



Larry Alan Smith
Artistic and Executive Director

2012-13 WPA Concert Series
Atlantic Chamber Ensemble

Ann Choomack, flute
Fred Dole, double bass
David Foster, percussion
Susanna Klein, violin
Jason McComb, cello
Thomas Schneider, bassoon
Ralph Skiano, clarinet
Kimberly Sparr, viola
Shawn Welk, oboe
Ross Monroe Winter, violin
Maria Yefimova, piano

March 30, 2013 at 7:30 pm
Lake Monocan Clubhouse
Stoney Creek
Nellysford, Virginia

Wintergreen Performing Arts would like to thank Wintergreen Resort for allowing us to present tonight's concert at the Lake Monocan Clubhouse.

Thank you to everyone who helped us launch our first Valley Season and our inaugural WPA Concert Series.

RHAPSODY IN BLUE

"Americans in Paris"

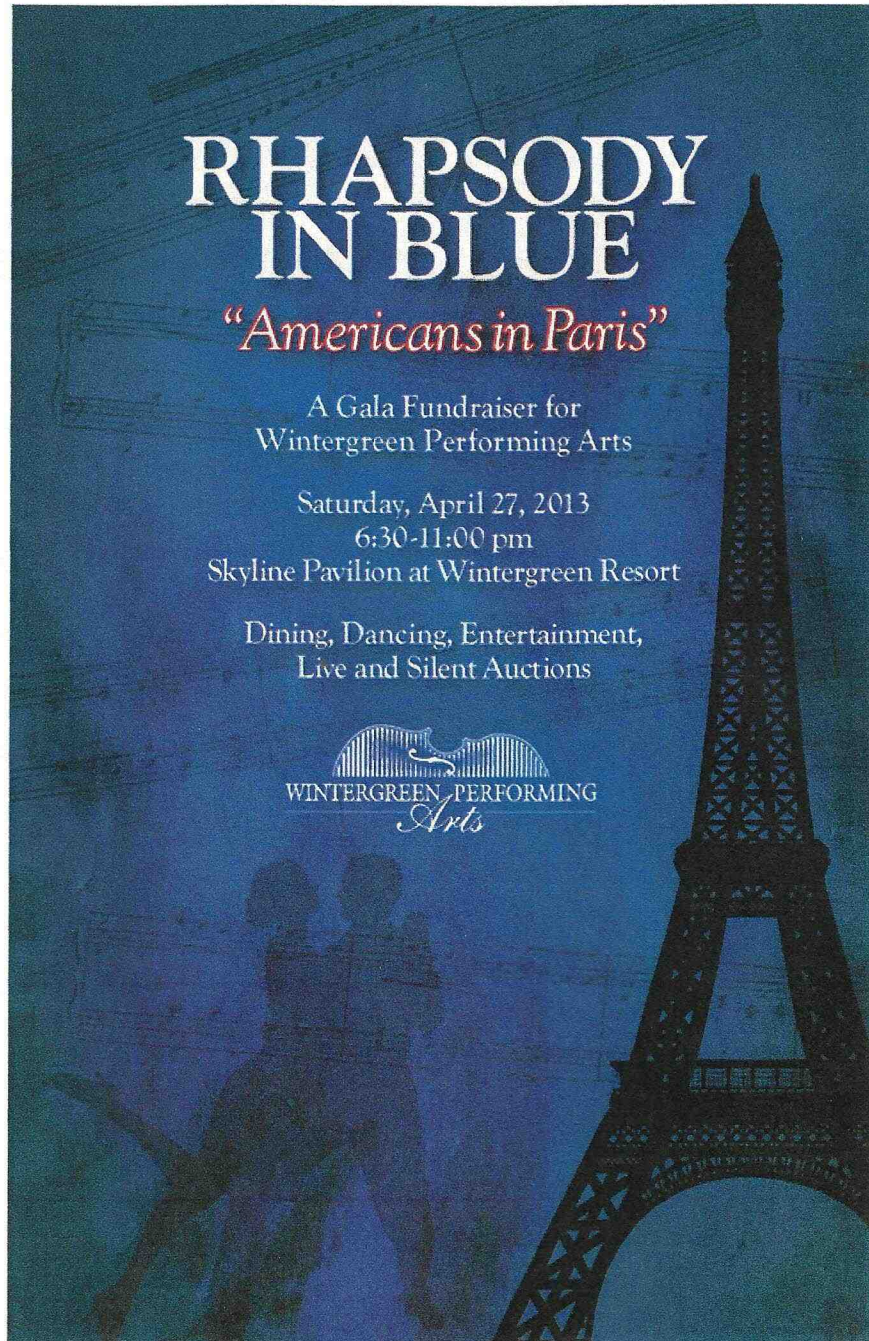
A Gala Fundraiser for
Wintergreen Performing Arts

Saturday, April 27, 2013

6:30-11:00 pm

Skyline Pavilion at Wintergreen Resort

Dining, Dancing, Entertainment,
Live and Silent Auctions



Impressions

Summer Music, Op. 31 (1956) for woodwind quintet

Samuel Barber
(1910-81)

12 minutes

Diamond in the Rough (2006) for violin, viola and percussion

Michael Daugherty
(born 1954)

Magic
Fifty-Five Minutes Past Midnight
Wig Dance

10 minutes

Impresiones de la Puna (1934) for flute and string quartet

Alberto Ginastera
(1916-83)

Quena: Lento
Cancion: Moderato
Danza: Animado

9 minutes

Intermission

Nonet (1959)

Scored for flute, oboe, clarinet, bassoon, horn, violin, viola, cello and double bass

Bohuslav Martinu
(1890-1959)

Poco allegro
Andante
Allegretto

20 minutes

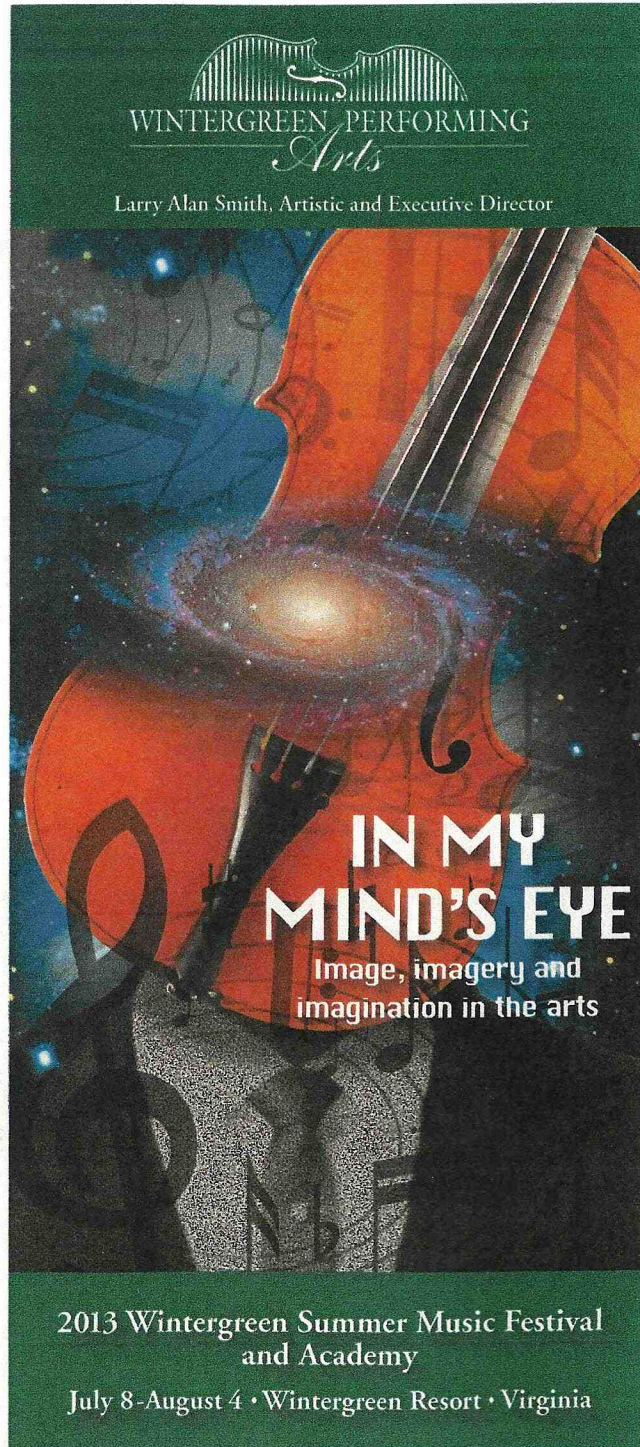
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Launching its inaugural season in the fall of 2011, the **Atlantic Chamber Ensemble** is a dynamic group of young professional musicians based in Richmond, Virginia who are members of the Richmond Symphony and faculty members at institutions such as Virginia Commonwealth University, the College of William and Mary and the University of Richmond.

While showcasing the talent of the Richmond area on the national stage through recording and touring, their mission is to build new connections and audiences with the people in their own community via innovative programs and community interaction, as well as through partnerships with local organizations.

With their unique combination of strings, winds and piano, they have the ability to program a variety of different styles of music and can include works seldom heard for their use of less traditional instrumentation.

Save the month . . .
2013 Wintergreen Summer Music Festival
July 8-August 4!



www.wintergreenperformingarts.org – (434) 325-8292

Barber's "Summer Music"

Impressions are a result of outside information, whether from a text, personal description, or recounted experience. Broken down by musical section, you are invited to experience the music through all these ways.

First is a technical account (with Barber's own markings in quotations) of what is happening at a given point in the piece.

Have you ever wondered what is going on in the minds of the musicians as they perform in front of you? The second part of each section describes just that. Each player filled out a questionnaire about their thought as they play the piece. This is your inside look!

Third, we solicited audience members and musicians alike to listen to each section of Summer Music. Their own impressions helped us to influence our own rehearsals because they were such great images! Do they influence you?

****A SECTION****

"Slow and Indolent" - There are two contrasting things happening: slow moving lines in the bassoon and horn interrupted by flourishes in the flute and clarinet. This lazy music will come back a few times before we finish...

Horn player: a placid lake with fog rising...early morning sunshine peeking through the trees

Flutist: Big flourish! then open up for the low notes

Clarinetist: you don't have to play too fast - just make it sound windy

Bobbie's IMPRESSION (ACE's most excited fan): I remember very hot summers back in Texas where my grandmother would try to get us to take a nap so we wouldn't be out in the heat. The music makes me think of those last moments before I would lose my battle to stay awake.

****B SECTION****

"With Motion" - the oboe enters with a soulful melody and the other instruments start to play motives that sound like someone is "sighing".

Oboist: Make a beautiful sound; don't force my idea; keep it warm and vocal and just hang on and make sure to breathe where planned

Clarinetist: I wish I played the oboe

Bassoonist: be sensitive but secure to set harmonies

Horn player: sigh after sigh after sigh after sigh

Molly's IMPRESSION (Ralph's fun neighbor): When I was very young, we took long road trips from Texas to Mississippi to see my grandparents. I can remember staring out my window as dark was falling and watching the world fly by me, quiet and peaceful except for the occasional headlight or small town.

****C SECTION****

"Faster"- very rhythmic, short notes. Most instruments are playing the same rhythm, and every now and then, we hear melodic interjections.

Flutist: Rhythm and articulation - be precise!

Oboist: Stay rhythmic and precise - use the rests to recover and get oxygen back in the blood!

Molly's IMPRESSION: This reminds me of my cat Guy Noir sneaking up on birds. He spends most of his time outside in the summer, and loves to watch the birds at the bird feeder. He tries to catch them, but they are on to him. They will hang around just until he pounces and then fly up to the fence.

****D SECTION****

"Lively, still Faster" - after a pause, the mood changes and we finally hear some "happier" music. This section sounds light and playful and almost bubbles. At the end of this section, the horn interrupts loudly, as though saying, "The party is over, guys."

Flutist: think happy lines

Oboist: keep it light - glad I don't have to play those runs!

Clarinetist: relax, keep it light. LIGHT! DON'T TENSE!!!! THIS IS FUN!!!

Bassoonist: don't blink

Ben's IMPRESSION (friend of Ross): This reminds me of being on the beach in the Outer Banks of North Carolina, watching the seagulls bout over peoples leftover lunches!

****C SECTION****

Same music as "C" above, only this time, the horn seems to wander through the texture playing the "sighing" music.

Oboist: I wish Jen would hold the fermata longer so I could recover

Clarinetist: I am so glad "D" is over

Horn player: I feel like I am in my own world...count!

Anonymous IMPRESSION: This clip brought me back to when I spent hours wandering in our back woods. I was looking for anything of interest - plants, insects, reptiles - you name it. There was a feeling of excitement I got as I looked under rocks or flipped over rotten logs to see what kind of creatures I could find, mingled with a vague sense of fear (would it be something scary?). In the music I can hear the slightly tentative sounds of my steps in the leaves and the feeling of anticipation of the day's discoveries.

****B SECTION****

Oboe solo returns and is extended with some fragments of "C" music.

Oboist: Line up with the others, but still sound free...

Clarinetist: I am glad I don't play the oboe...he looks tired

Susanna's IMPRESSION (ACE violinist): Immigrating to the United States on August 2nd, 1984. Stepping off the plane at Dulles airport the heat was oppressive. The scene seemed surreal, as if it was someone else's life that was about to unfold - not my own.

****A SECTION****

Lazy opening music again, only this time in the flute and bassoon. The flute is actually written below the bassoon, which provides an unusual color. A wandering clarinet solo is suddenly marked "freely, with arrogance". The music begins to move forward and the instruments tumble over each-other slowly.

Oboist: finally a break! Breathe deep and recover.

Clarinetist: I am the nasty old aunt Harriet who is scolding Barber for daydreaming all day!

Bassoonist: Stare at the flute player (in a nice way)

Horn Player: I love the clarinet part

Gus' IMPRESSION (Shawn's oboe partner-in-crime in the RSO): This makes me think of the sounds of fog horns through the mist at the waters edge at Nobska point. The sounds themselves seem clouded over and obscured by the mist.

****E SECTION****

A motor rhythm in the clarinet supports a dancing oboe solo with little rhythmic "hiccups" here and there. We hear the music build and then fade before repeating.

Clarinetist: Listen hard for Bassoon and don't cover him

Horn player: Steady rhythm; gee, it would be nice to take a breath

Ann's IMPRESSION (ACE flutist): Riding the train to the coast in France called the "cork screw" because of how rickety and winding it is.

****F SECTION****

"A chord of all bad notes can be just as interesting as a chord of all good notes" - Samuel Barber. We play a few of these chords, separated by solos in the horn and oboe. Ask us about the above quote at the reception!

Bassoonist: why did he do this to us?

Horn player: yes! Horn has a moment!

Ralph's IMPRESSION (ACE clarinetist): This makes me think of the days in the summer when there was nothing to do, and we used to invent adventures...get excited, and then decide it was just too hot.

****E SECTION****

The clarinet motor supports the same dancing solo, but this time in the bassoon. This section gives the piece a false ending, as the instruments scurry upwards and disappear.

Oboist: count like crazy, especially when not playing

Bassoonist: I finally gets the tune

Ann's IMPRESSION: Another train...this time we were in a sleeper car on the way to Italy with a family of four going to India! The conversation was hilarious and very memorable.

****A SECTION****

A very short fragment of the opening music in clarinet and bassoon.

Clarinetist: take the lead

Bassoonist: I hope Ralph doesn't play too softly

Anonymous IMPRESSION: The depression and defeat of a southern summer's heat.

****G SECTION****

"Joyous and Flowing" - A lush flute solo eventually becomes a dialogue between the horn and oboe, which leads to the section marked "exultant", where the accompanying figures in the flute and clarinet have 10 notes per beat, while the bassoon is busy playing 8 notes per beat. You will know this section ends when you hear the clarinet solo again.

Flautist: Joyous - keep the tempo moving + solo line

Oboist: enjoy this moment - it's my favorite as it develops

Molly's IMPRESSION: Big huge summer storms. In the Deep South, you can smell the rain in the morning. Where I grew up in Mississippi, the land is very flat and you can watch the storm roll in from 7 or 8 miles away. It swirls across the cotton fields and returns them to their deep black color.

****A SECTION****

Opening music again in new combinations. Then, instruments tumble slowly forward over each other into the coda.

Oboist: gotta line up the grace note transition

Bassoonist: I get to breathe...soon.

Ben's IMPRESSION: This reminds me of watching fireflies fly about in the beautiful summer dusk sky on an evening in June.

****E SECTION****

"As before" Clarinet motor and dancing bassoon solo are interrupted as the "false ending" from before comes back to end the piece...and the instruments scamper upwards and evaporate unexpectedly.

Flautist: SMILE

Oboist: relax your fingers and believe this is easy

Clarinetist: the end is close...but stay focused, it's not over yet!

Bassoonist: fingers crossed!

Molly's IMPRESSION: Grilling out with my family on Fourth of July. So much fun and laughter!



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for Ginastera's
*Impressiones de
la Puna!!*