

THE RAPIDAN ORCHESTRA

The Rapidan Orchestra is a non-profit volunteer ensemble that draws members from all walks of life through our doors from surrounding counties to as far away as Rockingham County.

We welcome all ages and abilities of performers, as our personnel currently includes talented young musicians and seasoned professionals.

The orchestra is a wonderful gathering of musicians who enjoy the opportunity to rehearse and perform for the community, with an emphasis on ensuring a welcoming atmosphere for all.

Memberships and performances are free of charge, operating solely on generous donations.

With only 20 musicians meeting in Fall 2014, we have grown to over 30 members. Before moving into our permanent home, the Music Room in downtown Orange, the orchestra performed in local venues including: churches, wineries, and even a fire station! The orchestra has collaborated with and featured our own solo musicians, JMU students, local chorales, and international recording artists, offering concerts twice a year. The local community has been enthusiastically supportive of The Rapidan Orchestra since the beginning, and we are grateful.



Thank You For Your

DONATIONS

Rapidan Orchestra

Dr. Benjamin Bergey, Conductor



"Reminiscences"

Friday, November 1, 2024 @ 7:30 p.m.

Sunday, November 3, 2024 @ 2:00 p.m.

THE MUSIC ROOM : 135 E MAIN IN ORANGE

FREE ADMISSION : DONATIONS WELCOME

Bachianas Brasileiras #4
Heitor Villa-Lobos (1887-1959)

Coral (*Canto do Sertão*)
Ária (*Cantiga*),

Born in Rio de Janeiro to a musical family, Villa-Lobos played cello, clarinet, and guitar, and starting at age 12 played professionally in cinemas, theaters, street music bands and later the Rio opera house. He had a bit of formal training in composition, but he used it just enough to frame the music of Brazil. In these two pieces he evokes the *sertão* (that area of northeast Brazil likened to our wild west) with compositional techniques of J. S. Bach.

Élégie
Gabriel Fauré (1845-1924)
Brian Smith – *Cello*

Fauré originally wrote this for cello and piano and its first performance was at the salon of Camille Saint-Saëns. It was an immediate success and Faure was asked to make an orchestral version, which was premiered by a young Pablo Casals.

Lullaby
Elyse Kahler (1988-)

Elyse Kahler is a Professor at The University of Texas at Arlington with a Doctorate of Musical Arts. She writes for a variety of ensembles and levels, and has particular interests in fun and engaging music for middle school students and inspiring music for the modern church.

RAPIDAN MUSICIANS

First Violin

Karl Durland, *Concertmaster*
Jane Getchell
Heather Schoenborn
Charles Winkler

Second Violin

Brian Bertolino
Carol Carr
Ray Van Ausdal
Pam Whitaker

Viola

Darlene Dawson
Kelly Harding

Cello

Joe Bailey
Roger Carr
Cara Lundgren-Stowe
Elizabeth Price
Brian Smith

String Bass

Carlos Banda Montes

Timpani & Percussion

Don Whitaker

Piano (*playing Harp parts*)

David Sullivan

Flute

Don Aittama
Makayla Smith
Lois Tickle

Oboe

Charles Torian (*English Horn*)
Sara Smith

Clarinet

Heather Welch
Shari Bedker

Bassoon

Summer Davis-Brockman
Hannah Maranzetto *

Trumpet

John Harding
Don Brubaker

French Horn

Jen Clark
Becky Allen *
Allison Lyttle *
Lyle Sanford

Trombone

James Allison
Robert Graham
Steve Sanford

Tuba

Harrison Cluff

* guest performers

COMING EVENTS @ THE MUSIC ROOM

Music Room Christmas Sing Along
Monday, December 9 @ 7:30 p.m.

BRAVO Youth Orchestra Concert
Thursday, December 19 @ 6:30 p.m.

Valentine's Day Dance Party
Friday, February 14 @ 7:30 p.m.

For info on Music Room events,
opt into our occasional newsletter at:

TheMusicRoomOnMain@gmail.com

About this piece she says:

Lullaby for Orchestra is arranged from a handbell choir piece (2009). Textural layers build on top of each other to build to a full orchestral moment, like when you're almost asleep and something startles you awake. The drawing out of the melody at the end of the piece is meant to represent finally falling asleep.

Prélude à "L'après-midi d'un faune"

Claude Debussy (1862-1918)

Don Aittama – *Flute*

Paris was the epicenter of a revolution in the arts during the Belle Époque, that final flourishing of Western European culture before the First World War changed everything. The Impressionists were rethinking the visual arts and the Symbolists doing the same for poetry.

Stéphane Mallarmé, who wrote *"The Afternoon of a Faun"*, hosted regular Tuesday evening gatherings attended by Debussy and people like Renoir, Degas, Oscar Wilde, W.B. Yeats, Rilke, Gide and Proust.

The Symbolists wanted to evoke moods, mysteries, dreams and mythologies, using language in non-standard ways to achieve those ends. In this piece, Debussy does the same with music.

After the opening bars of the faun's unaccompanied flute solo, Debussy maintains the improvisatory feeling by changing the meter throughout - constantly mixing bars of 12, 9, 6, 4 and 3 beats – creating a floating, dreamlike mood. His harmonies were new to the ear at the time, creating new sensations and impressions for his audience.

Nabucco - Overture Giuseppe Verdi (1813-1901)

This work was Verdi's first major success, and as he said, *"this is the opera with which my artistic career really begins. And though I had many difficulties to fight against, it is certain that Nabucco was born under a lucky star."*

Set against the backdrop the oppression and liberation of the Jews during the time of Nebuchadnezzar, Verdi tapped into the feelings of the Italian people as they worked to turn the collection of small states up and down the peninsula into the unified country we now know as Italy.

The *Nabucco* overture introduces some of the thematic material Verdi uses in the opera itself. Like Tchaikovsky, Verdi's music has been an audience favorite from the premieres straight down to the present day. They both had the gift of composing very accessible music that is also deeply emotionally expressive.

BENJAMIN BERGEY

Benjamin Bergey is assistant professor and director of the Eastern Mennonite University Choirs and Orchestra. He is the assistant conductor for the Shenandoah Valley Bach Festival as well as music director of the Rapidan Orchestra in Orange, VA. Dr. Bergey is also the advisor of the new Music and Peacebuilding Major at EMU. He completed his Doctor of Musical Arts in Orchestral Conducting at James Madison University.

Dr. Bergey received the 2023 Excellence in Teaching Award at EMU, named "40 Under 40" in Yamaha's Music Educator Award, and won 2nd place in the American Prize for Orchestral Conducting in the University division. He is also active as a guest conductor, clinician, and worship retreat leader. He served as General Editor for Mennonite World Conference's International Songbook 2022; Music Editor for Voices Together; as well as compiler and editor for the hymnal's Accompaniment Edition.

He and his wife Kate have two children, and they love to garden, hike, and travel.

BRIAN SMITH

Mr. Brian Smith, with music degrees from Shenandoah and Baylor taught in the Virginia public school system in both Fauquier and Prince William Counties for 30 years, and has taught on the collegiate level at Shenandoah University and Mary Washington University. Brian currently performs with the Piedmont Regional Orchestra and has regular appearances with the Rapidan Chamber Music Concert Series here at the Music Room. When not performing, Brian enjoys woodworking in his workshop, along with spending time with his three grandchildren.

DON AITTAMA

Don is a founding member of the Rapidan Orchestra and has served on the board from the beginning as either President or Treasurer. He is a graduate of Central Michigan University with a BA in Music, a Life Member of the Charlottesville Municipal Band, and is currently active in the Music Department at Eastern Mennonite University.