

**Fine Arts In Rockbridge**  
presents



# Rockbridge Symphony

*Mark Taylor, Artistic Director*

## ***Fall Concert***

Saturday, November 2, 2013

7:30 p.m.

Lexington Presbyterian Church

**Sponsored by**

**Eleanor Campbell**

in honor of her brother and sister-in-law,  
Warren & Anita Ramp

**Co-Sponsored by Kendal at Lexington**

## ARTISTIC STAFF

**Artistic Director Mark Taylor**, a native of Southern California, began studying the piano at age five and violin at age seven. He started playing in orchestras at age eleven and began teaching the violin at age fifteen. He holds degrees from Brigham Young University and the University of Michigan. Mark has taught at the University of Wisconsin-La Crosse and Viterbo College, and spent three years teaching orchestra classes in secondary public education. He is in his thirteenth year of directing the orchestra and teaching music theory, conducting, violin and viola at Southern Virginia University. This is his eighth year of directing the Rockbridge Symphony. Mark has also taught young string players at Central Elementary School since 2010.

**Guest soprano Taerra Pence** has sung and performed in church, school and community events from a very early age. Much of her early experience was in musical theater, giving her a strong background in acting and performance. As an undergraduate she studied music, focusing on vocal performance and developing a love for the classical repertoire. In 2004 Taerra had her operatic debut as Laetitia in Southern Virginia University's production of Giancarlo Menotti's *The Old Maid and the Thief*. After receiving her BA from Southern Virginia University in 2005, Taerra sang in the chorus for Opera Roanoke's production of *La Traviata*, inspiring her to continue her pursuit of vocal excellence and a career in Opera. In the spring of 2008 Taerra was accepted into Brigham Young University's Master's of Music in vocal performance program. In the winter of 2009, she performed the role of Antonia in BYU's production of Offenbach's *Les Contes d'Hoffmann*, and participated in the opera scenes production of English opera scenes. In the summer she spent two weeks in Washington D.C. at Richard Crittendon's Opera Workshop learning the art of movement on stage. After receiving her Master of Music degree in Vocal performance from Brigham Young University in the summer of 2010, Taerra served an 18-month mission for The Church of Jesus Christ of Latter-day Saints. During this year-and-a-half commitment, Taerra sang at many church functions and gave several special performances including a performance of Handel's *Messiah*. Since returning from her mission in summer 2012, Taerra has taken every chance to perform and practice. Experiences have included the role of Constance in Michael McLean's *Forgotten Carols*, guest soloist at local churches, guest artist for Southern Virginia University's Capitol Campaign and semifinalist in the Annapolis Opera Vocal Competition.

# PROGRAM

<b>Sonata for Two Trumpets, Strings and Continuo</b>	<b>Petronio Franceschini</b> (1613-1683)
I. Grave	
II. Allegro moderato un poco marcato	(Arr. Michel Rondeau and Warren Ramp)
III. Poco Adagio e molto legato	
IV. Allegro	

Andrew Clifford and Warren Ramp, trumpet

<b>Morgen, Op. 27 No. 4</b>	<b>Richard Strauss</b> (1864-1949)
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<b>Casta Diva, from <i>Norma</i></b>	<b>Vincenzo Bellini</b> (1801-1835)
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<b>*No Word from Tom, from <i>The Rake's Progress</i></b>	<b>Igor Stravinsky</b> (1882-1971)
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<b>Ah, je veux vivre, from <i>Romeo and Juliet</i></b>	<b>Charles Gounod</b> (1818-1893)
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Taerra Pence, soprano

## INTERMISSION

<b>**Sabre Dance, from <i>Gayane</i></b>	<b>Aram Khachaturian</b> (1903-1978) (Arr. Marcel G. Frank)
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<b>**Adagio, from <i>Spartacus</i></b>	<b>Aram Khachaturian</b> (Arr. David Stone)
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<b>***Danzón No. 2</b>	<b>Arturo Márquez</b> b. 1950
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\*Through arrangement with Boosey & Hawkes Music

\*\* Through arrangement with Luck's Music

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# PERSONNEL

## Violin I

Stephen Taylor,  
*Concertmaster*

Jamie Agee

Danielle Fagan

Deb Klein

Jean Raas

Paula Zimmerman

## Violin II

Laura Brodie, *Principal*

Linda Krantz

James Pannabecker

Cynthia Penne

## Viola

Dorothy Perkins,  
*Principal*

Nancy Qubain

Michael R. Taylor

## Cello

Barbara Walsh,  
*Principal*

Philippe Cloutier

Anna Hutcherson

## Bass

Claire Lewis, *Principal*  
Chase Glover

## Piccolo

Courtney Diette

## Flute

Launa Whitehead,  
*Principal*

Courtney Diette

## Oboe

Sarah Blevins

## English Horn

David Krantz

## Clarinet

John McClenon

## Bassoon

Jamie Rothe

## French Horn

Christy Schucker,  
*Principal*

Connie Bissett

Jeremiah Krites

Fred Rickett

## Trumpet

Andrew Clifford,  
*Principal*

Alexis Anderson

Warren Ramp

## Trombone

Matthew Schucker,  
*Principal*

Bob Conger

David Krantz

## Tuba

Mark Swortzel

## Percussion

Jack Bissett, *Principal*

Spencer Bissett

Thom Gill

Tim Harrison

## Harp

Caroline Bryan

## Piano

James Pannabecker

We would like to thank the following: Launa Whitehead for the program notes; Lexington Presbyterian Church for hosting this concert and pre-concert talk; University Florist for the flower arrangement; Rockbridge County Schools for rehearsal space; R. E. Lee Memorial Church for use of their conference room for Steering Committee meetings; James Allen Printing, our printer; FAIR for all its support; Kathy Kvach for the poster; Courtney Diette for website maintenance and layout of our newsletter; Books & Co., University Florist, Artists in Cahoots and Cheese to You for selling tickets;

And The Rockbridge Symphony Steering Committee for countless volunteer hours:

Robert B. Youngblood - President

Jack Bissett - Secretary

Anita Ramp - Treasurer

Mark Taylor - Ex-Officio Member

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# PROGRAM NOTES

## Sonata for Two Trumpets, Strings and Continuo

Franceschini's works include all the Baroque categories of composition: operas, oratorios, cantatas, as well as instrumental and church music. Tonight's sonata is unique in several ways. Firstly, it is less homophonic than works of earlier composers. Trumpets and strings not only imitate melodic lines, creating omnipresent Baroque polyphony, but each also treats new material episodically. Secondly, Franceschini shows a curious predilection for episodes in a minor. Nearly all of his contemporaries avoided this key in their works because the minor third, C, the seventh and fourteenth tone of the harmonic series, was too flat on the natural trumpet in D, then in use. Tonight's performance, however, will be on modern trumpets in Bb. Although the later and well-known concerto for two trumpets by Antonio Vivaldi is more highly developed as far as the structure of the individual main movement is concerned, Franceschini's earlier work outshines Vivaldi's composition in its harmonic richness and in the variety with which the trumpets are treated. The trumpets are even allowed to sound fanfares without any accompaniment whatsoever in the fourth movement, and to intone a *bel canto* melody in the slow third movement, a rare occurrence during the Baroque period.

## Vocal Selections

Richard Strauss is well known for his hauntingly beautiful melodic lines juxtaposed with his use of "modern" and even atonal compositional techniques. His *Morgan*, Op. 27 No. 4, written in 1894, is a classic example. The melody is stunning and the rhythmic figures are deceptively difficult. In this aria, the character speaks of reuniting with her loved one after a season of separation, and their rapture at being united once again.

*Casta Diva* is one of the most famous arias ever to be performed. It is the crowning jewel of Vincenzo Bellini's immortal opera, *Norma*. It is written in the transparent, accompanied style that was predominant in the *Bel Canto* era of the 19th century. It requires warmth and flexibility as well as enormous breath and dynamic control of its performer. In this Aria, the druid priestess, Norma, is praying to the goddess for aid in the upcoming battle against the Romans. Having secretly broken her vow of celibacy to be with a Roman soldier, Norma entreats the "Chaste Goddess" for aid. One might consider the fate of Norma, whose life is eventually required, when thinking of the hypocrisy that this song represents, however beautifully it may be rendered.

Like most composers, Igor Stravinsky's style changed over the course of his life. His early works were masterful displays of modernity in every way. On

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the surface, *The Rake's Progress*, Stravinsky's only opera, is much like his earlier works in tonal focus (or lack thereof) and rhythmic difficulty. But upon closer inspection, the astute listener will see that his form closely follows that of the previous masters, particularly Mozart. Cabaletta-Cavatina combination, which is the formulaic name for Anne's Aria, "No Word from Tom" and the more intense "I Go to Him," could have very easily been a part of an opera from the Viennese Classical era. This 20th century style of utilizing transparent forms from the past is known as neoclassicism. In this aria and cabaletta, Anne Truelove, is formulating her plan of action for reclaiming her lost love, Tom, who has been spirited away by the Mephistophelean character, Nick Shadow. We see her trying to decide what to do, making her decision, praying about it and ultimately determining to move forward.

Charles Gounod represents one of the greats at the pinnacle of Romantic opera's popularity. His lush orchestration and demanding vocal lines require the training of a *Bel Canto* voice, and the power of a *Versimo* artist. His opera, *Romeo and Juliet*, though not quite as popular as his *Faust*, has its place in the standard operatic repertoire. The aria, *Je Veux Vivre*, is sung by the flirtatious, free spirited Juliet while attending a party at the beginning of the Opera. It is in this setting that Romeo first sees her and falls instantly in love.

### **Sabre Dance, from *Gayane*, and Adagio, from *Spartacus***

Aram Khachaturian originally intended to become a biologist but, as luck would have it, got sidetracked into a musical career. A staunch Armenian, virtually all his music celebrates the Armenian national culture, replete with exotic colors and vibrant, sometimes almost brutal rhythms. Tonight's selections are taken from two separate ballets: *Spartacus and Phrygia* (1952) and *Gayane* (1942). The passionate Adagio of *Spartacus and Phrygia* (often referred to as the "Love Theme from *Spartacus*"), whose melodic style is said to be reminiscent of Armenian laments, accompanies the reunion of the hero and his wife after her rescue from the enemy.

The Sabre Dance from *Gayane* evokes an Armenian whirling war dance, in which the dancers display their skill with sabres. Its middle section incorporates an Armenian folk song. It starts out with a recognizable motif ostinato with the timpani and strings that can be heard throughout much of the piece. The upper woodwinds play an exciting dance melody, later accompanied by the low brass. The Ballet is based on the story of a heroine named Gayane. The setting for the play is a cotton co-operative farm in

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Armenia. Gayane is married to a drunken lay about named Giko, who maltreats her. Gayane denounces her husband and the Red Army eventually arrests Giko who is accused and proven guilty of being an arsonist. He is later imprisoned, which opens the way for Gayane to end her abusive marriage. She later marries Kasakov, the chairman of the co-operation. Their wedding provides the happy ending, the climax of which is the "Sabre Dance."

## Danzón No. 2

Born in 1950 in Alamos in the state of Sonora, Mexico, Arturo Márquez began his musical schooling in La Puente, California. He received his first inspiration for Danzón No. 2 while traveling to Malinalco in 1993 with painter Andrés Fonseca and dancer Irene Martínez, who both loved to dance. The pair later brought Márquez to dance halls in Veracruz and the popular Salón Colonia in Mexico City. Like Aaron Copland, who traveled to the dance halls of Mexico City and produced *El Salón Mexico* (1932), Márquez found he was entranced and inspired by the music. But unlike Copland, who was a visitor from the outside finding his way into the music, Márquez was a native who discovered the music from the inside out, connecting with the musical traditions of his parents and grandparents.

Danzón No. 2 was commissioned by the Universidad Nacional Autónoma de México in 1994, and Márquez dedicated the piece to his daughter, Lily. The piece opens with a clarinet solo over rhythmic claves, piano, and pizzicato strings. The clarinet is soon answered by oboe, while brass pulse underneath, and the entire ensemble is pulled into the dance. The work becomes increasingly frenetic, and sections featuring solo or groups of instruments with the ever-present claves are contrasted with all-out dance mania. A lyric central section, introduced by piano, features beautifully lush strings and a duet for clarinet and flute, followed by Brass that assert the main dance theme again until the work builds to a dramatic, foot-stomping close.

—Compiled by Launa Whitehead

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