEW YORK

*New Experiences Through
Blended Programming*

For the latest news and information about ONNY programs and events,
visit onny.org,
email Executive Director Kathy Del Guidice at executivedirector@onny.org
or call Kathy at 315-212-3440 (cell).

Member
League
of American
Orchestras

Follow ONNY on:

