

Our Mission:

The Rapidan Orchestra was formally organized in January 2015 as a volunteer chamber ensemble in the Central Virginia Piedmont area to provide an opportunity for local musicians to serve the community through musical entertainment, appreciation, and education with free performances.

Thanks to all our generous donors who make this venture possible, and to everyone coming out to hear us. As Benjamin Britten said:

"A musical experience needs three human beings at least. It requires a composer, a performer, and a listener; and unless these three take part together there is no musical experience."

Pam Whitaker, President
Lyle Sanford, Vice-President

Don Aittama, Treasurer
Heather Welch, Secretary

The Rapidan Orchestra is a non-profit 501(c)(3) public charity incorporated in the Commonwealth of Virginia. All donations are tax deductible.

rapidanorch@gmail.com

We're on FaceBook

<https://rapidanorchestra.wordpress.com>

**The Rapidan Orchestra
PO Box 160
Rapidan, VA 22733**

For info on Music Room activities, opt into our email list at:

TheMusicRoomOnMain@gmail.com

The Rapidan Orchestra

Dr. Benjamin Bergey, Conductor



Friday, April 29 @ 7:30 p.m.

Saturday, April 30 @ 2:00 p.m.

*The Music Room
Orange, VA*

Our Program:

ROMEO AND JULIET

Pyotr Tchaikovsky (1840-1893)

Arranged by J. Frederick Müller

Introduction and Finale

Andante: Allegro giusto: Moderato assai

ON THE STEPPES OF CENTRAL ASIA

Aleksandr Borodin (1833-1887)

Allegretto con moto

MELODY FOR SYMPHONY ORCHESTRA

Myroslav Skoryk (1938-2020)

Moderato

SYMPHONY #2

Pyotr Tchaikovsky

I. *Andante sostenuto: Allegro vivo: Andante sostenuto*

II. *Andantino marziale, quasi moderato*

III. *Allegro molto vivace*

IV. *Moderato assai: Allegro vivo: Presto*

Our Musicians:

Flute

Don Aittama

Millie Terrell Hamilton

Oboe

Charles Torian

Sara Smith

Clarinet

Heather Welch

Don Davies

Bassoon

Summer Davis-Brockman

Trumpet

James Dady

J. R. "Pete" Peterson

French Horn

Jen Clark

Lyle Sanford

Trombone

Rick Barnes

First Violin

Karl Durland, Concertmaster

Jane Getchell

Michael Hanz

Charles Winkler

Second Violin

Charles Van Der Heide

Carol Carr

Pam Whitaker

Viola

Darlene Dawson

Cello

Roger Carr

Cara Lundgren-Stowe

Stephen Witmer

String Bass

Karen Poehailos

Timpani & Percussion

Don Whitaker

MELODY FOR SYMPHONY ORCHESTRA

Myroslav Skoryk was born in 1938 in Lviv, Ukraine, then part of Poland. He entered Lviv Music School at age seven, but when he was nine his family was deemed politically incorrect and shipped to Siberia for ten years. In his 20's he studied in Moscow with, among others, Dmitri Kabalevsky. In later life he lived in Australia for a while, but then returned to Ukraine.

Skoryk wrote "Melody" for a movie documentary on the Ukrainian experience of World War II. When he passed away in 2020, the primate of the Ukrainian Greek-Catholic Church said:

"His 'Melody,' which will always bear his name, is a manifestation of the genetic melody of our nation. He heard it in those days when this soul was enslaved, humiliated, but it never stopped singing. This melody, like a reflection of the heavenly reality, will always sound here, among us,"

SYMPHONY # 2

Written two years after *Romeo and Juliet*, Tchaikovsky's second symphony was another great public success, but he wasn't completely satisfied with it and issued a major revision in 1880 - the version we are performing.

Tchaikovsky traveled a lot – often wintering in Italy, knowing his way around Paris, visiting Wagner's Bayreuth and even coming to America once. His sister and her family lived in Ukraine and he spent many summers there. Three of the symphony's four movements are built around Ukrainian folk tunes he heard sung by the locals.

The first movement opens with "Down By Mother Volga" as a horn solo and then other instruments joining in. A faster section with a contrasting theme follows, and he closes the movement with a return to the opening theme.

The second movement was originally a bridal march in Tchaikovsky's unpublished comic opera *Undine*. The middle section quotes the folk tune "Spin, O My Spinner"

The *scherzo* uses the classic ABA structure. While no folk tune is quoted, the movement has the feel of a country fair.

If the opening of the fourth movement reminds you of Mussorgsky's *Great Gate of Kiev*, you're not alone, as they both use the Ukrainian tune "The Crane". Tchaikovsky takes that theme through a number of variations, adds in another for contrast, and then brings the movement to a rousing conclusion with a monumental coda.

Program Notes by Lyle Sanford – Sources: Dr. Benjamin Bergey: *Pyotr Tchaikovsky*, Philip Bullock: *The Concise Baker's Biographical Dictionary of Musicians*, Nicolas Slonimsky: *The Ukrainian Greek-Catholic Church*: Wikipedia

COMING EVENTS

The Rapidan Pops Young People's Concert

Thursday, May 12 @ 7:30 p.m.

Rapidan Chamber Players

Saturday, May 21 @ 2:00 p.m.

BRAVO Concert

Sunday, June 12 @ 4:00 p.m.

Our Conductor: Dr. Benjamin Bergey

Bergey is assistant professor and conductor of the Eastern Mennonite University Orchestra and Choirs, as well as the Rapidan Orchestra in Orange, VA. He is also active as a guest conductor and clinician. He completed his Doctor of Musical Arts in Orchestral Conducting at James Madison University in 2018, where he was assistant conductor with the Symphony Orchestra, Chamber Orchestra, and Opera Orchestra.

Benjamin has been involved with music and music leading for many years, having started on piano and violin at age six. He has performed in and conducted musicals and operas, orchestras and choirs, and is passionate about music. He particularly enjoys conducting operas as it combines his love of orchestras, singing, and the theatre.

Bergey also served as the Music Editor on the new Mennonite Worship and Song Committee putting together a new hymnal for the Mennonite Church, and served six years as the Director of Music at Harrisonburg Mennonite Church. His wife Kate is a career advisor at JMU in the University Career Center. Hobbies they enjoy together include biking, hiking, gardening, and tennis. They are also adjusting to a new phase of life as proud parents of their daughter and son, Lydia (3) and Ezra (1).

ROMEO AND JULIET

Premièring in Moscow in 1870 when he was thirty, *Romeo and Juliet* was Tchaikovsky's first major success. He was "convinced of the primacy of music as the ultimate form of emotional expression", and Shakespeare gave him a lot to work with.

Tchaikovsky's command of rhythm, with shifting patterns and syncopations, is on full display. By combining rhythmic gestures with rich harmonies, he creates a language of emotion that has resonated with audiences steadily over time – his music has never "gone out of style" with the concert going public.

ON THE STEPPES OF CENTRAL ASIA

Aleksandr Borodin was born out of wedlock, the son of a Georgian nobleman and the wife of a Russian doctor. He was well provided for, given a good education, became both a doctor and chemist, and made a name for himself with his advances in organic chemistry. He founded and taught at the School of Medicine for Women in St. Petersburg.

This piece evokes the vast, flat grasslands of Eastern Russia. The eerie sounds from the violins are harmonics, produced by lightly touching the bowed string, creating high, hollow sounding, overtones.