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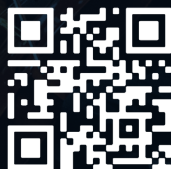
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Schenectady-Saratoga Symphony Orchestra - Poinsettia Pops

Universal Preservation Hall

7 p.m. December 6, 2025

3 p.m. December 7, 2025

Kimberly Hawkey, Vocalist

Glen Cortese, Conductor

PROGRAM

Christmas Festival Overture	Arr. Leroy Anderson
“Have Yourself a Merry Little Christmas”	Hugh Martin and Ralph Blane Arr. Colbie Caillat
“Let it Snow”	Sammy Cahn, Jule Styne Arr. Charles Sayre
“God Rest Ye Merry Gentlemen”	Traditional Carol Arr. Glen Cortese
“Corpus Christi Carol	Traditional English Carol Arr. Glen Cortese
“The Little Drummer Boy”	Katherine Davis, Henry Onorati, Lari Goss and Harry Simeone, Arr. Glen Cortese
Selections from “The Nutcracker” Ballet	Pyotr Ilyich Tchaikovsky
Dance of the Merlions	
Tea	
Coffee	
Trepak	

INTERMISSION

“Infant Holy, Infant Lowly”	Traditional Polish Carol Arr. Glen Cortese
“Concert Suite from the Polar Express”	Glen Ballard and Alan Silvestri Arr. Jerry Brubaker
“White Christmas”	Irving Berlin Arr. by John Moss
“Stille Nacht” (“Silent Night”)	Xaver Gruber Arr. Chip Davis and Calvin Custer
“Sleigh Ride”	Leroy Anderson
“The Christmas Song”	Mel Torme and Bob Wells Arr. Glen Cortese
“Adeste Fidelis”	George Frideric Handel Arr. Glen Cortese



GUEST ARTIST



Kimberly Hawkey's voice is a time machine. Jazz, Broadway, folk – she effortlessly blends genres, transporting audiences to worlds of beauty with each crystalline note. Whether solo, fronting her band, or singing with an orchestra, her captivating and cinematic voice offers a vintage soul nourishment that transcends the modern age.

A Johnny Mercer Award winner and Gold Medalist at the American Traditions Vocal Competition, Kimberly has also conquered the NYC Cabaret Showdown twice. She's graced iconic venues like Birdland, Zinc

Bar, and the Iridium, equally mesmerizing with her dulcet voice or adding banjo, piano, washboard, and even mouth-trumpet when the song demands it.

Carrying the torch of timeless Big Band magic, Kimberly's velvety voice has soared alongside some of the greatest names in vintage jazz. In 2021, she made her debut with the Glenn Miller Orchestra, fulfilling a long-held dream. It was on that legendary bandstand where Kimberly met New England trombonist, arranger, and bandleader Dan Gabel. Their collaboration blossomed into the joyful Christmas album, "Snowed In!" backed by Mr. Gabel's powerhouse Abletones Big Band.

Kimberly's dynamic presence has attracted invitations from other NYC-based ensembles like the Glenn Crytzer Orchestra, the New York All-Star Big Band, Terry Waldo and the Gotham City Band, Danny Jonukuchi and the Revisionists, Danny Lipsitz and His Brass Tracks, and Gordon Au and the Grand St. Stompers. Whether channeling the golden age of swing or adding her own fresh interpretations, Kimberly's talent transcends generations, proving that the love for vintage music resonates as fiercely as ever.

This devotion spills over into Kimberly's work as a music educator and events producer, all under her "Elvanelle Music" banner ("story through song"). Elvanelle concerts, programs, and special-event music entertain, unite communities, and reframe the past through a modern lens. She has mentored dozens of singers through her signature "Muse Mentoring" experience, providing a transformative, holistic approach to performance. Her community of "Visionary Vocalists" gather virtually from all over the world to develop their craft and uncover their most authentic voices.

Six genre-spanning albums showcase her versatility: the swinging "Music of the Night" and "All Aboard!" with The Swingaroos, and the intimate "Elvanelle & the Escape Act" featuring her solo chanteuse magic. But Kimberly isn't just a chameleon; she's a storyteller. Her wildly entertaining theme shows, threading vaudeville through golden-age Hollywood, Broadway hits, or the Great American Songbook, prove that music and connection are her true north.

This passion led Kimberly to "We the Nighthawks," a 13-track original album born in the 2020 lockdown through songwriters Morris & Rivers. It's a tapestry of art song, jazz, and musical theatre, with each track a canvas for Kimberly's ability to embody diverse archetypal voices. Grammy-winning producer Joel Moss and musical director Assaf Gleizner lend their expertise, while a full orchestra adds depth to both the "Nighthawks" 2020 release and the team's 2021 Christmas album, "A New Noel."

Praise rolls in: BroadwayWorld calls her "delightfully fresh," Cabaret Scenes hails her "exceptional musicality," and New York Music Daily cheers The Swingaroos' "irrepressibly cheery update on 30s and 40s sounds."

Currently based in Worcester, MA, Kimberly maintains a regular performing schedule across New York City, the Hudson Valley, Catskills with tours across the US. She also shares her 15+ years of teaching experience through 1:1 voice and piano lessons, workshops, masterclasses, and even MDs cabarets and theatrical productions.

Kimberly Hawkey isn't just a singer; she's a weaver of timelessness, a storyteller with a voice that bridges generations and genres. So, lend an ear, and let her transport you to a world where music truly transcends time.



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ARTISTIC DIRECTOR/CONDUCTOR



GLEN CORTESE begins his seventh season as Artistic Director of the Schenectady- Saratoga Symphony Orchestra, his twentieth season as Artistic Director of the Western New York Chamber and his third season as Artistic Director of the Catskill Symphony Orchestra. He completed twelve successful seasons as music director of the Greeley Philharmonic and was also named music director emeritus of the Oregon Mozart Players after serving as artistic director for nine seasons. His recent guest engagements have included the Orquestra Reial Cercle Artistic (Barcelona), Symphoria (Syracuse), the Eugene Opera, Madison Lyric Stage, The Three Tenors Concert in Tirana Albania to celebrate the tenth anniversary of the independence of Kososvo, RTSH Radio Orchestra (Albania) Emerald City Opera, Opera Fort Collins,

Wolftrap Opera, The Charleston Symphony, the Sapporo Festival Orchestra, the Slovak Radio Orchestra the Sofia Philharmonic, the Hong Kong Sinfonietta, the Mexico City Philharmonic, Colorado Springs Philharmonic, the Paducah Symphony Orchestra, the Lafayette Symphony, the Billings Symphony, the Lyric Opera of Cleveland, and the Annapolis Symphony. He was resident conductor and artistic administrator of the Florida Philharmonic for the 2001–2002 season and completed twelve seasons at the Manhattan School of Music where he was principal conductor from 1988 to 2000. He has appeared as guest conductor both in the United States and abroad with the Symphonies of New Jersey, Florida Philharmonic, Austin, Mexico City Philharmonic, North Carolina, Colorado Springs, Bangor, Meridian, Queens, New Amsterdam, The New Orleans Philharmonic, the International Chamber Orchestra, the Belarus Sate Philharmonic, Sofia Philharmonic National Romanian Radio Orchestra, Noorhollands Philharmonisch, Orquestra Sinfonica Carlos Chavez, San Francisco Conservatory, Cleveland Institute, and the Altenburg Landeskappele Orchestra. Mr. Cortese covered as assistant conductor to the New York Philharmonic in 1990–92 for Zubin Mehta, Leonard Slatkin, Charles Dutoit, Yuri Temirkanov, Erich Leinsdorf, Zdenek Macal and Cristof Perick. In July of 1993, he was invited by Kurt Masur to guest conduct a reading with the New York Philharmonic at Carnegie Hall.

In August of 1994, Mr. Cortese began his tenure as music director of the East-West International Symphony Orchestra in Altenburg, Germany, a position that he held for seven years. He conducted over fifty concerts and two operas in seven seasons with the orchestra, made up of advanced conservatory students from ten different nations. His work at the Manhattan School of Music included the school's debut performances at Carnegie Hall, Lincoln Center and City Center as well as the MSM Orchestra's first performance on "Live from Lincoln Center". He received the honor of "Recording of the Month" in STEREOPHILE magazine for his release of Mahler's Sixth Symphony with the Manhattan School on Titanic Records. His recording of Mahler's Third Symphony with the Manhattan School was called "a remarkable achievement" in the American Record Guide.

In the opera and music theater world he has conducted Turn of the Screw, Beatrice and Benedict, Candide, Little Women, Othello, West Side Story, Phantom, Les Miserables and My Fair Lady in the last several seasons. In 2011 he conducted the world premiere of John Musto's new opera, "The Inspector" at the Wolftrap Opera, and his other opera credits include guest conductor with the Eugene Opera, Florida Grand Opera, New York City Opera, the Cleveland Lyric Opera, the Maryland Opera Studio, the Bowdoin Summer Music Festival Opera Theater, the Manhattan School Opera Theater, and the East West International Opera Theater. Mr. Cortese's credits in the world of dance include performances with the Connecticut Ballet,

Joffrey II Ballet, the Elisa Monte Dance Company and the SUNY Purchase Dance Corps. He appeared regularly for five years as conductor for the Erick Hawkins Dance Company at Lincoln Center, the Kennedy Center, the Joyce Theatre and on national tours. He has conducted at numerous summer festivals including Chautauqua, Bowdoin Summer Music Festival, American Dance Festival, The New York Music Institute, Sewanee Music Festival and the Brevard Music Center. He has conducted performances of large collaborative projects including chorus, orchestra and dance at Carnegie Hall, as well as having performed in virtually every major performance venue in New York.

His work in education is extensive, conducting community outreach programs, educational concerts and children's videos on classical music. Mr. Cortese has conducted concerti and solo works with many renowned performers, including Martha Argerich, Ransom Wilson, Sharon Isbin, Ruth Laredo, Nathaniel Rosen, Glenn Dicterow, Silvia McNair, Mignon Dunn and Dawn Upshaw. A strong advocate of new music, he has conducted over 150 premieres and has worked in direct collaboration with composers such as Milton Babbitt, Elliott Carter, John Corigliano, George Crumb, Richard Danielpour, Peter Maxwell Davies, Lukas Foss, Hans Werner Henze, and Ralph Shapey. In June of 1993 through 2000, he was the eight-time recipient of the ASCAP New and Adventuresome Programming Award for his work at the Manhattan School. Mr. Cortese is also an accomplished composer and winner of numerous awards including the Charles Ives Scholarship from the American Academy of Arts and Letters, a two-time winner of the Joseph E. Bearns Prize, and a CAPS Grant from the New York Council on the Arts. He is also the recipient of the Arthur Judson Foundation Award for a Young American Conductor and his discography includes recordings on the Bridge, Titanic, Newport Classics, Phoenix, Owl, CMS and Le Crepuscule du Disc labels.

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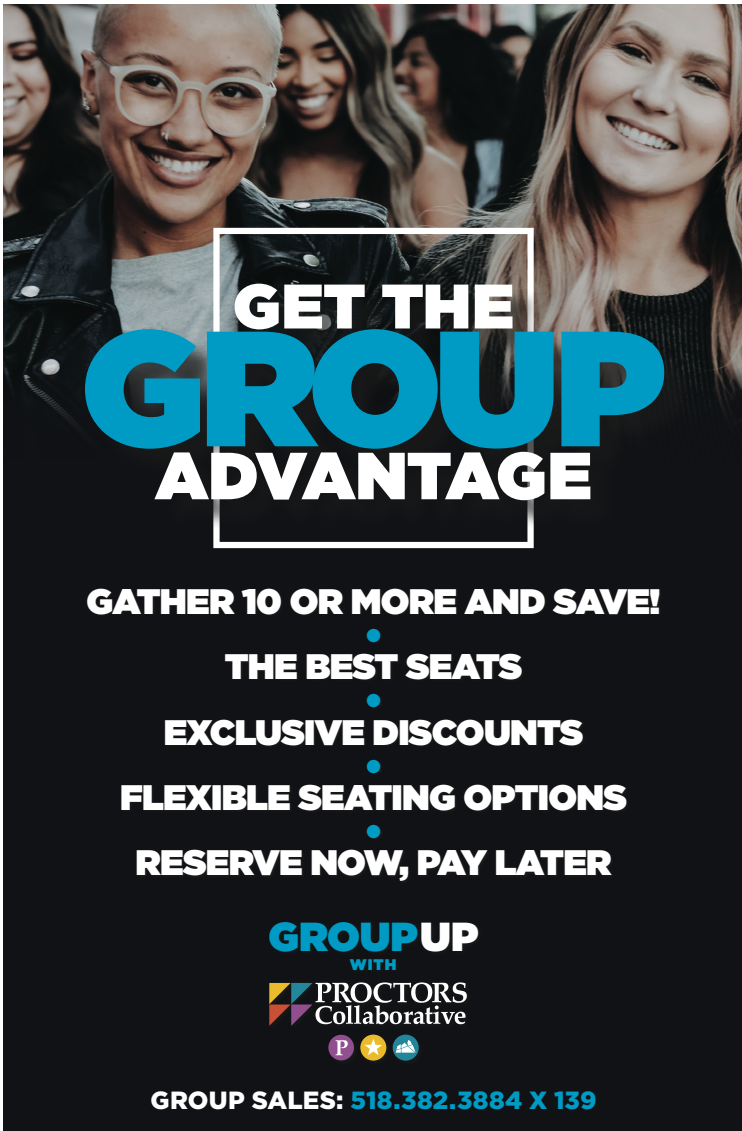
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The Schenectady-Saratoga Symphony Orchestra is a community-based symphony orchestra founded in 1934. Our goals are to provide cultural enrichment, music education and appreciation and a home for the talents of accomplished musicians in the community.



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THE GAME IS AFOOT

3 p.m. Sunday, Jan. 25, 2026, Universal Preservation Hall

Experience a thrilling journey into mystery with Glen Cortese's "221B: A Sherlock Holmes Opera," inspired by Arthur Conan Doyle. Guest artists listed on the website!

SSSO PRESENTS JUDY COLLINS: WILDFLOWERS IN CONCERT

3 p.m. Sunday, Feb. 22, 2026, Proctors

Cultural icon and Grammy Award-winning singer-songwriter Judy Collins performs her landmark 1967 album, "Wildflowers" in its entirety with a full orchestra.

VOICES OF FREEDOM

3 p.m. Sunday, March 29, 2026 Universal Preservation Hall

The program highlights powerful works blending music and literature, from Debussy's "La Cathédrale Engloutie" to Corigliano's "Mr. Tambourine Man," featuring texts by Martin Luther King Jr., and Bob Dylan, featuring guest artist Mia Mandineau.

POETIC ECHOES

7 p.m. Saturday, April 18, 2026 — Universal Preservation Hall

3 p.m. Sunday, April 19, 2026 — MainStage at Proctors

Saratoga Voices joins SSSO for a literary-inspired finale, featuring Price's "Four Songs from the Weary Blues," Williams' "Towards the Unknown Region," and Mendelssohn's magical "A Midsummer Night's Dream."

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