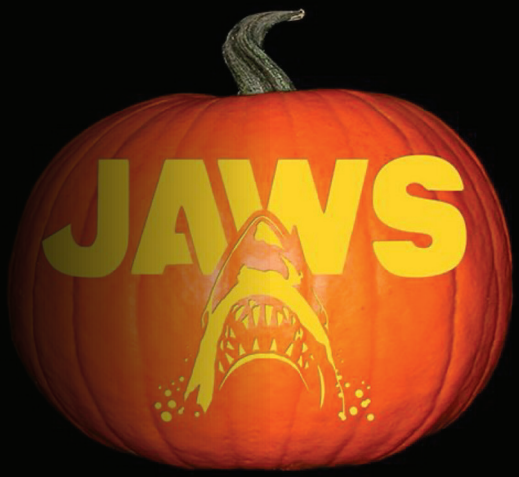
THE FREDERICKSBURG SYMPHONY

"BRIDGING A GREAT COMMUNITY WITH GREAT MUSIC"

2024-2025 SEASON GRAND OPENING!

-October Masterworks-

"HALLOWEEN CLASSICS"



DR. KEVIN P. BARTRAM, MUSIC DIRECTOR

Sponsored by Mary Wynn and Charles McDaniel

Saturday, October 26, 2024
Monroe Auditorium 7:30 p.m.

Block of complimentary student tickets sponsored by Rosemary Barra and Joseph Caruso

FREDERICKSBURGSYMPHONY.ORG

Message from the Music Director



…and away we go with our 2024-25 season! The FSO is excited to perform at Monroe Auditorium, which has been our rehearsal space since the group's inception in 2021. I hope you enjoy the experience of the larger hall and wonderful acoustics. Along with our venue change, Season Four features additional expansions—more guest artists, more concerts, and more incredible music.

Tonight's Masterworks program focuses on well-known and lesser-known pieces that spark our October imagination. John Williams' original score to *Jaws* is a work of genius and earned him his first Oscar for original film score. The orchestra is thrilled to open with this iconic soundtrack. Malcolm Arnold's *Tam O'Shanter* is less-known but is perhaps the scariest work on the program. The most familiar piece of the evening, *The Sorcerer's Apprentice*, also happens to be the most difficult to perform. Its legendary technical requirements will keep the FSO on their toes! *Orpheus in the Underworld*, as it turns out, is not scary at all, but pure fun. And we close our season opener with the mammoth *The Pines of Rome* by Italian composer Ottorino Respighi.

In December, just one week from Christmas, we will roll out the red carpet for the bearded big guy with Holiday Pops: "Here Comes Santa Claus." We'll welcome the fabulous adult choir The Vocal Arts Ensemble of Fairfax and perform other holiday favorites. In February, it's our annual Valentine's Concert- this time on Valentine's Day! There, we'll celebrate the 100th anniversary of Gershwin's *Rhapsody in Blue* with guest pianist Thomas Pandolfi. Our new concert for kids, "Lolli-Pops" is on Saturday, March 15, and we'll finish the season with a return of our Broadway superstars in a tribute to Rodgers & Hammerstein.

We can't thank you enough for supporting your hometown symphony. Your generous donations make this all possible. Thank you to Mary Wynn and Charles McDaniel for sponsoring tonight's opening concert. Thanks especially to Dr. Marci Catlett for graciously welcoming the FSO to James Monroe. Her support of the Fine and Performing Arts is truly inspiring. Thanks also to Beth Mailand and to our superb Auditorium Manager Mark Wright for running our lights and sound. Thanks to our FSO volunteers for assisting with decorations, ticketing, seating, and lobby.

Don't miss out on ticket sales for our Holiday Pops on December 18. Tickets go on sale for Symphony Supporters on November 11 and November 18 for the general public. On behalf of the staff and musicians of the FSO and our Board of Directors, Happy Halloween!

Kevin P. Bartram

Dr. Kevin P. Bartram, Music Director
Fredericksburg Symphony Orchestra

Thank you to the Spotsylvania HS orchestra and Kathryn Buchanan for their pre-concert performance in the lobby tonight! Look for other school groups to perform before upcoming FSO concerts.

PROGRAM

Jaws Suite ..... John Williams (1975)
I. Shark Theme
II. Out to Sea/Shark Cage Fugue

Tam O'Shanter ..... Malcolm Arnold (1955)

The Sorcerer's Apprentice ..... Paul Dukas (1897)

INTERMISSION

Orpheus in the Underworld Overture ..... Jacques Offenbach (1858)

The Pines of Rome..... Ottorino Respighi (1924)
I. The Pines of the Villa Borghese
II. The Pines Near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

Use of recording devices is prohibited.

FSO PERSONNEL

VIOLIN I
Robyn Bauer
Concertmaster
-The Sheldon Lampert Concertmaster Chair-
Kelsey Payne
Assoc. Concertmaster
Rachel Pitts
Marissa Resmini
Charles Stout
Peter Wong
Kathy Buchanan

VIOLIN II
John-Rine Zabanal *-Principal*
Zachary Casebolt *-Ass't Principal*
Chris Dixon
Carly Steenstra
Cindy Ross
Michael Sienkowski
Michele Kucic
Tia Iverson
Alec Martin
-FSO Intern (Colonial Forge HS)

VIOLA
Sandy Goldie *-Principal*
Marta Perrine *-Ass't Principal*
Laura O'Konski
Benjamin Pereyra
Rob Leong
Kaylee Payne
Anita Williams

CELLO
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Christine Abeel *-Ass't Principal*
Anna Scully
Debra Anker
Christine Hartigan
Jacob Dean
Cameron Toler
Andreas Gould

BASS
Raymond Irving *-Principal*
Zachary W. Smith *-Ass't Principal*
Katherine Johnson
Bryan Haderlie
Joey Lane

FLUTE
Marla Snyder *-Principal*
Deborah Clare

PICCOLO
Ali Dettmer

OBOE
Mary McClain *-Principal*
Laurel Siberts

ENGLISH HORN
Laurel Kuxhaus

CLARINET
Tony Moran *-Principal*
-The Mary Wynn Richmond McDaniel Principal Clarinet Chair-
Nicholas Belby

BASSOON
Walter Wynn *-Principal*
Jarrett Rodriguez *-Assoc. Principal*
Karen O'Donoghue

TRUMPET
Pat Neidich *-Principal*
-The Tessa and William Pou Principal Trumpet Chair-
Zachary Smith
Mike Huffman

HORN
Damien Bollino *-Co-Principal*
-The Mary Jane and Ron Branscome Horn Chair-
Ryan Scott *-Co-Principal*
Christopher Short
Elisabeth Deavers
Nate Brown
-FSO Intern (Mountain View HS)

TROMBONE
Eddie Steenstra *-Principal*
Douglas Haas

BASS TROMBONE
Austin Fairley

TUBA
Gary Carper

PERCUSSION
Kaitlin Gimm
Rainier Homoroc
Matthew Homoroc
Andrew Sheloski
David Vita

HARP
Anastasia Pike

PIANO
James Pitts

CELESTE/ORGAN
Amy Shirk

The FSO Intern Program

In 2023-24, we launched the FSO's Intern Program, designed to offer performance opportunities for high school or college students considering a career in music. Selected students will rehearse and perform concerts with the FSO. We are excited to host two talented HS interns for tonight's performance.

-Holiday Pops-
"Here Comes Santa Claus"

Featuring: The Vocal Arts of Fairfax

Wednesday, December 18, 7:30 pm

Monroe Auditorium



The FSO's Holiday Pops is a hard ticket to get because the FSO goes all out in its efforts to entertain and to kindle the spirit of the season. This year the FSO will take it to the next level. Just one week from Christmas, we will feature the fabulous adult choir from Northern Virginia, the Vocal Arts Ensemble of Fairfax. With this group of mature singers, we'll perform works straight out of the Mormon Tabernacle songbook. Not to be outdone, the orchestra will work from the great Boston Pops library! You can also be sure that Santa will make a visit from the North Pole.

TICKETS ON SALE

Symphony Supporters - Monday, Nov. 11
General Public - Monday, Nov. 18

***Sponsored by The Essig Family in memory of Ann Crowe Essig**

- Valentine's Special -

"What I Did for Love"

Thomas Pandolfi, piano

Friday, February 14, 7:30pm

Monroe Auditorium



What could be better than a romantic symphony orchestra concert on Valentine's Day? With sweeping string melodies and passionate playing from our fabulous FSO, this will be a night to remember. We'll feature the famous *Canon in D* by Pachelbel, coupled with the lovely Intermezzo by Mascagni and "Thais" from Massenet. Noted American pianist Thomas Pandolfi will perform a special rendition of Gershwin's *Rhapsody in Blue* in celebration of its 100-year anniversary, and the evening will conclude with one of the great Romantic masterworks of all time, *Enigma Variations* by Edward Elgar.

TICKETS ON SALE

Symphony Supporters - Monday, January 6
General Public - Monday, January 13
Pre-concert lecture by pianist Thomas Pandolfi- Supporters Only

***Sponsored by Tricia and Thom Smelter**



Mary Jane O'Neill Proudly Presents:

NEW! Lolli-Pops! etc.

"A Salute to Mother Earth"

Sat. March 15, 3:00-4:00pm

Monroe Auditorium

We're excited to launch our new children's concert series, Lolli-Pops! These one-hour concerts are a great introduction to the symphony. Free for children 12 and under, this is an opportunity to bring the entire family and hear great music.

Join us in the lobby at 2pm for our new FSO Learning Center!

Visit our website for the complete program.



Because this concert is free to children and has general seating, Lolli-Pops is not included in Season Ticket purchases.



Hugh Panaro with the FSO in 2024

- Guest Artist Series -

"A Rodgers & Hammerstein Celebration"

Saturday, May 17, 7:30 pm

Monroe Auditorium

The FSO concludes its season with yet another great show, again featuring not one but three famed Broadway artists. We're especially thrilled to welcome back Phantom Hugh Panaro along with legends Scarlett Strallen and Ben Davis for an unforgettable evening of Broadway classics. Among the great R&H shows you'll hear are *South Pacific*, the *King and I, Carousel, and The Sound of Music*. In fact, Broadway's Captain Von Trapp himself (Ben Davis) will sing selections from that classic show. Climb every mountain, indeed!

TICKETS ON SALE

Symphony Supporters - Monday, April 7
General Public - Monday, April 14
New! FSO Learning Center 2:00pm in lobby

***Sponsored by Mary Jane and Ron Branscome & Anna and Rob Billingsley**

Jaws Suite

John Williams (b. 1932)

John Williams remembers: "When I first saw *Jaws*, it was clear to me that it would require an action/adventure score. The film was very different from *The Sugarland Express*. For *Jaws*, I imagined something big and operatic, something very theatrical. Most of the discussions I had with Steven at that point were about the shark. The challenge was to find a way to characterize something that's underwater with music rather than with sound effects. These low thumping notes were the result. I thought that altering the speed and volume of the theme, from very slow to very fast, from very soft to very loud, would indicate the mindless attacks of the shark. Steven was a bit skeptical, but when the orchestra performed the piece, it worked better than we had anticipated. Today, at concerts, if I just play two notes of the *Jaws* theme, people immediately recognize it. I think it's wonderful when these kinds of musical associations are created and when they make an impression on an audience.

There were many opportunities in the movie to advertise the shark with music, but also others, such as the scene where kids have put on a fake fin to scare people, where we don't have any music. Here, the audience experiences a sense of absence, because we've conditioned them to expect the predator only when they hear its theme. Then we go a step further for the scenes with the Orca — where we know the shark is there — but his attacks come out of silence, to create further surprise.

Jaws had several other musical requirements, such as the "montage," a classically-styled piece for the arrival of the tourists on the island for the Fourth of July; the action pieces taking place at sea with the Orca and the three heroes chasing the shark; a very dark composition for "Quint's Tale"; the building of the cage; the climax; and finally the "End Titles" music. But my own favorite cue in Jaws has always been the barrel chase sequence, where the shark approaches the boat and the three heroes think they have captured it. The music accelerates and becomes very exciting and heroic. Suddenly, as the shark overpowers them and eventually escapes, the music deflates and ends with a little sea shanty called "Spanish Lady." The score musically illustrates and punctuates this entire dramatic outline.

Jaws certainly was a landmark in my career. I had won the Academy Award for Fiddler on the Roof, for which I did all the arrangements, underscoring and conducting. But *Jaws* was the first Oscar I received for my own music, and that was a significant moment for me. *Jaws* also firmly established my relationship with Steven Spielberg. Working with Steven has been a delight. He has the most wonderful personality and his goal is always to entertain people while also trying to improve the world. He sees problems as opportunities for solutions. It has been a great privilege to be associated with him."

— John Williams (2000)

Tam O'Shanter

Sir Malcolm Arnold (1921-2006)

Tam O'Shanter, commonly accepted as one of Scottish poet Robert Burns' finest works, is the grimly humorous legend of a hard drinker who ignores his wife's warning that he will one day be "catch'd wi' warlocks" for his misdeeds. Late one momentous night, in tempest and roaring thunder, he sets out recklessly from the inn and drives his mare, Maggie (Meg), on the homeward road. When they reach the haunted kirk, they witness a wild orgy of witches and warlocks, with many ghastly trimmings that Burns catalogues in detail:

Wi' mair o' horrible and awfu'
Which ev'n to name wad be unlawfu'

One dancer, wearing a garment "in longitude tho' sorely scanty" (a cutty-sark in the native Doric), pleases Tam so well that he cries out "Weel done, cutty-sark!" In an instant all is dark, and the hellish legion pursues him. If he reaches the bridge he is safe, for the fiends cannot cross running water. He escapes narrowly – but his gallant mare loses her tail, which had been grasped by a witch. The moral, embodied in the last lines of the poem is that one should remember Tam O'Shanter when tempted by thought of drink and cutty-sarks:

Now wha this tale o'truth shall read,
Ilk man and mother's son tak heed
Whene'er to drink you are inclin'd,
Or cutty-sarks run in your mind,
Think ye may buy the joys o'er dear,
Remember Tam O' Shanter's mare.

Malcolm Arnold's overture begins slowly with string unison forming a background for characteristic woodwind and brass quips that establish the atmosphere. Clarinets put in a bagpipey drone fifth; piccolo whistles a fragment of melody with a Scottish flavour; bassoons with inebriated rhythm and copious "Scotch snap" amble along; muted brass slithers in glissandi (a recurring device). Soon, with growing velocity, Tam is on his wild ride into the storm. Lightning flashes and thunder roars, with gong, cymbals, and drums much in evidence. Tam gallops harder and harder, cracking his whip. Brass and drums suddenly lead to shivering string tremolos, and Tam watches the impious dance. Burns tells us that this is no new cotillion from France, "but hornpipes, jigs, strathspeys and reels". The Scottish character of the music is evident. "Weel done, Cutty-sark!" cries Tam, in a trombone solo that all but articulates the words – and the devilish hunt is up. It comes to a sudden end and there is a short scud of woodwind solos (Tam disappearing in the distance) ending in a high trilling note on the first violins. Flutes and clarinets, perhaps sarcastically, point the moral of the story and with a terrific flurry, the overture ends.

Tam O'Shanter was first performed at a Henry Wood Promenade Concert on 17 August 1955, with Malcolm Arnold conducting the Royal Philharmonic Orchestra. It was received with tremendous enthusiasm,

and was, without doubt, the most popular novelty during the 1955 season of Promenade Concerts. The composer is at pains to point out that, whereas the earlier overture *Beckus the Dandipratt* is not descriptive but merely a musical impression, *Tam O'Shanter* is very definitely program music.

— Found online at classicalmusic.com

The Sorcerer's Apprentice

Paul Dukas (1865-1935)

Pity the poor one-piece composer. Not the composer who writes only one piece, but the musical creator who enjoys far-reaching success with one of his works but is destined never to repeat that achievement with any other. The Frenchman Paul Dukas belongs to that dreaded fraternity. His single claim to fame is *The Sorcerer's Apprentice*, which he wrote in 1897. A very methodical (read "painstakingly slow"), highly self-critical musician who destroyed many of his compositions before his death, Dukas considered himself a teacher who composed. Even so, he managed to turn out several large-scale works in addition to his one big hit.

As for *The Sorcerer's Apprentice*, it deserves the esteem in which it is held. A legitimate child of the 19th century's much celebrated wedding of music and literature, the descriptive tone poem, the work operates on quite as high a level of distinction as the ranking compositions in the genre by Liszt and Strauss.

The composition's musical storytelling is remarkably graphic, although for the many who have seen the Disney animation in the film *Fantasia*, a hearing of the piece may bring to mind Mickey Mouse. No matter. The music alone, sans Mouse, suffices to tell the tale propounded in a ballad by the great German author and poet Johann Wolfgang von Goethe.

The picture comes into focus right from the start. Mysterious strings set the atmosphere of the sorcerer's workshop. (No less than Stravinsky "borrowed" this opening for his early Fireworks.) The apprentice, alone, discovers enough of his master's magic (trumpets) to bring a broom to life (bassoon). The broom performs the apprentice's chore – that of fetching water from the river. Enough water soon becomes too much (orchestral agitation), but the distraught lad cannot find the "stopping" incantation. In desperation, he chops the broom in two, but now the work is done at twice the speed by the broom halves (bassoon and bass clarinet). Bedlam. Flood disaster is imminent. But the sorcerer returns, speaks the magic words (trumpets again), the brooms are stilled, and calm, as at the beginning, is restored. Four quick chords at the end suggest the sorcerer has delivered that number of disciplinary strokes to the mischievous apprentice.

— Orrin Howard

Orpheus in the Underworld Overture

Jacques Offenbach (1819-1880)

The son of a German Jewish cantor, Jacques (originally Jacob) Offenbach moved in 1833 to Paris where his father thought Jews were better treated than in Germany. Trained at the Paris Conservatoire, he was a cellist and salon musician for many years until he was appointed conductor of the Théatre Français and began composing one-act operettas, satirizing the vapid social scene of Paris. In 1858 he wrote his first three-

act operetta, *Orphée aux enfers* spoofing the neoclassical vogue of the Second Empire under Napoleon III. *La belle Hélène*, composed in 1864, was an even more scathing swipe at the none-too-bright-Emperor and his even dimmer empress Eugénie. His operettas influenced Gilbert and Sullivan, Franz Lehár and, ultimately, the musical comedies of the twentieth century.

Orphée aux enfers created a scandal at its premiere. The operetta parodies the story of Orpheus, whose bride, Eurydice, dies on their wedding day. By means of his amazing musical talent Orpheus wins her back from the underworld only to lose her again by looking back at her before reaching the surface. Offenbach insulted everyone evenhandedly. He was accused of denigrating classical antiquity, the revered Christoph Willibald Gluck (who, among many others, had written an important serious opera on the Orpheus legend), the Emperor, the government and the prevailing social order. Predictably, the negative publicity made for soaring ticket sales. With the fall of the Emperor and the changing political and social climate, Offenbach had to revise the operetta extensively in 1874.

The overture, however, is not entirely by Offenbach. The version commonly played was compiled by Carl Binder, a minor Austrian operetta composer, for the first performance in Vienna. He started with the overture Offenbach wrote and added to it the famous violin solo from Act I and the famous cancan from the end of Act IV.

— Joseph & Elizabeth Kahn

The Pines of Rome

Ottorino Respighi (1879-1936)

Following World War I came a minor renaissance: a new generation of composers abandoned Italy's long-standing operatic obsession in favor of a national style based on old masters like Vivaldi and Corelli. Respighi, a conductor, teacher, string player, pianist and composer, became a leading light of this movement. His wide knowledge of ancient culture furnished diverse inspiration, from early Italian music and Byzantine Chant, and from old paintings and architecture. Although intrigued by Stravinsky, Debussy and Strauss, the pervasive influence is that of his teacher Rimsky-Korsakov, who nurtured his talent for iridescent orchestral color.

Most of these influences permeate his famous *Roman Triptych*, composed in 1916, 1924, and 1928. While acknowledged as masterpieces of orchestration, they are often vilified for supposed "shallowness". True, maybe, but "So what?" I could similarly criticise, say, several hundred dances by Johann Strauss, or the Spanish Caprice by a certain N. A. Rimsky-Korsakov. I could, but I won't because that's not the point - this is: there's no law *requiring* music to have "depth". Respighi did write music with abundant "depth", so presumably the triptych of which *I Pini di Roma* form the centrepiece was composed expressly to titillate, to flood our heads with gorgeous colour and vivid images: Respighi as musical tourist guide. And why not? Especially when it's done this brilliantly.

Scored for large orchestra, including organ and augmented brass, *I Pini di Roma* falls into four sections played continuously. There are explicit titles to guide, more or less reliably (depending on experience), our imagination. These may be swallowed whole, or (preferably) taken with a little salt!

1. I Pini di Villa Borghese. A scintillating, glittering, shimmering impression of children playing among the pine groves on a sunny afternoon. The central section, cheekily winking towards Debussy's second *Nocturne*, is a brazen march suggesting the passage of a carriage drawn by trotting horses.

2. I Pini presso una catacomba. A sudden hush. In the gloaming we confront the ominous entrance to a catacomb, from which emanate the gloomy strains of ancient plainsong. A contrasted central episode this time, incongruously, reminds me of the Sioux nation gathering on the plains for a pow-wow!

3. I Pini di Gianicolo. Night falls. The pines of the Janiculum reflect silver moonlight. Presently, in the languorous stillness we discern the remote song of a nightingale, courtesy of a gramophone recording (N.B. technically speaking, CD players are still "gramophones"!).

4. I Pini della Via Appia. Grey dawn breaks. A faint tramping is heard: the victorious Roman legions approach along the Appian Way. Another reflection of Debussy's Nocturne, this swells to an incandescent climax replete with organ pedals and braying brass, including, if the composer's instructions are followed in full, ancient *bucinas* - or their more recent relatives - distributed around the hall.

— Paul Serotsky

Maestro Kevin Bartram



Dr. Bartram has done it all in the field of music: celebrated conductor of both orchestras and bands, author, researcher, and guest speaker. With over 30 years' experience directing groups from the high school to college and professional ranks, he has a track record of producing extraordinary results.

His high school groups were among the finest in the nation, earning a Grammy Signature Award in 2001 for Top 100 Program in the United States and an Exemplary Music Program Award from the Maryland Music Educators Association. Consistently earning Superior Ratings at Festivals, his full symphony orchestra won seven Gold Medals in eight years performing Grade VI literature (professional level). There, he also founded and directed the Maryland Wind Symphony, which performed for the state MMEA Conference.

At the University of Mary Washington (2002-2020), he conducted the UMW Philharmonic Orchestra and taught courses in music education. In 2004, he created the Philharmonic Celebrity Series, which annually brought in world-class artists to perform with the college-community orchestra here in Fredericksburg. Artists included Itzhak Perlman, Renee Fleming, Sir James Galway, Joshua Bell, Kenny Rogers, Michael Feinstein, Tony Bennett, the Canadian Brass, Judy Collins, Nadya Salerno-Sonnenberg, Jose Carreras, Marvin Hamlisch, Kristin Chenoweth, and Paul Anka. He also added guest narrators including LeVar Burton and Henry Winkler.

In 2010, Bartram was honored as a semi-finalist in the American Prize for orchestral conducting, and the UMW Philharmonic was also honored in orchestral performance. In 2011, he produced and directed "A Fiddler's Holiday" with guest artist Jay Ungar and the Family Band, which became a national PBS Holiday pledge show. In 2006, he took the Philharmonic on the first of its five European tours, and in 2018, the group was the featured performer at the College Orchestra Directors Association's National Conference in Los Angeles.

Maestro Bartram became President of the College Orchestra Directors Association in 2017, after having served as the organization's first National Development Director, Vice-President, and President-elect. He has also served the Fredericksburg community in several capacities. In 2010, he joined the Arts Commission, eventually becoming Chairman, where he founded the Via Colori arts festival and led the effort to establish an Arts and Cultural District in Fredericksburg. He also served on the EDA Advisory Committee and as a member of the Rappahannock Rotary.

As a writer, Bartram has published several national articles on teaching and conducting, and in 2021 completed a book entitled "Great Teachers: Exploring Excellence in Education." Based on 15 years of observation and research, the book profiles and analyzes the technique of America's most iconic teachers across a wide spectrum of disciplines. The book, which won the 2022 Gold medal from the Non-Fiction Authors Association, was published by New Forums Press in 2022 (available on Amazon) and is a professional development book for K-12 educators as well as college education students.

After 30+ years in the classroom, Bartram returned to his roots as a K-12 teacher…in the Fredericksburg City Schools. Seeking to give back to the community, he joined the staff at James Monroe High School and Walker-Grant Middle School as orchestra director in the Fall of 2021. He has a Bachelor of Music Education from Northwestern University, a Masters of Music in Orchestral Conducting from the University of Missouri-Columbia, and a Doctor of Music Education from Shenandoah Conservatory. He and his wife Connie (an elementary school music teacher) live in Spotsylvania; their two boys, Nicholas and Willie, are in college.



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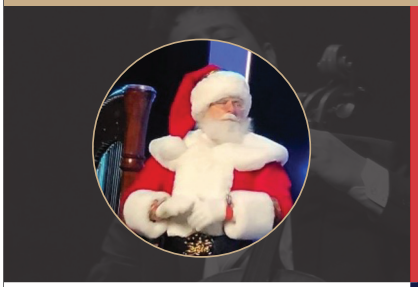
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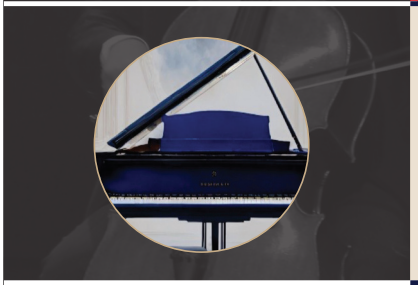
2024-2025 SEASON



Holiday Pops- "Here Comes Santa Claus"

December 18, 7:30 pm Monroe Auditorium

Ticket sales:
Symphony Supporters - Nov. 11 | General public - Nov. 18



Valentine's Special- "What I Did for Love"

February 14, 7:30 pm Monroe Auditorium

Ticket sales:
Symphony Supporters - Jan. 6 | General public - Jan. 13



Guest Artist Series- "A Rodgers & Hammerstein Celebration"

(Season Finale)

May 17, 7:30 pm Monroe Auditorium

Ticket sales:
Symphony Supporters - April 7 | General public - April 14

For more information, visit

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