



**THE SYMPHONIA**  
South Florida's Premier Chamber Orchestra

**A Celebration!**

**2024/25**  
**CONCERT SEASON**



**BLAKESBERG & COMPANY**

Certified Public Accountants & Consultants

**Welcome to an  
exciting year for  
The SYMPHONIA  
and experience  
beautiful music.**

**Jon D. Blakesberg  
and Staff**

**Blakesberg & Company CPA'S**

951 S.W. 4th Avenue  
Boca Raton, FL 33432-5803  
Telephone (561) 750-8300  
Fax (561) 892-2975  
[info@blakesbergcpas.com](mailto:info@blakesbergcpas.com)  
[www.blakesbergcpas.com](http://www.blakesbergcpas.com)

# From the Board President

Dear Friends of The Symphonia,

On behalf of the entire Board of Directors, it is my great pleasure to welcome you to The Symphonia's 20th Anniversary Season. This milestone is a testament to the unwavering support of our audiences, the exceptional talents of our musicians, and the dedication of our artistic leadership. We are incredibly proud to celebrate two decades of bringing outstanding musical performances to this vibrant community.

This 20th season is truly special, as we reflect on our past and look forward to an exciting future. Our programming showcases a rich blend of classical masterpieces and contemporary works, and we are honored to collaborate with some of today's most distinguished conductors and soloists. From the soaring melodies of Vieuxtemps' Violin Concerto No. 5 to Beethoven's exhilarating Symphony No. 7, and the timeless beauty of Tchaikovsky's Serenade for Strings, there is something for everyone to enjoy.



In addition to our concert series, The Symphonia is proud to have been selected by the City of Boca Raton to perform twice in 2024. This past July, we partnered with Crazy Fingers for Symphonia JAMS, a unique collaboration that brought classical and jam band fans together at Mizner Amphitheater. We look forward to returning to the Amphitheater on December 7th for our much-anticipated Holiday Pops concert, a festive celebration to kick off the holiday season.

We are also excited to introduce Harmony & Vines, a delightful series of curated evenings of music, wine, and food. Held at Sixty Vines, and sponsored by Drowos Private Wealth, these dinners provide a unique opportunity to enjoy the symphony experience in a more intimate and relaxed setting.

Finally, our educational initiatives continue to grow. Through Strings & Self-Esteem, we are reaching underserved students, ages 5 to 18, at Paul's Place and the Fuller Center, fostering a love for music while building confidence and self-expression.

As we embark on this landmark season, we invite you to join us in celebrating the power of music to inspire, uplift, and unite. Thank you for being a part of The Symphonia family. Your continued support ensures that we can share the beauty and joy of music with future generations. Here's to an unforgettable 20th Anniversary Season!

With warmest regards,

A handwritten signature in blue ink that reads "Sheldon Kwiat".

Sheldon Kwiat  
President, Board of Directors  
The Symphonia



PROUDLY SUPPORTING  
**THE**  
**SYMPHONIA**  
SINCE 2004



Accounting Solutions for Business

IS NOW PART OF

**KSDT**  
ADVISORY | TAX | ASSURANCE **CPA**

TRUST • VALUE • RESULTS • COMMUNICATION • COLLABORATION • GROWTH

[ksdtcpa.com](https://ksdtcpa.com)

561.299.0220



# **BOARD OF DIRECTORS**

## **OFFICERS**

Sheldon Kwiat – President  
Dr. Marie Jureit-Beamish – Vice President  
Sung Knowles – Secretary  
Charles S. Stoll – Treasurer

## **DIRECTORS**

Carole Boucard, Bryan Drowos, Karen Fuller,\*\*  
Susan Kaye, Howard Krooks, Dr. Orville Lawton,  
John Sprung, Alastair Willis\*\*

Marlene Forkas and June Gelb – Honorary Members  
Steven L. Pomeranz – President Emeritus  
Martin B. Stein\* – Honorary Chairman, 1928-2017

## **ADMINISTRATION**

Annabel Russell – Executive Director  
Susan Fulks – Director of Administration  
KSDT CPA – Comptroller  
StoryWorkz – Website  
The Buzz Agency – Social Media & PR  
The Non-Profit Team – Marketing & Development  
Linda Holtz – Grant Writer  
Susan Dirgins-Friend – Orchestra Librarian  
Madeeha Hanif – Bookkeeper

\* In Memory

\*\* Ex Officio

A COPY OF THE OFFICIAL REGISTRATION AND FINANCIAL INFORMATION  
MAY BE OBTAINED FROM THE DIVISION OF CONSUMER SERVICES BY CALLING  
TOLL-FREE 1-800-HELP-FLA OR ONLINE AT [www.FloridaConsumerHelp.com](http://www.FloridaConsumerHelp.com).  
REGISTRATION DOES NOT IMPLY ENDORSEMENT, APPROVAL, OR  
RECOMMENDATION BY THE STATE. REGISTRATION #: CH18283

# THANK YOU TO OUR SPONSORS



THE SEAGATE



CPAS & CONSULTANTS



# PROGRAM

Sunday, February 9, 2025 – 3 pm  
Saint Gregory's Episcopal Church

**Carolyn Kuan, Conductor**  
**Gabriel Beavers, Bassoon Soloist**  
**Tim Brumfield, Organ Soloist**

*Principal Conductor's Chair sponsored by The Kimmel Family*

*Dances of Galanta* Zoltan Kodaly

Concerto for Bassoon and Orchestra Ellen Taaffe Zwilich  
I. Maestoso  
II. Allegro molto

*Gabriel Beavers, Bassoon Soloist*

---

## INTERMISSION

---

Adagio for Organ and Strings Tomaso Albinoni, Remo Giazotto  
*Tim Brumfield, Organ Soloist*

Symphony No. 38 in D Major, Wolfgang Amadeus Mozart  
K. 504 (Prague)  
I. Adagio – Allegro  
II. Andante  
III. Finale (Presto)

Please turn off your cell phones and electronic devices.

## PROGRAM NOTES

### ***Dances of Galánta (Galantai táncok)* by Zoltán Kodály**

**Born December 16, 1882, in Kecskemét, Hungary**

**Died March 6, 1967, in Budapest, Hungary**

*This work was given its premiere on October 23, 1933, by the Philharmonic Society Orchestra in Budapest with Ernst von Dohnányi conducting. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, percussion, and strings.*

Composer, teacher, and ethnomusicologist Zoltán Kodály's career was slow to blossom, but he eventually became one of the most significant musical personalities of the twentieth century with a creative life spanning seven decades. The son of a railway stationmaster, Kodály led an itinerant childhood, living for a time in the western Hungarian towns of Szob, Galánta, and Nagyszombat. The area was so rich with folk music that Kodály felt the need to collect and codify it and wrote his 1906 doctoral dissertation on "The stanzaic structure of Hungarian folksong." This attention to the relationship between words and music would follow him for the rest of his life and surfaced in his numerous brilliant folk song settings. Also in 1906, he started to work with fellow Hungarian composer and folk song collector Bela Bartók, with whom he forged a lifelong friendship. Numerous publications of this music followed for more than five decades, with Kodály working alone after Bartók left Europe. In the last half of his life, he became recognized as an innovator in the field of classroom music education and received many honors for revolutionizing the Hungarian school music programs.

However, it was as a composer that Kodály became best known. Comprising a majority of his output, Kodály produced a vast number of choral works, ranging from small pieces for treble chorus to mammoth oratorios. His stage works, most notably the singspiel *Háry János*, received acclaim. Surprisingly, it was not until his forties that Kodály made inroads into orchestral music, having his first success with a suite drawn from *Háry János*. Only two other works for orchestra, the oriental-flavored *Peacock Variations* and the nationalistic *Dances of Galánta* (on this program), would rival the success of *Háry János*.

Kodály's musical style is a delicious fusion of western art music and Hungarian folk materials. As quoted in the *New Grove Dictionary of Music*, Bartók described his friend's approach to composition:





 **Festival of the Arts BOCA**  
**FEB 28-MAR 9, 2025**  
**Mizner Park Amphitheater**

A rich array of events, from DORIS KEARNS GOODWIN to *BACK TO THE FUTURE* with Live Orchestra. Also, Boca Raton's Centennial Concert on March 9 – a big band extravaganza featuring great music from Irving Berlin to Miami Sound Machine!

**FOR FULL SCHEDULE AND TICKETS, VISIT [festivalboca.org](http://festivalboca.org)**



Presented by The Schmidt Family Centre for the Arts under the tent in Mizner Park Amphitheater, Boca Raton. Sponsored in part by the Board of County Commissioners, the Tourist Development Council, and The Cultural Council For Palm Beach County.

**"Kodály's compositions are characterized in the main by rich melodic invention, a perfect sense of form, a certain predilection for melancholy and uncertainty. He does not seek Dionysian intoxication – he strives for inner contemplation ... His music is not of the kind described nowadays as modern. It has nothing to do with the new atonal, bitonal and polytonal music – everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its raison d'être as yet."**

For Kodály's *Dances of Galánta*, he found inspiration in the Roma bands in the western Hungarian (now Slovakian) town where he attended elementary school. For actual melodic materials, he referred to books of music that had been published over a century earlier and included music "after the Gypsies of Galánta." The central concept of the work is that of a set of variations based on eighteenth-century *verbunkos* music. This specialized type of recruiting dance was brought to the small villages where dancers would alternate slow and fast sections to induce the local men to enlist in the military. The native musicians in Galánta were widely known as virtuosi in this style. Kodály captures the improvisational quality of the *verbunkos*, while enhancing it with brilliant orchestration.

©2024 Orpheus Music Prose & Craig Doolin  
www.orpheusnotes.com

## **Concerto for Bassoon and Orchestra by Ellen Taaffe Zwilich** **Born April 3, 1939, in Miami, Florida**

*This work was premiered on May 13, 1993, by the Pittsburgh Symphony Orchestra conducted by Lorin Maazel with Nancy Goeres as soloist. It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two horns, trumpet, trombone, percussion, and strings.*

Although more opportunities exist now than ever before, the number of women composers in the classical music world is still quite small. These opportunities are largely the result of efforts by the generation of composers – male and female – who came of age in the 1960s and experienced notoriety over the following decades. The hard-line "boy's club" attitude of the previous generation gradually melted enough to allow opportunities to many talented women – among them Pauline Oliveros, Joan Tower, and

# This is what you want!

PERFORMANCES • EVENTS • EXHIBITIONS

ARTS  
in  
BOCA  
.org

THE GREATER BOCA RATON CULTURAL CONSORTIUM, INC.

## MEMBER ORGANIZATIONS

**Boca Ballet Theatre**  
561-995-0709  
mail@bocaballet.org

**The HARID Conservatory**  
561-997-2677  
info@harid.edu

**Boca Raton Museum of Art**  
561-392-2500  
info@bocamuseum.org

**Lynn University**  
561-237-9000  
tickets@lynn.edu

**Boca Raton Historical Society  
& The Schmidt Boca Raton  
History Museum**  
561-395-6766  
office@bocahistory.org

**Mizner Park Amphitheater**  
561-393-7984  
AdiNorscio@myboca.us

**Florida Atlantic University  
College of Arts & Letters**  
561-297-3810  
theatre@fau.edu

**National Society of Arts  
and Letters**  
judiasselta@gmail.com

**Florida Intergenerational  
Orchestra of America**  
(561) 922-3134  
info@flioa.org

**Sugar Sand Park**  
561-347-3900  
sugarsandpark@myboca.us

**Festival of the Arts Boca**  
561-571-5270  
info@festivalboca.org

**The SYMPHONIA**  
561-376-3848  
info@thesymphonia.org

**Gumbo Limbo Nature Center**  
561-544-8605  
info@gumbolimbo.org

**The Wick Theatre  
& Costume Museum**  
561-995-2333  
boxoffice@theWick.org

**Youth Orchestra of Palm Beach  
County**  
561-281-8600  
yomail@yopbc.org

Award-Winning Hotel

Saltwater Pool

Poolside Bar

Private Dining

TrendTea Lounge



Gracious hospitality meets  
sophisticated elegance



561.368.5200 • WyndhamBoca.com • 1950 Glades Road

 **WYNDHAM**  
Boca Raton

 farmer's table

Meredith Monk. The Pulitzer Prize-winning composer Ellen Taaffe Zwilich is one of the most important musicians of the same generation.

Zwilich's Bassoon Concerto was composed in 1992 and was her eighth concerto of more than a dozen to date. She recognizes the unique role of the bassoon in the orchestra as the "mortar between the bricks" as it is a woodwind that blends effectively with low brass and strings. She aimed to create a "challenge technically and musically that presents the bassoon as a real solo instrument with a rich persona."

Zwilich described the concerto in great detail:

**In recent years I have composed a number of concertos for orchestral instruments. For me this has been a source of great pleasure and inspiration. Perhaps the most interesting aspect of writing a concerto for an instrument I do not play is the challenge of discovering and exploring the nature of the instrument, and trying to internalize its spirit, so that I feel that my concerto issues from the 'soul' of the instrument itself. Particularly in the case of the bassoon (whose solo literature is limited, and whose orchestral use overemphasizes the 'comical' or grotesque qualities that are possible on the bassoon), I felt a mission to portray the instrument as it possibly can be, not only as it is usually characterized.**

**To my delight I have found that the bassoon is a remarkable solo instrument with a wide range of expressive power. An artist-virtuoso can perform just about anything on the bassoon, from fluid, vocal, singing lines to wildly virtuosic fast passages. Perhaps more than any other instrument, the bassoon is able to suggest a single line breaking into multiple voices, even at breakneck speed. My concerto calls on all of these abilities, plus the ability to respond to the orchestra (the bassoon even has a significant relationship to the percussion). But above all, I have tried to write more than an instrumental exercise, but through the bassoon to make a highly personal musical statement.**

**The first movement, mostly slow in tempo, grows out of the lyric, singing, and dramatic qualities of the bassoon, with a brisk allegro between the slow sections. The second movement is mostly very fast, interrupted by a virtuoso cadenza that begins by recalling the slow music of the first movement."**



ARTS  
in  
BOCA  
.org



Youth Orchestra  
of Palm Beach County

Celebrating our 31<sup>st</sup> year as one of  
Palm Beach County's most respected  
cultural arts organizations.

YOPBC.org • (561) 281-8600



*The HARID Conservatory*  
*Spring Dance Performances*

May 23, 24, & 25

For information and tickets, visit [harid.edu/performances](http://harid.edu/performances) or call 561-998-8038.

## **Adagio in G Minor for Strings and Organ by Tomaso Albinoni (1671–1750) and Remo Giazotto (1910–1998)**

Often referred to as Albinoni's Adagio, this hauntingly beautiful piece is widely misattributed to the 18th-century Venetian composer Tomaso Albinoni. In reality, it was composed in the 20th century by musicologist and Albinoni biographer Remo Giazotto. The work is said to be based on a fragmentary bass line from an unknown Albinoni composition, though the existence of this fragment remains unverified.

According to Giazotto, he discovered the manuscript fragment—consisting of a few measures of melody and basso continuo—in the Saxon State Library in Dresden shortly after World War II. He claimed it was part of a church sonata in G minor, possibly from Albinoni's Op. 4 set, composed around 1708. Using this material as a foundation, Giazotto reconstructed and expanded the work, publishing it in 1958 under a title that acknowledges Albinoni's supposed contribution. However, no record of the fragment has ever been found, leading many scholars to view the attribution as a musical hoax.

Despite the controversy, Adagio in G Minor has become one of the most beloved pieces in the classical repertoire. Typically arranged for strings and organ, it has been widely adapted for various ensembles and solo instruments, captivating audiences with its poignant, expressive depth.

Source: "Adagio in G minor." Wikipedia, The Free Encyclopedia,  
9 Nov. 2024. Web. 30 Jan. 2025.

## **Symphony No. 38 in D major, K. 504 "Prague" by Wolfgang Amadeus Mozart**

**Born January 27, 1756, in Salzburg, Austria**

**Died December 5, 1791, in Vienna, Austria**

*This work was premiered on January 19, 1787, at the National Theatre in Prague conducted by the composer. It is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

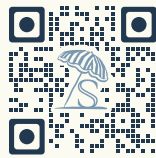
Much has been written about Mozart in Vienna. History tells us how he came to the immense capital at the age of twenty-five to seek fame and fortune away from his provincial hometown of Salzburg. It is widely accepted that he did well at first, earning a salary that few Viennese surpassed. Recent studies show that he was once in the top

# THE SEAGATE

## EVERY STAY IS A STORY WORTH SHARING.

EXPERIENCE THE ALL-NEW SEAGATE in Delray Beach with exclusive Beach Club access, featuring the redesigned Mr. Seas beachfront restaurant and private beach cocktail service. Stay in Atlantic Avenue's most spacious, newly renovated guestrooms and enjoy world-class amenities, including an 18-hole golf course, full-service spa, two pools, and the upcoming Bourbon Steak by Michelin-starred chef Michael Mina, opening January 2025!

SEAGATEDELRAY.COM



@THESEAGATEHOTEL



## BOCA BALLET THEATRE

Artistic Directors: Dan Guin & Jane Tyree



Edith & Martin Stein Family Foundation's  
**The Nutcracker**  
**November 29 - December 1, 2024**  
Holiday Favorite



**Coppélia**  
**April 5 & 6, 2025**  
Comical Story Ballet



**Summer Breezes**  
**August 2 & 3, 2025**  
Repertory concert

**For Tickets & Information**

**www.bocaballet.org • (561) 995 - 0709**



Irvin Stern Foundation

Vegso Family Foundation

Cornelia T. Bailey Foundation

Kettering Family Foundation



five percent of wage earners in that city, only to become destitute in later life due to his poor skills in financial management.

To have been such a gifted composer, recognized across Europe during his younger years as a musician *par excellence*, Wolfgang Amadeus Mozart entered his thirties as a fading star. The young prodigy was now a full-fledged adult. He was no longer a precocious youth with abilities beyond his years. Mozart was now expected to hold his own against more famous composers, such as Porpora, Dittersdorf, Vanhal and Salieri. In order to counter the fickle public's most recent harsh judgment, Mozart simply tried harder, producing some of his most enduring works in his early thirties. Four late piano concertos, the *Kegelstatt* Trio, *Eine Kleine Nachtmusik*, the opera *Don Giovanni*, and the final four symphonies all date from the years 1786-1788, when Mozart was between thirty and thirty-two years old. Although each successive work was of greater clarity and mastery, the young composer had begun to wane in the eyes of the Viennese public, never to rise to such levels again.

As his popularity at home waned, Mozart looked to Prague in hopes of gaining an audience there. He allowed a production of his new opera, *The Marriage of Figaro*, to be staged there in December of 1786 and it proved to be just the thing he needed. He was invited to come to the Czech city and sample its considerable musical delights. He would stay at the palace of Count Thun, a wealthy admirer of Mozart and a fellow freemason. Among the scores he carried with him was a new symphony he had completed just six days before the *Figaro* performance. This work, along with a new piano concerto (No. 25, completed two days before the symphony), was premiered at a Grand Musical Academy (essentially a benefit concert for Mozart) at the sumptuous National Theatre in Prague on January 19, 1787 – just a week after he arrived. It was such a success that the Italian impresario Domenico Guardasoni commissioned a new opera, entitled *Don Giovanni*, for Prague's fall season, where he was in charge of the opera company.

Mozart's *Prague* Symphony is in three movements, instead of the usual four. This is probably because he originally intended to perform his *Paris* Symphony in Prague, but abandoned the plan after writing a new finale for the earlier work. Not wanting a new symphonic movement to go to waste, Mozart then composed two additional movements. Since many symphonies by popular composers of the day were composed in three movements (including several popular works by Czech composers), there was no reason to add a minuet.



Mozart's masterful slow introduction is as dramatic as it is graceful. The trumpets and drums, combined with the dark and brooding chords, foreshadow *Don Giovanni's* stormy charm. This is music of unrest, pregnant with tension. When the *allegro* begins, it is not with a well-defined key. Mozart's chromaticism makes the listener unsure of the tonality. Only in the second phrase do we feel as if it might be in a major key. Throughout the movement, Mozart engages in tightly-wrought polyphony, filled with sinewy energy and a bittersweet sensibility.

The *andante* continues this exercise in profundity. Filled with chromaticism, this colorful movement reaches far beyond the usual scope of a Mozartian slow movement. Mozart's finale is a perfect foil for what came before. With its Haydnesque good humor and unrestrained jollity, it bustles with a lighthearted air and rhythmic vigor that has pleased audiences for over two centuries.

©2024 Orpheus Music Prose & Craig Doolin  
www.orpheusnotes.com

The Wick  
PROUDLY PRESENTS

Season 11  
GIFT CERTIFICATES

Single Tickets Available!

Give the Gift of Live Theater!

Joseph and the Amazing Technicolor Dreamcoat  
STARRING IEAH SESA & STEPHEN CHRISTOPHER ANTHONY  
NOV 21 - DEC 22 2024

Beautiful: The Carole King Musical  
STARRING MONET SABEL  
JAN 16 - FEB 16 2025

No, No, Nanette  
STARRING JEREMY BENTON & KATLYN DAVIDSON  
MAR 13 - APR 6 2025

My Way  
A Musical Tribute to FRANK SINATRA  
STARRING JAMES PATTERSON  
APR 24 - MAY 18 2025

The Wick  
THEATRE & MUSEUM CLUB

7901 N. Federal Highway  
Boca Raton, FL 33487  
561-995-2333  
www.theWick.org

## Principal Conductor

Recognized as a conductor of extraordinary versatility, **Carolyn Kuan** has enjoyed successful associations with top tier orchestras, opera companies, ballet companies, and festivals worldwide. Her commitment to contemporary music has defined her approach to programming, and established her as an international resource for new music and world premieres. Appointed Music Director of the Hartford Symphony Orchestra in 2011, she has signed a six-year contract extending their creative collaboration through May, 2022.



*Carolyn Kuan*

Ms. Kuan's North American engagements have included performances with the symphonies of Baltimore, Detroit, Milwaukee, Omaha, San Francisco, Seattle, and Toronto; the Florida and Louisville orchestras; the New York City Ballet; the Colorado Music Festival and Glimmerglass Festival; the New York City Opera, Santa Fe Opera, and Washington National Opera. Recent international engagements have included concerts with the Bournemouth Symphony, Hong Kong Philharmonic, National Symphony of Taiwan, Orchestre de la Suisse Romande, Residentie Orkest, Orquesta Sinfonica de Yucatan, Royal Danish Ballet, and the West Australian Symphony. Highlights of the 2018/2019 season include debuts with the Singapore Symphony; Santa Barbara Symphony, featuring John Corigliano's *Red Violin*; and the Portland Opera, conducting a production of Rossini's *La Cenerentola*.

Ms. Kuan's 2016/2017 season began with a project sponsored by Beth Morrison Projects, called *Ouroboros Trilogy*, a three-part exploration of life, death, and rebirth as symbolized by the ancient Greek icon of a serpent eating its own tail. Working with composer Scott Wheeler, she directed *Naga*, one of the three operas commissioned for the trilogy. The season ended with the sensational premiere of Philip Glass's opera, *The Trial* with the Opera Theatre of St. Louis. Reviewer for *Opera Today* wrote: "And speaking of a 'high caliber of ensemble playing,' conductor, Carolyn Kuan worked equal magic in the pit. Maestra Kuan elicited the all-important, pulsating, rhythmically precise orchestral execution, to be sure. She also drew an abundance of color from her players and singers alike, achieving a varied palette of satisfying musical effects."

During the 2014/2015 season, Ms. Kuan made a summer-long debut with the Santa Fe Opera. Working closely with composer Huang Ruo and director James Robinson, and a mixed cast of east and west singers and instrumentalists, she conducted the premiere of *Dr. Sun Yet-Sen* to great critical acclaim. Other highlights of that season included her debut with the Washington National Opera at the Kennedy Center in Daniel Catan's *Florenzia en el Amazonas*, directed by Francesca Zambello; her return to the Seattle Symphony to lead works by Tan Dun, Yugo Kanno (U.S. Premiere), and Unsuk Chin; and her return to Brazil to work with Orquestra Sinfônica do Estado de São Paulo in a program of Britten, Turnage, and Bernstein.

While maintaining a solid connection with traditional repertoire, Ms. Kuan has cultivated a unique expertise in Asian music and contemporary works. From 2007 to 2012, she directed the annual San Francisco Symphony Chinese New Year concert. For the Seattle Symphony, Ms. Kuan helped launch the hugely successful Celebrate Asia! program with community leaders representing eight Asian cultures, and led sold-out performances for three consecutive years. She has led world premieres for Music from Japan, and has conducted multimedia productions of the *Butterfly Lovers Concerto* and *A Monkey's Tale* as part of Detroit Symphony's World Music Series.

From 2003 to 2012, Ms. Kuan was engaged with the Cabrillo Festival of Contemporary Music and visiting composers. Some of her finest successes have bridged the gap between cultural and social issues, as in her work raising awareness of conservation and the environment through her performances around the globe of the multimedia project *Life: A Journey Through Time*. Developed by the Cabrillo Festival of Contemporary Music and music director Marin Alsop, the project features music by Philip Glass and images by famed National Geographic photographer Frans Lanting. Ms. Kuan's notable performances of *Life* include a presentation at the Ninth World Wilderness Congress with Orquesta Sinfonica de Yucatan; at the eight-day June festival, Change Is Powerful, with the Detroit Symphony; and at CERN's (European Organization for Nuclear Research) historical Large Hadron Collider Inauguration, with Orchestre de la Suisse Romande attended by Swiss President Pascal Couchpin, French Prime Minister François Fillon, more than 20 other European heads of state, and dozens of Nobel laureates.

Carolyn Kuan's previous positions include Associate Conductor of the Seattle Symphony Orchestra; Artist-in-Residence at the New York City Ballet; and Assistant

Conductor for the Baltimore Opera Company. In her 2012 debut album for the Naxos label, Ms. Kuan conducted the New Zealand Symphony Orchestra in various works by Chinese composers.

Recipient of numerous awards, Ms. Kuan holds the distinction of being the first woman to be awarded the Herbert von Karajan Conducting Fellowship by the Herbert von Karajan Centrum and American Austrian Foundation in 2003, resulting in her residency at the 2004 Salzburg Festival. Winner of the first Taki Concordia Fellowship, she has received additional awards from the Women's Philharmonic, Conductors Guild, and Susan W. Rose Fund for Music. Ms. Kuan graduated cum laude from Smith College, received a Master of Music degree from the University of Illinois, and a Performance Diploma from the Peabody Conservatory.

## Bassoon Soloist

**Gabriel Beavers** is the Associate Professor of Bassoon at the University of Miami Frost School of Music and is a member of Miami's Nu-Deco Ensemble. During the summer Beavers performs as 2nd bassoon with the Music in the Mountains Festival Orchestra and serves on the faculty of the Sewanee Summer Music Festival.

Prior to joining the faculty at Frost, he served on the faculty of Louisiana State University School of Music and as principal bassoon with the Baton Rouge Symphony. Formerly a fellow with the New World Symphony, he has also served as Principal Bassoon with the Virginia Symphony, Acting Principal Bassoon with the Malaysian Philharmonic Orchestra and the Jacksonville Symphony and as Acting Second Bassoon with the Milwaukee Symphony for one season. Mr. Beavers has also previously held the position of Visiting Assistant Professor at the University of Missouri-Columbia School of Music. In addition to his orchestral activities, he has an active schedule of solo and chamber performances. He has appeared as a soloist with the Frost Wind Ensemble, Greater Miami Symphonic Band, Chesapeake Bay Wind Ensemble, Virginia Symphony, Baton Rouge Symphony and



*Gabriel Beavers*

Louisiana Sinfonietta and has given recitals throughout the United States and at international festivals in Japan and Brazil.

His solo albums, *Gordon Jacob: Music for Bassoon* and *A Quirky Dream*, are available on Mark Records and his recording of the Dinos Constantinides Bassoon Concerto was published by Centaur Records. He attended both Boston University and Southern Methodist University where he studied with Matthew Ruggiero and Wilfred Roberts.

## Organ Soloist

**Tim Brumfield** enjoys an extraordinary career as a performer, arranger, composer and producer. He currently serves as Director of Music Ministry, Organist and Choirmaster at St. Gregory's Episcopal Church, Boca Raton, Florida and previously served as Cathedral Organist at The Cathedral of St. John the Divine in New York City.

As Organist at the world's largest gothic Cathedral, he performed with such renowned artists as pianist Dave Brubeck, drummer Max Roach, and legendary folk singer Judy Collins, among others. He has been featured on National Public Radio and toured with the Cathedral Choristers both in the USA and throughout England with performances at the famed Salisbury and St. Paul's Cathedrals. He is considered one of the world's finest organ improvisers, tours regularly as a solo organist and pianist, and is often asked to lecture on the art of improvisation. He has been a member of the Grammy award winning Paul Winter Consort since 1998 and has toured Europe performing in Denmark, Italy and in France at the world famous Notre Dame Cathedral. Tim recently received the distinguished award of Honorary Fellow from the National College of Music, London.



*Tim Brumfield*

## SUPPORT THE SYMPHONIA

The costs of sustaining an orchestra and keeping music in your life are always on the rise and we cannot do it without your help. Your donation of any amount does make a difference. There are numerous ways to support The SYMPHONIA. Here are some of the possibilities:

**BECOME A SUSTAINER:** Our new Sustainer Program provides an avenue for you to support The SYMPHONIA at a level that is comfortable for you. Become a monthly SYMPHONIA Sustainer and you can **GIVE MORE by GIVING LESS!** You will provide The SYMPHONIA with a known revenue stream enabling us to better budget for the programming that we want to play and that you want to hear! It's win-win for everyone.

**JOIN THE SYMPHONIA SOCIETY:** Contribute a minimum of \$1,000 during the year and you will earn membership in our **Symphonia Society Circle of Excellence.** In addition to a custom-designed pin and recognition in the concert program book, basic benefits include priority seating for subscription concerts, complimentary valet parking and invitations to private concert receptions. The more you give, the more benefits you will receive! Join us!

### The SYMPHONIA Legacy Society

The SYMPHONIA acknowledges with gratitude and "forever" recognition:

**The JAM CHARITABLE TRUST  
LEE ZEIDMAN**

Consider a charitable bequest and become a charter member of the **LEGACY SOCIETY.** Your planned gift will make a significant impact in the sustainability of The SYMPHONIA'S mission and will allow you to support the orchestra without giving up current assets. Your gift can take many forms:

A bequest of cash or securities

A specified percentage of your net estate  
Life insurance, with the orchestra as beneficiary

Other material assets

**LEGACY SOCIETY** members will receive "forever" recognition and other specially-designated benefits.

**FOR MORE INFORMATION**

[thesymphonia.org](http://thesymphonia.org) · [tickets@thesymphonia.org](mailto:tickets@thesymphonia.org) · 561-376-3848

# THE SYMPHONIA MUSICIANS

## **Violin I**

Leonid Sigal  
Dina Kostic  
Gus Correa  
Sheena Gutierrez  
Ericmar Perez  
Victoria Stepanenko

## **Violin II**

Erika Venable  
Dale Sandvold  
Benita Dzhurkova  
Eddie Martinez  
Sha Zhang  
Tony Huang

## **Viola**

Michael O’Gieblyn  
Ian Jesse  
Valerie Judd  
David Pedraza

## **Cello**

Chris Glansdorp  
Barbara Corcillo  
Angela Maleh  
Aaron Merritt

## **Bass**

Susan Dirgins-Friend  
Hideki Sunaga

## **Flute**

Karen Fuller  
Elissa Lakofsky

## **Oboe**

Erika Yamada  
Jeff Apana

## **Clarinet**

Rich Hancock  
Michael Forte dbl bass clarinet

## **Bassoon**

Michael Di Gregorio  
Matt Corey

## **French Horns**

Greg Miller  
Eva Conti  
Stan Spinola  
Megan Riccio

## **Trumpet**

Vesko Bozhilov  
Jeff Kaye

## **Trombone**

Aden Brooks

## **Timpani**

Andrew Proctor

## **Percussion**

Doug Friend



# SYMPHONIA SOCIETY CIRCLE OF EXCELLENCE\*

## **CONNOISSEUR CIRCLE (\$50,000+)**

Virginia & Harvey Kimmel Family  
Fund of the Community  
Foundation for Palm Beach &  
Martin Counties

## **CHAIRMAN'S CIRCLE (25,000+)**

Gurney Foundation Inc.

## **PRESIDENT'S CIRCLE (\$10,000+)**

The City of Boca Raton

Rita & Sheldon Kwiat

Mandell Weiss Charitable Trust  
Linda & Joseph Satz, Trustees

Principal Conductor Chair  
Sponsored by The Kimmel Family

Schmidt Family Foundation

## **MAESTRO'S CIRCLE (\$5,000+)**

Drowos Private Wealth LLC

Mel Lazar & Ellen Koppelman

Dr. Laurence & Phyllis Malmuth

Eleonore Ruffy & Don Lustig

Nancy & Stanley Singer

Edith Stein

The Vegso Family Foundation

Eileen Wells

## **MUSIC DIRECTOR'S CIRCLE (\$2,500+)**

Gerry Ehrlich

Drs. Melinda & Steven Koenig

Herbert & Ruth Weiss

## **PRINCIPAL PLAYER'S CIRCLE (\$1,000+)**

Barbara Ackerman

Mr. & Mrs. Steven Altman

Anonymous

Gerald & Barbara Black

Carole Boucard

Elaine Charendoff

Colburn Family Foundation

Dr. Charles & Laura Dale

Bryan Drowos

Gerald Feblowitz

Martin & Carol Glazer

Mrs. Natalie Halperin

Dr. Robert & Ann Jaeder

Marie Jureit-Beamish

Susan & Jeff Kaye

Sung Knowles

Susan Ugelow Konigsberg Family  
Foundation, Inc.

Nina Lane

Carol Pessah-Lewitter

Morgan Stanley Wealth  
Management

John & Geri Murtagh

Lynda Palmer

Steve & Carol Pomeranz

Jay & Linda Rosenkranz

Lawrence Rosenthal

Annabel Russell

Jane & John Sprung

Charles Stoll

Mr. James Talens

The Buzz Agency

Tilkin Family Fund

Marilynne Urquhart

Ellen M. Yerman

## **SYMPHONIA FRIENDS \$500+**

Andre Design District

Anonymous

Adam Davis

Glacial Mechanical LLC

Maria Godfrey

Kennari Consulting

Andrew & Ellen Lynette

Barbara Rabinowitz & Robert Angler



The SYMPHONIA gratefully acknowledges the sustained generosity  
of our annual contributors You do make a difference!

Sandra & Andrew Rose

Susan Saril

Shirley & Howard Trauger

Diane Wanger

Deborah Watarz & Gerald Schilian

**\$250+**

William Beamish

Paul Finkel

Rani Garfinkle

Jeff & Joanna Marie Kaye

Christina Montana

Paul & Susan Penn

Elizabeth Sara

**\$100+**

Barry Adkin

Anonymous

Eric Ansel

Homer Appleby & Elizabeth Kinchen

Donald Bellick & Susan Galland

Jay Brachfeld & Marianne Jacobs

Susan Brody

Wallace & Cecily Feldman

Joan Goldstein

Arlene Herson

Marti & Barry Kaplan

Patricia Allyson Laury

Stephanie & Sam Levine

Mr. & Mrs. Arnold Margoluis

Pat B. Meacham

Barbara M. O'Connell

Dr. Faith G. Paul

Sue M. Phelan

Kitty Lou & John Phillips

Ron & Mary Ann Platt

Debra A. Sabato

Frumet & David Sachs

Kathy Schilling

Gene Singer & Judy Stolper

Gwen Smith

Deborah & Joel Sokol

John Sowell

Mr. and Mrs. William L. Ward

Lois & Harold Weber

Myron & Janet White

**\$50+**

Aaron & Shari Bass

Broward Sierra Club

Dr. Richard & Mrs. Joan London

Mr. & Mrs. Cosimo Scianna

Iris Wilder

Shirley Wine

---

## SYMPHONIA GIFTS\*

### GIFTS IN HONOR

**Harvey & Virginia Kimmel**

Andrew & Ellen Lynette

**Virginia Kimmel**

Susan Saril

Shirley & Howard Trauger

**Bryce Meacham**

Pat B. Meacham

**Annabel Russell**

Marti & Barry Kaplan

### GIFTS IN MEMORY

**Bette Sue Rosenthal**

Lawrence Rosenthal

\* listings as of 2/4/25