



THE WILLIAMSBURG SYMPHONY  
ORCHESTRA

*League*

## MUSICAL NOTES FOR YOU

SEPTEMBER 2022 | VOL. 11 | ISSUE 2

### IN THIS ISSUE

Science & Math in Music	4
League Board	5
Encore Affairs	6
New Members	7
Calendar	9

## THE LEAGUE'S ANNUAL 2022 WSO GALA

**Raises ~\$40K**

*by Paul Try, Chair, Gala Committee*

The remarkable support from The Williamsburg Symphony Orchestra's (WSO) strongest and most steadfast supporters raised over \$40,000 for The WSO educational and performance programs at The WSO League's Annual Fundraising Gala on Sunday, October 16, 2022 at the Two Rivers Country Club on the James River. The 100 plus attendees provided over 40 winning and contributing bids to provide an enormous start for our fundraising year. Simply astonishing!

Beginning with the evening reception, the lovely background music provided by Jack Wagner at the piano, set the tone for the evening. Attendees mixed, mingled and reviewed eight amazing live auction items being offered with a private concert by The WSO's celebrated Concertmaster, Akemi Takayama, raising \$2500 with the top bid for the Gala! Our 11 Primary and 10 Major/



*L to R: Gala Committee  
and vocalists Branch  
Fields and Amy Owens  
– Photos by Kim Kiely*



Supporting Sponsors contributed a significant amount of base funding support for this event and The WSO. Our numerous In-Kind Sponsors provided added contributions to make the evening a very special event. See [williamsburgsymphony.org/league](https://williamsburgsymphony.org/league) for the full list of our very generous sponsors.

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PO Box 1665  
Williamsburg, VA 23187  
757.229.9857

[williamsburgsymphony.org/league](https://williamsburgsymphony.org/league)

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“WE HAD  
A BLAST AT  
THE GALA”

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“I WOULD  
HAVE PAID  
\$150 JUST  
FOR THE  
ENTERTAINMENT,  
WITHOUT  
THE MEAL!”

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“ONE OF THE  
BEST GALAS  
EVER!”

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The Gala Committee, chaired by Paul Try, is shown on previous page (L-R: Ken Mitchell; Joan Brockenbrough; Marie Mamikonian; Paul Try; Donna Herman; Eloise Branden; and not shown, Doug Wood). Everyone on the committee assisted in all planning areas; Eloise developed the printed materials, graphics and fantastic decor, with Joan handling the detailed registration activities, Donna the wonderful entertainment, and Ken organizing the banking support. Our auctioneer for the night was Aaron Williams, CEO of Williams Landscape & Design, who expertly handled raising funds and entertaining the crowd with the live auction and paddle raise.

Our special guests of the night were the new Music Director/Conductor, Michael Buttermann and his lovely wife, Jennifer Carsillo, along with added special guest Akemi Takayama, concertmaster of The WSO. Michael provided words of encouragement and significant praise for The WSO League activities in support of the WSO.

Introducing the paddle raise was Matthew Fan, 16, of Yorktown, who has studied piano with Alisa Bohon since age three and won numerous regional and state awards. Studying violin with Arkady Heifetz starting at age seven, Matthew joined the Williamsburg Youth Orchestra (WYO) in the third grade, participated in The WSO String Masterclasses with Stephan Jackiw and Midori, and, currently serves as WYO's Assistant Principal, Violin. During the evening, local professional photographer Kim Kiely roamed the area capturing photos of guests, entertainment and glitter of the Gala that will be available at a later date via the League web page.

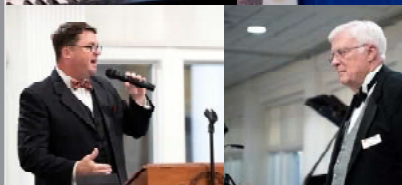
A highlight of the evening was the incredible entertainment provided by our own local Branch Fields, whom Opera America describes as “a bass of resonant richness,” and The New York Times declared to be “a gifted young bass,” is delighting audiences and critics alike, whether it be in opera, concert, or musical theater. Joining Branch was the versatile and talented Amy Owens, who stepped in at the last moment to substitute brilliantly for Lauren Jelencovich who had to withdraw due to a sudden case of Covid. With the recommendation of Lauren and the fast work of Donna Herman, we were able to bring together an outstanding performance. Amy is a coloratura soprano who is known for her “high-flying vocals” which she demonstrated fantastically during her share of the performance. With experience in opera, musical theater and jazz, Amy blended well with Branch in an outstanding duo performance.

This twosome brought the attendees to their feet several times with their dazzling presentations of Broadway, opera, and pops numbers to provide a rousing end to the evening of celebration and fundraising in support of Williamsburg's musical treasure, The Williamsburg Symphony Orchestra.

**“The Gala was outstanding. Food, setting, and especially entertainment were all great!”**

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# A SPECIAL THANK YOU

to Our Event  
Sponsors

## PRIMARY SPONSORS

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Michael Buttermann (*Live Auction*)  
Allan & Debbie Finger (*Live Auction*)  
Brenda Snow & Oliver Portmann and Corbin & Kendra Wood (*Live Auction*)  
Akemi Takayama (*Live Auction*)  
The Williamsburg Symphony Orchestra (*Live Auction & Raffle*)

MOST PLAYERS  
OF THE  
ORCHESTRA  
ARE NOT  
CONSTRAINED  
BY EQUAL  
TEMPERAMENT,  
AND SELDOM  
STRIVE TO  
ADJUST ANY  
NOTES TO  
NON-EQUAL  
TEMPERAMENT.

# SCIENCE AND MATHEMATICS IN MUSIC

## Part 2

by Richard Dunn

Dear Leaguers,

Today let's finish all the acoustical and mathematical stuff about the instruments in the orchestra. Let's give the **woodwinds** a whirl. They use covered and uncovered holes to determine the length (pitch) of the vibrating air column. Here I have WSO first flutist Jennifer Lawson to thank for giving me some flute details. The flute is unique in the orchestra in generating sound by the player blowing a jet of air onto the mouthpiece. The other woodwinds all use a single or double reed to set the air in motion. All of them use keys to actuate little pads over the holes in the tube—sometimes unreachable holes -- that can be opened or closed to set the length of the vibrating air column. The timbre of each instrument is distinct and therefore each presents an entirely different “voice”.

With the **harp**, the matter is a bit different from all the other instruments. The chromatic harp has many strings, but also pedals which enable the player to increase or decrease the length of all the strings by a semitone (a half step). A perhaps humorous but rather unfair joke about harpists is that they spend half their lives tuning and the other half playing out of tune. There is a shadow of truth in it in that the tuning of harp strings is a long process like tuning a piano; it means using a tuning wrench and tuning fork and tuning each string independently. And if the tuning of the orchestra drifts slightly (= imperceptibly) higher during the performance, as some nerds suggest, then the harp (and all other instruments of fixed pitch) is theoretically not in tune. But this gets us close to science-fiction and away from the true nature and importance of music in our lives.

Now let's deal with **temperament**. In this context we're not talking about an emotion but the span between notes as measured in vibrations per second. In some instruments, like the piano, equal spacing is built in: the pitch (number of vps [vibrations per second] or Hz [Herz]) of a note is on a 'ladder' of equal spaces (an equal space is mathematically the 12th root of 2; 2 represents the octave; an 8va (octave) has a vibration span in the ratio of 2:1, and 12 is the number of spaces in an 8va. Such instruments have equal temperament and thus can play in any key (= are “chromatic”).

Instead of equal temperament, the precise pitch of a note might be set by the natural harmonic series, i.e. determined not by equal divisions within the 8va, but by the related harmonic series. But such adjustments are quite small. Most players of the orchestra are not constrained by equal temperament, and seldom strive to adjust any notes to non-equal temperament.

Now, less math: the oboe was used long ago for **tuning** the orchestra because it was less able than other instruments to adjust its pitch. The tradition has

*Continued on next page*



held except for where a fixed-pitch instrument is prominent (like a piano concerto where the pitch of the piano must take precedence). The standard tuning note, A, is also the pitch of a string in every stringed instrument.

But the **440 A** is 20th century. In earlier times, the whole idea of pitch was not fixed – and usually lower. In fact, the Juilliard School has a group called Juilliard415 which recognizes 415 (i.e. 415 vps) as the pitch for A in the Baroque Period. That's almost a whole-step lower than our modern standard of 440 – which was first somewhat stabilized in 1885 then finally agreed upon internationally in 1953.



Debbie Monark, President of The Williamsburg Symphony Orchestra League, presents Carolyn Keurajian, Executive Director and Michael Butterman, Music Director with a record setting check for \$80,000 at the September 29, 2022, Masterworks concert. The League was created to assist and encourage the growth of the WSO by providing volunteer support services and financial assistance through fund raising.



## 2022-2023 LEAGUE BOARD OF DIRECTORS

Back Row: Steve Devan, Tom Phelps (Treasurer), Doug Wood, Eloise Branden (Vice President), Stephen Seals

Front Row: Georgianna Avioli, Joan Brockenbrough (Recording Secretary), Carolyn Keurajian (WSO Executive Director), Debbie Monark (President), Sue Klepac

Not Pictured: Sam Eure, Donna Herman (Corresponding Secretary), Marie Mamikonian, Nancy Norton

# WindsorMeade

PINNACLE LIVING

Thank you, WindsorMeade, for your continuing support of our Encore Affairs events!

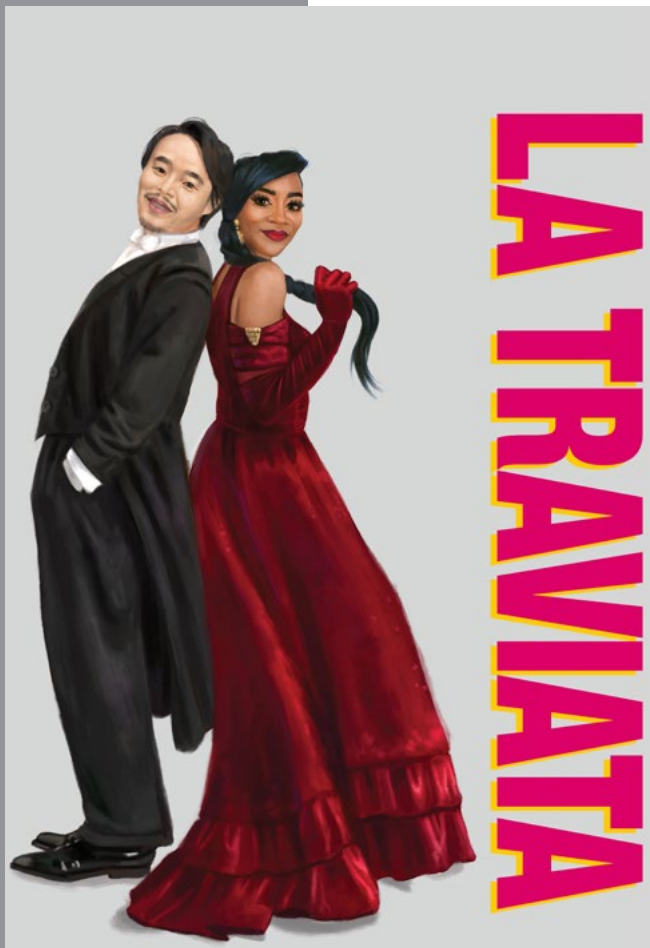
We appreciate you!

## LUNCH WITH MICHAEL BUTTERMAN

Encore Affair #2







## PREPARE TO BE SWEPT AWAY!

Encore Affair #4

**LIBIAMO, LIBIAMO NE' LIETI CALICI!**  
*'Let's drink from the joyful cups!'*

A fabulous opportunity to see ***La Traviata*** presented by Virginia Opera with the Richmond Symphony Orchestra!! On **Sunday, March 19, 2023**, we will begin with a sumptuous brunch in the private dining room at Opus 9 in Williamsburg at **11:30 a.m.** Leave your car and your parking worries behind and board a luxurious private coach at 1:00 pm to arrive at the entrance to Carpenter Theatre in the Dominion Energy Center in Richmond in time for the curtain to rise at 2:30 p.m. We have 30 wonderful seats in the mezzanine and first dress circle for our group. Following the performance, reboard the coach to travel back to Williamsburg, arriving in the parking lot behind Opus 9 around 7:00 p.m.

**Ticket prices are available with two tiers for opera seating:**

**Tier 1: \$226.00/person** (\$35 tax-deductible)

*Opera ticket, Opus 9 brunch (cash bar), and round-trip coach transportation*

**Tier 2: \$190.00/person** (\$35 tax-deductible)

*Opera ticket, Opus 9 brunch (cash bar), and round-trip coach transportation*

**Limited to 30 people.** Additional tickets may be added if there is interest and availability. [Click Here to Register>](#)

**We expect this event to sell out quickly, so get your reservation in early for the best seats!**



## WELCOME TO NEW LEAGUE MEMBERS

Thank you to all who have renewed their memberships and welcome new members! We are ever grateful for the continuing support. We couldn't do it without you!

Jon & Linda Falck  
Josephine Stumbo



# Holiday Pops

## CONCERT



*Featuring Music Director Michael Buttermann  
& Sarah Jane McMahon, Soprano*

**DECEMBER  
3 & 4**

**2:30 P.M. &  
4:00 P.M. DAILY**

**WILLIAMSBURG  
PRESBYTERIAN  
CHURCH**

**\$30 adult/\$15 child, purchase tickets at  
[williamsburgsymphony.org](http://williamsburgsymphony.org)**

   @WMBGSymphony



# CALENDAR

2022-2023

## NOVEMBER 10, 2022, Encore Affair #3 “Over the River and Through the Woods...”

St. Luke’s Church and The Smithfield Inn | 10:45 a.m.

## DECEMBER 3 & 4, 2022, Holiday Pops

Music Director: Michael Buttermann

Sarah Jane McMahon, soprano | The Williamsburg Presbyterian Church  
2:30 p.m. & 4:00 p.m. each day

## JANUARY 22, 2023, WSO’s Famous Cabaret & Cocktails Concert The First Ladies of Song Featuring Carmen Bradford

Conductor: Chia-Hsuan Lin

Williamsburg Lodge | 8:00 p.m.

## FEBRUARY 2, 2023, Masterworks Concert #3

Music Director: Michael Buttermann

Eunice Kim, violin | Williamsburg Community Chapel | 7:30 p.m.  
Pre-Concert Lecture 6:30–7:00 p.m.

## FEBRUARY 5, 2023, Side-by-Side with the Williamsburg Youth Orchestra

Williamsburg Community Chapel | 4:00 p.m.

## MARCH 16, 2023, Masterworks Concert #4

Music Director: Michael Buttermann

Jason Vieaux, guitar | Williamsburg Community Chapel | 7:30 p.m.  
Pre-Concert Lecture 6:30–7:00 p.m.

## MARCH 19, 2023, Encore Affair #4 La Traviata

Richmond, Virginia | 11:30 a.m.

## MAY 25, 2023, Masterworks Concert #5

Music Director: Michael Buttermann

Jon Nakamatsu, piano | Williamsburg Community Chapel | 7:30 p.m.  
Pre-Concert Lecture 6:30–7:00 p.m.

The Williamsburg Symphony Orchestra League  
PO Box 1665 ■ Williamsburg, VA 23187  
757.229.9857 ■ [williamsburgsymphony.org/league](http://williamsburgsymphony.org/league)

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