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2025-2026

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**APRIL 25, 2026**

7:30PM | VICTORIA FINE ARTS CENTER

**VICTORIA  
SYMPHONY**

Darryl One, Music Director  
PRESENTS

**SPACE & THE SYMPHONY**  
**THE FINAL FRONTIER**

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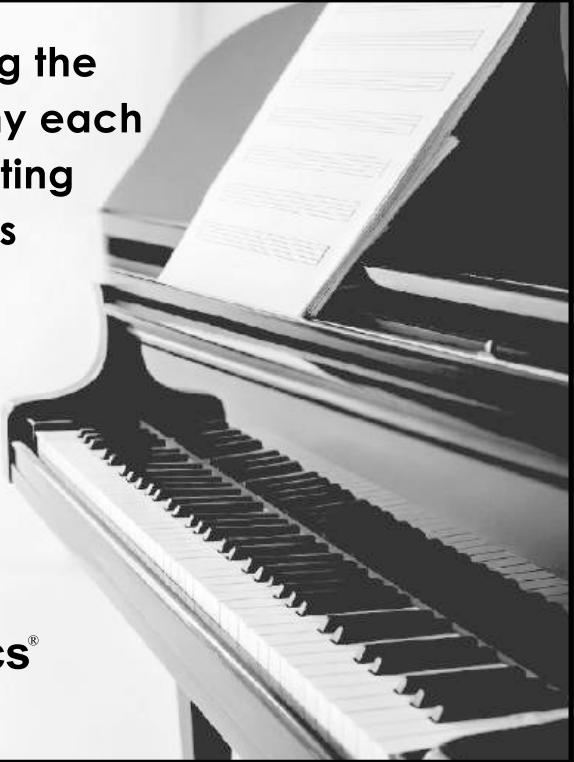
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VICTORIA SYMPHONY ORCHESTRA  
Darryl One, Music Director

# ***SPACE & THE SYMPHONY*** **THE FINAL FRONTIER**

*“One Small Step” - film of the first manned lunar landing  
From FILM SCORES in REVERSE*

*Dustin Gohmert, narrator*

## ***APRIL 25, 2026***

**7:30PM | VICTORIA FINE ARTS CENTER**

Concert Series 5

Aaron Copland (1900-1990)

**Fanfare for the Common Man** (1942) .....(3')

Aaron Copland (1900-1990)

**Appalachian Spring (full orchestra version)** (1945) .....(20')

### **“One Small Step” film**

*INTERMISSION*

Gustav Holst (1874–1934)

**The Planets: Suite for Large Orchestra** (1918) .....(45')

- 1—Mars, the Bringer of War
- 2—Venus, the Bringer of Peace
- 3—Mercury, the Winged Messenger
- 4—Jupiter, the Bringer of Jollity
- 5—Saturn, the Bringer of Old Age
- 6—Uranus, the Magician
- 7—Neptune, the Mystic

*Members of the Victoria Civic Chorus – Marilyn Shannon, Director*

**First Soprano**

*Madajah Orta  
Lorena Parker  
Jennifer Stewart  
Alexandra Vargas*

**Second Soprano**

*Marylynn Fletcher  
Mary Gail Moody  
Julia Sarlls*

**Alto**

*Esther Mitchell  
Barbara Pfeil  
Tracy Rivet  
Taylor Stendebach  
Teresa Yarbrough*

Dustin Gohmert, narrator

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

# MUSIC DIRECTOR



**DARRYL ONE**

**E**njoying 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 Telemann 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

Ariya Tai\*

**Penni & Dr. Leonard Gietz**

**Endowed Chair**

Assistant Concertmaster

Christina Adams

Steven McMillan

**Concertmaster Emeritus**

Lucy Zhang

Darren Tidwell

Rebecca Yu

Colleen Ferguson

Austin Gabillo

Pat Karakas

Pedro Vera

## **Violin II**

Jose Flores\*

**In Memory of David B. Lack,**

**Janey & Melvin Lack**

**Endowed Chair**

Melissa Balli

Letty Fuentes

Grady Lai

Glenda Cisler

Danuta Gradney

Dania Briceno

Juan Fiestas

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Melissa Melendez\*

Jacob Robledo

Jennifer Alger

Teresa Nguyen

Meghan Beaudry

Miranda Steinle

Darryl Tolliver

## **Cello**

Carrie Pierce\*

**Janey & Melvin Lack**

**Endowed Chair**

Jennifer Mulhern

Justin Balli

Joshua Younke

Sarah Milnarich

Javy Liu

Ricardo Flores

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Andrew Potter\*

Steve Zeserman

Krystal Warnock

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Diana Sipes\*

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Jasmine Kienne

Rachel Woolf

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Korey Young

Alexis Mitchell

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Michael Isadore\*

Caitlin Beare

Annah Chavaria

James Warth

## **Bassoon**

Riley Litts\*

Haley Houk

Martin Gordon

Mark Rogers

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David Gutierrez\*

Orlando Medrano

Monica Martinez

Brett Kroening

Gilbert Trevino

Daniel N. Garza

Jorge Gomez

(Asst.)

## **Trumpet**

Ron Ledbetter\*

Mary Thornton

Kyle Millsap

Daniel Miller

## **Trombone**

Donny Pinson\*

Rai Morales

David Deering

## **Tuba**

Clay Garrett

Jesse Orth

## **Timpani**

Robert Clarke\*

John Godoy

## **Percussion**

Randy Fluman

James Moyer

Bill Ricketts

Eric Rodis

## **Harp**

Elaine Barber

Ayren Husling

## **Piano/Celeste**

Sangmi Lim

**\*Principal**

**Player Personnel Manager:** Sarah Milnarich

# PROGRAM NOTES

## **Fanfare for the Common Man – Aaron Copland**

Born November 14, 1900, in Brooklyn, New York

Died December 2, 1990, in North Tarrytown, New York

*This work was premiered on March 12, 1943, by the Cincinnati Symphony Orchestra conducted by Eugene Goossens. It is scored for brass and percussion.*

In early 1942, Cincinnati Symphony Orchestra conductor Eugene Goossens invited seventeen composers to submit fanfares to be performed at subscription concerts throughout the upcoming season. World War II had just begun and Goossens wanted to do his part to rouse patriotic sentiment. Each fanfare would honor some aspect of the war effort, usually showcasing a branch of the military or an ally.

In the interest of completeness, each fanfare, along with its premiere date, is listed below:

Fanfare for Airmen, Bernard Wagenaar, Oct. 9, 1942

Fanfare for Russia, Deems Taylor, Oct. 16, 1942

Fanfare for the Fighting French, Walter Piston, Oct. 23, 1942

Fanfare to the Forces of our Latin-American Allies, Henry Cowell, Oct. 30, 1942

Fanfare for Friends, Daniel Gregory Mason, Nov. 6, 1942

Fanfare for Paratroopers, Paul Creston, Nov. 27, 1942

Fanfare de la Liberte, Darius Milhaud, Dec. 11, 1942

Fanfare for American Heroes, William Grant Still, Dec. 18, 1942

Fanfare for France, Virgil Thomson, Jan. 15, 1943

Fanfare for Freedom, Morton Gould, Jan. 22, 1943

Fanfare for Airmen, Leo Sowerby, Jan. 29, 1943

Fanfare for Poland, Harl McDonald, Feb. 5, 1943

Fanfare for the Medical Corps, Anis Fuleihan, Feb. 26, 1943

Fanfare for the American Soldier, Felix Borowski, March 5, 1943

Fanfare for the Common Man, Aaron Copland, March 12, 1943

Fanfare for the Signal Corps, Howard Hanson, April 2, 1943

Fanfare for the Merchant Marine, Eugene Goossens, April 16, 1943

Fanfare for Commandos, Bernard Rogers, (not performed)

Of the eighteen fanfares, only Copland's has earned a lasting place in the repertoire. Beginning with assertive, almost aggressive, percussion, the work soon introduces the familiar upward-reaching theme in the brass. Probably the most striking element in this short work is the overwhelming feeling of nobility that Copland conjures not for an exalted leader or organization, but for ordinary citizens. Copland described his fanfare as a work to bring honor to "the common man, who, after all, was doing all the dirty work in the war and in the army." The importance of this stirring miniature cannot be overestimated, as Copland included a reworked version of the fanfare for the finale of his Third Symphony, composed to celebrate the end of World War II.

# PROGRAM NOTES

## **Ballet for Martha (Appalachian Spring) – Aaron Copland**

Born November 14, 1900, in Brooklyn, New York

Died December 2, 1990, in North Tarrytown, New York

*The first performance of this work, in its original version for thirteen instruments, took place on October 30, 1944, at the Coolidge Auditorium of the Library of Congress in Washington, D.C. Copland's suite for full orchestra was first performed on October 4, 1945, by the New York Philharmonic, with Artur Rodzinski conducting. This larger version is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, percussion, piano, harp, and strings.*

Described by Leonard Bernstein as the “Dean of American Music,” Aaron Copland delighted in his role as its elder statesman in the later years of his life. Perhaps this is due to the seventy years he was involved in various musical endeavors. Before launching his compositional career with his resounding Organ Symphony in a 1925 New York concert, he had studied at the American Conservatory at Fontainebleau in Paris since 1921. Among the distinguished faculty, noted pedagogue Nadia Boulanger's reputation stood above all others, teaching generations of American composers from Copland to Philip Glass. Barely in his twenties, Copland's reputation rested as a renegade among composers, using harmonies that were often dissonant and abrasive.

In the late 1930s, the composer began to face the reality of shrinking audiences at orchestral concerts. He knew there must be a way to draw people back into the concert hall and to energize orchestral music. Copland's new “simple” style, which often quoted folk music, used an approachable musical language in an effort to remedy the problem. He often incorporated jazz-inspired rhythms and elements of popular music to express his ideas, while drawing listeners closer to his music.

Having composed several works for the stage and screen in the 1930s, among them his captivating scores for the film versions of Steinbeck's *Of Mice and Men*, and Wilder's *Our Town*, Copland became well established in those circles. In 1939 Copland composed the incidental music for Irwin Shaw's *Quiet City*. Four years later in 1943, he was in Hollywood writing the music for his fourth film, *The North Star* – an irresistible piece of wartime propaganda with a stellar cast and a screenplay by Lillian Hellman, created to build a sense of trust among the American people for our Soviet allies – when Elizabeth Sprague Coolidge contacted him with a commission for a new ballet for the renowned dancer-choreographer Martha Graham. Copland agreed to compose what would be his fourth ballet.

Once Coolidge, Copland, and Graham agreed on the terms, all that remained to be determined was the subject. In time, the two collaborators settled on the story, as told by a program note in the published score.

# PROGRAM NOTES

"...a pioneer celebration in spring around a newly-build farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple [is] left quiet and strong in their new house."

Beginning work on the score while still in Hollywood, Copland continued during a subsequent vacation in Mexico. He finished the work the following summer during a teaching stint at Harvard University. Copland was aware of the small stage and pit in the Coolidge Auditorium at Washington's Library of Congress. Because of these limitations, the work was scored for a compact chamber ensemble of just thirteen instruments. The version most often performed today is the suite that Copland arranged a few months later to be played by full orchestra. For this version, the composer removed just one ten-minute block of music from a single location in the score, resulting in a sense of continuity seldom found in such suites.

Despite the rural atmosphere often attributed to this music, Copland used only one pre-existing melody – the familiar "Simple Gifts," heard near the end of the ballet. Perhaps most interesting of all is that the title of the work did not come about until the day before the performance. Martha Graham stumbled across the exhortation "O Appalachian Spring!" in Hart Crane's epic poem "The Bridge," and it seemed to fit perfectly. The official title of the score remains "Ballet for Martha." Copland wrote,

"I have been amused that people so often have come up to me to say, 'When I listen to that ballet of yours, I can just feel spring and see the Appalachians,' But when I wrote the music, I had no idea what Martha was going to call it! Even after people learn that I didn't know the ballet title when I wrote the music, they still tell me they see the Appalachians and feel spring. Well, I'm willing if they are!"

## **The Planets, Opus 32 – Gustav Holst**

Born September 21, 1874, in Cheltenham, England

Died May 25, 1934, in London, England

*This work was premiered on September 29, 1918, before a private audience in the Queen's Hall, London. It is scored for two piccolos, three flutes, bass flute, three oboes, bass oboe, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, two tenor trombones, bass trombone, tenor tuba, bass tuba, timpani, percussion, two harps, celesta, organ, and strings. A women's chorus sings in the last movement.*

Primarily recognized as a composer of strangely approachable, yet austere, works, Gustav Holst was an able composer and talented orchestrator. Having composed since his teens,

# PROGRAM NOTES

Holst was accepted by the Royal Conservatory where he was a classmate of Ralph Vaughan Williams, who deeply influenced his musical style. He developed an interest in Hinduism, studying its literature and the Sanskrit language. Holst became an active educator, holding positions at the St. Paul's School for Girls and the Royal College of Music.

Today's audiences are often surprised to learn that he composed other significant works in addition to his immensely popular suite, *The Planets*. However, he created works for nearly every musical genre, including many fine choral settings of English folksongs, several notable pieces for wind band, and numerous stage works (including the Sanskrit opera *Savitri*). Although Holst was a contemporary of many of the most experimental composers of the twentieth century, he was a proponent of melodic music and found that an approachable musical language could be as profound as more abstract sounds. For this reason, he was always at odds with the more dissonant (and critically accepted) music that came from Schoenberg and his disciples in Vienna.

Holst's *The Planets* reflects the composer's interest in astrology, not astronomy, and the character of the seven movements reflects the astrological personality of the planets included. It should be mentioned here that Holst chose to exclude Earth. Pluto, once considered to be a planet, would not be discovered for a dozen years after the premiere of Holst's work. Regardless of the mechanics, Holst found the subject to be useful, but had reservations about the forces required to pull it off. World War I had just begun when he completed the Mars movement, itself a portrait of war, in 1914. As musicians were scarce and his work required a huge orchestra, Holst saw no reason to rush and took more than two years to complete it.

The music itself is fascinating, but nearly everything that needs to be known for enjoyment and edification lies in the titles, as each movement is a portrait of an astrological planet. "Mars, the Bringer of War" portrays conflict with the familiar and relentless ostinato rhythm, repeated *ad infinitum* to great effect. "Venus, the Bringer of Peace" is a lyrical and touching counterpart. The fleet-footed "Mercury, the Winged Messenger" acts as a scherzo with its rapid runs and silvery textures. "Jupiter, the Bringer of Jollity" brims with the spirit of British pomp and pageantry. Holst's final planets are much more austere and mystical in character. "Saturn, the Bringer of Old Age" traces the stages of life from birth through death. "Uranus, the Magician" uses orchestral sleight-of-hand to depict the conjuring of spells. Holst's finale is the meditative "Neptune, the Mystic," which ends with a wordless women's chorus fading into eternity.

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# NEW FACES TO THE VICTORIA SYMPHONY

We are delighted to welcome two outstanding musicians to leadership roles within our orchestra. Together, these two musicians represent a remarkable addition to our artistic leadership. We look forward to the inspiration, excellence, and creativity they will bring in the seasons ahead. Please join us in giving them a warm welcome.



**CHRISTINA ADAMS**  
Assistant Concertmaster



**ARIYA TAI**  
Concertmaster



**ANDREW POTTER**  
Principal Bass

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**Darryl One, 1995–Present**  
**William Kirshke, 1991–1994**  
**Harry Robert Lyall, 1974–1990, founder**

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2011–2013, John Quitta  
2009–2011, Pam Flournoy  
2007–2009, Craig Calhoun  
2005–2007, John Fossati

2003–2005, Paula Robinson  
2001–2003, Nancy Blackwell  
1999–2001, Sammie Sue Hendrix  
1996–1999, Barbara Lack  
1994–1996, Melanie Klotzman  
1992–1994, Michael Hummel  
1990–1992, Penni Gietz  
1989–1990, Jennifer Scott  
1988–1989, Betsy Kopecky  
1987–1988, Linda Sassman

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1982–1983, C.F. Schneider  
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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](mailto:ladiesofthevsl@gmail.com)

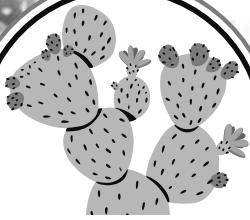
Warm regards,  
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2025-2026 President, Victoria Symphony League

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most accurately measured by the  
compassionate actions of its  
members.*

—Coretta Scott King

## SEASON 53 **SAVE THE DATES!**

<i>Concert Series 1</i> .....	<b>August 29, 2026</b>
<i>VSL Styles Show &amp; Luncheon</i> .....	<b>September 23, 2026</b>
<i>Symphonic Spooktacular</i> .....	<b>October 15, 2026</b>
<i>Concert Series 2</i> .....	<b>October 17, 2026</b>
<i>Concert Series 3</i> .....	<b>January 23, 2027</b>
<i>Children's Concert</i> .....	<b>February 25, 2027</b>
<i>Concert Series 4</i> .....	<b>February 27, 2027</b>
<i>Downtown Rhythms</i> .....	<b>April 22, 2027</b>
<i>Concert Series 5</i> .....	<b>April 24, 2027</b>

SPECIAL  
EVENT

# EARTH HARP

& STEM COLLABORATION



# 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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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*  
*Hedden* .....*75 Seasons*  
*Spence*.....*Follies Suite*  
*Robidoux*.....*America's Game*  
*Robidoux*.....*Champions Suite*  
*Gullings*.....*The Gridiron Symphony*

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# THE EAGLES

ULTIMATE EXPERIENCE

CONCERT  
SERIES

3



# 01.24.26

VICTORIA FINE ARTS CENTER | 7:30PM

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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.

Beethoven .....Egmont: Overture  
Beethoven .....Piano Concerto #5 in E-flat op.73  
Beethoven .....Symphony #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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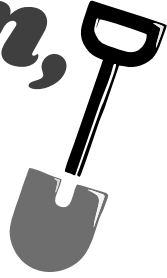
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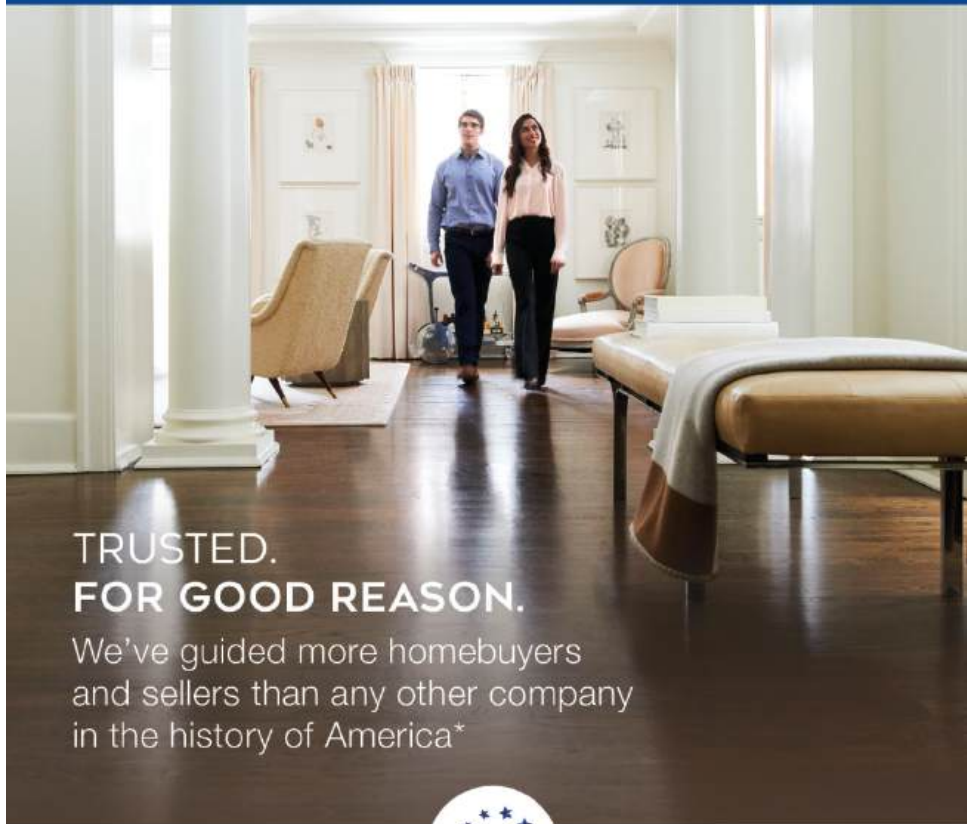
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