Roanoke Symphony Orchestra
Masterworks: Musical Travelogue
David Stewart Wiley, conductor

The Moldau from Má Vlast  
Bedrich Smetana

Billy the Kid Suite  
Aaron Copland

Introduction: The Open Prairie
Street Scene in a Frontier Town
Mexican Dance and Finale
Prairie Night
Gun Battle
Billy's Death
The Open Prairie Again

INTERMISSION

Franklin County (premiere)  
Jerome Margolis

Boléro  
Maurice Ravel

Supported in part by a gift from the Merryman family
Roanoke Symphony Orchestra

FIRST VIOLIN
David Park
James Glazebrook, associate concertmaster
Jorge Rodriguez Ochoa
Violaine Michel
Larry Chang
Heather Austin-Stone
Paul Kim
Nicole Paglialonga
Christi Salisbury
M. Alan Pearce

SECOND VIOLIN
Martin Irving, assistant principal
Shaleen Powell
Richard Downs
Yulia Zhuravleva
Kevin Matheson
Jane Wang
Vladimir Kromin
Donna Stewart
Jared Hall
Christy Solomon

VIOLA
Thomas Stevens, assistant principal
Bernard DiGregorio
Sam Phillips
Bryan Matheson
Lindsey Fowler
Charlie Rickenbacker
Megan E Gray
Elizabeth Lochbrunner

CELLO
Kelley Mikkelsen, principal
Hannah Pressley
Alan Saucedo
Sarah Kapps
Andrea DiGregorio
Eleanor Graham

BASS
Bleda Elibal, principal
John P. Smith IV, associate principal
Michael DiTrolio
Edward Leaf

FLUTE
Alycia Hugo, principal
Julee Hickcox
Jeremy McEntire

PICCOLO
Julee Hickcox
Jeremy McEntire

OBOE
William P. Parrish, principal
Kelly Peral

ENGLISH HORN
Michael Schultz

OBOE D’AMORE
Kelly Peral

CLARINET
Carmen Eby, principal
Candice Kiser

EB CLARINET
Candice Kiser

BASS CLARINET
Jeff Midkiff

SAXOPHONE
Sheldon Johnson

BASSOON
Cynthia Ciolfari, acting principal
Scott Cassada
Megan Cassada

CONTRA BASSOON
Megan Cassada

HORN
Wally Easter, principal
Abigail Pack
Dakota Corbliss
Rodney Overstreet

TRUMPET
Paul Neebe, principal
Thomas Bithell
Brian Roberts, assistant principal
Jeffrey Kresge

TROMBONE
Michael Miragliotta
Katie Thigpen
John McGinness

TUBA
Brian Kiser

PERCUSSION
William Ray, principal
Al Wojtera
Rob Sanderl

TIMPANI
Annie Stevens

PIANO & CELESTE
Tracy Cowden, principal

HARP
Anastasia Jellison, principal

MANDOLIN
Jeff Midkiff
Program Notes

THE MOLDAU FROM MÁ VLAST
Bedrich Smetana (b. 1824, Litomysl, Bohemia, now Czech Republic; d. 1884, Prague)

Often called “the father of Czech music,” Bedrich Smetana, like so many other pioneers, endured a life of struggle and, ultimately, tragedy. The nation we know today as the Czech Republic was, in Smetana’s time, made up of two territories, Bohemia and Moravia, both ruled by the Austrian Empire. Although the Bohemian capital of Prague was an intensely musical city, it was dominated by the traditions of Austria and Germany. The infectious rhythms of Czech song and dance were strictly for peasants. As a young man, Smetana found few opportunities for his talents in his native land and had to move to Göteborg, Sweden, to find success as a conductor. By 1861, however, he returned to Prague and became active in the newly formed National Theater. Within the next two decades, he created a repertoire of Czech operas rooted in native folklore, the greatest of them being The Bartered Bride, with its vivacious overture. In 1874, he began Má Vlast (My Country), a cycle of six symphonic poems celebrating the history, legends, and natural beauties of the Czech lands. But then tragedy struck. On October 20, 1874, Smetana suddenly lost most of his hearing; a piercing whistle tormented him for the rest of his days, driving him ultimately to madness and death in an asylum in 1884 (like Schubert and Schumann, he was a victim of syphilis). Yet, with a courage perhaps exceeding Beethoven’s, he continued to compose, and nearly all of Má Vlast, including The Moldau, was written under these terrible circumstances. The second of Má Vlast’s tone poems, The Moldau, or Vltava in the original Czech, is a dramatic ode to the river that flows across northern Bohemia and through Prague. Smetana described the sequence of events, “The composition depicts the course of the river, from its beginning where two brooks, one cold, the other warm, join a stream, running through forests [where we hear a horn-driven hunt] and meadows and a lovely countryside where merry feasts are celebrated [a vigorous peasant dance]; water sprites dance in the moonlight [shimmering muted violins]; on nearby rocks can be seen the outline of ruined castles, proudly soaring into the sky. Vltava swirls through the Saint John Rapids and flows in a broad stream toward Prague. It passes Vysehrad [the legendary Czech fortress castle—we hear its heroic theme from Má Vlast’s first tone poem] and disappears majestically into the distance where it joins the Labe [Elbe].”

BILLY THE KID SUITE
Aaron Copland (b. 1900, Brooklyn, New York; d. 1990, Tarrytown, New York)

A century after his birth and two decades after his death, Aaron Copland remains the most popular of American classical composers. Uncannily, he managed to create music that seems more quintessentially American than that of any of his peers. As he once said, he saw his mission as expressing “the deepest reactions of the American consciousness to the American scene.” Copland’s 1938 ballet score Billy the Kid became one of his most enduring hits and crystallizes the Wild West orchestral idiom to this day. When dance impresario Lincoln Kirstein asked Copland to compose a cowboy ballet for his Ballet Caravan, Copland remembered, “I was wary of tackling a cowboy theme... When I suggested that, as a composer born in Brooklyn, I knew nothing about the Wild West, Lincoln informed me that [the] scenario for Billy the Kid was based on the real life story of William Bonney, a notorious cowboy who had been born in New York!” Kirstein gave Copland some volumes of cowboy songs, and the composer headed off to Paris—of all places!—to absorb and recreate the cowboy spirit. The ballet’s scenario tells Billy’s story from his arrival at age 12 with his mother in a frontier town, her accidental death in a street celebration gone bad, his stabbing of her killers in revenge, and then his later outlaw career, his capture and escape, and finally his death on the prairie, hunted down by Sheriff Pat Garrett. In 1939 Copland compressed the ballet score into a suite of six continuous sections, which he described simply and vividly, “An introductory prelude, The Open Prairie, presents a pastoral theme harmonized in open fifths that gives the impression of space and isolation. The second section, Street in a Frontier Town, is lively and full of action; for western flavor I used quotations from Great Grand-Dad, The Old Chisholm Trail, and Git Along Little Dogies (but not in traditional harmonies and rhythms); a Mexican dance featuring a theme in 5/8 [time]; and Goodbye, Old Paint, introduced by an unusual 7/8 rhythm. The third [slow and quiet] section, Card Game at Night, has a sinister sound... and segments of Bury Me Not on the Lone Prairie. Gun Battle, the fourth movement, makes generous use of percussion... rhythmic action instead of simulated gunfire. ... The fifth, Celebration After Billy’s Capture, depicts the townspeople rejoicing in the saloon, where an out-of-tune player
**Program Notes, continued**

piano sets the scene. *Billy's Demise*, the final section of the suite, makes use of material from the introduction, but with different coloration to convey the idea of a new dawn breaking over the prairie.”

**FRANKLIN COUNTY**
Jerome Margolis (b. 1941, Philadelphia, Pennsylvania)

Upon retirement in 2006, composer, pianist, orchestrator, arranger, and music director Jerome Margolis and his wife, Ann, relocated to Boones Mill, Virginia. “It is pure heaven for us surrounded by woods, mountains, friendly people, and quiet surroundings for composing.” Margolis’ works include more than 150 compositions in diverse medium, including symphony orchestra, chamber ensemble, ballet, jazz, percussion, piano, music theatre, digital music, choir, and more. He now focuses on symphonic works in particular—*Franklin County* is among his newest orchestral poems. Margolis says, “During the past 50 years my work has varied between three basic techniques and styles: atonal/avant garde, tonal/Americana, and dramatic symphony poems. *Franklin County* is inspired by this wonderful area of Virginia with its mountains, woods, wildlife, farms, and rivers. The composition intentionally portrays the natural beauty of our area, pioneer history, religious hymns, the banjo and fiddle musical heritage, and the railroad. I am honored to have my music premiered by David Stewart Wiley and the RSO. My recent orchestral compositions are *Treblinka* and *Golem.*” Margolis holds four degrees in music and music education and is a member of ASCAP. He studied composition with Vincent Persichetti, piano with Dorthea Persichetti, and conducting with Mehli Mehta in Philadelphia. His 40-year teaching career includes the Settlement School (Philadelphia), music director of performing arts at Bennett College, music director of Project Upward Bound (Dutchess County, New York), and music director at the prestigious Harvard-Westlake School in Los Angeles from 1970-2006. His students include numerous famous musicians, actors, composers, and conductors. In Los Angeles he was active as a keyboardist, orchestrator, and arranger.

**BOLÉRO**
Maurice Ravel (b. 1875, Cibourne, France; d. 1937, Paris, France)

It inspired Torvill and Deane to skate for perfect sixes and Olympic gold. Bo Derrick swayed through the surf to it and scored the perfect ten. But its composer said, “I’ve written only one masterpiece—*Boléro*. Unfortunately, there’s no music in it.” Maurice Ravel was speaking tongue in cheek here. He was astonished that a piece he called “an experiment in a very special and limited direction” should become the most popular of all his works. For with *Boléro* he took one propulsive rhythm—loosely based on the three-beat Spanish dance of the same name—and two themes of exotic Arabic coloration and with his orchestral wizardry built from them a 15-minute piece of hypnotic power. Starting with just a snare drum, plucked low strings, and a solo flute, it builds the longest, most inexorable, and most thrilling crescendo in classical music. *Boléro* was composed in 1928 as a short ballet for Ida Rubinstein, a fascinatingly sensual dancer and Ravel’s close friend. During a vacation that summer near his hometown of Ciboure on the Spanish border, he played the undulating theme of *Boléro* on the piano for a friend. “Don’t you think this theme has an insistent quality?” he asked. “I’m going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can.” Being one of the greatest orchestrators of the 20th century, Ravel achieved this goal with ease. A snare drum taps the unvarying boléro rhythm throughout, but it is enhanced by a changing ensemble of wind and eventually string instruments. An equally varied palette of instruments—strings, harp, even brass—imitate the strumming of a guitar marking out the three beats. The two oriental melodies—sung by various solo wind instruments; exotic combinations like two piccolos, horn, and celesta; and eventually the full orchestra—alternate over constant C-Major harmonies. The ballet scenario takes place in a smoky Spanish cafe where a group of men are avidly watching a beautiful woman dance provocatively on a tabletop. At the cataclysmic conclusion, their lust has been so enflamed that knives are drawn and a bloody battle ensues.

—Notes by Janet E. Bedell, copyright 2017
DAVID STEWART WILEY, music director

David Stewart Wiley has conducted such distinguished symphonies as Atlanta, Buffalo, Cincinnati, San Francisco, Milwaukee, Indianapolis, Minnesota, Saint Louis, Oregon, Honolulu, and Utah, among others. Wiley’s music has taken him to dozens of countries in Asia, Africa, and Europe, including Italy, Germany, Slovakia, and the Czech Republic. Wiley has served as music director and conductor of the Roanoke Symphony Orchestra (RSO) since 1996; the RSO has undergone a remarkable period of artistic growth, expansion, and innovation under his extraordinary artistic leadership. This past year, the Roanoke City Council honored him as Roanoke’s Citizen of the Year for his outstanding service and outreach to diverse communities, separate from his professional duties. He previously served as assistant conductor of the Minnesota Orchestra and the Indianapolis Symphony Orchestra. Wiley also served as music director and conductor of the Long Island Philharmonic from 2001 until last year and continues to travel regularly to New York to lead summer parks and education concerts as the orchestra board reorganizes. Wiley’s energetic and inspiring leadership with the RSO since 1996 has been a remarkable success story, with consistently stellar reviews, a diverse and impressive list of guest artists and composers, and innovative commissions of new music in various styles (some fusing classical and bluegrass). The RSO has hired over 50 new professional musicians during his tenure, collaboratively raising the RSO to new artistic heights. The RSO works with Public Radio WVTF to broadcast RSO concerts and produced its first live TV web broadcast in conjunction with WDBJ7. Wiley partners with schools and numerous arts and civic organizations throughout the region, and the RSO and Wiley recently received a Distinguished Music Educator Award from Yale University. Innovative events like RSO Rocks and the Destination series have broadened what a symphony event can be for new audiences, and the RSO has increased both its Masterworks series and its Pops series offerings. The RSO expanded its runouts to the Moss Arts Center at Virginia Tech in Blacksburg, and Holiday Pops at Tech is a quick sellout each year. His energetic work bringing classical music to youth in our minority communities has been steadfast, and he was honored by the NAACP as Citizen of the Year in the Arts for his service. Wiley also continues as artistic director of Virginia’s Blue Ridge Music Festival. As a solo pianist, Wiley has performed with numerous major orchestras throughout the United States, including Minnesota, Indianapolis, Oregon, Honolulu, Wheeling, and West Virginia, performing major concerti by Baroque to contemporary, often conducting from the piano. He has appeared as both a jazz and classical pianist in Boston’s Symphony Hall and in recital and chamber music appearances throughout the U.S., as well as in China, Russia, Romania, Germany, Hungary, Italy, the Czech Republic, and Bulgaria. Summer engagements include the Aspen Music Festival, Brevard Music Center, Garth Newel, Wintergreen, Park City (Utah), Minnesota Orchestra Summerfest, and the Sitka (Alaska) and Prince Albert (Hawaii) Summer Music Festivals. From 1999 until 2006 Wiley was the artistic director and conductor of the Wintergreen Summer Music Festival, where he founded the festival orchestra, created the academy, and led the festival to remarkable artistic growth in seven years, tripling the balanced budget. Wiley created an acclaimed event with business executives and musicians together on stage, Conducting Change, which helps executives to model leadership skills in a fun and engaging atmosphere. Wiley’s CDs include an album of French Cello Concerti with Zuill Bailey and the Roanoke Symphony on Delos International; Beethoven's Symphony No. 9, Choral, with the RSO and Choruses; American Piano Concertos with Norman Krieger and the RSO on Artisie 4; Wiley & Friends: Classical Jazz; American Trumpet Concertos with the Slovak Radio Symphony/Neebe; and violin/piano duo CD, Preludes & Lullabies, with Akemi Takayama. As a composer, he collaborated on the film Lake Effects, which featured a symphonic soundtrack performed by the RSO, with Wiley conducting and original music by Boyle and Wiley. His CD, Full Circle, with all original compositions, continues to sell briskly, as does his solo piano release, Piano Bells—Reflections on Classic Carols. Wiley won the Aspen Conducting Prize, was assistant conductor for the Aspen Music Festival, and was awarded a Conducting Fellowship at Tanglewood. Wiley holds both a doctor and master of music in conducting from Indiana University, a degree in piano performance with honors from the New England Conservatory of Music, and a degree in religion, summa cum laude, from Tufts University. He is a recipient of the Perry F. Kendig Prize for service to the arts and is a Paul Harris Fellow from Rotary
Biographies, continued

International. He and his wife, Leah Marer Wiley (soprano soloist, teacher, and owner of Muevela Fitness), have a son and a daughter who play cello and violin and enjoy traveling, hiking, biking, chess, and making music together. For more information, visit davidstewartwiley.com.
In the Galleries

Artist Spotlist: Dionisio González
Realistically depicted and anchored in specific locations are Dionisio González’s stunning panoramic vistas of Vietnam’s Halong Bay in the Gulf of Tonkin. Situated along the spectacular coastline in northern Vietnam, this once isolated geographic area is home to a fishing village, with families living in humble but vibrant floating structures on the water. González captures the extraordinary beauty of this area in expansive digital photographs, into which he interjects imaginary modern and contemporary architectural structures. Likewise, in the Brazilian slums of González’s Favela series (2004-2007) the artist creates the same kind of hypothetical intervention, digitally reconstructing photographic space to comment on the significance of place, social inequities, the collision of global cultures, or, as the artist suggests, a reimagining of possibilities or future utopias. González lives and works in Seville, Spain. Learn more at dionisiogonzales.es.


SPRING EXHIBITIONS
Artists and Architecture: Projection/Convergence/Intersection
January 19-April 1, 2017
All galleries

Susan Danko
April 13-June 3, 2017
Ruth C. Horton Gallery

DIANA COOPER: HIGHWIRE
On view through spring 2018
Grand Lobby

GALLERY HOURS
Tuesday-Friday, 10 AM-5:30 PM
Saturday, 10 AM-4 PM
Class and group visits always welcome, tours available