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MASTERWORKS CONCERT

The Planets

Featuring Music Director Michael Buttermann

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Welcome to our exciting 40th anniversary season. As we enter this concert season, the Williamsburg Symphony is in its best position ever with the largest following it has ever had. Many of our first-time audience members comment that they are amazed by the high quality of the orchestra. We are not surprised. We know what a special gem we have. What does surprise us, though, is the huge leap in stature we have secured locally, regionally, and nationally over the past several years. Our symphony is often played on NPR and is becoming known nationally, even internationally, thanks to its unique programming and the high quality of its performances.

How has this happened? As with any organization, there are many components, and they must be aligned to be successful. Our success begins with our President/CEO. For some time now, we have been blessed with one of the finest symphony CEOs, Carolyn Keurajian. More than any other factor, Carolyn is responsible for what has happened here. She not only runs the organization but also has developed and maintains a positive, cohesive, strong culture based on mutual respect. As a result, we have an administration, a music director, musicians, and board, each working on the same page and each sensitive to the interests of the others as well as their own. Such a good working environment is not all that common among symphonies.

Much of the credit for our recent success belongs to our Music Director, Michael Buttermann. We knew we had something special in Michael when he came on board, but little did we realize what an incredible asset he would turn out to be. His programming has significantly broadened our audience while drawing rave reviews. Michael fits perfectly in this collaborative environment. He has brought new energy to the organization and significantly increased expectations.

We have an orchestra of talented and committed musicians who appreciate their audience and love working collaboratively. And we have a very hard-working board that not only respects the other components of the organization but does everything it can to support the organization's endeavors. And then there are you, our listeners and supporters. You are all part of this outstanding enterprise, and we are all grateful for your continuing and ever-increasing support. We exist for you and cannot exist without you. We will continue to grow and seek to exceed your expectations not only this season, but in upcoming years.

Our forces are aligned, and our trajectory is ever upward. So, enjoy! And know there is much more to come.

Sincerely,

Jon E. Krapfl, PhD
Chair, WSO Board of Trustees



Photo by Kim Kiely Photography

Dear Friends,

Welcome and thank you for joining us! For four decades, your Williamsburg Symphony has brought the magic of orchestral music into the lives of people all over the Historic Triangle. And with over a dozen broadcasts on nationwide public radio in the last year alone, our impact is being felt far and wide. Our 40th anniversary season promises to be our best yet, with great music, brilliant guests, and more than a surprise or two in store.

Talk about guests! We kick things off with the brilliant Marcus Roberts Trio, offering a totally fresh and innovative approach to Gershwin—replacing the solo piano with a freewheeling jazz trio in his celebrated Concerto in F. Richard Scofano uses the evocative strains of the Argentinian bandoneón to infuse his *La Tierra Sin Mal* with both nostalgia and surreal beauty. GRAMMY® nominee Tessa Lark returns to Williamsburg with a bluegrass-infused concerto by Michael Torke. And we celebrate local history

and honor indigenous populations with a world premiere by Dawn Avery in collaboration with Leah Glenn Dance and the reigning king of the Native American flute, R. Carlos Nakai.

Plenty of all-time favorites abound, from Brahms's First Symphony to Beethoven's "Pastoral," Dvorak's "New World" to *An American in Paris*—plus the largest orchestra we've ever assembled to present Holst's epic *The Planets* in honor of the composer's 150th birthday, complete with video images provided by NASA.

In November, we revel in the magic of John Williams, whose seven decades of work includes some of the best-known music ever written. In December, Broadway star (and local favorite) Tiffany Haas lights up the Kimball stage for our Holiday Pops concerts, and our annual Cabaret & Cocktails performance brings us *Broadway Rocks!* with a trio of stars presenting favorites from *Mamma Mia*, *Kinky Boots*, *Rock of Ages*, and more.

We're also working hard to bring great music into the lives of young people through our *Peter and the Wolf*, WYO Side-by-Side, and *Holst Planets* education concerts, along with our master-classes and Instruments for Kids programs.

It's such a privilege to make music with our wonderful musicians and to share the experience with everyone in Williamsburg. Thank you for being part of the WSO story, and here's to the next 40 years!

Enjoy,

MICHAEL BUTTERMAN

Music Director of four American orchestras and a sought-after guest conductor, Michael Buttermann is acclaimed for his creative artistry and innovative programming. Foundational to his dynamic career is a deep commitment to audience development and community engagement. In addition to his leadership of the Williamsburg Symphony, he is the Music Director of the Boulder Philharmonic Orchestra, which he has led to national prominence, resulting in an invitation to open the Kennedy Center's inaugural SHIFT Festival of American Orchestras in 2017. He is also the Music Director of the Shreveport Symphony and the Lancaster Symphony Orchestra.

As a guest conductor, Mr. Buttermann has led many of the country's preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony, and Houston Symphony. Other recent appearances include performances with the Fort Worth Symphony, Colorado Symphony, Oregon Symphony, Phoenix Symphony, Kansas City Symphony, Charleston Symphony, Hartford Symphony, San Antonio Symphony, Syracuse Symphony, New Mexico Symphony, Santa Fe Symphony, California Symphony, Louisiana Philharmonic, Spokane Symphony, El Paso Symphony, Mobile Symphony, Winston-Salem Symphony, Pensacola Opera, Asheville Lyric Opera, and Victoria Symphony (British Columbia). Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival, Colorado Music Festival, and the Wintergreen Music Festival in Virginia. This season, he returns for a third time to conduct Cuba's renowned Havana Chamber Orchestra.

A passionate advocate for music education, Mr. Buttermann was the founding Music Director of the Pennsylvania Philharmonic and recently completed a 19-year association with the Rochester Philharmonic Orchestra as its Principal Conductor for Education and Community Engagement. Concurrently he enjoyed a 15-year tenure with the Jacksonville Symphony, first as Associate and then as Resident Conductor.

Mr. Buttermann gained international attention as a diploma laureate in the Prokofiev International Conducting Competition and as a finalist in the prestigious Besançon International Conducting Competition. As the recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula, and Maestro Ozawa, with whom he shared the podium to lead the season's opening concert.

For six seasons, Mr. Buttermann served as Music Director of Opera Southwest in Albuquerque. During much of that time, he was also Director of Orchestral Studies at the LSU School of Music and was Principal Conductor of the LSU Opera Theater.

While at Indiana University, Mr. Buttermann conducted a highly acclaimed production of Leonard Bernstein's little-known *1600 Pennsylvania Avenue* in a series of performances at the Kennedy Center in Washington, DC, receiving unanimous praise from such publications as *The New York Times*, *The Washington Post*, *Variety*, and *USA Today*. He was subsequently invited to New York at the request of the Bernstein estate to prepare a performance of a revised version of the work.

Michael Buttermann's work has been featured in more than two dozen nationwide broadcasts on public radio's Performance Today. He can be heard on two CDs recorded for the Newport Classics label and on an album in which he conducts the Rochester Philharmonic and collaborates with actor John Lithgow. A new recording on the Reference Recordings label featuring the Boulder Philharmonic and Aldo López-Gavilán is set to be released in early 2025.



Photo by Helen's Place

Dear Symphony Family,

As we celebrate The Williamsburg Symphony Orchestra's 40th anniversary season, I am filled with gratitude and excitement. It has been such an honor to lead this exceptional organization for the past eleven years and now to work toward its continued growth and success.

I sincerely thank all of you—the dedicated Symphony staff, Board of Trustees, musicians, League volunteers, subscribers, Legacy Society members, and steadfast donors and sponsors—for the part you have played in this extraordinary story. Because of you, the orchestra has a passionately devoted audience and the strong financial backing that will enable us to pursue our mission with renewed vigor each year.

We are so fortunate to have the talents of Michael Buttermann and our gifted musicians to bring this exciting season to life. Even though Michael is not on the podium for the first part of the season, we are working together behind the scenes to ensure that every concert is a success until he returns. You should also know that your generosity this past year has allowed us to increase our musicians' compensation, which is an essential step in ensuring the level of artistry you have come to expect. What a joy it will be to listen and watch these exceptional musicians collaborate with world-renowned guest artists to present some of the most beautiful music ever written.

To our friends at the Williamsburg Community Chapel we also send our deepest thanks. Your continued hospitality and expert collaboration have been invaluable.

As we delight in this special season together, I encourage you to reflect on the joy this orchestra brings to your life—and to share your enthusiasm with friends and neighbors. I look forward to welcoming you to each and every performance in the coming months.

With heartfelt appreciation,

Carolyn Keurajian

President & CEO, The Williamsburg Symphony Orchestra

"In the act of making and experiencing music together, we build bridges towards a more harmonious and peaceful world." – Anonymous

MISSION STATEMENT

MISSION: The Williamsburg Symphony Orchestra aims to inspire, educate, and entertain diverse audiences in Greater Williamsburg by enriching the cultural fabric of the community and creating a wider appreciation for and love of live symphonic music.

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MAY 4TH
4:00 P.M.



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MASTERWORKS CONCERT 4

MOONS OF THE GIANTS

John Heins (b. 1956)

Ever since Camille Saint-Saëns composed the first original film score in 1908 for *L'assassinat du Duc de Guise* (*The Assassination of the Duke of Guise*), the movie industry has created a huge vocabulary of sounds associated with film action. Every genre, including space-related films, whether real or fantasy, has created its own musical language.

Disregarding the fact that there is no sound in the vacuum of space, composer and pianist John Heins composed *Moons of the Giants* in 2023. It is a Romantic and boisterous homage to moons of the large planets:

1. *Proteus*, the water god – a satellite of Neptune;
2. *Ariel*, a nereid, one of the daughters of the sea god Triton – a satellite of Uranus;
3. *Enceladus*, one of the giants, opponent of Athena – a small, icy moon of Saturn;
4. *Titan*, a giant in Greek mythology, born of Uranus and Gaia – the largest moon of Saturn;
5. *Europa*, a Phoenician princess and mother of King Minos, abducted by Zeus – one of the Galilean moons of Jupiter; and
6. *Io*, one of the mortal lovers of Zeus – the smallest Galilean moon of Jupiter.

Heins is a graduate of the University of Montana and the University of Colorado. He has taught at Rocky Mountain College in Billings, Montana, and served as composer, arranger, pianist, and clarinetist in the U.S. Air Force Band of the Pacific Northwest.

THE PLANETS, OP. 32

Gustav Holst (1874-1934)

Composer, educator, and conductor Gustav Holst is known outside his native England essentially as a one-work composer. *The Planets*, composed between 1914 and 1916, gained him international fame, but he detested its popularity. As if to validate the composer's feelings, *The Planets'* opulent music with its broad orchestral palette has long provided favorite material for television commercials.

Holst came from a musical family and studied piano with his father. He was a precocious but not particularly healthy child who started composing while in grammar school. As a teenager, he developed neuritis in his right arm and had to give up the piano, but he picked up the trombone as a cure for his asthma. At the Royal College of Music, which he entered in 1893, he continued with the trombone in addition to composition, and from 1897 to 1903 he performed as a

WSO6

40TH

THE WILLIAMSBURG SYMPHONY ORCHESTRA

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freelance trombonist, primarily with opera companies. The experience inspired him to write many works for brass band, including two Suites for Military Band and *Hammersmith*, the latter written for the BBC Military Band.

Holst was influenced by mysticism and developed his own blend of Indian music and English folksong. His early works were inspired by the Vedas, Sanskrit holy verses that he modified and adapted for his own compositions. In 1908 he wrote a chamber opera, *Savitri*, based on a story from the great Sanskrit epic *Mahabharata*.

A quiet introvert, Holst became a devoted teacher of music. From 1905 until his death, he taught music at St. Paul's Girls' School in Hammersmith, a district of London, writing many of his compositions for the school's orchestra and chorus. In 1906, on his doctor's advice, he went on vacation to Algeria and bicycled in the desert. The experience was the inspiration for the orchestral work *Beni Mora*. When it was first performed in England, one critic complained, "We do not ask for Biskra dancing girls in Langham Place." But composer Ralph Vaughan Williams later noted that had the piece been premiered in Paris instead of England, it would have made Holst a household name some ten years earlier than his success with *The Planets*. In 1932, Holst was a visiting lecturer in composition at Harvard; among his students was composer Elliott Carter.

The inspiration for *The Planets* was not astronomy, but astrology and alchemy, which Holst began studying in 1913 through the writing of the aptly named astrologer Alan Leo. Holst's goal was to depict in music the traditional astrological "personalities" and influences on the human body of the seven planets (Pluto was not discovered until 1930 and has now been demoted anyway.) His musical language was strongly influenced by new developments in music at the time, especially those introduced by Arnold Schoenberg, Igor Stravinsky, and Edward Elgar.

Holst arranged the seven movements according to musical criteria, not their orbital distance from the sun:

1. "Mars, The Bringer of War." This martial movement with its brutally percussive ostinato rhythm was indeed prescient, written a few months before the outbreak of World War I. According to Holst's directions, it is to be played slightly faster than a regular march, to give it a mechanized and inhuman character.
2. "Venus, The Bringer of Peace." This astrological portrait is typical of the *andante* movement in a four-movement symphony.
3. "Mercury, The Winged Messenger." A scherzo with a perpetual motion rhythm and sparkling orchestration, the movement conforms to the popular image of Mercury as seen in a florist logo.
4. "Jupiter, The Bringer of Jollity." With its broad British folk-like melodies, this movement is strongly influenced by the music of Elgar. It bears, however, little relationship to the Greco-Roman king of the gods.
5. "Saturn, The Bringer of Old Age." Holst considered the serene and subtly orchestrated "Saturn" to be the best of the movements.

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THE WILLIAMSBURG SYMPHONY ORCHESTRA

Season Opener

OCT 13, 2024 | 4 PM



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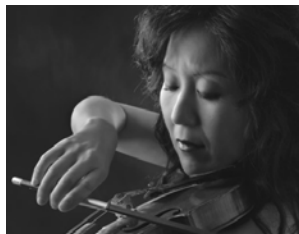
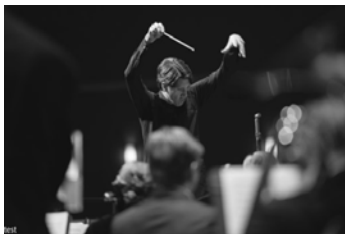
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for they shall be comforted"

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AND

MAY 11, 2024 | 4 PM



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6. "Uranus, The Magician." This movement appears to owe its ostinato rhythm to the march of the brooms in Paul Dukas's *The Sorcerer's Apprentice*, but it is not certain that Holst was familiar with Dukas' tone poem.
7. "Neptune, The Mystic." Recalling Ravel's *Daphnis and Chloe* and Debussy's "*Sirènes*" from *Nocturnes*, Holst added wordless female voices to this movement.

Program notes by:

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THE PLANETS
MASTERWORKS CONCERT 4

WILLIAMSBURG COMMUNITY CHAPEL | MARCH 18, 2025 | 7:30 P.M.
PRE-CONCERT TALK 6:30–7:00 P.M.

MICHAEL BUTTERMAN
Music Director/Conductor

MOONS OF THE GIANTS

John Heins

- I. *Proteus*
- II. *Ariel*
- III. *Enceladus*
- IV. *Titan*
- V. *Europa*
- VI. *Io*

INTERMISSION

THE PLANETS

Gustav Holst

- I. *Mars, the Bringer of War*
- II. *Venus, the Bringer of Peace*
- III. *Mercury, the Winged Messenger*
- IV. *Jupiter, the Bringer of Jollity*
- V. *Saturn, the Bringer of Old Age*
- VI. *Uranus, the Magician*
- VII. *Neptune, the Mystic*

Programs, artists, and dates are subject to change.

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The League was formed in 1987 to provide volunteer and fundraising support for the orchestra. With over 200 members last season, we hope you will join us in our mission to support the symphony's marvelous programming and educational outreach efforts by becoming a member. League volunteers may serve as ushers, plan events, or help in the office, etc.

We invite you to become a member and become actively involved as a volunteer. Please speak to one of us at the League table in the lobby or reach out to us at league@williamsburgsymphony.org and let us know your interests. Use the coupon below or visit the League table in the lobby for more information.

Debbie Monark,
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Saturday, October 19, 2024 | 3:00 p.m.

Outdoor field at Mobjack Coffee Roasters at Main Street, Yorktown

WYO CONCERTO COMPETITION

Saturday, November 9, 2024 | 4:00 p.m.

Williamsburg Presbyterian Church

FALL CONCERT

Sunday, November 10, 2024 | 4:00 p.m.

William & Mary Concert Hall

WINTER CONCERT

Sunday, February 16, 2025 | 4:00 p.m.

William & Mary Concert Hall

WINTER CHAMBER PROGRAM CONCERT

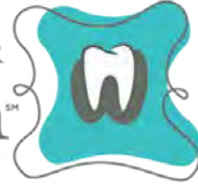
Sunday, March 23, 2025 | 4:00 p.m.

The King of Glory Lutheran Church

SIDE-BY-SIDE CONCERT WITH THE WILLIAMSBURG SYMPHONY ORCHESTRA

Sunday, May 4, 2025 | 4:00 p.m. | Williamsburg Community Chapel

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Sept. 26, 2024 (Thu.) 🎫 7:30 p.m.

Guest Artist: Marcus Roberts Trio
Marcus Roberts, piano; Jason Marsalis,
drums; Jason Stewart, bass

OCTOBER

VISIONS OF PARADISE

Oct. 30, 2024 (Wed.) 🎫 7:30 p.m.

Guest Artist: Richard Scofano, bandoneón

NOVEMBER

BONUS CONCERT INCLUDED IN THE SERIES

THE MAGIC OF JOHN WILLIAMS

Nov. 22, 2024 (Fri.) 🎫 7:00 p.m.

FEBRUARY

BLUEGRASS & BEETHOVEN

Feb. 25, 2025 (Tue.) 🎫 7:30 p.m.

Guest Artist: Tessa Lark, violin

MARCH

THE PLANETS

Mar. 18, 2025 (Tue.) 🎫 7:30 p.m.

MAY

FROM THE NEW WORLD

May 14, 2025 (Wed.) 🎫 7:30 p.m.

Guest Artists: R. Carlos Nakai, Native
American Flute; Leah Glenn Dance Theatre

SPECIALTY CONCERTS

HOLIDAY POPS

Dec. 7 & 8, 2024 (Sat./Sun.)

1:30 p.m. & 3:00 p.m. daily
Kimball Theatre

Guest Artist: Tiffany Haas, soprano

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Feb. 2, 2025 (Sun.) 🎫 8:00 p.m.
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Broadway Artists: LaKisha Jones;
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