

A man in a black tuxedo and white shirt is conducting with a baton. The background is a collage of musical instruments including a violin, trumpet, and piano keys, set against a blue and green abstract design.

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SEPTEMBER 13, 2025

7:30PM | VICTORIA FINE ARTS CENTER

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VICTORIA SYMPHONY ORCHESTRA
Darryl One, Music Director

DYNAMIC DUOS

BRAHMS & RACHMANINOFF IN HARMONY

Emily Bruskin & Julia Bruskin

SEPTEMBER 13, 2025

7:30PM | VICTORIA FINE ARTS CENTER

Concert Series 1

Peter Ilyich Tchaikovsky (1840-1893)

Overture: Miniature from *The Nutcracker* (1892)(3')

Johannes Brahms (1833-1897)

Concerto for Violin and Violoncello in A minor, op.102 (1887)(32')

1—Allegro (fast)

2—Andante (moderate)

3—Vivace non troppo (very fast but not too much)

Emily Bruskin, violin and Julia Bruskin, cello

INTERMISSION

Sergei Rachmaninoff (1873-1943)

Symphony #2 in E minor op.27 (1906-1907)(60')

1—Largo—Allegro moderato (slow-moderately fast)

2—Allegro molto (very fast)

3—Adagio (slow)

4—Allegro vivace (very fast)

*The use of cameras or recording devices
during the concert is **STRICTLY PROHIBITED.***

Dr. Charles L. Borchers
Mary Katherine Welhausen Borchers
Charla Borchers Leon
Performers Endowed Chair

GUEST ARTISTS

EMILY BRUSKIN, violin

Emily Bruskin has performed as soloist with the Virginia, Pacific, San Francisco Ballet, Utah, Nashville, Norwalk, and Wichita Symphonies as well as the Boise and Dayton Philharmonic Orchestras and has given recitals across the country and around the world in venues such as Carnegie Hall, the American Academy in Rome, the Kennedy Center, and Boston's Jordan Hall. Sought after for her passionate, imaginative playing, she is featured as soloist in Boston Modern Orchestra Project's upcoming recording of Eric Sawyer's violin concerto. She has also recorded John Harbison's Double Concerto and Beethoven's Triple Concerto.

As a founding member of the renowned Claremont Trio she has made critically acclaimed recordings on the Arabesque, Bridge, BMOP/Sound, American Modern, Tria, and Ongaku labels and has commissioned works from Kinan Azmeh, Jessica Meyer, Kati Agócs, Nico Muhly, Mason Bates, Gabriela Lena Frank, Sean Shepherd, Helen Grime, Judd Greenstein, and Hillary Zipper.

Ms. Bruskin has appeared at the Chamber Music Northwest, Ravinia, Saratoga, Mostly Mozart, Caramoor, La Jolla, Bard, Norfolk, Rockport, Great Lakes, and Cape Cod festivals and has collaborated with artists including Ida Kavafian, Misha Amory, Paul Appleby, Robert McDonald, Toby Appel, and Naoko Tanaka. She has given masterclasses at Columbia University, New England Conservatory, the Eastman School of Music, Middlebury College, SUNY Purchase, University of Washington, and Duke University.

Ms. Bruskin performs as an Associate Musician in the Metropolitan Opera Orchestra and as a member of the American Ballet Theater Orchestra, where she has served as Guest Concertmaster. She also performs regularly as a guest with the Orpheus Chamber Orchestra.

Ms. Bruskin was a grand prize winner of the Young Concert Artists International Auditions one of the first ever winners of the Kalichstein-Laredo-Robinson International Trio Award. She received BBC Magazine's Critic's Choice Award and the Classical Recording Foundation's Young Artist Award. Ms. Bruskin's teachers have included Donald Weilerstein, Ron Copes, Naoko Tanaka, James Buswell, and Susan Reed. A graduate of the Columbia-Juilliard joint program, she holds degrees in Neuroscience and in Music and resides in New York City with her husband and two children.

JULIA BRUSKIN, cello

Since her concerto debut with the Boston Symphony Orchestra at age 17, cellist Julia Bruskin has established herself as one of the premiere cellists of her generation. She performed Samuel Barber's Cello Concerto with conductor Jahja Ling at Avery Fisher Hall and has also

been soloist with the Nashville Symphony, Utah Symphony, Virginia Symphony and Pacific Symphony among others. Her recent CD of music by Beethoven, Brahms, and Dohnanyi was praised by Fanfare Magazine for its “exquisite beauty of sound and expression.”

A founding member of the critically acclaimed Claremont Trio, Ms. Bruskin won 1st prize in the 2001 Young Concert Artists International Auditions and was awarded the first ever Kalichstein-Laredo-Robinson International Trio Award. The trio tours extensively, including concerts at the Library of Congress, Carnegie Hall and the Isabella Stewart Gardner Museum in Boston. Bridge Records released the Claremont Trio's recording of the Beethoven “Triple” Concerto with the San Francisco Ballet Orchestra and Beethoven's Trio op. 1 No. 1. The trio's latest recording, *Queen of Hearts*, features works commissioned for them by Gabriela Lena Frank, Nico Muhly, Kati Agócs, Judd Greenstein, Helen Grime and Sean Shepherd.

Ms. Bruskin has performed with artists including Robert McDonald, Miriam Fried, David Schiffrin, Robert McDuffie, Orli Shaham, Anthony McGill and Yannick Nézet Séguin. She plays frequent solo recitals with her husband, pianist Aaron Wunsch and together they are artistic directors of the Skaneateles Festival in the Finger Lakes region of NY State. A frequent guest at summer music festivals, Ms. Bruskin has performed at La Jolla Summerfest, Chamber Music Northwest, Mostly Mozart, Caramoor, Saratoga, Bard and Norfolk, and toured with the Musicians from Ravinia.

Ms. Bruskin has taught at the Juilliard Pre-College and at Queens College, and has given master classes at the Eastman School of Music, the Peabody Conservatory, the Conservatory at SUNY Purchase, the Boston Conservatory, Duke University and Middlebury College.

Born in Boston, Massachusetts, Ms. Bruskin began cello lessons at age four. Her teachers have included Timothy Eddy, Joel Krosnick, Andrés Díaz, Norman Fischer, and Nancy Hair. She graduated from the five-year double degree program at Juilliard and Columbia University, and completed her Suzuki Teacher Training with Pamela Devenport at The School for Strings in NYC. Ms. Bruskin has been a member of the Metropolitan Opera Orchestra since 2014, where she also helps curate the orchestra's chamber music series at Carnegie's Weill Hall and serves on the orchestra's Artistic Committee.



MUSIC DIRECTOR



DARRYL ONE

Enjoying a wide and varied career as a professional conductor, Darryl One has served as Music Director and guest conductor for a variety of orchestras across the United States. Currently Music Director of the Victoria Symphony Orchestra, Mr. One's past positions include Associate Conductor of the Atlanta Symphony, National Endowment for the Arts / Affiliate Artists Resident Conductor for the Rochester Philharmonic, and Associate Conductor for the Denver and Charlotte Symphonies, and Music Director of the Modesto Symphony Orchestra. He has appeared as guest conductor with major orchestras such as the National Symphony, Houston Symphony, Oregon Symphony, Indianapolis Symphony, Tokyo Philharmonic, and the Teleman Orchestra of Osaka as well as regional orchestras like the Alabama Symphony, Omaha Symphony, Honolulu Symphony, and Syracuse Symphony. Mr. One has also conducted at Wolf Trap Center for the Performing Arts outside of DC with the National Symphony, the Ravinia Festival in Chicago with members of the CSO, and Harbor Lights in Boston with members of the Boston Pops. Active in the operatic field as well, Mr. One has conducted with Opera Memphis and the Orlando Opera. Other orchestras Mr. One made his debut with are the Austin Symphony Orchestra, Youngstown Symphony Orchestra, Lexington Philharmonic, South Dakota Symphony Orchestra, Symphony of Southeast Texas, Flagstaff Symphony, the Midland Symphony, the Sioux City Symphony and the Saginaw Bay Symphony.

Music Director of the Victoria Symphony Orchestra since 1995, Mr. One has almost doubled the number of concerts the orchestra performs during his tenure. With innovative combinations of thematic programming, staging, lighting, and concert formats, the orchestra has increased its audience while maintaining a high level of performance. Mr. One created a highly-successful Family Concerts series and a special outdoor symphonic jazz concert in Victoria.

As Music Director of the Modesto Symphony Orchestra, Mr. One expanded subscription doubles to triples, added a family series set of concerts, founded the Modesto Symphony Orchestra Chorus, and began an annual local talent search ("Symphony Idol") for

promising young musicians. His performances have been marked with a series of concert collaborations with local arts organizations, regular premieres, and innovative use of multimedia and theatrical elements. He also created custom orchestral arrangements for the orchestra's pops and Christmas concerts.

As Associate Conductor with the Atlanta Symphony, Mr. One conducted on all regular series, special event concerts, designed and conducted the orchestra's extensive education program, and was the primary conductor for the orchestra's summer series at Chastain Park. He was also editor for all the orchestra's broadcasts on NPR. Prior to his post in Atlanta, Mr. One was National Endowment for the Arts/Affiliate Artist Resident Conductor for the Rochester Philharmonic Orchestra and Associate Conductor for the Denver and Charlotte Symphonies.

Born in Chicago, Illinois, Mr. One began his career in mathematics at Illinois State University and subsequently changed his major to music. He received his undergraduate and masters degrees in composition and later attended Indiana University, completing a masters in conducting. He participated in the Hans Swarowsky Conducting Competition in Vienna and was invited to attend Erich Leinsdorf's Symposium for Young Conductors in Aspen, Colorado. Mr. One has recorded a number of new American works for the American Symphony Orchestra League's American Music Project with the Denver Symphony and the Oregon Symphony. He was also one of four conductors invited to conduct the New World Symphony in Miami for the American Repertoire Project, a program designed to highlight young conductors in America.

Particularly committed to education, Mr. One has conducted many all-state youth orchestras, taught as a professor, adjunct, and guest clinician in several college orchestras, and served as music director for the Rochester Philharmonic Youth Orchestra.. His culturally relevant education programs have been the center of acclaimed educational concerts in Rochester and Atlanta and he has been a frequent speaker and lecturer both on and off the podium as an advocate for symphonic music.

VICTORIA SYMPHONY **ORCHESTRA**

Violin I

Concertmaster
Jacob Schafer*

Penni & Dr. Leonard Gietz Endowed Chair

Rebecca Yu
Steven McMillian

Concertmaster Emeritus

Pat Karakas
Colleen Ferguson
Esther P. Choe
Grady Lai
Angela Llanes
Pedro Vera
Moises Llanes

Violin II

Jose Flores*

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Janey & Melvin Lack Endowed Chair***

Milena Georgieva
Nina Mavrinac
Melissa Balli
Sungho Jung
Glenda Cisler
Bruce Kanagaki
Juan Fiestas

Viola

Melissa Melendez*
Soren Lorentzen
Jennifer Alger
Teresa Nguyen
Miranda Steinle
Meghan Beaudry
Margaret Hager

Cello

Carrie Pierce*

Janey & Melvin Lack Endowed Chair

Ryan Babe
Justin Balli
Matt Gabriel
Sarah Milnarich
Javy Liu
Ashley Wang

Bass

Krystal Warnock*
Andrew Sutton
William Karns
Shane Savage

Flute

Diana Sipes*

***In Memory of Alice Lynette Blanchard,
Bill & Pat Blanchard Endowed Chair***

Elizabeth Janzen
Jasmine Kienne

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Jennifer Bernard*
Amy Burgus
Korey Young

Clarinet

Vanguel Tangarov*
Michael Isadore
James Warth

Bassoon

Martin Gordon*
Riley Litts

Horn

David Gutierrez*
Orlando Medrano
Monica Martinez
Brett Kroening
Daniel N. Garza
(Asst.)

Trumpet

Ron Ledbetter*
Mary Thornton
Kyle Millsap

Trombone

Donny Pinson*
Rai Morales
David Deering

Tuba

Clay Garrett*

Timpani

Robert Clarke*

Percussion

James Young*
Randy Fluman
John Godoy

****Principal***

Player Personnel Manager

Sarah Milnarich

PROGRAM NOTES

March from *The Nutcracker*, Opus 71a – Peter Ilyich Tchaikovsky

Born May 7, 1840, in Votkinsk, Russia

Died November 6, 1893, in St. Petersburg

This work was first performed on March 19, 1892, at Musical Society concert in St. Petersburg. It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, celesta, and strings.

By the late 1880s, Tchaikovsky had composed nearly all his most revered works—five of the six symphonies, the ballets *Swan Lake* and *Sleeping Beauty*, and most of his operas and chamber music. Since the mid-1870s, the wealthy widow Nadejda von Meck had been his benefactress, providing him with an annual stipend of six thousand rubles on the condition that he would devote his energies to full-time composition. These were the brightest years of his life, but they were not to last.

In 1890, von Meck severed their relationship. Even though he no longer relied on her financial assistance, the world-famous composer sorely missed the emotional support he found through their many correspondences. For years, he had suffered from depression over his failed month-long marriage in the 1870s, his general insecurity, and his difficulty in coming to terms with his homosexuality. The loss of von Meck's support sent Tchaikovsky into the deepest depression of his life. On his American tour of 1891 (on which he gave the opening concert for New York's Carnegie Hall), he began to feel as if something was gravely wrong. By 1893, he had hit bottom. On November 6 of that year, the composer died under mysterious circumstances. Although the official story has Tchaikovsky committing suicide by drinking a glass of unboiled water during a cholera epidemic, arsenic poisoning has never been ruled out.

Tchaikovsky's final ballet, *The Nutcracker*, along with his 1812 Overture, is perhaps his most fashionable work. Its beloved and heartwarming tale, based on E.T.A. Hoffmann's *The Nutcracker and the Mouse King* from 1816, has remained popular since it first graced the stage in 1892, but the composer was less than thrilled with its plot.

In fact, nearly all aspects of the work's preparation were fraught with turmoil. In 1890 Ivan Vsevolozhsky, director of the Imperial Theatres, approached Tchaikovsky about composing a new ballet in hope of reaping profit from their previous success with *Sleeping Beauty* two years earlier. He would again work with the French-born ballet-master Marius Pepita, who would adapt Hoffmann's story and draw up a sequence of dances to which the composer would provide music. That was how it was supposed to work. Instead, Pepita found himself overwhelmed with his workload and delegated most of the choreography to his assistant, Lev Ivanov. Tchaikovsky was unable to find inspiration in a story he considered to be a poor adaptation of Hoffmann's tale and set off on a tour of America (by way of Paris) before the work was complete. Luckily, he found his muse with the discovery of a new instrument in the French capital—the celesta, which became the voice of the Sugar Plum Fairy. From the dreamlike chimes of this instrument, the rest of the ballet took shape.

The famous *Nutcracker Suite* predates the ballet's premiere and was intended to act as a teaser—an advertisement—for the upcoming ballet. Also, he wanted to be the first Russian composer to use the celesta, so an early suite drawn from his new ballet was the most logical way to achieve his goal. While the full ballet premiered in December of 1892, the suite was first heard in March.

PROGRAM NOTES

Tchaikovsky's Suite includes a series of six “characteristic dances” that are brief and colorful. The first of these is a military march, but the martial feel is not that of an actual fighting force. It is more playful, perhaps like toy soldiers found under a Christmas tree.

Concerto for Violin, Cello, and Orchestra in A Minor, Opus 102 – Johannes Brahms

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna, Austria

This work was first performed on October 18, 1887, in Cologne, Germany, with violinist Joseph Joachim, cellist Robert Hausmann, and the composer conducting. It is scored for solo violin, solo cello, pairs of woodwinds, four horns, two trumpets, timpani, and strings.

Johannes Brahms and Robert Schumann were close friends, but the relationship only lasted for about eight months. They met on July 1, 1853, when the young Brahms visited Schumann at his home in Düsseldorf. On February 27, 1954, Schumann attempted suicide by jumping into the wintry Rhine River during an episode of mental illness brought on by advanced syphilis. He was sent to an asylum where he lived out the remaining two years of his life isolated from his loved ones, including his beloved wife, Clara.

During this ordeal, Brahms had grown to admire Clara and this admiration developed into a deep love. Although this relationship probably never exceeded the limits of honor, he considered her the ideal of womanhood. As years passed, Brahms stayed in contact with Clara, seeking her advice on the fine details of his most important compositions. Brahms usually accepted Clara's advice and often made changes to his completed works to match her suggestions. Clara would play an especially important role in the composition of Brahms's Double Concerto in 1887.

The Double Concerto was a work of penance and reconciliation. Since 1853 Brahms had shared the closest friendship with violin virtuoso Joseph Joachim, the same man who introduced him to the Schumanns. However, in 1880, Joachim started to have uneasy feelings about the faithfulness of his wife, Amelie Spies, also a friend of Brahms. In Joachim's eyes, she was having an affair with Fritz Simrock. As Simrock was also Brahms's publisher, this put the composer in an impossible position. After much pondering, Brahms felt that the best thing to do was to write a letter insisting that Amelie was innocent. This action, while defending the honor of both Amelie and Simrock, alienated Joachim and he did not speak to Brahms for seven years. He did, however, continue to perform the composer's music. Finally, Brahms could take it no longer and decided to compose a work to bring him back together with his friend.

Brahms faced a dilemma. A new work was necessary, but he had already composed a violin concerto. Since he had promised a cello concerto to Robert Hausmann, cellist of the Joachim Quartet, Brahms decided to compose a work for two soloists, violin and cello—a combination of soloists unheard of in his day. Although the cello had been used as a solo instrument in Baroque music almost two centuries earlier, writing for the instrument in a way to guarantee it would be heard over the much larger orchestra of the Romantic period would require careful craftsmanship. The reason he had not delivered on his earlier promise was almost certainly a lack of confidence in his abilities to compose for this problematic instrument.

Once the work was nearly complete, Brahms sent another letter, this time to Joachim, making him an offer he could not refuse. The composer stated that the new work was almost complete (“I am

PROGRAM NOTES

now copying the solo parts”), and that he would like to meet Joachim and Hausmann in some yet-to-be-determined city and “check them [the parts] for playability.” A month later in September, the three men met at Clara Schumann's house in Baden-Baden, where they refined the work, making few changes, in preparation for the premiere the next month. Although Joachim would speak well of the new piece, the friendship never recovered.

Brahms's Double Concerto opens with a brief orchestral flourish, followed by extended cadenzas for the soloists that introduce most of the material used throughout the first movement. The customary extended orchestral introduction follows, serving as the official exposition of the movement. Both soloists enter in turn, starting with the cellist, in what is soon apparent as the development section of the movement. Themes are convoluted and reworked, with wonderfully lyrical solos (and duets) emerging for both instruments. Brahms solved the dilemma of orchestral density in the simplest possible way: he wrote sparse accompaniments when the soloists are playing, interspersed with monumental interjections. After a breathtaking recapitulation, the movement ends with a series of decisive chords.

The second movement is a broad and expansive triple-meter respite from the drama of the first movement. Cast in the sunny and bright key of D major, the mood is contrasted by a central section in the melancholy key of D minor. The major key prevails at the end.

Brahms's finale begins in the dark territory of A minor, but the solo writing is of a playful nature. The character of this movement is fleet and changeable, with many moods in its brief nine-minute span. One of the most magical moments in Brahms's entire output comes toward the end of this movement when the key shifts to the warmth of A major with a theme that is reminiscent of a German folk dance. Never returning to a minor key, the concerto ends with a dazzling version of the main theme, hidden almost unrecognizably behind the brilliance of the soloists.

Symphony No. 2 in E Minor, op. 27 – Sergei Rachmaninoff

Born April 1, 1873, in Oneg, Russia

Died March 28, 1943, in Beverly Hills, California

The work was given its earliest performances in February of 1908 in Moscow and St. Petersburg with Rachmaninoff conducting. It is scored for piccolo, three flutes, three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, and strings.

Rachmaninoff's Symphony No. 1 (1897) was a complete failure. Despite his great promise as the most likely leader of a new generation of Russian composers, the harsh reception could not have been more brutal. Cesar Cui declared that the work sounded like the product of “a conservatory in Hell.” The depression that ensued caused an unusual dry period in Rachmaninoff's otherwise productive compositional output.

After three years he decided to seek help, eventually settling on hypnosis. The composer received considerable relief with Dr. Nicolai Dahl and was so grateful he dedicated the Second Piano Concerto to the hypnotist. However, the idea of composing another symphony simply terrified Rachmaninoff.

PROGRAM NOTES

Balancing this fear with the artistic void he felt from not composing for orchestra, Rachmaninoff decided on another approach to restore his creative flow—seclusion. In 1906 he left his conducting position with the Bolshoi Opera and moved to Germany. In an isolated house near Dresden, he immersed himself in composition. Surprisingly, the first work he wrote was the Second Symphony. The premieres in St. Petersburg and Moscow in February of 1908 (accounts differ as to which was given first), both conducted by the composer, met with great popular and critical acclaim. He had finally overcome the horrors of 1897.

The Second Symphony is exemplary Rachmaninoff—almost a caricature of the lush strings, soaring melodies, and powerful brass that listeners associate with the composer. It is *the* Rachmaninoff symphony to many people. The first movement begins with the distant sounds of the low strings, then introduces cascading string figures that build, each entrance overlapping the previous one, into exquisite textures that cradle the listener in a comfortable cushion of sound. An *allegro* begins and occupies most of the movement, but the spirit of this tightly woven movement is built from those yearning opening notes. A magnificent climax occurs about three-quarters of the way through the movement.

The second movement, a lively *scherzo*, is a spirited march featuring soaring horns and propulsive rhythmic motion. The lush *adagio* is Rachmaninoff at his most passionate. Including a theme that is a crown jewel of the clarinet repertoire, the rapturous movement surges forward in waves of languid beauty. The final *rondo* shows Rachmaninoff's underrated orchestrational skill. Beginning with a blaze of sound, this dazzling finale reprises themes from the first and third movements. Rachmaninoff's final measures are loaded with some of his most exciting music.

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WELCOME

TO TONIGHT'S PERFORMANCE

As you settle into your seats and prepare to be transported by the music, we'd like to take a moment to share with you the profound impact that this symphony has on our community beyond the notes on the page.

Music has the power to bring people together, to heal, to inspire, and to educate. Our symphony is deeply committed to harnessing this power not just on the stage, but throughout our community. We believe that our role as musicians extends far beyond the concert hall, and we are dedicated to using our talents and resources to make a positive difference in the lives of those around us.

Through educational programs, we engage with students of all ages, introducing them to the joys of music and the arts. Our outreach initiatives bring the beauty of live performance to underserved communities, ensuring that everyone, regardless of their circumstances, has the opportunity to experience the transformative power of music. Below you will find some of those examples:

- **Masterclasses**
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We are proud to be a part of this vibrant community, and we are grateful for your continued support, which allows us to sustain and expand these important initiatives. Together, we can ensure that the gift of music is accessible to all and that it continues to enrich the lives of those who need it most. Thank you for joining us tonight, and for being a part of our mission to give back through the power of music. Enjoy the Performance!

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Darryl One, 1995–Present

William Kirshke, 1991–1994

Harry Robert Lyall, 1974–1990, founder

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2019–2021, Teri Murray
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2015–2017, David Edwards
2013–2015, Geri Schroeder
2011–2013, John Quitta
2009–2011, Pam Flournoy
2007–2009, Craig Calhoun
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2003–2005, Paula Robinson
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1999–2001, Sammie Sue Hendrix
1996–1999, Barbara Lack
1994–1996, Melanie Klotzman
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1990–1992, Penni Gietz
1989–1990, Jennifer Scott
1988–1989, Betsy Kopecky
1987–1988, Linda Sassman

1985–1987, Michael Hummel
1983–1985, Melvin Lack
1982–1983, C.F. Schneider
1981–1982, Paul N. Costello
1980–1981, Michael Hummel
1979–1980, Colin Dunglinson
1978–1979, Michael Hummel
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The purpose of the Victoria Symphony League is to assist the Victoria Symphony Society in promoting and financially supporting the Victoria Symphony Orchestra and supporting symphonic music education.

Started in 1979, the VSL has seen forty past female presidents and officers. It's a great honor and privilege to be a part of the present and future of this well-honored class of ladies. We meet as a group monthly and work year-round collaborating on future fundraisers and gain inspiration from each other. The friendships and bonds formed all in the name of fundraising has been the gift that gives back. You never know where the next great idea may come from. Interested in becoming a league member? We'd love to talk with you.

Ways in which we support the VSS and VSO is giving the gift of time through volunteer hours. The VSL provides food and drinks to musicians for all rehearsals during the busy concert season. Traveling musicians seem to appreciate the southern hospitality. Several league ladies regularly volunteer for educational instrument petting zoos traveling to area schools and venues assisting the Director of Education in promoting the VSO and having the opportunity to see young future musicians play instruments for the first time.

In September each year the VSL hosts an annual fundraiser: a ladies luncheon and style show complete with elaborate tablescapes, bake sale, silent auction and 50/50 raffle. This year's western-themed Ballads, Boots and Bling marks our 16th year producing the event. Much thanks to the support of friends, local businesses and boutiques. The proceeds raised from "Style Show" allows us to provide an annual pledge made to the VSS.

Other areas of financial support come from VSL hosted private parties and Signature dinners as well as shopping events. This concert season we are planning to host several events including: Music Bingo, Candlelight Christmas Party, On the Bayou Dinner, Texas Wine Down and Food Pairing and a Derby Party just to name a few. We also host the end of season After Concert Party attended by Symphony patrons, musicians and supporters of the VSO.

The best way to reach us is through Facebook at the Victoria Symphony League page or via email: ladiesofthevsl@gmail.com

Warm regards,

Lorraine Kats,

2025-2026 President, Victoria Symphony League

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11.8.25

VICTORIA FINE ARTS CENTER | 7:30PM

In partnership with VISD's STEM Magnet Middle School, students will explore the science of sound by designing and building their own instruments. Their creativity culminates in a live performance of the Earth Harp—one of the world's largest stringed instruments—blending innovation, music, and inspiration in an unforgettable concert experience.

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SYMPHONIC *SPOOKTACULAR*

FAMILY
SERIES



10.16.25

VICTORIA FINE ARTS CENTER | 6:30PM

A fun-filled Halloween concert perfect for kids and families. Join the Victoria Symphony for a magical afternoon of music, costumes, and interactive surprises. This year's special guest is a talented magician who will wow the audience with tricks and treats as the orchestra plays seasonal favorites. Come in costume and enjoy a not-so-spooky celebration of music and imagination!

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**FAMILY
SERIES**

SCHOOL PROGRAM | GRADES 1-5

PETER & THE WOLF



02.26.26

VICTORIA FINE ARTS CENTER | 9:30AM & 12:30PM

Sergei Prokofiev's classic work for children—a symphonic fairy tale in which each character is represented by a different orchestral instrument—becomes a dazzling theatrical and musical event. In collaboration with Victoria Ballet Theatre, the concert follows Peter as he tries to capture a menacing wolf that threatens orchestra and audience alike. Students will be introduced to the instruments of the orchestra and the Peter and the Wolf characters' musical themes before they step into Peter's adventure.

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DOWNTOWN *RHYTHMS*

FAMILY
SERIES



04.23.26

DELEON PLAZA | 5:30PM

Experience the energy of live music in the heart of downtown! Downtown Rhythms brings the Victoria Symphony outdoors for a lively, free concert featuring a mix of popular favorites and orchestral hits, along with other local schools and community groups. Bring your lawn chairs, grab a bite from local food trucks, and enjoy an evening of music under the Texas sky with family and friends.

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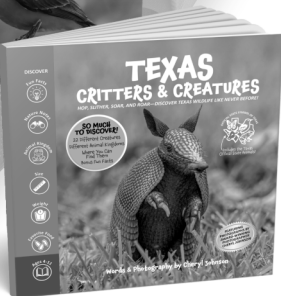


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CONCERT
SERIES

1

Emily
Bruskin

Julia
Bruskin

09.13.25

VICTORIA FINE ARTS CENTER | 7:30PM

Three names, three masterworks! The famous Overture: Miniature from Tchaikovsky's Nutcracker, the return of the Bruskin twins playing the Brahms Double, and Rachmaninoff's most famous symphony will give you a romantic experience!

Tchaikovsky Overture Miniature from the Nutcracker
Brahms Concerto for Violin and Cello op.102
Rachmaninoff Symphony #2 in E minor

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CONCERT
SERIES

2

THE GRIDIRON SYMPHONY

WHERE FOOTBALL AND MUSIC COLLIDE



10.18.25

VICTORIA FINE ARTS CENTER | 7:30PM

Tailgate with us in our first-ever football concert. Music from NFL films, all the network football themes, and a symphony with a story about a football game will be in this gridiron concert. Don't forget to wear your favorite jersey!

Robidoux.....Molder of Men
Spence.....Sabres and Guns
Hedden75 Seasons
Spence.....Follies Suite
Robidoux.....America's Game
Robidoux.....Champions Suite
Gullings.....The Gridiron Symphony

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CONCERT
SERIES

3



01.24.26

VICTORIA FINE ARTS CENTER | 7:30PM

The title says it all! The Ultimate Eagles Experience featuring the only licensed and official hits of the Eagles with the Victoria Symphony Orchestra. "Take It Easy" and get that "Peaceful Easy Feeling" by attending this ultimate event.

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CONCERT
SERIES

4

ALL-BEETHOVEN

FEATURING CLIBURN WINNER
ARISTO SHAM, PIANO

02.28.26

VICTORIA FINE ARTS CENTER | 7:30PM



THE CLIBURN

The 2025 Van Cliburn International Piano Competition gold medalist plays the “Emperor” piano concerto in this all-Beethoven concert, including his only programmatic symphony presenting his impressions of living in the country, the Sixth.

BeethovenEgmont: Overture
BeethovenPiano Concerto #5 in E-flat op.73
BeethovenSymphony #6 in F major op.69

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SPACE & THE SYMPHONY

THE FINAL FRONTIER

CONCERT
SERIES

5



04.25.26

VICTORIA FINE ARTS CENTER | 7:30PM

In 1969, the US landed the first man on the moon, and it is presented here in a film entitled "One Small Step" to the music of Aaron Copland. A performance of the ever-popular "Planets" by Gustav Holst rounds out this concert, so come celebrate the final frontier!

Copland.....*Fanfare for the Common Man*
Copland.....*Appalachian Spring*
Holst.....*The Planets*

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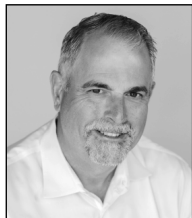
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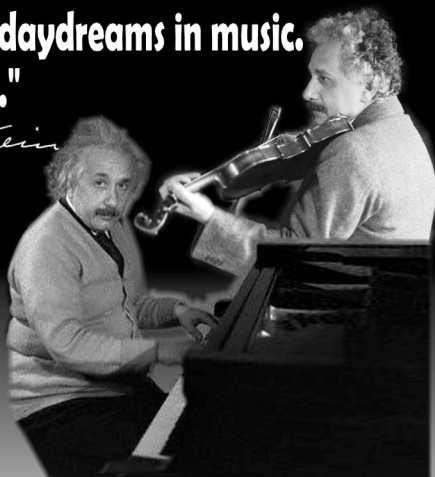
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