



THE WILLIAMSBURG SYMPHONY
ORCHESTRA

League

MUSICAL NOTES FOR YOU

SPRING 2023 | VOL. 11 | ISSUE 4

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ENCORE AFFAIRS

by Georgianna Avioli

Lunch with Jason Vieaux

Grammy award winning classical guitarist, Jason Vieaux, enlightened the attendees before lunch at Le Yaca on March 14, 2023 about the Vivaldi and Rodrigo pieces he would play at the Masterworks #4 concert two days later. We all appreciated knowing what to listen for during the concert. It's great to have the inside scoop! Also, our own Maestro Michael Buttermann passionately discussed the music for the evening and tempted us with plans for the 2023/2024 season.

La Traviata

After brunch at Opus 9, opera lovers traveled by luxury coach to Richmond on March 19, 2023, to attend the Virginia Opera's production of Verdi's tragic and beautiful La Traviata. Dan Dutcher reported that it was a "wonderful event; at brunch, attendees made new friends while enjoying the delicious food and the opportunity to travel by coach was so appreciated." There were suggestions to repeat this event next season.

"The day, registration and planning, the brunch, the bus, the weather, the opera, the seats, our bus driver, our "camp counselor" Dan (who counted noses and made sure no one was left behind), etc., were all perfect! Kudos to all involved. This type of an outing was a winner and should be repeated!"

"Loved going to the opera in Richmond with Williamsburg Symphony League patrons, it was a lovely afternoon...the lunch at Opus nine was delicious. Filled with lots of fun and interesting conversations. Enjoyed the bus ride, the only way to travel to the opera. Had a wonderful fun time, let's do it again!!"



Jason Vieaux

THANK YOU TO ALL WHO ARE ATTENDING OUR EVENTS!

PO Box 1665
Williamsburg, VA 23187
757.229.9857

williamsburgsymphony.org/league



COMING SOON!

To kick off the 2023/2024 Season, The Williamsburg Symphony Orchestra League Encore Affairs is proud to present:

A Day at the Races at Colonial Downs in New Kent August 31, 2023 from 1:00–6:00 p.m. Watch your email for more information about this exciting event!



Roger Heer

MEET ROGER HEER

League Board Member

Born in Maryland, north of Baltimore, Roger became interested in music at an early age, giving concerts on his marimba at elementary school, playing timpani in junior high, and switching to singing in high school. At the University of Maryland, he played in the Maryland Marching Band and one fond remembrance was marching in the inaugural parade of President John Kennedy.

His career path took him through University of Maryland's Pharmacy School. Immediately upon graduation and Pharmacy Board certification, he was drafted into the Army where he spent time at Brooke Army Medical Center in San Antonio, Texas and Water Reed Medical Center, in the District of Columbia.

After discharge from the Army, Roger and his wife, Linda, moved back to northern Baltimore County and raised their two daughters. During his career he became Director of Pharmacy at a major Baltimore hospital and owned his own pharmacy. As the family grew and moved away, both daughters married their Virginia college sweethearts, and settled in Virginia. One daughter, husband and four children live in Smithfield and the other daughter, husband and six children live in Chesterfield.

After retiring and desiring to be a bit closer to both families, Roger and Linda moved to Williamsburg.

After high school, he was exposed to a uniquely American music style of singing – Barbershop harmony. In case you are not familiar with this style music, the lead sings the melody, the bass sings the lower notes, the baritone sings the notes in-between and the tenor sings notes above the lead. Roger joined and sang with the internationally famous Chorus of the Chesapeake

Continued on next page

YOU WILL SEE
ROGER AT THE
TICKET DESK
WHEN YOU
ENTER,
GREETING
PEOPLE AND
ANSWERING
ANY
QUESTIONS.

Barbershop Chorus. Through his involvement with the chapter, he became President of the chapter as well as many other offices. He also became involved with the Mid-Atlantic District Events of the Barbershop Harmony Society. He was responsible for ticket sales at their four Division contests as well as the annual District Convention and Contest which typically had over 1,000 participants.

While here in Williamsburg several years ago, he found that the Williamsburg Symphony was transitioning their ticketing to a vendor with which he had experience. After contacting the office to see if they needed volunteer help, he was gladly welcomed to the group. You will see Roger at the ticket desk when you enter, greeting people and answering any questions. Or at intermission handing out the water. Need some help, he'll gladly get whatever you need.

“I am so happy to be able to help this organization. The Williamsburg Symphony Orchestra is extremely professional and delivers superb musical quality. Williamsburg should be very proud. It is a pleasure to serve.”



BEETHOVEN

by Richard Dunn

Dear Leaguers,

I'd like to say a few words about Beethoven. Yes, I know that this name comes up all the time, but I want to get to the heart of it all.

What I want to say is that the intro to Beethoven's *Fifth Symphony* is **very bold, very short, and very emphatic**. But that isn't the whole Beethoven; he's not just bold and forceful. Listen to the 2nd movement of the 5th piano concerto and you'll hear the **most sublime music imaginable**—not bold or abrupt, but just the opposite. It's right that so much is said about Beethoven; in our whole lifetime we will never fully discover the soul of this composer.

In view of the boldness of the intro to the *5th symphony*, it is notable that the strings are not substantially augmented; no timpani and no winds are used in this intro except for the clarinet! Another detail to notice about this intro is that while no separation between the two segments is noted in the score, there is usually a cut-off plus a very slight pause after the 1st segment, then the very short rest that begins the 2nd segment. The alternative to that procedure would be to regard that rest as both the cut-off and the next down-beat. Maestro will naturally consider both possibilities, perhaps preferring the usual solution of separation as more practical or effective.

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A probably false story is about the short piccolo part pretty late in this work: the player expected a cue from the conductor; he received none and didn't play; he had put on his tails and sat ready in the orchestra; he thought he should be paid. The manager didn't want to pay him as he didn't play.

See what you think when you hear a performance.

Terms

You will have heard some terms that might need a bit of definition. **Rubato** refers to the “bending” of a musical statement away from the strict, metronomic reading of the music. For example, a long note might be held a little longer and the following notes done a little quicker. Rubato is usually the province of a single performer, but there is at least one instance of such “bending” being applied to a group in Richard Strauss's *Death and transfiguration* where the word *ausdehnen* (stretch out) appears in reference to a passage in the cellos and basses. And of course, the conductor always can slightly alter the written notes in order to provide emphasis.

Tonal music has a particular key; atonal music has no main key. Most music is tonal. Modern atonal composition sometimes uses “12-tone” or similar styles; composers of such music include Henze, Stockhausen, Schoenberg, Webern, et al.

A **passacaglia** or **chaconne** is a musical form in which a bass theme (called a ground bass) is repeated over and over.

Musical forms: Most symphonic music from at least Joseph Haydn (1732-1809) on will be in **sonata allegro form** for the 1st movement; this is a large tripartite form consisting of an exposition, a development, and a recapitulation. The basic scheme could be described as ABA large. The exposition contains 2 themes in related keys, the development section explores different keys and thematic fragments, and the recap brings back the themes in the exposition, in one key and with some changes. Often there is an introduction as well. For example, Beethoven's *Fifth Symphony* presents this form. In Wagner's *Die Meistersinger*, a medieval song form called **Bar Form**, described as **Zwei Stollen und ein Abgesang** is found [I don't know of any translation from that century]. This is AAB, but small. The 2 “Stollen” (AA) use the same music; the “Abgesang” (B) is a conclusion with musical expansion or elaboration. A typical **modern “pops” song** uses the scheme AABA. B is often called the bridge in this music.

Modulation in musical terminology has the specific meaning of moving from one key to another via certain chords. In a few cases, the music might move to another key area without modulation; a place in Beethoven's *Ninth Symphony* shows a striking example: where the chorus sings “steht vor Gott, vor Gott, vor Gott”, the last word is on the note F—a sudden, dramatic change from the previous key of A.



SAVE
the **DATE**

2023
Gala
Annual
Fundraising Event

FRIDAY, NOVEMBER 3, 2023

FIVE-THIRTY IN THE EVENING
TWO RIVERS COUNTRY CLUB



2023-2024 SEASON AT A GLANCE

Michael Buttermann, Music Director

SEPTEMBER 2023

Masterworks Concert 1

DINNERSTEIN PLAYS BRAHMS

Guest Artist:

Simone Dinnerstein, piano
Sept. 8 🎫 7:30 p.m.
Williamsburg Community
Chapel

OCTOBER 2023

Masterworks Concert 2

FOUR SEASONS REIMAGINED

Guest Artist:

Philippe Quint, violin
Oct. 18 🎫 7:30 p.m.
Williamsburg Community
Chapel

NOVEMBER 2023

Specialty Concert

CIRQUE DE LA SYMPHONIE at the MOVIES

Nov. 4 🎫 3:00 p.m.
Ferguson Center for the Arts

DECEMBER 2023

Specialty Concert

HOLIDAY POPS

Guest Artist:

John Riesen, tenor
Dec. 2 & 3 🎫 2:00 & 3:30
p.m. daily 🎫 Kimball Theatre

JANUARY 2024

Specialty Concert

CABARET & COCKTAILS ARETHA: A TRIBUTE

Guest Artists: Capathia
Jenkins & Ryan Shaw, vocalists
Jan. 21 🎫 8:00 p.m.
Williamsburg Lodge

FEBRUARY 2024

Masterworks Concert 3

DYNAMIC DUOS: BACH & VIVALDI

Guest Artists:

WSO Musicians
Feb. 1 🎫 7:30 p.m.
Williamsburg Community
Chapel

MARCH 2024

Masterworks Concert 4

ELLIS ISLAND & RACHMANINOFF

Guest Artist:

Asiya Korepanova, piano
Mar. 15 🎫 7:30 p.m.
Williamsburg Community
Chapel

APRIL 2024

Masterworks Concert 5

AMERICA THE BEAUTIFUL: COPLAND & BERNSTEIN

Apr. 11 🎫 7:30 p.m.
Williamsburg Community
Chapel

MAY 2024

Masterworks Concert 6

PASSION & VIRTUOSITY

Guest Artist:

Aldo López-Gavilán, piano
May 14 🎫 7:30 p.m.
Williamsburg Community
Chapel



For tickets and
concert details,
scan the QR code,
visit WSO
website, or call
(757) 229-9857.

@WMBGSymphony   

williamsburgsymphony.org



YOUNG PATRONS

The February Masterworks concert, featuring guest artists Eunice Kim and Xavier Foley, welcomed many new patrons, including these charming young ladies who were attending their very first symphony!

IT WAS GREAT TO SEE THEIR ENTHUSIASM AND EXCITEMENT!



L to R: Music Director
Michael Buttermann,
Concertmaster
Akemi Takayama,
WSO League President
Debbie Monark, Vice
President Eloise Brandon.

HONORARY LEAGUE MEMBERSHIP SPOTLIGHT

Honorary League Memberships were bestowed upon Music Director Michael Buttermann, Jennifer Carsillo, and Concertmaster Akemi Takayama at the February Masterworks Concert in appreciation of their time, talent, and support to the League.



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!

Michael Buttermann *Honorary*
Jennifer Carsillo *Honorary*
Akemi Takayama *Honorary*

Penny Coley
Raynor & Janice Duncombe
Jon & Linda Falck

Barbara Hamm Lee
Roger Heer
Jackie Kennedy
Jon & JoAnna Kocur
Janice Leslie
Tim & Ellen Weidman



MASTERWORKS CONCERT 5

RHAPSODY IN BLUE

Featuring Music Director Michael Buttermann and
Guest Artist Jon Nakamatsu, Piano

MAY 25 7:30 P.M.

WILLIAMSBURG
COMMUNITY CHAPEL



Ginastera - Four Dances from *Estancia* ■ Ravel - Piano Concerto in G
Copland - Four Dance Episodes from *Rodeo* ■ Gershwin - *Rhapsody in Blue*

Tickets: \$60 ■ \$25 view from home ■ \$10 for students
Purchase Tickets Online williamsburgsymphony.org

@WMBGSymphony   



CALENDAR

2022-2023

MAY 25, 2023, Annual League Meeting

Two Rivers Country Club | 4:00–6:00 p.m.

MAY 25, 2023, Masterworks Concert #5

Rhapsody in Blue

Music Director: Michael Buttermann

Jon Nakamatsu, piano | Williamsburg Community Chapel | 7:30 p.m.

Pre-Concert Lecture 6:30–7:00 p.m.

JUNE 9 2023, Encore Affair #8

White Hall Flower Farm

Toano, Virginia | 11:30 a.m.

THANK YOU!

by Steve Devan

As usher coordinator for the Williamsburg Symphony Orchestra, it has been my profound pleasure to work with a wonderful group of usher volunteers. As our ushering needs have changed with the addition of a lecture series and an increased number of concerts, our volunteers simply said “Yes” when asked to take on these new tasks. This dedicated group has greeted our patrons with cheerful friendliness and good humor throughout the concert season, for nine concerts this year, with many of them not missing a single concert. It has been my privilege to work with these volunteers and to consider them both my friends and friends of the Orchestra.

The Williamsburg Symphony Orchestra League
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