



Noteworthy

Ethos: Our Sixteenth Season

The Piedmont Symphony Orchestra will open its new season, Ethos, on Sunday, October 30. "The Heavenly Life" will include Richard Strauss' tone poem "Don Juan" and Mahler's stirring Symphony No. 4.

Music Director Glenn Quader, who took over from Michael Hughes in 2005, is known throughout the Northern Virginia area as an innovative imaginative musician. In June of 2008 he brought Fauquier County its first-ever performance of an opera, a little-known work by Puccini called "Le Villi," in collaboration with American Society for Puccini Studies. In 2009 he presented a Rock-Orchestra Concert, an off-beat event which played to packed houses and standing ovations; the orchestra will offer a

similar performance in June of 2012. For this season Quader plans a collaboration with the acclaimed Fairfax Ballet Company at the December concert: excerpts from the Nutcracker Suite.

The annual Holiday Concert on December 3 and 4 will also feature Meredith Mancini, Principal Harp, playing Clare Grundman's Nocturne for Harp; Rimsky-Korsakov's lively Russian Easter Overture and John Rutter's Suite Fantastique. The February concert on the 19th will present Swan Lake and also showcase the talents of the area's young musicians in the orchestra's highly competitive Young People's Competition. On April 15 "Bohemian Rhapsody" will be an all-Dvorak event, including the magnificent

Cello Concerto in B minor as well as Slavonic Dances and the rousing, triumphant Symphony No. 8. On June 9 and 10 the orchestra will present "Floating World: Classic Progressive Rock Music with Orchestra."

All performances are at The Highland School's Rice Center for the Arts. Afternoon concerts begin at 3:00 PM; the two evening shows start at 7:00 PM. Series subscriptions can be purchased on the symphony's website, www.piedmontsymphony.org; prices range from \$12.50 for adults seated in the center to \$22.50 for students. Senior citizens get a generous price break. Single tickets can be bought at the door on the day of the performance and range from \$25 (adults, center section) to \$5 (students).

Inside this issue:

Inside Story: An Interview With Board President Carole Hertz	2
Inside Story: Hot Flashes	3
Inside Story: Getting to Know Debbie Gilbert	3
Inside Story: What on Earth is a.....	4

- What's Happening:
 - New Members of the Board of Directors
 - PSO Meets the Chamber of Commerce
 - Evening Under the Stars
 - New Website Design

Talking to PSO President Carole Mathers Hertz



The arts are not free.” Carole Mathers Hertz, president of Warrenton’s Piedmont Symphony Orchestra, feels that money raised to sustain the arts is an investment in the future. “Research on exposure to music indicates that it creates better students in math and the sciences. It also assists in reducing stress in pre-operative patients, and lessens pain in those who are post-operative.”

Hertz should know. A psychologist with a doctorate from American University, Hertz is one of the three founding members of the Fauquier Counseling Center. “In 1983 Dr. Carmen Gonzalez, Tom Duggan and I opened the Center, and the three of us still practice there” she said. “Now seven other therapists work there as independent contractors. Two of them are bi-lingual (English and Spanish). Each therapist has his or her area of expertise, and our clients range

from small children to senior citizens.” Hertz practiced in Rappahannock County from 1976-1983 and at the same time was a psychologist in the Fauquier County school system. After doing post-doctoral research in forensic pathology at the University of Virginia, she was certified by the State of Virginia to perform mental health status evaluations for persons accused of violent crimes. She was frequently hired as an expert in child custody cases and for twelve years served as a consultant to various professional offices and to the Hill School in Middleburg, Virginia.

Hertz, who has served on the orchestra’s Board of Directors for four years, began as a volunteer at performances. She is fervent about the importance of developing culture in the Piedmont valley and about nurturing youthful talent. “First, I want to help our conductor, Glenn Quader, implement his vision for the orchestra,” she said. “He has taken the orchestra to places where it hadn’t even thought of going before he came on board. He also brought in paid first chairs for each section, and this raised the quality of the performances considerably.

“We try to do a lot for youthful musicians in the area. Our student players go on to study at top colleges, including Harvard. We have a summer youth camp, and every February we have a Young Artist competition with substantial cash awards to the winners.

“Our former president, Pat Woodward, did a great deal to raise the visibility level of the orchestra among people with the means and the interest in promoting the arts in the area. Businesses, community leaders, private individuals. Corporate sponsor-

ships are vital to us, and businesses like Country Chevrolet and Moser’s Funeral Home have been more than generous. We get local people at all our concerts who tell us, ‘Wow, we didn’t realize until now that we don’t have to go to Washington DC or even Fairfax to hear a performance of this quality.’

“The auditorium at Highland School seats 320 people. If 300 of those people would make a donation of \$215, it would fund us for an entire year. That’s not a huge sum, and it can be used as a tax write-off. And we hope to create an endowment to sustain the orchestra. That would ensure that we will be able to continue educating young musicians.”

Hertz’s leisure life is as busy as her professional one. “My joys in life are people (they fascinate me), music, literature, and art: I’m both a collector and a painter in oils. I kayak and used to scuba dive and deep-sea fish. Water is an essential part of my life: In my youth I spent summers at my family’s home on the Chesapeake Bay, and I have always owned land or a house on the bay or on the ocean. And of course, my two children and my grandsons. At St. James’ Episcopal Church in Warrenton I am a lay reader and serve on the altar guild.

“The arts are not free,” Hertz reiterated. “It takes the participation of all the members of the community who are able to look at the big picture. When the arts thrive, everyone benefits: the performances bring in folks from outside the community who patronize the shops and restaurants. Participation, at whatever level, cuts across class boundaries and creates a strong sense of community.”

Hot Flashes

Welcome to our new Board members – Laurel Care Gravatte, Erica Hellndsjo, and David P. Stephens.

Many, many thanks to retiring Board members, past president Pat Woodward, and Jeri Coulter, who both devoted many years of hard work to the PSO.

Check out Glenn's new website design – www.piedmontsymphony.org

The new season is off to a running start !

First orchestra rehearsal on Tuesday, September 6, 7 PM, Highland Center for the Arts

Fauquier Chamber of Commerce luncheon sponsored by us on Wednesday, September 7. All are encouraged to attend, but reservations must be made by Friday, September 2; if you want to at-

tend , ask if they will accept late-comers. Cost is \$25 per person.

Evening Under the Stars, Saturday, September 17 8 pm in Old Town Warrenton. We encourage all Board members to attend with their guest(s) to gather ideas for our planned rock concert on the plaza (July 6, 2012). The cost is \$40 per person purchased in advance, \$50 at the gate. <http://partnershipforwarrenton.org/events/>



Getting to Know... Debbie Gilbert

Debbie Gilbert, principal flutist with Piedmont Symphony Orchestra, holds a B.M.E. from Louisiana State University and has taught private flute lessons to youth and adults for over 20 years. "I am the artistic director of the Woodbridge Flute Choir, an adult flute choir with 30 members. This group was selected to play at the 2011 National Flute Association Convention and will perform two concerts at the Hylton Performing Arts Center in Manassas, Virginia this season:

www.woodbridgeflutechoir.org for more information. I also direct flute choirs at Fauquier, Liberty and Kettle Run High Schools. I am a five-time winner in the National Flute Association's annual Professional Flute Choir Competition and served as the music director at Manassas St. Thomas United Methodist Church for eight years. I am vice president of the Flute Society of Washington. I have studied with Max Schoenfeld, Jeanne Timm, Thomas Perazolli, Toshiko Kohno, and Tadeu Coelho.

"I was born and raised in New Orleans and started playing the flute in band in fourth grade. I really enjoy giving flute lessons and hope to do so until I'm ninety! I am married and have two grown children. Both of my children are married (my daughter just got married this past June). I enjoy directing the adult handbell choir at Greenwich Presbyterian Church and I'm active in that church where I also lead a women's Bible study."

Noteworthy

The Piedmont Symphony Orchestra is happy to present our friends and members with the first edition of *Noteworthy*, a monthly newsletter featuring news of the orchestra, its players, and its Board of Directors. We also plan to include news of musical performances in the

Northern Virginia area and articles on musical works and instruments. We are eager to have contributions from our members, friends, and supporters. The newsletter deadline is the third Friday of each month.



Noteworthy

A Monthly Publication of
The Piedmont Symphony
Orchestra

September 2011

Vol. 1, No. 1

Visit us on the web:

www.piedmontsymphony.org

Direct submissions, comments, and
letters to:

Connie Lyons , Editor
lyonsc_2000@yahoo.com



Glenn Quader, Music Director of the Piedmont Symphony Orchestra

What on Earth is A..... *Basso Continuo*?

Basso continuo parts, almost universal in the Baroque era (1600-1750), provided the harmonic structure of the music. The phrase is often shortened to *continuo*, and the instrumentalists playing the continuo part, if more than one, are called the *continuo group*. The titles of many Baroque works make mention of the continuo section, such as J. S. Bach's Concerto for Two Violins, Strings and Continuo in D minor. The makeup of the continuo group is often left to the discretion of the performers, and practice varied enormously within the Baroque period. At least one instrument capable of playing chords must be included, such as a harpsichord, organ, lute, theorbo, guitar, or harp. In addition, any number of instruments which play in the bass register may be included, such as cello, double bass, or bassoon. The most common combination, at least in modern performances, is harpsichord and cello for instrumental works and secular vocal

works, such as operas, and organ for sacred music. Very rarely, however, in the Baroque period, the composer requested specifically for a certain instrument (or instruments) to play the continuo. In addition, the mere composition of certain works seems to require certain kind of instruments (for instance, Vivaldi's *Stabat Mater* seems to require an organ, and not a harpsichord).

The keyboard (or other chording instrument) player *realizes* a continuo part by playing, in addition to the indicated bass notes, upper notes to complete chords, either determined ahead of time or improvised in performance. The player can also "imitate" the soprano (which is the name for the solo instrument or singer) and elaborate on themes in the soprano musical line. The figured bass notation is a guide, but performers are also expected to use their musical judgment and the other instru-

ments or voices as a guide. Modern editions of music usually supply a realized keyboard part, fully written out for the player, eliminating the need for improvisation. With the rise in historically informed performance, however, the number of performers who improvise their parts, as Baroque players would have done, has increased.

Basso continuo, though an essential structural and identifying element of the Baroque period, continued to be used in many works, especially sacred choral works, of the classical period (up to around 1800). An example is C. P. E. Bach's Concerto in D minor for flute, strings and basso continuo. Examples of its use in the 19th century are rarer, but they do exist: masses by Anton Bruckner, Beethoven, and Franz Schubert for example, have a basso continuo part for an organist to play.

Article courtesy of Wikipedia.