



## MUSICAL NOTES FOR YOU

SEPTEMBER 2021 | VOL. 10 | ISSUE 2

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## WSO League FUNDRAISING GALA

The WSO League is restarting its major fundraising event of each season – the Annual WSO League Fundraising Gala, which is this year’s “Puttin’ on the Glitz” at the Kingsmill Resort.

**Mark your calendar for Sunday, November 7, 2021, at 5:30 p.m.**

Any past reservations for the Gala will be honored for this new date, plus we are taking new reservations on the web at [williamsburgsymphony.org/League](http://williamsburgsymphony.org/League). The Kingsmill venue and our great entertainment with the Truetone Honeys and 504 Supreme remain the same. The Truetone Honeys are classically trained vocalists supported by the 504 Supreme, a high-energy, talented ensemble of jazz musicians who draw from traditional Blues, New Orleans Jazz, and Las Vegas Swing.

This past season, the WSO completed a banner year of expanded educational activities with new projects cooperating with the Williamsburg/James City County School System. The projects included Music & Mindfulness videos, band and orchestra recruitment videos, 95 Instrumental Coaching sessions with students led by professional musicians via Zoom. The WSO continues to explore new educational programs to impact our community. Following last season’s three WSO virtual concerts and three live quartet programs this June, the WSO now has a fresh start for a full new season of five Master-

works concerts, four Holiday Pops concerts in December and the annual Cabaret & Cocktails concert in January. All of these activities need your continuing support!

**WSO** THE WILLIAMSBURG  
SYMPHONY ORCHESTRA  
*League*

**YES, WE'RE STILL**  
**Puttin' on the GLITZ**

**SAVE THE DATE: NOVEMBER 7, 2021**

ANNUAL FUNDRAISING GALA • SUNDAY, NOVEMBER 7, 2021 • KINGSMILL RESORT

Same great cause on a new date to celebrate! Please support the WSO and join us for the new Gala date, November 7, 2021. The order form for new reservations is available on the League website now.

For details, go to [www.williamsburgsymphony.org/league](http://www.williamsburgsymphony.org/league)



## INGRID BROWN BECOMES TRUSTEE EMERITA

by Ron Monark

Mayor Douglas G. Pons recognized Ingrid S. Brown on her election to Trustee Emerita of the Williamsburg Symphony Orchestra in a proclamation read by City Council member Barbara Ramsey on May 19, 2021. Ingrid's service to the orchestra, which began in 1995, included the presidencies of both the WSO League, our fundraising/support organization, and The Williamsburg Symphony Orchestra Board of Trustees. She started as an orchestra violinist and has also since chaired many of the organization's committees, most recently Artistic Advisory.

As a member of the Williamsburg Area Arts Commission, Ingrid's knowledge of the community's performance and visual arts assets ensured efficient distribution of the granting agency's funds. In the name of the mayor, the City "gratefully acknowledged Mrs. Brown's immeasurable contributions of time and talents that have enhanced the cultural richness of the greater Williamsburg community."

At a WSO rehearsal on May 23, Jon Krapfl, the Board of Trustees VP – Administration, read the proclamation for the benefit of the musicians, who responded with cheers for "one of their own." Principal Second Violin, Alana Carithers, spoke for the orchestra and expressed her gratitude for the generosity of the Browns; the second violin chair was endowed in memory of Ingrid's late brother and sister-in-law, Eva & Georg Siegert.



## ENCORE AFFAIRS UPDATE

Dear Encore Affairs Friends,

I hope you are eagerly awaiting news of our entertaining, informative, and fun events planned for the 2021/2022 season. Since spring, our EA committee has been planning and has come up with several ideas; but, because of the uncertainty we face with the virus (aren't we tired of this?), we are not scheduling anything specific for the fall. We can, however, look forward to spring when we will have a lovely tea at Peace Hill Farm in April and a repeat of the very popular visit to the Sweethaven Lavender Farm in May. When we feel confident that we won't have to cancel, we may also plan "pop-ups"! We have lots of ideas on the back burner.

The cancellation of the Miss Hampton cruise in September was such a disappointment but we have heard that a new cruise might become available in the spring. Let's hope for this.

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SHE STARTED  
AS AN  
ORCHESTRA  
VIOLINIST AND  
HAS ALSO  
SINCE CHAIRED  
MANY OF THE  
ORGANIZATION'S  
COMMITTEES,  
MOST RECENTLY  
ARTISTIC  
ADVISORY.

On a very positive note, four very generous and talented local artists are painting unusable violins which will be auctioned as one of our events. The results thus far are...stunning! Watch for future details!

Be assured we are committed to offering entertaining and safe ways to raise funds in support of our Williamsburg Symphony Orchestra.

Thank you to all,  
Georgianna S. Avioli, Chair  
Encore Affairs Committee



## STORIES

by Richard Dunn

A few stories from the symphonic world might be of interest or even bring a chuckle to you.

**1) about a violinist:** At a rehearsal, I turned to the house and asked, “can the oboe be heard out there? I’m surrounded by violins.” A violinist near me said, “That’s a good place to be.”

The mention of violins reminds me of the informative article on violins in the May issue. It may be noted that the violin has some other capabilities, too. **Harmonics**, for example, allows special effects and very high notes in stringed instruments. See Stravinsky’s *Firebird* for harmonics in the cello. Harmonics are a light division of a string to enable it to vibrate in shorter segments. **Double stops**, i.e., bowing on more than one string at a time is common in solo work. Altering the basic pitch of a string, a practice known as **scordatura** enables other double-stop possibilities, and a prominent example is the solo viola in Mozart’s *Sinfonia Concertante*, K 364, where all four strings are pitched one-half step higher to increase the intensity of the viola sound. An unusual expansion of violin capabilities is the ‘note’ (really just a squeak) behind the bridge (i.e., beyond the normal playing length of the string) in Grofe’s *Grand Canyon Suite*.

I wonder how many people know that high-end violins (Stradivarius, etc.) can cost millions of dollars, or that practically every professional stringed instrument player uses an instrument worth several thousand dollars. In fact, every player in the WSO has had to spend a lot to get an instrument of sufficient quality. I estimate an average cost at conservatively \$5,000 per player. That means that one listens to a group of musicians who not only routinely spend many hours honing their skills but have had to spend thousands on their equipment. The listener hears around a quarter-million dollars’ worth of instruments at a symphony concert.

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THE LISTENER  
HEARS AROUND  
A QUARTER-  
MILLION  
DOLLARS’  
WORTH OF  
INSTRUMENTS  
AT A  
SYMPHONY  
CONCERT.

AS THE SCENE  
BECAME BRIGHT  
ENOUGH, THE  
CONDUCTOR'S  
UMBRELLA WAS  
SEEN HANGING  
FROM A  
PRIMEVAL TREE.

**2) about the audience:** The Los Angeles Philharmonic engaged Herbert von Karajan to conduct the opening of the summer series at the Hollywood Bowl. The orchestra manager told von Karajan that the national anthem usually started with a drum roll. Von Karajan laughed and told the orchestra that the last time he started a concert with a drum roll, the audience stood up and he continued conducting Rossini's overture, *La Gazza Ladra* (The Thieving Magpie).

**3) about the conductor:** It was raining when the maestro arrived at the opera house. He went straight onto the stage to talk with the singers then went into the pit to begin Wagner's *Das Rheingold*. Presently there was laughter in the house, but there shouldn't be any. As the scene became bright enough, the conductor's umbrella was seen hanging from a primeval tree.

**4) about me:** I started to conduct a rehearsal of *Tod und Verklärung* (Death & Transformation) by Richard Strauss, which begins very softly. But instead of pianissimo, I got from the orchestra a full-throated Star-Spangled Banner! [My teacher was behind me and gave the signal; he said we're entitled to do that today, so conduct it]. So, I did that and then the Strauss. Oddly, he did not interrupt as usual, but let me finish the entire tone poem. At the end, he only said, "You conducted *Star Spangled Banner* better."

**5) about the things the audience never knows about:** I played the off-stage horn solos in Delibes' *Sylvia* and was able to play at the right time because I could hear the change of key in the orchestra. But at the first performance (at the Metropolitan Opera House) the stagehands started moving scenery and I could not hear the orchestra. So, I waited some to be sure not to play too early; the result is that I was late, creating a gap in the performance – hopefully not too long. The same kind of thing happened on another occasion when the backstage assistant conductor's line of sight was blocked by the chorus coming off stage and he could only be frantic and screaming.

**Moral: Be wary of stages.**



Tom Phelps

## MEET TOM PHELPS

New League Director and Treasurer

Tom retired as the Director of the Division of Public Programs at the National Endowment for the Humanities in 2012. He worked at the NEH since 1980, making grants to libraries, library associations, systems, consortia, and library schools; to museums, historical societies and cultural and community organizations; and to independent producers and publicly supported radio and television stations.

Before coming to the NEH, he was the Deputy Director of the Salt Lake City Public Library. He has worked for the College Entrance

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HE HAS  
WRITTEN AND  
PUBLISHED  
POETRY, SHORT  
STORIES  
AND PLAYS,  
ESPECIALLY  
CHILDREN'S  
PLAYS.

Examination Board, as well as serving as project director of projects supported by grants from Kellogg, Ford, and Rockefeller Foundations.

He has written and published poetry, short stories and plays, especially children's plays. He earned advanced degrees in fine arts/theatre from Utah State University and in library and information science from the University of Oregon. He has written and produced plays and documentaries for stage, radio, and television.

For 26 years, he was an adjunct faculty member at the University of Maryland, College of Library and Information Services, where he taught classes in the administration and management of cultural institutions. Mr. Phelps was awarded the American Library Association's highest honor, the *Joseph W. Lippencott Award* for a lifetime of on behalf of the profession. He has also received awards for notable service from numerous organizations including: the American Association of Museums, the New York Council on the Arts, the Louisiana, Illinois, California and Connecticut Councils for the Humanities, the Sundance Film Festival, the Tribeca Film Festival, National Video Resource, the Mellon Foundation, the Council on Library and Information Resources, and the Carnegie Foundation of New York.

Since his retirement to the Williamsburg, Virginia area, Tom has served as a consultant to several historical foundations regarding the historical and educational significance of sites including St. John's Church in Richmond (Patrick Henry) and Menokin (James Lightfoot Lee House).

Tom is also an elected member and Treasurer of the Board of Directors for the Friends of the Williamsburg Regional Library Foundation (FWRLF) and currently serves as a James City County Commissioner on the Williamsburg Area Arts Commission (WAAC).

Tom loves classical music, opera, and the theatre. He has built and painted scenery and run lights for the Williamsburg Players, and he ushers at WSO concerts. "Culture," he says, "is alive and well in the Williamsburg area." He wants to help keep it so.



## BACKSTAGE AT THE WSO

Masterworks Concert 2

October 8 at 7:30 p.m.  Williamsburg Community Chapel

### MUSIC DIRECTOR CANDIDATE CHIA-HSUAN LIN

Hailed by the *Virginia Gazette* as "a rock solid" and "animated" conductor, Chia-Hsuan Lin delights audiences throughout the world with her trademark energy and command. Formerly the Assistant Conductor of the Fort Wayne Philharmonic, she currently serves as Associate Conductor of the Richmond

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Chia-Hsuan Lin

Symphony Orchestra. Highly sought-after, Lin debuted with the Minnesota Orchestra in 2020 and recently led performances with the Saint Paul Chamber Orchestra, Virginia Symphony, Richmond Ballet, Peninsula Music Festival Orchestra, Academy of Taiwan Strings and Taipei Philharmonic Chorus. In praise of her Brahms Fourth Symphony with RSO, *Letter V* wrote, “I’ve never heard a more compelling live performance than this one.”

Lin enjoys frequent guest appearances around the world. She made her Minnesota Orchestra debut in 2020, and has also led the Saint Paul Chamber Orchestra, Virginia Symphony, Fort Wayne Philharmonic, Williamsburg Symphony, Richmond Ballet, Peninsula Music Festival Orchestra, Virginia Commonwealth University Symphony Orchestra, Academy of Taiwan Strings and Taipei Philharmonic Chorus. Her recent performance of Tchaikovsky Symphony No. 6 with the Williamsburg Symphony was praised as “an exceptionally absorbing interpretation and rendering.” (The Virginia Gazette).

Lin previously served as Music Director of Richmond Symphony Youth Orchestra, University of Cincinnati Symphony Orchestra, South Loop Symphony Orchestra (Chicago) and Assistant Conductor of Opera at the CCM Spoleto Music Festival in Italy.

Lin began her musical training with piano lessons in Taiwan at age three. She studied percussion and conducting at National Taiwan Normal University while performing with Taipei Percussion Group. Lin earned her master degree at College-Conservatory of Music of the University of Cincinnati, and completed her doctorate at Northwestern University.



Inna Faliks

## GUEST ARTIST INNA FALIKS, PIANIST

Beethoven Piano Concerto No.3

“Adventurous and passionate” (The New Yorker) Ukrainian-born American pianist Inna Faliks has made a name for herself through her commanding performances of standard piano repertoire, as well genre-bending interdisciplinary projects, and inquisitive work with contemporary composers. After her acclaimed teenage debuts at the Gilmore Festival and with the Chicago Symphony Orchestra, she has performed on many of the world’s great stages, with numerous orchestras, in solo appearances, and with conductors such as Leonard Slatkin and Keith Lockhart. Faliks is currently Professor of Piano and Head of Piano at UCLA.

Highlights of the recent seasons include performances in Ravinia Festival and the National Gallery in DC, recital tours of China, with appearances in all the major halls such as Beijing Center for Performing Arts, Shanghai Oriental Arts Theater and Tianjin Grand Theater, as well as acclaimed performances at the Festival Intena-

cional de Piano in Mexico, in the Fazioli Series in Italy and in Israel's Tel Aviv Museum, at Portland Piano Festival and with the Camerata Pacifica, with the modern dance troupe Bodytraffic at the Broad Stage Santa Monica, and Jacaranda Series in Los Angeles, where she performed Rzewski's The People United Will Never Be Defeated. Faliks has been featured on WQXR, WNYC, WFMT and many international television broadcasts, and has performed in many other major venues such as Carnegie Hall, Met Museum, Moscow's Tchaikovsky Hall, etc.

She is known for her poetry-music series Music/Words and has collaborated with many important poets. She regularly tours with her monologue-recital Polonaise-Fantasie, the Story of a Pianist, which tells the story of her immigration to the United States from Odessa.



## 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!

Ken & Nancy Barnhart  
Christine Faia & Franz Gross  
Tom & Sonja Goodale  
Frank & Cindie Hermes  
Donald Hill  
Ronald L. & Mary J. Hurst

Charles & Judith Leasure  
Susannah Livingston & Henry Hart  
Barbara & Richard Starkweather  
Anita Sullins  
Karen Viener  
Dr. Lois Wright

WCO THE WILLIAMSBURG SYMPHONY ORCHESTRA

MASTERWORKS CONCERT 1

# Romantics

SEPTEMBER 17 7:30 P.M.

WILLIAMSBURG COMMUNITY CHAPEL

Featuring Music Director Candidate, Andrés Lopera with Guest Artist Eun Joo Chung, piano

Overture to *Die Fledermaus* by Johann Strauss II

Piano Concerto No. 2 in C minor, Op. 18 by Sergey Rachmaninov

Symphony No. 1 in C minor, Op. 68 by Johannes Brahms



Tickets: \$55 \$25 view from home \$10 for students  
Only Online Ticket Purchasing Available  
[williamsburgsymphony.org](http://williamsburgsymphony.org)

   @WMBGSymphony



TWO FRIENDS OF MUSIC



# CALENDAR

2021-2022

## SEPTEMBER 17, 2021, Masterworks Concert #1

Music Director Candidate: Andrés Lopera

Eun Joo Chung, piano | Williamsburg Community Chapel | 7:30 p.m.

## OCTOBER 8, 2021, Masterworks Concert #2

Music Director Candidate: Chia-Hsuan Lin

Inna Faliks, piano | Williamsburg Community Chapel | 7:30 p.m.

## NOVEMBER 6, 2021, Masterworks Concert #3

Music Director Candidate: Michael Butterman

Zuill Bailey, cello | Williamsburg Community Chapel | 4:00 p.m.

## NOVEMBER 7, 2021, WSO League's Annual Fundraising Gala

Kingsmill Resort | 5:30 p.m.

## DECEMBER 4 & 5, 2021, Holiday Pops

The Kimball Theatre | 1:30 p.m. & 3:00 p.m.

## DECEMBER 18 & 19, 2021, Nutcracker

Ferguson Center for the Arts | Dec. 18: 1:00 p.m. & 5:00 p.m. | Dec. 19: 2:00 p.m.

## JANUARY 23, 2022,

### WSO's Famous Cabaret & Cocktails Concert

Williamsburg Lodge | 8:00 p.m.

## MARCH 3, 2022, Masterworks Concert #4

Newly Appointed Music Director

Williamsburg Community Chapel | 7:30 p.m.

## MAY 27, 2022, Masterworks Concert #5

Newly Appointed Music Director

Williamsburg Community Chapel | 7:30 p.m.

The Williamsburg Symphony Orchestra League  
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