



MANASSAS
SYMPHONY
ORCHESTRA

JAMES VILLANI
MUSIC DIRECTOR



OCTOBER 27, 2024
3:30 PM

Prisms

Marcolivia Duo,
Olivia Hajioff and
Marc Ramirez

HYLTON PERFORMING
ARTS CENTER

EVERY KID,
EVERY CONCERT,
ALWAYS FREE

PARTIALLY FUNDED
& SUPPORTED BY



HYLTON PERFORMING
ARTS CENTER

NATIONAL
ENDOWMENT OF ARTS

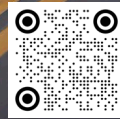
ManassasSymphony.org



KAREN RADLEY ACURA VOLKSWAGEN | 14700 RICHMOND HWY, WOODBRIDGE, VA



VOLKSWAGEN (703) 997-7047 | ACURA: (703) 994-4643



MESSAGE FROM THE PRESIDENT

DIANE BENNETT



Welcome to the first concert of MSO's 2025 concert season. We are excited to present tonight's concert featuring Marcolivia Duo. The husband-and-wife duo of Olivia Hajioff and Marc Ramirez have distinguished careers performing in venues worldwide and are known for their intensely beautiful playing. In addition to performing, they teach private lessons on viola and violin.

Last season, the MSO reached the largest audience since the pandemic ended. It gave us great pleasure to see so many of you again and meet new friends of the symphony, as well. This season, MSO will present a variety of enjoyable programming. Our annual December family concert will highlight Kettle Run High School senior, Levi Pardy. Our March program will feature dynamic violinist, Leonid Sushansky, and we will close the season in May with the sensitive and expressive playing of pianist, Catherine Lan.

MSO's adult tickets are only \$30, and children are free. It is through your support of the Manassas Symphony Orchestra that we are able to keep ticket prices down while bringing world-class musicians to perform. We need your help to continue. Please consider buying an ad, becoming a corporate sponsor or an individual donor. Information is available in the program or online at www.manassassymphony.org. MSO is a 501 (c) (3) non-profit organization, and your donation is tax deductible to the extent allowed by law.

We thank our generous donors, sponsors, grantors, and musicians who make it possible for the Manassas Symphony to present beautiful music close to home.

Sincerely,

Diane Bennett

President
Manassas Symphony Orchestra, Inc.



SPONSORS

MASTER CLASS SPONSOR:



WE WOULD LIKE TO THANK OUR SPONSORS



PRINCE WILLIAM
Parks & Recreation



If you enjoyed the concert this evening, please consider donating to support the Manassas Symphony Orchestra.

ABOUT THE CONDUCTOR

JAMES VILLANI | MUSIC DIRECTOR



James Villani has served the community as music director of the MSO since 2002. As a long-time advocate for continuing adult music education and volunteerism in the arts, Mr. Villani has been involved in community musical organizations since coming to Northern Virginia in 1986. He was associate conductor and clarinetist for the Reston Chamber Orchestra for 10 years, and has been involved with countless other area performances.

He is an active judge and clinician for local music festivals and competitions. Mr. Villani was presented the 2022 Seefeldt Award for Arts Excellence - Outstanding Individual Artist by the Prince William Arts Council. He was recognized by the Virginia Senate in 2018 for his leadership in the MSO's 25th Season, was a semi-finalist for The American Prize for Community Orchestra Conductors in 2010, and a finalist for The American Prize in Orchestral Programming / Vytautas Marijosius Memorial Award – Community Division, 2019-20.

A native of New Castle, Pennsylvania, Mr. Villani began playing clarinet in school at the age of 8. He honed his skills, as many in town did, in the back room of Al Colella's Shoe Store, where Mr. Colella taught a steady stream of clarinetists for decades while servicing the occasional shoe customer. Later, while in high school, Mr. Villani studied with Carl Marks, a noted faculty member at Duquesne University and Youngstown State University's Dana School of Music. Mr. Marks was himself a student of the legendary Daniel Bonade.

Mr. Villani received Bachelor's Degrees in Clarinet Performance and Music Education from Penn State University, where he studied with Smith Toulson and was a member of every major ensemble, from the marching Blue Band to the Symphony Orchestra. Among his PSU highlights were four major bowl games, playing tenor saxophone in Disney's All-American College Marching Band at the grand opening of the EPCOT theme park (alongside legendary performer Danny Kaye), and performing with the Pittsburgh Symphony under the baton of Michael Tilson Thomas. He received a Master of Music in Conducting from Northwestern University, where Mr. Villani studied conducting and arranging with John P. Paynter

CONTINUED

and was a graduate assistant for the university wind ensembles. He had a rather unique opportunity for a conducting major — playing bass clarinet in the top wind ensemble alongside classmates who are now members of top symphony orchestras. Mr. Villani was also a student of Clark Brody (another Bonade student), principal clarinetist of the Chicago Symphony Orchestra under Fritz Reiner, and renowned contemporary composer Alan Stout.

Mr. Villani taught in the public schools of Chalfont, PA; East Palestine, Ohio; and at Stonewall Jackson (now Unity Reed) High School in Manassas. Mr. Villani is an Adjunct Assistant Professor at Northern Virginia Community College and a Senior Manager of Software Engineering at Capital One in McLean.



PRISMS

MANASSAS SYMPHONY ORCHESTRA

SUNDAY | OCTOBER 27, 2024 | 3:30 PM

MERCHANT HALL OF THE HYLTON PERFORMING ARTS CENTER

JAMES VILLANI | MUSIC DIRECTOR

MARCOLIVIA DUO | Olivia Hajioff | Viola & Violin
Marc Ramirez | Violin

Marche Slav, Op. 31 (1876) Pyotr Ilyich Tchaikovsky
(1840-93)

Romantic Fantasy for Violin, Viola and Orchestra (1926) Arthur Benjamin
(1893-1960)

- I. Nocturne
- II. Scherzino
- III. Sonata-Finale

Movements are performed without pause

Marcolivia Duo

Intermission (20 minutes)

Concerto for 2 Violins and String Orchestra, Op. 3, No. 8 (1711) Antonio Vivaldi (1678 - 1741)

- I. Allegro
- II. Larghetto e spiritoso
- III. Allegro

Marcolivia Duo

Symphony No. 9 in E minor, Op. 95, "From the New World" (1893) Antonín Dvořák (1841 - 1904)

- IV. Adagio - Allegro molto
- V. Largo
- VI. Scherzo: Molto vivace
- VII. Allegro con fuoco

This performance is copyright © 2024 Manassas Symphony Orchestra, Inc.

Audio or video recording without expressed consent from the Manassas Symphony Orchestra is prohibited. Please respect the performers and audience members by refraining from flash photography during the performance. Please turn off all electronic devices. Patrons will be seated during appropriate pauses in the music.

Virginia National Ballet

2024-25 Season:

THE NUTCRACKER
 November—Hylton PAC
 December—Capital One Hall

Snow White
 February—Hylton PAC
 March—Capital One Hall

Bohemian Rhapsody
 February—Hylton PAC

virginiationalballet.org

2023 BEST OF PRINCE WILLIAM



In the late nineteenth century, the vast Ottoman Empire was in decline while the even vaster Russian Empire was attempting to exploit the situation to increase its territory and influence among the Slavic peoples of Eastern Europe. One of many crises began in 1875 with an uprising in Bosnia and Herzegovina that soon involved other parts of the Balkans. In the summer of 1876, Serbia joined in with increasing support from Russia. Commissioned to write a piece for a November concert

in Moscow benefiting wounded Serbian soldiers, **Pytor Tchaikovsky** (1840-93) composed this "Slavic March" combining Serbian and Russian songs.

The march begins with a mournful Serbian melody but gradually becomes more military in character. A more optimistic section follows, with an appearance of the opening of the Czarist Russian national anthem. The mournful melody comes back as the piece builds to a climax, but now a rousing, cheerful tune appears and the march concludes with the remainder of the Czarist anthem. The political implications need no further comment; Russia would join the war the following year, resulting in full independence for Montenegro and Romania as well as Serbia. The Ottoman and Russian empires have been gone for over a century, but *Marche slav* remains one of Tchaikovsky's most popular works, doubtless all the more so because its original meaning is no longer of much concern.

Australian-born **Arthur Benjamin** (1893-1960) came to London at the age of eighteen to study at the Royal College of Music. He spent most of the rest of his life in that city, performing, teaching piano (Benjamin Britten was one of his students), conducting, and composing concert, theater, and film music. *The Romantic Fantasy* comes from the prime of his career, 1937, and as its title suggests, shows off the Romantic lushness of his style. It goes a bit past the boundaries of nineteenth-century harmony, but it still has a strong sense of key (the primary key is E major). Its structure is also Romantic, with its emphasis on the unity of the cycle: the three movements are played without break. They are connected by constant appearances of the little motif first heard in the horn at the beginning, and the last movement ends with quotations from the preceding movements.

The lyrical opening Nocturne, "tranquil and flexible in tempo," recalls a type of piece common in Romantic music, particularly music for piano. Similarly, the Scherzino, "light and fantastic," recalls a type of Romantic piece that often depicted the antics of fairies or goblins, moving at breakneck speed. The Finale is the longest and most complex of the movements, with a steady pulse but with metrical patterns that shift among three, four, and seven beats to the measure. As was mentioned, it ends with references to the Nocturne and then to the Scherzino, which has the last word.

Of the nine sets of concertos by **Antonio Vivaldi** (1678 - 1741) that appeared in print in his lifetime (opp. 3-4 and 6-12), the most familiar today is Opus 8, the set of twelve violin concertos that begins with *Le quattro stagioni* (The Four Seasons). The set that had the most impact in its time, however, was Op. 3, *L'estro armonico* (Harmonic Inspiration), the original edition of which appeared in 1711 and went through twenty printings over 32 years (there were also many unauthorized reprints). The set consists of twelve concertos for four violins (nos. 1, 4, 7, and 10), two violins (nos. 2, 5, 8, and 11) or solo violin (nos. 3, 6, 9, and 12) with string orchestra; a few also have cello solos. This publication helped spread the new concerto style across Europe. No one felt its impact more than Johann Sebastian Bach, who arranged no. 10 as a concerto for four harpsichords and orchestra, BWV 1065, and five others for solo keyboard. Bach's organ arrangement of no. 8 is BWV 593, probably dating from 1713, about the time Bach began composing concertos of his own.

The most famous works for string orchestra of the preceding generation were the concerti grossi of Corelli, in which the soloists form a harmonically complete ensemble and the orchestra serves to reinforce them. By contrast, Vivaldi makes a distinction between orchestral writing and the more brilliant music for soloists (this may have reflected his work teaching in the Ospedale della Pietà, a Venetian home for orphaned and abandoned girls, which gave him an ensemble of players at all levels from young beginners to skilled adults). He also reduces the number of movements in a concerto, settling on a three-movement pattern, fast-slow-fast. The first movement usually begins with a ritornello (a "little return") for the full orchestra, presenting a series of musical ideas that will recur through the movement, giving it a clear structure.

The A minor concerto featured this afternoon is a good example of the new pattern. After the opening ritornello of the first movement, the soloists enter with a new

Continued on Page 8



idea of their own that the orchestra never plays. The orchestra either accompanies the soloists or plays ideas from the ritornello to serve as punctuation, while the solo parts become more elaborate as the movement goes on. The second and third movements differ in that the orchestral opening just presents one short idea that will recur as the movement proceeds, resulting in a simpler structure.

Many features of this concerto would become standard for a century and more. The gigantic Brahms piano concerto we will be hearing in May traces its ancestry back to pieces like this lively little work of Vivaldi.

On September 26, 1892, **Antonín Dvořák** (1841 - 1904) arrived in New York to assume the post of artistic director of the National Conservatory of Music. This institution was founded to provide training to musicians of all races and economic levels in the hopes of creating genuinely American classical music, at a time when most American composers were trained in Germany and looked to European models. Dvořák, who had taken a leading role in the struggle to establish Czech national music, was in favor of this and promoted the idea that this American music should be based on the music of the Indigenous peoples and the traditional music of Black Americans. In his first months in America, he spent much of his time learning what he could of this music and jotting down ideas in the same style. He may have been thinking of basing a large work on the most prestigious work of American literature in that day, Longfellow's epic poem *The Song of Hiawatha* (also an inspiration to the Afro-British composer Samuel Coleridge-Taylor). About the end of 1892, however, Dvořák started work on a symphony that would use some of the ideas he had assembled, including the melody that became the main theme of the second movement (the *Hiawatha* project would come up again later but was never realized). He never indicated that the symphony had any extra-musical meaning, but it may be worth noting that the musical idea that holds the work together uses the rhythm of the name "Hiawatha" and that after the last movement reaches a seemingly tragic ending, that idea bursts forth in triumphant E major to conclude the piece. When the New York Philharmonic premiered the new symphony on December 16, 1893, however, Dvořák simply titled it "*From the New World.*"

The work was an instant and lasting success. There is probably not a symphony in existence that has more good tunes than this one, though they could just as easily be considered Czech as American in flavor. The first of them opens the work,

a wistful melody in the lower strings echoed in the woodwinds. The full string section interrupts this with a new idea that becomes more and more insistent until the main theme of the movement arrives starting with a horn call. The intensity of the music rarely abates, though another memorable tune does provide a few moments of relaxation.

After all the drama of the first movement, the second movement is a relief. A chorale in the low winds introduces the most famous tune in the piece, a peaceful melody featuring the English horn. It gives way to a beautiful, somber section that becomes agitated as it goes along, culminating in an echo of the main theme of the first movement, after which the English horn melody returns to provide a quiet ending.

The third movement begins with an attention-grabbing allusion to the second movement of Beethoven's Ninth Symphony. As one would expect, it is a series of vigorous dance tunes; just before the end that theme from the first movement makes another appearance and the movement ends with an air of foreboding.

The finale begins with a wild march. A more optimistic second theme provides some contrast, and as Dvořák develops these ideas he begins to bring in material from all three preceding movements. The march reasserts itself, and after the second theme returns the march comes back along with the theme from the first movement for one final climax, after which the music dies away, apparently about to end tragically—but at the last moment the music swells to maximum volume (the marking is *fff*) and the theme from the first movement reappears, now in E major, to end the symphony. Is this just a reflection of the Baroque practice of ending a minor-key piece with a major chord, or did Dvořák have something else in mind? Certainly, there are passages in the first and last movements of this symphony that sound like they were intended to tell a story, and as Dvořák never said what he was thinking, each of us can make up our own mind about what meaning to assign to the piece.

THE ORCHESTRA

VIOLIN 1

Ikhyeon Kim**
Concertmaster
Heather Amico
Jane Hunter
Joan Lunsford
Robert Mill
Veronica Miller
Yvonne Smit
Anne Sullivan
Baylor Towne
Chris White

VIOLIN 2

Daria Olinger*
Susan M. Bardenhagen
Dale Baseri
Andrea Brothers
Nicole Caputo
Richard Hong
Alexandra Long
Michelle Luman
Christopher Powell
Gail Sander
Michael Van Wambeke
Melanie Waddy

VIOLA

Natalie Short*
Catherine Cole
Ahnika Emery
Steve Fisher
Sarah Fort
Erin Maguire
Jeff Ohmart

CELLO

Emily Gagnon*
The Leslie A. Lydick Chair
David Boyer
Rochelle Kidd
Leslie Lydick
Kerri Strnad

FLUTE/PICCOLO

Claire Loerch*
Amy Lenk
Heidi Schuller
Jennifer Szabo

OBOE

Jane Hughes
Constance Tyler

ENGLISH HORN

Andrew Eshbach

CLARINET

Allen Howe
Steven Darling

BASSOON

Elizabeth Gustafson*
The Andrew G. Loerch Chair
Erica Hirt

HORN

Christopher Short*
Sarah Howe
Bruce McWhirter
Connie Pittman

TRUMPET

Timothy Smith*
Tyler Easterling
Christine Horting
Kirstin Kohler

TROMBONE

Joe Michel*
Chris Callier
Nico Lopez
Emma Moores

TUBA

Thomas Keane

TIMPANI

Matthew Orban*

PERCUSSION

Carlos Figueiras*
Sarah Clements
Richard Habib
Scott Wolcott
Tim Zolandz

PIANO

Mary Garrahan*

PERSONNEL MANAGER

JennaMarie Warfield

MUSIC LIBRARIAN

Timothy Smith

* Principal ** Acting Principal

Sections are listed alphabetically after the principal player



The advertisement features a background image of a printing press. The logo for 'evo PRINTING' is prominently displayed in the center, with 'evo' in orange and 'PRINTING' in white. Below the logo, the text reads 'Proudly supporting the Manassas Symphony Orchestra' in orange, followed by 'with award winning design, printing + signs' in a white script font. At the bottom, contact information is provided: 'www.EVOprinting.com | orders@EVOprinting.com' and '7200 S. HILL DR. | MANASSAS, VA 20109 | 571.292.1213'.

CONTRIBUTORS

2024-2025

PATRONS | \$3,000-\$4,999

TasteUSA Event Management

BENEFACTOR | \$1,000-\$2,999

Heather and Anthony Amico	Michael and Lynn Maletick
Rich, Michele and Helena Boyd	John and Jane Orban
DuvalWheeler LLP	Shirley Rice
Allen and Lisa Howe	The Villani family
Jane Hughes and William Jokela	Neil Wood

ASSOCIATE | \$500-\$999

Diane Bennett	The Pettigrew-Staples Family
Steven Darling	Theo and Laura Scott
Carol and Glenn Hall	Christine and Richard White
Ron Knecht	Westminster Retirement Community
Susan Larimer	J. Michael Wood in memory of Di Anne Wood
Claire Loerch in loving memory of Andy Loerch	

CONTRIBUTOR | \$300-\$499

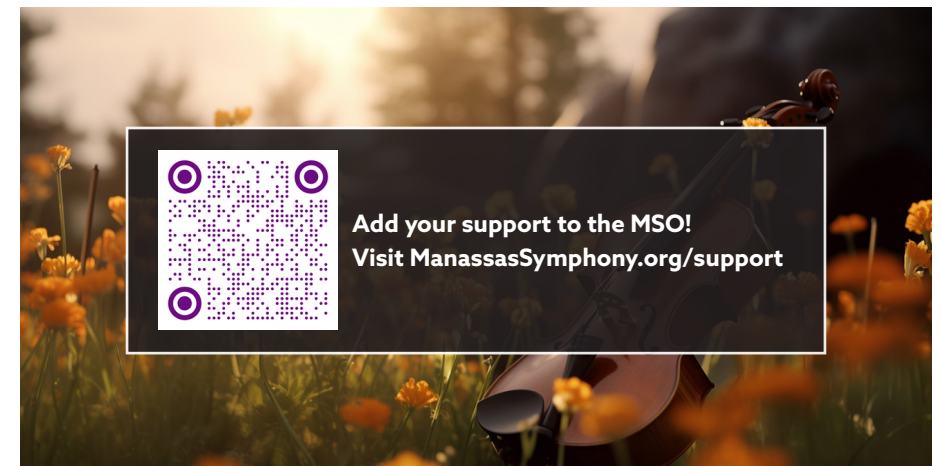
The Bain Family
Susan Bardenhagen to honor Betty & Arthur Bardenhagen
Edwin and Susan Powell
Gail Sander
Bob Scherago

SUPPORTOR | \$100-\$299

Michael Ahern	Michelle and Dean Luman
Dale and Ramin Baseri	Nancy M. Mackenzie
David Boyer	Sandra Mills
Emily Gagnon	Lorraine Schooner Ph.D.
Stuart and Connie Gilman	Kathleen Seefeldt
Jennifer Katebini	Mary White in honor of Steve Thompson
John and Ellen Kill Kenney	Mr. and Mrs. James Uzzle
Susan Knisely	

FRIEND | \$25-\$99

Alan Grofé
Karen Harris
Tim and Heather Herrick in memory of Andy Loerch
Jesse Johnson
Thomas Osina
Rev. Milton Rodgers



THE LESLIE A. LYDICK CHAIR

In recognition of the lifelong musical achievements of long-time MSO cellist Leslie Lydick, the Lydick family has proudly named the Manassas Symphony Orchestra's principal Cellist chair in her honor.

If you are interested in named or endowed chair opportunities, please contact us at support@manassassymphony.org



MANASSAS
SYMPHONY
ORCHESTRA

*The Manassas Chorale
A Measure of Excellence*

THE
TWELVE
DAYS
OF
CHRISTMAS

Saturday, December 7, 2024, 7:30 pm
Hylton Performing Arts Center

Rebecca D. Verner, Director
Kristina Schenck, Accompanist
manassaschorale.org
info@manassaschorale.org

Hylton Center Box Office
1-888-945-2468
www.hyltoncenter.org
Tue.-Sat. 10-6pm





MIRACLE

ON 34TH STREET

A Live Musical Radio Play

NOVEMBER 29 – DECEMBER 8

Wind River Theater at the ARTfactory

Purchase Tickets Online at
www.virginiaartfactory.org/tickets




PIED PIPER THEATRE'S
Production of

Les Misérables

SCHOOL EDITION

A musical by ALAN BOUBLIL and CLAUDE-MICHEL SCHONBERG
Performed entirely by students

January 24, 25, & 26

Hylton Performing Arts Center



Tickets: www.virginiaartfactory.org/calendar

This project is supported by Iron Horse Foundation. Registration fee is waived for all participants for this production.



BOARD OF DIRECTORS



Diane Bennett | President

Owner
Bennett Insurance Services, LLC

Jessica Leggett | Vice President

Band and Music Technology Teacher
Grace E. Metz Middle School
Manassas City Public Schools

Patty Parker | Secretary

Owner
DriveSafe, Inc.
Driver Improvement Program

Allen Howe, M.D. | Treasurer

Physician (retired)

Andrea Blake Brothers

Microscopy Core Manager,
Hall of Science
American University

Michele Boyd

International Trade Attorney

Carol Hall

Owner
Flourishes Floral Designs

J. Timothy Mauk

Principal & CPA
DuvallWheeler, LLP

Shirley Rice

NOVEC Administrative Specialist
(retired)

Beth Sharpe

Event Specialist
Foxchase Manor

Steven Thompson

Elementary Music Teacher (retired)
Manassas Park City Public Schools
Flute & Piano Teacher

James Villani, Ex-Officio

Music Director
Manassas Symphony

HONORARY BOARD MEMBERS

Gail Kettlewell, Ph.D.

Director Emerita

Joan Van Doren

Director Emerita

Bradley T. White

what we do when clients aren't looking



Working with accountants is probably not considered a high point of your day. We'd like to change that...

CPA's since 1986, DuvallWheeler has thrived under the philosophy that accounting firms should be a welcome partner in the growth of our clients, that conventions of the past are best left in the past, and that the key to growth is through relentless learning and commitment to offer the best possible outcome for each individual client. We don't have standard processes; each client experience is different, and needs to be treated as such. We're passionate about problem-solving... **and it shows in everything we do!**

DUVALLWHEELER LLP
Certified Public Accountants & Consultants

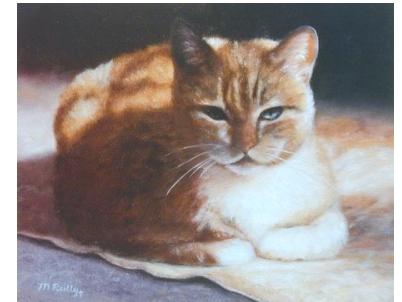
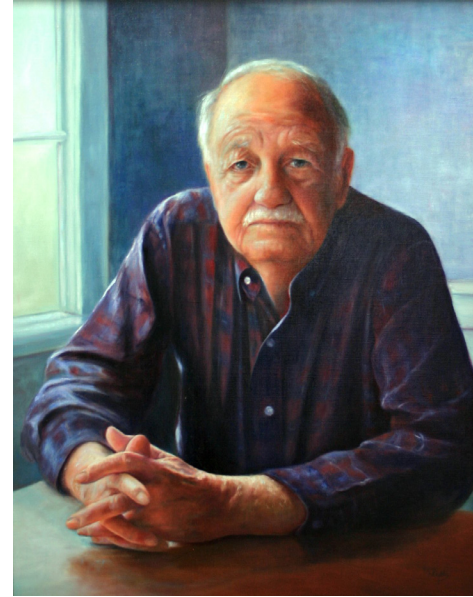
9430 Forestwood Lane, Suite 203, Manassas, VA 20110
703-392-9292 ~ www.duvallwheeler.com

Portraits in Oil

by Mary Reilly

A Professional with a Commitment to Excellence!

Specializing in
People, Pets, and Wildlife



Contact Mary for your custom painting!

Mary Reilly
Creative Brush Studio

8951 Center Street
Manassas VA 20110

703-335-8005
mary@creativebrush.com



www.CreativeBrush.com
www.MaryReillyFineArt.com

BAKER ~ POST

FUNERAL HOME
&
CREMATION CENTER

"Caring for the Community we Call Home"



Michael & Gina Post, along with their children Connor, Ellie and Jackson

Family Owned, Family Operated



@BPFH2007

10001 Nokesville Road | Manassas, VA 20110

703.368.3116

WWW.BAKERPOSTFH.COM

Thank You

The Manassas Symphony Orchestra would like to thank the following for their contributions, time, and efforts. Because of their support, we continue to bring quality symphonic music to you, our audience members, each season.

- Hylton Performing Arts Center staff
- Evolution Printing
- City of Manassas
- Manassas City Schools
- NOVEC
- Prince William County
- Prince William County Schools
- Prince William County Arts Council
- Our Advertisers
please patronize them and thank them for their support
- Our Contributors & Sponsors
please thank them when you meet them
- Our Board Members & their families
- Our Orchestra Members
who donate their time & talent to the MSO, and their families



MANASSAS BALLET THEATRE 2024 FALL SEASON

DRACULA
presented by
aws & Fauquier Times Prince William Times

NUTCRACKER
presented by MILLER TOYOTA.com & Dominion Energy

October 18-20
with the
Kim Reynolds Band

December 18-23
with the
Manassas Ballet
Theatre Orchestra

at the **HYLTON PERFORMING ARTSCENTER**

Tickets: www.hyltoncenter.org • 703-993-7759
Info: manassasballet.org • (703) 257-1811 

Manassas Ballet Theatre is funded in part by the National Endowment for the Arts, the Virginia Commission for the Arts, Prince William County, and the City of Manassas

Ama Magna

Travel

is

medicine

for the heart, mind and soul

Unique Travel Events
acclaimed travels with dependability

Your travel agency for distinctive journeys all over the globe

Contact Andrea Savitch
703-986-0934
asavitch@uniquetravevents.com
www.uniquetravevents.com

SUPPORT YOUR SYMPHONY

2024- 2025 CONCERT SEASON

YES! I WOULD LIKE TO SUPPORT THE MANASSAS SYMPHONY ORCHESTRA

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

PHONE _____

EMAIL _____

How would you like to be acknowledged in the program and on the MSO website?

Please accept my contribution for \$ _____

PAYMENT INFORMATION:



Check attached (payable to Manassas Symphony Orchestra)

Scan QR code to donate via Credit Card

CONTRIBUTION LEVELS

CONDUCTOR'S CIRCLE

"Musica est ancilla divinitatis" | \$20,000 +

BENEFACTOR | \$1,000 - \$2,999

ASSOCIATE | \$500 - \$999

GRAND PATRON | \$10,000 - \$19,999

CONTRIBUTOR | \$300 - \$499

SUSTAINING PATRON | \$5,000 - \$9,999

SUPPORTER | \$100 - \$299

PATRON | \$3,000 - \$4,999

FRIEND | \$25 - \$99

Make checks payable to "Manassas Symphony Orchestra" and mail to
8665 Sudley Road, #107, Manassas, VA 20110,
or visit our table in the lobby of the Hylton Center during intermission.
Any contributions received will be included in the next program.

The Manassas Symphony Orchestra is a 501(c)(3) nonprofit organization.
Your contribution is tax-deductible to the extend allowed by law.

 *Prince William* EST. 1984
LITTLE THEATRE
presents



The Hynton Performing Arts Center • The Gregory Family Theater
Manassas, VA
Tickets at pwlt.org

LET US PUT OUR EXPERIENCE TO WORK FOR YOU

With a history of excellence in service,
we remain a trusted financial partner
in our communities.



*The Community Bank of
The Nation's Capital*

 Learn more at BankWithUnited.com
Member FDIC



proudly supporting

The Manassas Symphony

We provide financial planning almost as elegant and relaxing as the music you are enjoying tonight.

HeritageFin.com

7001 Heritage Village Plaza, Suite 190 | Gainesville, VA 20155 | (703) 754-1233

MyAdvisor@HeritageFinLLC.com