

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.

We're on the web @ rapidanorchestra.org



Thank You For Your
DONATIONS

Rapidan Orchestra

Dr. Benjamin Bergey, Conductor



Symphony No. 9 in C Major
Franz Schubert

Piano Concerto for the Left Hand in D Major
Maurice Ravel

Jun Kanno - Piano

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Saturday, April 5, 2025 @ 7:30 p.m.

Sunday, April 6, 2025 @ 2:00 p.m.

THE MUSIC ROOM : 135 E MAIN IN ORANGE

FREE ADMISSION

Symphony No. 9 in C Major, D. 944, "The Great"

Franz Schubert (1797–1828)

Andante-Allegro ma non troppo

Andante con moto

Scherzo: Allegro vivace

Allegro vivace

Robert Schumann praised the "heavenly length" of this work, as with the exception of Beethoven's Ninth, it was the longest symphony yet written. The first movement begins with an *andante* that builds to a sustained *allegro*. The second movement is a lyrical *andante* in A minor. The third movement has the usual ABA structure in triple time that audiences of the time expected. The fourth movement is a vibrant *allegro* romp from start to finish.

Schubert never heard this piece performed, as musicians felt it too difficult. Beethoven had the same problem with musicians of the day balking at playing his music. Regular rehearsals before performances was not yet an established practice and relying on sight reading skills was the norm. The music of Schubert and Beethoven demanded a higher level of technique of the players and the larger, longer structures call for more than a single read through to grasp how all the parts work together.

Robert Schumann discovered the manuscript eleven years after Schubert's passing and got Felix Mendelsohn to organize and conduct a premier performance.

RAPIDAN MUSICIANS

First Violin

Karl Durland, *Concertmaster*

Jane Getchell

Heather Schoenborn

Charles Winkler

Second Violin

Carol Carr

Luke Lorenzo

Pam Whitaker

Viola

Darlene Dawson

Forrest Burtnette

Whitney Louchen

Hannah Lorenzo

Cello

Joe Bailey

Roger Carr

Amalya Lorenzo

String Bass

Karen Poehailos

Carlos Banda Montes

Timpani & Percussion

Don Whitaker

Lucas Smith

Flute

Don Aittama

Makayla Smith

Lois Tickle

Oboe

Charles Torian (English Horn)

Sara Smith

Clarinet

Heather Welch

Shari Bedker

Bassoon

Summer Davis-Brockman

A. J. Accardo

Trumpet

John Harding

Don Brubaker

French Horn

Jen Clark

Lyle Sanford

Trombone

Scott Colley

Steve Sanford

James Smith

COMING EVENTS @ THE MUSIC ROOM

Sunday, May 18 @ 2:00 p.m.

Women Composers Chamber Concert.

Heather Welch, clarinet; Brian Smith, cello; David Sullivan, piano

With music by Clara Schumann, Amy Beach,
Maria-Theresia von Paradis, and Louise Farrenc

Sunday, June 1 @ 2:00 p.m.

A community sing along with the Fun Band

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

Rapidan Chamber Players Concert

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

TheMusicRoomOnMain@gmail.com

Or follow us on FaceBook:
The Music Room On Main

Piano Concerto for the Left Hand in D Major Maurice Ravel (1875–1937)

Ravel wrote this piece in 1929 for a friend who had lost an arm in the First World War. The previous year, while on tour in the USA, he spent a number of evenings with George Gershwin in New York. At one party Gershwin played *Rhapsody in Blue* and some other tunes for him. On other evenings he took him to the jazz clubs in Harlem, and on another evening Ravel took in Gershwin's *Funny Face* on Broadway. While the piece is too tightly constructed to be considered jazz, it's full of jazz colorings and moods.

The opening has the lowest instruments of the orchestra brooding and growling, setting the stage for the piano to burst in with a surging cadenza like figure. The piece continues without break until its end, moving through various tempi and moods along the way. Like Debussy, Ravel often flips from measures of two into measures of three and visa versa.

Ravel is known for his genius at orchestration. One trick he uses here is having the piano sustain pedal used more than usual. When the dampers are off the strings, the illusion of two hands playing is easier to create, and it also allows for the strings to vibrate more in sympathy with each other and the orchestra, creating impressionistic washes of tonal color.

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.

JUN KANNO

Jun Kanno is one of the most internationally acclaimed and respected Japanese pianists performing today. A graduate of University of Toho in Tokyo, Jun Kanno was invited to France by Olivier Messiaen and Yvonne Loriod, wife of the famous composer, who became his teacher at the Conservatoire National Supérieur de Musique de Paris.

He settled in Paris and has given many recitals at the Théâtre des Champs-Élysées and the Salle Gaveau; and has performed as soloist and chamber musician in London, Rome, Geneva, Tokyo, Brussels, Salzburg, Barcelona. He performs regularly with the Vienna String Quartet, composed of top players from the Vienna Philharmonic Orchestra.

A chance meeting with a couple from Culpeper, at a restaurant in Italy over twenty years ago, led to his performing for the Culpeper Music Society several times, and then with the Orange Music Society. Thanks to a generous friend of the Music Room, this is his fourth collaboration with the Rapidan Orchestra.

A YOUNGER RAPIDAN

At one of the first rehearsals this semester, on seeing all the teenagers with us, a violin exclaimed, "Our average age has dropped a couple of decades!"

Lucas Smith plays percussion with Rapidan, violin in the BRAVO advanced class, and guitar/lead guitar in the Fun Band. A. J. Accardo plays bassoon in Rapidan and trombone in the Fun Band. The Lorenzos - Luke/violin, Hannah/viola and Amalya/cello – were in BRAVO some years back and now each study with a member of the Richmond Symphony and sit in with the Fun Band when they can.