

THE MORGAN COUNTY COMMUNITY THANKS:

The Morgan County Board of Education for providing space for the concert at the Connie Perry Community Auditorium in Berkeley Springs High School and to teachers Brice Williams and Lee Cheek for their technical assistance.

Kathy Seager, Chorus Director Berkeley Springs High School and Warm Springs Middle School for organizing this major event.

Morgan County Forum for Arts, Science & Technologies (**FAST**) for developing and printing the informative program.

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All those who donated tickets so that 65 Morgan County students were able to attend free:

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Joan and Richard Ruhl
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Trump and Trump
John Webster

ROMANTIC MASTERPIECES



photo by Steve Shaluta

West
Virginia
Symphony
Orchestra

Grant Cooper,
Artistic Director
& Conductor

Jolyon Pegis,
cellist

Saturday, September 29, 2007, 7:30 p.m.
Berkeley Springs High School

We thank the West Virginia Symphony for choosing Berkeley Springs for the one concert a year that they do in West Virginia as a gift to the community. All ticket revenues benefit the Symphony.

MUSIC IN THE ROMANTIC PERIOD

Ideas from <http://library.thinkquest.org/27110/noframes/periods/romantic.html>

Romantic Period music with a sense of freedom, movement, and passion contrasted with older Classical Period ideals of order, balance, and control. Romanticism began in 18th-century English writing. It then spread widely, stimulated by the American and French Revolutions. In fact, the ideas driving both musical Romanticism and the Revolutions are the same: freedom, emotional liberty, and the importance of each individual.

This focus on the individual is seen every where in Romanticism. Composers no longer worked only to please rich patrons. Rather, they created music to please the fast-growing middle class. As a result, many composers began to view themselves as lone artists. As "true artists" they tried to reveal some profound truth through their music.

For "progressive" composers of the day, chamber music lacked the personal expressiveness of popular solo piano pieces. Also, it did not have the glowing colors and overpowering sound of the full orchestra. The new focus on freedom and creativity led composers to devise new instrumental arrangements and to explore new harmonic colorings.

Music that described specific things, feelings, or people became a major part of Romantic Period music. Composers used diverse chromatic scales to create lush harmonies and varied melodic colors. Nationalism, with its show of pride and loyalty towards one's nation became a big part of daily life. It had a strong influence on music as well.

Since the Baroque Period, most music was written in one of two kinds of seven-tone scales: major or minor. By the end of the Romantic Period, however, these scale systems were not enough. The increasingly intense emotions of the time could not be captured by using just the seven available tones of a given key. The old tonal system was designed to move around its key center. Chromaticism diluted this effect with added "outside" notes. By the twentieth century, this lack of tonal focus grew to the point of atonality with no clear tonal center.

Impressionism also grew as the Romantic Period became the Modern Period of music. Composers began to use notes from the twelve-chromatic scale to create stronger dissonances with a greater sense of emotion and tension. The tension allows a sense of relief when the music reaches the moment of release. Alternatively, the moment of release could be delayed using chromatic harmonies. In this way the listener is constantly pulled forward, waiting for the resolution. Tension is clearly heard in the operas of Richard Wagner as the melodies seem to drag on forever.

ROMANTIC MASTERPIECES

Overture to Act III of *Lohengrin* (1848)

Richard Wagner (1813-1883)

Cello Concerto in B Minor, Op. 104 (1894-5)

Antonin Dvořák (1841-1904)

I. Allegro

II. Adagio ma non troppo

III. Finale: Allegro moderato – Andante – Allegro vivo

Soloist - Mr. Pegis

INTERMISSION

Symphony No. 2 in E Minor, Op. 27 (1907-8)

Sergei Rachmaninoff (1873–1943)

I. Largo - Allegro moderato

II. Allegro molto

III. Adagio

IV. Allegro vivace

The use of cameras or audio or video recording devices is strictly prohibited.

Please turn off electronic watches, pagers, and cell phones.

Grant Cooper, Artistic Director and Conductor of the



West Virginia Symphony Orchestra, was named to the position in March, 2001, and officially began his duties as the 9th conductor in the WVSO's history on July 1, 2001. From 1997-2007, Mr. Cooper served as Resident Conductor of the Syracuse Symphony Orchestra, where he gave almost 600 performances with the orchestra, appearing to critical acclaim on all the major series. Mr. Cooper is also Artistic Director of a summer festival, the Bach and Beyond Festival in Fredonia, New York.

Mr. Cooper was born in Wellington, New Zealand, the son of a professional opera singer. He sang and acted in his first opera at age four, and studied piano and music theory prior to college. After completing his degree in

Pure Mathematics at the University of Auckland, his performing career took him to the major concert halls of the world from Beijing to London. Following a performance at the Henry A. Wood Promenade Concerts at the Royal Albert Hall under conductor Claudio Abbado, Mr. Cooper was invited by Maestro Abbado to join the orchestra of La Scala as solo trumpet. Instead, Mr. Cooper accepted a fellowship from the Queen Elizabeth II Arts Council for study with Gerard Schwarz in the United States. This, in turn, led to performances in New York's Carnegie Hall and at Tanglewood under Arthur Fiedler, where he also performed as principal trumpet under conductors Leonard Bernstein, Seiji Ozawa, and Sir Neville Marriner, among others.

In past seasons, Mr. Cooper has appeared regularly as guest conductor of the Philharmonic Orchestras of Buffalo and Rochester. In recent years he has made his debuts with the Houston Symphony Orchestra, the Spokane Symphony, the Erie Philharmonic, the Kansas City Symphony, as well as with the Stamford (CT), Modesto (CA), and Youngstown (OH) Symphony Orchestras. He returned to New Zealand to conduct the millennium celebrations there with the Auckland Philharmonia. He has appeared as guest conductor to Ottawa's Thirteen Strings for many seasons and conducted several engagements with Syracuse Opera, including "Cosi fan Tutte," "The Barber of Seville," and "The Marriage of Figaro." With the WVSO, Cooper's operatic repertoire has also included "Tosca" and "Carmen." This season, Mr. Cooper will guest conduct the Jacksonville (FL), Elgin (IL), and Wichita (KS) Symphony Orchestras.

A commissioned composer, Mr. Cooper's most recently completed new work is for soprano and orchestra. Entitled "A Song of Longing, Though..." with poetry by Tom Beal, it was performed by the WVSO in April

2007. He is especially passionate about creating works designed to introduce young audiences to the orchestra, including such works as "Rumpelstilzkin" for narrator and orchestra, "Goldilocks and the Three Bears," "Boyz in the Wood," for Coloratura Soprano and Rap Singer, and "Song of the Wolf." His educational music is an eclectic blend of modern and established styles with interactive participation of the audience. Mr. Cooper's compositional style reflects his belief that orchestral music is a living, vital, and relevant part of our society, able to be appreciated by all.

Mr. Cooper resides in Charleston with his wife, Margie, and daughters, Jessica and Rachel.

biography by Robert Turizziani

Jolyon Pegis, cellist



Jolyon Pegis was born in Rochester, NY. He attended Indiana University and the University of Hartford, studying with Gary Hoffman and David Wells. Mr. Pegis is a winner of the Artists International Award in New York City.

Mr. Pegis has appeared as soloist with the Kingsport, Chautauqua, San Antonio, Virginia, Maui, and Dallas symphony orchestras. He made his New York recital debut at Weill Recital Hall in 1990 and has also been a regular performer on the Federal Hall Concert Series, Saint Paul Festival of the Arts, and at Cami Hall. As a performer of new

music, Mr. Pegis has commissioned and premiered several works and has worked with such composers as Gunther Schuller, Lukas Foss, and Don Freund. He is an advocate of the music of the late Eric Heckard and has premiered a number of his works including his concerto for Cello and Chamber Orchestra.

Mr. Pegis has served on the faculties of Atlantic Union College, the Hartt School of Music, and the D'Angelo School of Music at Mercyhurst College. He was a member of the Arcadia Trio in conjunction with being a resident artist at the Yellow Barn Music Festival. From 1993-1995 he was the Music Director of the Jamestown Youth Orchestra. Since 1993 he has served as Assistant Principal Cellist of the Chautauqua Symphony and in 1995 joined the San Antonio Symphony as Principal Cello. He was a resident artist at both the Roycroft Chamber Music Festival in Buffalo and the Anchorage Festival of the Arts. He is currently interim assistant principal cellist with the Dallas Symphony Orchestra as well as being a member of the contemporary ensemble "Voices of Change."

biography by Robert Turizziani

THE WEST VIRGINIA SYMPHONY ORCHESTRA

Grant Cooper, Artistic Director and Conductor

VIOLIN I

Amelia Chan, Concertmaster
The Mary Price Rattie Chair
Dawn Ginter, Asst. Concertmaster
The Emil Schoenbaum Chair
Jennifer Peracchia
Cal Lewis
Joan Knoblach
Margie Cooper
Colleen Tan
Martin Irving
Laura Geier
Mary Beth Kirkpatrick

VIOLIN II

Luigi Peracchia, Principal
The Dorothy Taylor Hamilton Chair
Tim Tan, Asst. Principal
Ian Jessee
Adam Syed
Yuliyana Stoyanov
Karen Barker
Darrell Murray
Tom Consolo

VIOLA

Sandra Armstrong Groce, Principal
The Blanchette H. Rockefeller Chair
Bernard Di Gregorio,
Acting Asst. Principal
Huan Zhu
Anne Hamilton
Daren Fuster
Rebecca Rothermel

CELLO

Andrea Di Gregorio, Principal
The Katharine B. Tierney Chair
Jennifer Cox Lintz, Asst. Principal
**The West Virginia Symphony
League Chair**
Kimberly Graham
Jun Zhang
Erin Hines
Solen Dikener

DOUBLE BASS

Jon Pascolini, Principal
The Hubert S. "Rabbit" Jones Chair
Bleda Elibal, Acting Asst. Principal
Curt Bravine
Jim Faulkner

FLUTE

Lindsey Goodman, Acting Principal
Ellen Beal
Kristie Contardi Finney

PICCOLO

Kristie Contardi Finney

OBOE

Loren Berzsenyi, Acting Principal
Lora Snow
Jenny Morris

ENGLISH HORN

Jenny Morris

CLARINET

Robert Turizziani, Principal
Nick Homenda
Jeanne Friebe

BASS CLARINET

Jeanne Friebe

BASSOON

Julie Hepler, Acting Principal
Michael Bevers
Larry Thee

CONTRABASSOON

Larry Thee

HORN

Paul Mooibroek, Acting Principal
Luke Zyla
Marsha Palmer
Tom Beal

TRUMPET

David Porter, Principal
The Betty & Harry Casto Chair
Chad Winkler
Peter Mader

PERCUSSION

Matt Larson, Acting Principal
Scott Milam
Aaron Hunt

PERSONNEL MANAGER

Robert Turizziani

LIBRARIAN

Marsha Palmer

STAGE MANAGER

George Comer

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Now in its 68th season, the West Virginia Symphony Orchestra presents over 30 concerts annually throughout the Mountain State. In addition to its Charleston series of six symphonic and four pops concerts, the Orchestra tours the state each year.

The West Virginia Symphony Orchestra supports the West Virginia Youth Symphony, plus string education in the Kanawha County Schools and Young People's Concerts for thousands of West Virginia elementary school students annually. It recently issued a series of educational CD-ROMs to integrate the Young People's Concert experience into the regular school curriculum.

The current WWSO concert schedule and ticket information is on the WWSO website: www.wvsymphony.org.

TROMBONE

Chris Dearth, Principal
David Parrilla
Glen Proffit

TUBA

John Bottomley, Acting Principal

TIMPANI

Cory Cousins, Acting Principal

ORCHESTRA EMERITUS

John Lambros, Concertmaster
John H. Mead, Principal Trombone
Fred Meyer, Oboe/English Horn
Terry Roush, Principal Tuba
June Warhoftig, Principal Flute

Richard Wagner (1813-1883) - - Overture to Act III of Lohengrin

Obsessed with naturalism and dramatic truth, Richard Wagner was a revolutionary composer, poet and conductor. He was the ultimate individual putting himself and his ideas above any societal norms. Believing that by the 19th century opera had become a cliché, he willfully shattered conventions and extended the harmonic and rhythmic language of music. These ideas shocked audiences but benefitted all composers who followed.

On the musical level, his operatic dramas mirrored the expansion of the orchestra size and range. His nearly 18-hour cycle of four operas called *The Ring* is recognized as one of the most magnificent artistic creations in all of Western culture.

Although Richard Wagner lived from 1813 to 1883, he was a controversial figure long after his death. His second wife promoted his notorious anti-semitic views along with his music. It is ironic that he was forced during his life to flee to Switzerland to live in exile from Germany because of his participation in revolutionary political activities; yet by the early 20th century he became the recognized symbol of German nationalism and the German soul.

Adolf Hitler appropriated Wagner's music after World War I using it as a soundtrack for his ideal of Aryan superiority. Because of this association with Nazi Germany and its atrocities, Wagner's music has not been played in Israel since 1938 even though it is often performed by such great Jewish conductors as Leonard Bernstein, George Solti and Andre Previn. In late 1991, a proposal to play a concert of Wagner's music provoked a great outcry among concentration-camp survivors, and the idea was shelved. No matter how distasteful his philosophy was, Wagner's genius made significant changes in music and how both artists and audience thought about it. His life and art arouse passions like no other composer's. His works are hated as much as they are worshipped; but no one denies their greatness.

Wagner's opera *Lohengrin* extends the legend of the Holy Grail to include marriage and betrayal. The music we are hearing tonight -- the Overture to Act III of *Lohengrin* -- takes place just before the wedding night of *Lohengrin* and *Elsa* and evokes the passion of the first moments of their love. It leads to the most familiar music of the opera, the *Wedding March*. Wagner creates a moment of youthful joy without hinting at the sorrow and ultimate redemption that will end the opera.

Antonin Dvorak (1841-1904) - - Cello Concerto in B Minor

Antonin Dvořák showed unusual musical talent at an early age. He developed it fully, becoming the greatest composer from Bohemia during the late 19th century. Early in his career, his *Slavonic Dances* made him very popular and earned him the encouragement of other great composers of the time including Johannes Brahms and Franz Liszt.

Dvorak worked in England then moved on to the United States where he acquired a great liking for black spirituals and American Indian music. The Cello Concerto we hear tonight was written by Dvorak while he was living in New York. He added the American styles to his use of Czech and Slovak folk tunes. He was influenced to express his nationalist fever by the music of Richard Wagner. A prolific composer, Dvořák worked in all forms, and his music has a spontaneous freshness. He was a genius with melody and a superb orchestrator.

Dvorak's Concerto begins with the entire orchestra playing which sets the stately character of the work. Themes are introduced by clarinet and then French horn followed by a dance-like third theme played again by the whole orchestra. The music calms, and the cello soloist makes a dramatic entrance. The solo demands a virtuoso cello performer which was one of the hallmarks of romantic era music. The full orchestra ends this first movement with an emphasis on brass and drums. The slow movement that follows is notable for a conversation between the cello and various other instruments. The theme played is based on a song Dvorak wrote; a favorite of his former lover. He completed this concerto the year she died.

The final movement has a series of calls and answers from the horns to the woodwinds and strings with the background of a march. Dvorak pours his heart out. Both the cello and violin expose and express powerful emotions. The last movement drifts to a close with the music growing softer and softer until full orchestra builds and lifts to a stirring ending. If you listen to the brass in this finale you will recognize a small piece that was later used and expanded by John Williams in the theme for *Star Wars*.

One of the true benefits of a live performance is shown in this final movement where we connect with Dvorak's passion as well as with the Maestro, soloist and all the performers in a final burst of inspiration.

Sergei Rachmaninoff (1873-1943) - - Symphony No. 2

Sergei Rachmaninoff was a Russian composer and also one of the 20th century's great pianists. His career spanned more than half a century, beginning in tsarist Russia and ending in Beverly Hills. As a composer, he produced a number of works for the piano which continue to be favorites of concert soloists and student recitals in great part because he wrote memorable melodies.

Rachmaninoff wrote his first symphony at the age of 24. It was judged a failure because its conductor was reported drunk on the podium. This failure depressed Rachmaninoff. He regained confidence and was able to compose again only after therapy and hypnosis, one of the first triumphs of modern psychotherapy. Although successful compositions followed, all his major works from then on were written in minor keys suggesting that some form of the depression continued.

Rachmaninoff's Symphony #2, which we are hearing tonight, is rich in sound. Oboe, clarinet and violin carry Russian melancholy throughout the rambling and emotional piece. This symphony disappeared from the concert hall in the first third of the 20th century when the rage was the atonal and impersonal music being composed by Rachmaninoff's California neighbors Stravinsky and Schoenberg. The Symphony opens mysteriously with a somberness expressed in the low strings as they provide an introduction of the main theme, a soothing melody that swoops through every movement of the work.

You may notice fragments of the ancient Mass for the Dead in the brass, a musical trademark of Rachmaninoff's. The first movement unfolds with successive waves of intensity then calmness ending with a sense of onward adventure. The second movement is more urgent with a march tempo, percussion segments and almost warlike calls from the brass that leave a chill in the air. The third movement begins with a gorgeous melody that has been adapted for a movie theme many will recognize, and most will leave the concert humming. Typical of Russian symphonies, the finale sums up the highlights.

Rachmaninoff did not write programmatic interpretations of the music, leaving it to others -- and to individual listeners -- to imagine the spiritual and romantic scenes that the music suggests.

Program text/edits by Bill Lands, Jeanne Mozier and Kathy Seager.

IS TODAY'S MUSIC ANOTHER ROMANTIC MOVEMENT?

The rise of new groups of people with money and education in the Romantic Period of the 19th century let music break out of its dependence on limited formal tastes of patrons like the Church and aristocracy. Composers were able to freelance. Soloists had easy transportation to travel the world, and virtuosos became wildly popular. There were new instruments like the piano and story began to drive the music. Myth, the supernatural and nature were popular themes. The growth of wealth and cities meant new concert halls and opera houses with better stages and improved acoustics. These developments allowed more elaborate productions and projected a greater richness of sound within the form of the music. Music became a way of expressing a wider range and greater intensity of emotions.

Many audience members may think that a concert of romantic music means candlelight and flowers. The music we hear tonight deliberately stirs emotions that go far beyond sweetness and love. The composers and their music both reacted to and incited the more profound emotions of the time, especially the passionate spirit of revolution and resulting chaos.

While we may think that romanticism has no place in our 21st century world where technology is supreme, there are many parallels with the 19th century period that spawned the Romantic Movement. Movies extol fantasy heroes and millions are ardent champions of nature. New digital technology provides the means for more individuals to compose. It also popularizes music by allowing these composers and performers to reach audiences around the globe without record companies and mega-corporations.

There are new instruments like the electric guitar and synthesizers as well as new forms and structures of music to reflect the current range of emotions, particularly alienation, fear and violence in reaction to that fear. Both rap and country music are story and language driven. Heavy metal embraces the rhythm and noise of machines. Rock and roll developed from rebellion against a repressive society. If 19th century romanticism was not about moonlight and roses, neither are the music and art that express 21st century emotion.

Will people 100 years from now consider our age a second Romantic Period or simply one of unleashed feelings and self-indulgence?

In 2008, **FAST** will award a prize for the most novel and interesting home-made musical instrument. At the 2008 Morgan County Fair, it will also award the contest exhibit that best shows the idea of "Sound Bytes & Music".

For details, see the website <http://www.fastlearner.org> this winter.