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Conductor

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Guest Soloist:
Carol Wincenc,
flute

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Conductor's Corner:

"The two most powerful warriors are patience and time."
(Leo Tolstoy in "War and Peace")

There are a few moments in life when time seems to stand still. But most moments are dictated by time, and so, we are obsessed with it: the more it passes, the more we feel like we don't have enough of it. What if someone told us: "This is the last Sunday evening of your lives?" Would we continue to spend our time scrolling screens on smart-phones or browsing the endless pages of social media in a stifling routine? Would we spend it binging on old movies (or new movies) in front of a TV? Or would we try to actually "live" this day – the last Sunday of our lives – rather than simply existing through it?

Clocks are everywhere – constantly reminding us of just how much time we have left until the next appointment, until the next meeting. It's the impatience of life – as if all that we were really doing was counting our trips around the sun, not realizing that, even in this age of eco-friendliness, we cannot recycle wasted time.

This evening we invite you to go on a journey through time – ***our time*** – as a community of individuals who love to make music together and who have been devoted to sharing that love with our Amherst community and sister communities in the greater Buffalo area for the past 75 years. As all other aspects of life, ***our time*** reflects the endless possibilities, breath-taking surprises, and the hope-filled spirit that comes with the collection of our musical stories and the development of those stories into our 75-year history – our Diamond Jubilee and our own Celebration of Excellence.

We hope this "Celebration of Excellence" will be an experience like no other, one we will not hurry through, but one that we will savor, relish, and carry within our souls long after the final notes fade away. Tonight, we invite you to embrace John Williams' patriotic celebration of the age-old Olympiads through the grandiose harmonies of ***Summon the Heroes***. Allow the brand-new experiment of Chris Rogerson's soothing Prelude to infuse your spirit with the possibilities of the "road less travelled," as we slow the frantic pace of our lives to reflect, ponder and be grateful for what we've learned, what's been gained, and what's been left behind.

We also pay tribute to the genius of one of the most celebrated composers of the late 19th Century, Piotr Tchaikovsky, whose composition, ***1812 Solemn Overture***, secured for him a place of honor and respect among the finest composers of his time. This piece also reminds us that time possesses a unique way of healing wounds, rebuilding bridges of harmony, and restoring hope. At a time when our world seems irreversibly ensnared in conflicts and international turmoil, Tchaikovsky's music reminds us that time allows us to reflect, to find the essential similarities between us, and to realize afresh that we are all brothers and sisters, travelers and co-partners in this beautifully challenging, awe-inspiring journey called life.

I am so deeply honored to share in the musical talents of this highly committed ensemble. It is my hope that you will leave tonight's concert feeling both excitement for the unspeakable gift of music as well as a sense of renewed hope for the future and the blank pages each of us is given with every sunrise. Let us fill those pages with beautiful, loving, and fun-filled adventures, starting with tonight's concert.

Cheers,

Armênio Suzano

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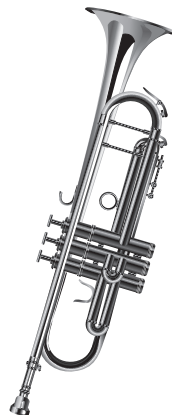
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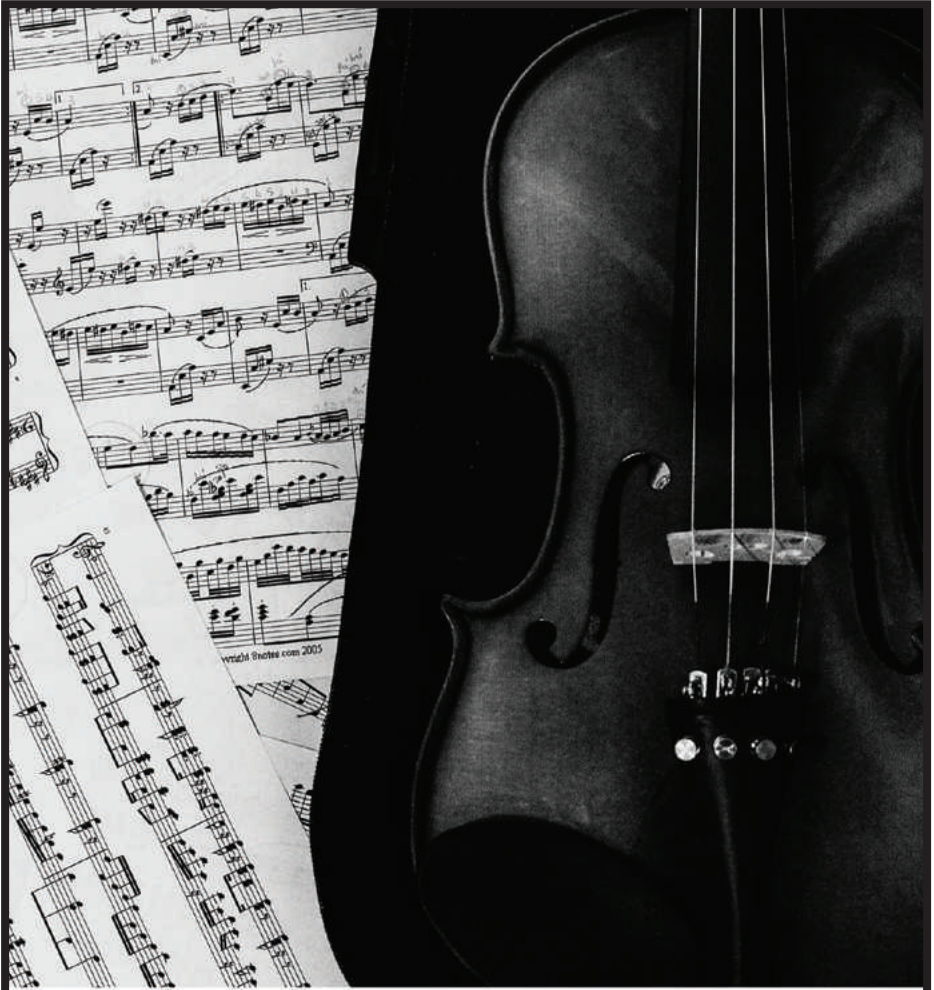
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AMHERST SYMPHONY ORCHESTRA

Sunday, May 15, 2022 at 6 pm

ASO DIAMOND JUBILEE: CELEBRATION OF EXCELLENCE

Armenio Suzano, Conductor

Guest Artist: Carol Wincenc

Pines of Rome IV. Pines of the Appian Way	Ottorino Respighi
The Star Spangled Banner	Francis Scott Key & John Stafford Smith
Joyeuse Marche	Emmanuel Chabrier
Prelude	Chris Rogerson
Summon the Heroes	John Williams

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Intermission

Sonata for Flute & Orchestra I. Allegro malinconico II. Cantilena III. Presto giocoso	Francis Poulenc (arr: Lennox Berkeley)
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Carol Wincenc, flute

1812 Solemn Overture	Piotr Tchaikovsky
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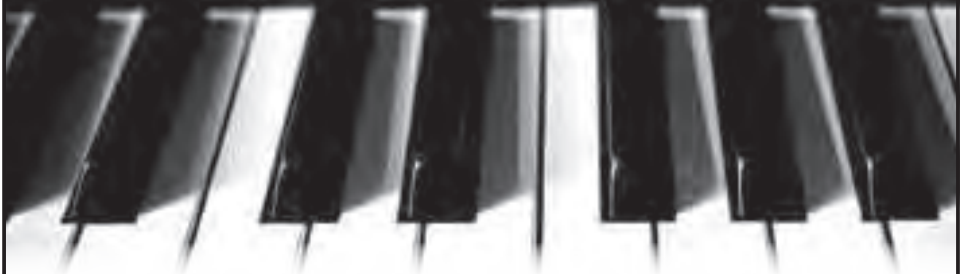
Dr. Armênio Suzano was born in Brazil and at the age of 15 won a competition to become the youngest member ever of the renowned Rio de Janeiro Opera House Symphony Orchestra (Orquestra do Teatro Municipal). He served as their Assistant Principal Clarinetist for 9 years.

Dr. Suzano's accomplishments include the Outstanding Music Graduate Award as well as the President's Award for Outstanding Performer from Stephen F. Austin State University (TX) and the 1st prize at the Sul-America International Competition in Rio de Janeiro, Brazil. An avid soccer player and accomplished clarinetist and pianist, Suzano has conducted symphony orchestras and wind ensembles throughout the U.S., Russia, and Brazil.

Armênio Suzano is the winner of the Solo and Aria Competition at Northwestern University and the winner of the Concerto Competition at the University of Michigan, where he was also a Humanities Fellow. He holds degrees from Stephen F. Austin State University (B.M.), Northwestern University (M.M.) and The University of Michigan (D.M.A.). He served as Orchestra Director at Liberty University (Lynchburg, VA) and as Dean of the Greatbatch School of Music at Houghton College (Houghton, NY); currently serves as the Executive Director of The Villa-Lobos Youth Project, a non-profit organization dedicated to promoting character-development, self-reliance, and patriotism for Jr. High & High School students, church youth groups and civic youth organizations, as well as serving as Orchestra Director at BRCS Schools. Dr. Suzano lives in Wellsville, NY with his wife, Mezzo-soprano & Choral Director, Kelly VanKirk Suzano and their daughter, Audrey Elizabeth (Cuca) Suzano.

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Guest Artist: Carol Wincenc

Hailed "Queen of the flute" by New York Magazine, flutist Carol Wincenc is in a word: "GOLDEN"! In the 2019-22 seasons she continues to celebrate 50 years as a performing artist by presenting the 50th Anniversary Series with concerts at The Morgan Library and Museum (11/12/19), Merkin Concert Hall (2/23/20) - and Staller Center for the Arts at Stony Brook University (4/21/22). In these 3 concerts Carol premieres five new commissioned works by Jake Heggie, Pierre Jalbert, Robert Sirota, Larry Alan Smith and Sato Matsui with fellow star instrumentalists including the Escher String Quartet, Les Amies Trio, and her longtime collaborators, pianist and Assistant Conductor, Bryan Wagorn of the Metropolitan Opera and Matthieu Cognet, French Diction Coach at the Juilliard School of Music. The grand celebration also includes the release of the music of Yuko Uebayashi performed by Carol Wincenc and friends (Azica Records).



Carol's remarkable career has elevated the status of the flute as a solo instrument through the extraordinary range of her performances with world-renowned ensembles and fellow soloists, awards, commissioning of over 50 new works in multiple genres written by leading composers, and teaching countless students who have followed in her footsteps.

She has appeared as soloist with major orchestras worldwide, including the Chicago, San Francisco, Pittsburgh, Detroit, and London symphonies, the BBC, Warsaw, and Buffalo Philharmonics, as well as the Los Angeles, Stuttgart, and Saint Paul Chamber Orchestras. In great demand as a chamber musician, Ms. Wincenc has collaborated with such celebrated ensembles as the Emerson, Tokyo, Guarneri, Cleveland, Juilliard and Escher String Quartets, and performed with Jessye Norman, Emanuel Ax and Yo-Yo Ma. She has enjoyed residencies and performances at countless festivals, including Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music at Menlo, Aspen, Yale/Norfolk, Sarasota, Banff, and Marlboro. She is a current member of the New York Woodwind Quintet and a founding member of Les Amies with New York Philharmonic Principals, harpist Nancy Allen and violist Cynthia Phelps. Her newest, exciting collaboration, Duo Coquelicot, is with renowned Boston based cellist, Velleda Miragias.

Back in 1978, her solo career was launched when she won first prize at the only Solo Flute Competition presented by the prestigious Naumburg Foundation. (The foundation has presented her twice on its Naumburg Looks Back Series at Carnegie's Weill Hall.) Over the years, she has garnered numerous awards for her contribution to the flute world, including the most recent, granted April 7, 2022 by the Martha Graham Dance Company for her trailblazing work in commissioning new works for her instrument: the Five Fearless Women Award. Her other accolades include the Lifetime Achievement Award from both the China (first ever recipient) and USA National Flute Associations, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and prestigious Distinguished Alumni Awards from Brevard Music Center and Manhattan School of Music, (Bachelor of Music alma mater). A Grammy nominee, she has received a Diapason d'Or Award for her recording of the Rouse Flute Concerto with the Houston Symphony, a Recording of Special Merit Award with pianist András Schiff, and Gramophone magazine's "Pick of the Month" with the Buffalo Philharmonic.

Carol is a devoted and gifted teacher who holds faculty positions for over 50 years collectively at the Juilliard School (her Masters of Music alma mater) and Stony Brook University and formerly at Indiana and Rice Universities. The Carol Wincenc 21st Century Flute is a popular series of flute classics, etudes and encores published through Lauren Keiser Music Publishers.

Daughter of the late Dr. Joseph and Margaret Wincenc (legendary musicians and orchestral, chamber music series founders in Carol's native Buffalo, NY), and proud mother of her singer, song-writer son, Nicola Wincenc, nothing gives her greater pleasure than giving back to the music community by upholding her father's adage, "Music Brings Unity to the Community".



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In Memoriam

Marion Kidd Schwaneflugel Fay

Marion Fay died peacefully at home on March 19 at the age of 95. She was a supportive and caring mother, wife, and grandmother. Always an active volunteer as well as a homemaker, she was involved with PTAs, Cub Scouts, and Girl Scouts. She worked in the high school library and was a lifelong reader.



Born in Buffalo NY on October 4, 1926 to Charles and Marion (Kidd) Schwaneflugel, she grew up in Allentown and graduated from Amherst High School in 1944. She graduated from Stanford University in 1948, then returned home to Buffalo, working in fundraising for the Buffalo Philharmonic Orchestra and the United Negro College Fund. She married Homer Fay in 1955; they had a son, Frank, in 1957 and a daughter, Elizabeth, in 1959. The family resided in Buffalo NY, Amherst NY, Indianapolis IN, San Diego CA, and Somers NY. In 1979, Marion and Homer moved back to Amherst NY, where they lived for the rest of their lives.

Always interested in the arts, Marion supported the musicians in her family and the community. She enjoyed sailing, camping, car trips, and Caribbean vacations with her family. Marion and Homer traveled frequently, visiting family and friends around the world. They were members of the Shattemuc Yacht Club (Ossining NY) and the Buffalo Yacht Club.

In later years, Marion frequently attended orchestra concerts and theater productions. She served as President of the Amherst Symphony Orchestra, and volunteered with the American Association of University Women and the Buffalo Torch Club. She will be remembered for her organizing skills, her friendships, and her support of others.

Preceded in death by Homer in 2002, she is survived by: brother Franklyn Schwaneflugel (Sally); son Frank Fay (Nicole Provost); daughter Elizabeth Fay Daly (Christopher); and grandchildren Trevor Fay (Jennifer), Morgan Daly, and Alex Fay.

GIFTS TO THE AMHERST SYMPHONY GIVEN IN MEMORY OF MARION FAY MAY BE MADE BY CHECK: AMHERST SYMPHONY ORCHESTRA • PO BOX 1083 • WILLIAMSVILLE, NY 14231 OR BY CREDIT CARD AND PAYPAL THROUGH THE ASO WEBSITE: AMHERSTSYMPHONY.COM

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PROGRAM NOTES by Claudia Staines

The Pines of Rome, Movement IV
I pini della via Appia (The Appian Way)

Ottorino Respighi
1879 - 1936

The Appian Way, known at the time as “the Queen of the Roads”, was constructed beginning in 312 BC. Used as the main route for military supplies, including troop movement, it ran from Rome to Brindisi. The Roman Republic was skilled at road building, and used the network to strengthen its political, economic, and military base. All roads the Romans built began in Rome and extended to all their borders. So now you know how the expression “all roads lead to Rome” came to be.

Ottorino Respighi completed what is generally described as his most important work “The Pines of Rome” in 1924, with the first performance of “I pini di Roma” taking place on December 14 at the Augusteo, which was the converted mausoleum of the Emperor Augustus.

Respighi said in a later interview that the work had taken him several years, inspired shortly after he and his Roman-born wife Elsa move to the Eternal City by two things: “...the marvelous fountains and the umbrella-like pines that appear in every part of the horizon...” There was likely another source of inspiration, which was Elsa herself, who sang for her husband the songs she learned as a child, playing in the Borghese Gardens. Bits and pieces of those melodies show up in the first movement, ‘The Pines of the Villa Borghese’.

But it was the fourth movement, the one we will hear this evening, that pleased the composer most deeply. In her memoir, Elsa wrote “...the crescendo of ‘I pini della via Appia’ had impressed (Respighi) in such a way that he felt an ‘I don’t-know-what’ in the pit of his stomach... the first time a work of his had turned out as he had planned it.”

If you have never had the joy of time spent in Rome, consider what the writer and literary critic, Anatole Broyard, said. “Rome was a poem pressed into service as a city.” For us here, tonight, it is also an elegant piece of music.



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Joyeuse Marche**Alexis-Emmanuel Chabrier
1841 - 1894**

His family had forbidden classical music training pushing him into becoming a lawyer and then a civil servant. Despite this 'white collar' career path, he threw himself into the modernistic life of Paris in the mid-19th century with gusto. Alexis-Emmanuel Chabrier used all those things to create a musical language that was his own. He did not follow the established rules, because he was not taught them. Later composers would call him an innovator to be emulated. It was not just for his music but also for his literary style and ardent admiration for great art, especially impressionism, that Chabrier was considered to be a catalyst for the development of French modernism.

As a composer, Chabrier did most of his work actually playing the piano, not starting with ink and paper. He had what was usually described as an enthusiastic style while playing, enthusiasm mixed with skill. Fellow composer Vincent d'Indy said "...his arms were too short, his fingers too thick, and his whole manner somewhat clumsy... (but) he managed to achieve a degree of finesse... that few pianists - with the exception of Liszt and Rubinstein - have surpassed."

"Joyeuse Marche", one of two pieces still most popularly played from Chabrier's canon (the other being "España"), evolved through several versions. In 1988, Chabrier told his publisher he was orchestrating four pieces from his piano suite, including one called "La marche française". Over the next couple of years, this work continued to evolve, with another piece "Prélude and marche française" for 4-hand piano incorporated. This pair was first performed in November 1988, conducted by Chabrier himself. Later in April 1989, Paris audiences were highly enthusiastic at their first hearing of both compositions. But after a performance in 1890 at Lamoureux, the Prélude just disappeared, before being re-discovered in 1943 amongst the papers of Robert Brussel. Even without its performance 'partner', the exuberant marche has remained popular with orchestras and audiences around the world.

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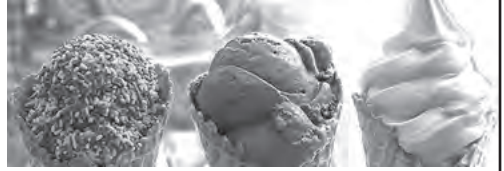
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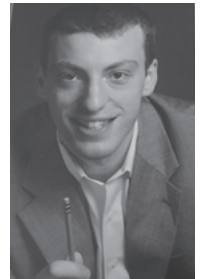
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Prelude

Chris Rogerson
1988 -

As the 2006 ASO Friends Committee/Williamsville Rotary scholarship winner, the Amherst Symphony Orchestra takes pride in the small role we have played in the career of Chris Rogerson, and are delighted to present his work tonight. The Amherst High School graduate began studying piano at the age of two and cello at eight. He moved from suburban Buffalo to Philadelphia where he was a student, and since 2016 on the Musical Studies Faculty, at the Curtis Institute of Music. Rogerson has also studied at the Yale School of Music and Princeton University with such luminary teachers as Jennifer Higdon and Steve Mackey.



Some of you may remember hearing the debut of a different Rogerson composition in 2009 when the Buffalo Philharmonic Orchestra played "Prayer for Spring". The Buffalo News wrote at the time "...Rogerson has a flair for using the instruments' various colors...". And the local newspaper is not the only one who thinks much of our hometown son's skills. The New York Times said "...heard the influence of Fauré, Copland, Ligetti, and Sondheim yet... the music seemed the manifestation of a confident new musical voice" while 2011 the Washington Post wrote "At the ripe old age of 23, composer Chris Rogerson revealed a confident, fully-grown composing talent."

If life finds you in New York City in the near future, you might want to look up the concert schedule for Kettle Corn New Music, an organization Rogerson co-founded and for which he is currently the co-artistic director.

All of this to say, we're Buffalo Proud to add this charming, sweet Prelude to the ASO repertoire.

Summon The Heroes

John Williams
1932 -

There is an essential American-ness to John Williams' work, even those composed for "a galaxy far, far away". "Summon The Heroes" was, of course, composed for this galaxy, this world, for the 1996 Summer Olympics in Atlanta. It is the third of four compositions Williams has done for the Olympics, starting with 1984's Olympic Fanfare, 1988's "The Olympic Spirit", and finally "Call of the Champions" in 2002. As written, the six minute piece, scored for full orchestra, was recorded by the Boston Pops in the spring of 1996, with a dedication the Pops' trumpet soloist, Tim Morrison. More people may be familiar with the shorter version broadcast at the Olympic Games later that summer, with Williams himself conducting the Atlantic Symphonic Orchestra.

cont.

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Music critic James Southall said that full piece offers “...development and depth that simply isn’t possible in the shorter tracks... maybe his best piece period.”

High praise indeed for a composer and conductor whose career continues now, at the age of 90, after more than 70 years. John Williams should, if he doesn’t already, have a room in his home just for his awards, which include 25 Grammys, 7 BAFTAs, 5 Oscars, and 4 Golden Globes, and those are just the wins. At 52 nominations, only Walt Disney has been nominated for more Oscars, than Williams. Consider just a few of the films for which he composed the score and theme: “Schindler’s List”, “Star Wars”, the Indiana Jones trilogy, “E.T. The Extra-Terrestrial” and “Close Encounters of the Third Kind”. Would any of them stay in your mind as clearly as they do without those haunting, stirring, deeply engaging scores?

Williams was trained at Juilliard and the Eastman School, and was originally intent on a career as a concert pianist. However, hearing contemporary pianists Van Cliburn and John Browning, he changed gears, and focused instead on writing the music for others, thankfully for us who love movies and their music. And not just for Williams’ own music, but for the profound influence he has had on other composers, as well as in popular and classical music.

Mark Twain once said that “our heroes are the men who do things which we recognize, with regret... that we cannot do.” Perhaps John Williams and his music are the heroes we need right now.

Sonata for Flute and Orchestra

Francis Jean Marcel Poulenc
1899 - 1963

This could be the most played work for flute and piano in the world, and is certainly highly regarded as a composition of “grace, wit... and sentiment” as noted musicologist Malcolm MacDonald has written. Commissioned by the Library of Congress, and dedicated to musical benefactor Elizabeth Sprague Coolidge, this three-movement piece was written in 1957, and debuted at the Strasbourg Music Festival that June.

The idea of a flute sonata had actually been rolling around Poulenc’s head for a good five years before this sonata debuted, but Poulenc was much engaged in a piano sonata and the opera “Dialogue des Carmelites”. Poulenc always claimed to prefer composing for woodwinds over any other instrument because of their “similarities to the human voice”. In fact (and we offer apologies to the string section), Poulenc once wrote that “nothing could be further from human breath than the stroke of a bow”. In the 30s and 40s, Poulenc wrote several chamber pieces which displeased him increasingly as time went on, finding the results were less effective than any he wrote for wind instruments.

Although Poulenc grew up in a musical household (mother Jenny was said to be a “capable pianist”) and received piano lessons starting at age five, his father Émile refused to let him study music conservatory. It was these two early influences — his father’s family’s deeply religious beliefs and his mother’s family’s more worldly and artistic lives — that lead the composer to see himself and his music as having two, very different, sides. Indeed, the critic Claude Rostand actually described Poulenc as “half monk and half naughty boy.”

For those listening tonight who love the flute, you will find “elegiac intentions...” and, we think, much joy.

THE AUTHOR OF THESE NOTES: This has been a difficult time for the ASO, and for me personally, a time marked by deep and affecting loss of friends and of family. French essayist, pacifist and Nobel laureate Romain Rolland said “A hero is a man who does what he can”. We find our heroes in what they do, where they take a stand, how they take care of us and others as well as themselves. We celebrate our heroes when we think of it, and we most certainly miss them when they are gone. Find a hero in your life tonight. Tell them what they mean to you. Thank them. Be grateful for them, because our heroes are not always with us.

JOAN E. FISHBURN IN MEMORIAM

Interesting Facts in the Life of JOAN ELSE FISHBURN

- *Born Philadelphia, PA in 1933*
- *Started violin lessons in 5th grade*
- *Moved to State College, PA following 8th grade*
- *Played trombone in high school bands*
- *Graduated from Penn State in 1955 with a BS in Music Education*
- *Moved with husband David Fishburn to Williamsville in 1959*
- *Started playing in the Amherst Symphony in 1959*
- *All 3 children, Robert, Rebecca and Elizabeth, attended Forest Elementary, Mill Middle and South High in Williamsville*
- *Taught ESL (English as Second Language) to adults and children*
- *Taught nutrition and natural childbirth and assisted in 400 home births*
- *Received EMT (Emergency Medical Technician) certification*
- *Was a professional volleyball referee*
- *Became President of the Women's Committee of the Amherst Symphony*
- *Became President of the Amherst Symphony Orchestra Association Board*
- *Became General Manager of ASO 25 years ago*
- *Continued playing violin in the ASO for over 60 yrs.*
- *Spent 30 years on the Glen Park Committee*
- *ASI SPARK "Unsung Hero" award recipient*

Joan was grateful to have music in her life, bringing with it lasting friendships, learning and serving. She was truly an inspiration to me and others in her strive for the betterment of our community.



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PRESIDENT'S MESSAGE:

"Diamond Jubilee: Celebration of Excellence". I cannot think of two more deserving people to be called excellent than Marion Fay and Joan Fishburn. No need to use last names when speaking about them, as there was only one Joan and only one Marion. Both lived life to the fullest and devoted themselves to volunteerism, music, and the Amherst Symphony family. Sadly missed, both leaving us a month apart, Marion, March 19th and Joan, April 15th. It is their lives we celebrate and their many connections to ASO Founder and First Conductor Dr. Joseph Wincenc, his music and his daughter, Carol Wincenc...



It was my privilege to volunteer with both Joan and Marion, but my honor to sort through the mountains of meticulously organized files and piles of our Amherst Symphony past history. These ladies were both Presidents of the Association, (Joan, 1988-1990; Marion, 1994-1996) and Presidents of the Women's Committee, (Joan, 1982- 1984; Marion, 1984- 1986) Joan's path led her to become our ASO General Manager

and Marion's interests were with chairing the annual Music Scholarship and caring for the many recipients.. Both Joan and Marion were ASO historians and archivists, guarding our past programs, Amherst Bee articles, event invitations and other memorabilia from the past 75 years, knowing all the "stuff" would be used to display our Diamond Jubilee.

Located in the front hall lobby, stop and view some of these treasures; from Joseph Wincenc's advertisement to join the Adult Activities class "of an opportunity to perform music" in the Fall term 1946 Community Program brochure, Dr. Wincenc's retirement letter to the Association Board addressed to its President, Marion Fay to the photos and articles saved about his daughter, Carol, who joins us this evening as our concert guest artist, as she performed with her father and for concerts since his retirement. Enjoy the "Diamond Jubilee: Celebration of Excellence" concert, as we remember three people of excellence; Joe, Marion, and Joan.

Sincerely,

Susan G. Arrigo

ASO Association President

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In Joan's Words...

*"Each day should begin with and consistently include an **attitude of gratitude**.*

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And secondly, we need to be as healthy as possible to be of service to others. About our health, we always know more than we do. We know we should eat well; choose what will be best to nourish us. We know we should go to bed early in a quiet, peaceful environment. We know that we should put music into our lives on a daily basis. Research has shown amazing brain activity in the presence of music.

When I first moved from Pennsylvania to Williamsville in 1959, I was able to become a part of an all-volunteer symphony orchestra and from that experience, I have been strengthened physically, mentally, emotionally, and socially ever since. What this orchestra, the Amherst Symphony Orchestra, provides is an organization where musicians come together to play for the joy of making music and then share that joy and music with others. How wonderful is that!

So, in closing, I am grateful to this community of ours for all the opportunities we have to volunteer for the benefit of others and also ourselves. This is a tribute to you, to us, to volunteers. Volunteerism is appreciation! Thank you."

*Sincerely,
Susan*



2022 SCHOLARSHIP WINNER

The winner of the 2022 Friends of the Amherst Symphony Orchestra/Williamsville Rotary Music Scholarship for \$2000 is Williamsville South HS Clarinetist **Paige Krebs**. Paige won over her judges with her talent, her musicianship, her technique, her accuracy, and her style and stage presence.

Paige is a young woman who has been very busy during her 4 years of high school. She has studied music with Music Band Teacher, Matthew Cool, at Williamsville HS. She has also studied privately since 2018 with Music Teacher, Becca Phelps. She has a long list of music accomplishments.



She has played in both the Wind Ensemble and Wind Symphony since 10th grade. Paige performed in the Jazz Band 9th, 10th, and 12th grades. She played for the Concert Choir and Philharmonia 11th and 12th grades. For another experience altogether, she accompanied in two musicals at Williamsville South: "The Wedding Singer" and "Seussical". Her community music participation has been to play in All County Band years 2017, 2018, 2021, 2022.

She has chosen to go to the Crane School and it would be a dream to work with music artists all over the world, becoming a music manager or producer.

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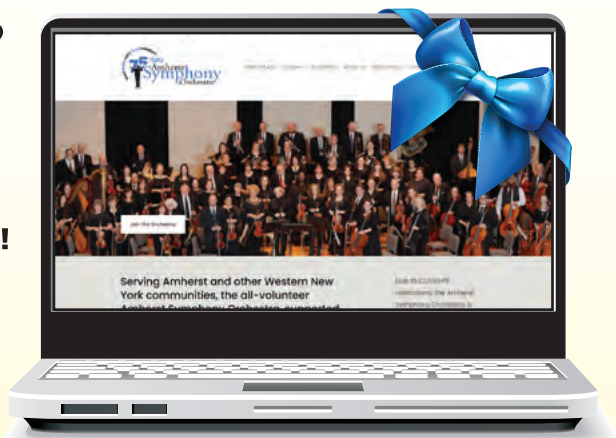
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