



The Northern Neck Orchestra

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NEWSLETTER

ISSUE NUMBER FOUR

FALL 2010

Grand Tour to Embark November 6

by Nancy Rowland and Henry Lane Hull

Welcome aboard as conductor Guy Hayden takes us on a musical "Grand Tour" starting at 7:30 p.m. on November 6, 2011 at the Lancaster Middle School Theater. Conductor Hayden has assembled a collection of colorful and exciting music to represent the tour. He notes that this concert "features by far the most challenging music we have presented."

Our journey begins in the far east with music by Sir Edward Elgar. To commemorate the 1911 crowning in India of King George V and Queen Mary, Elgar was commissioned to stage a huge theatrical show. He later transformed the show into the score for the *Crown of India Suite*. The music conveys the pomp and pageantry of the times, containing passages of beauty, craft, and inventiveness which are typical of Elgar. Conductor Hayden says of the final movement of this work, "You might think of a procession with lots of elephants!"

Elgar (1857–1934) was the son of a church musician in Worcester. With *The Enigma Variations* and other works he had risen to such great popularity in Britain that by 1926 when King George V proposed letting the position of Master of the King's Musick lapse, his arguments against the idea led to the King's agreement that it be retained. Although he had not wanted it for

himself, he was the only choice. Critics often said that he was a man who was motivated by the love of his wife, claiming that he produced nothing of merit before his marriage

in 1889 nor after her death in 1920. George V made him a baronet, and bestowed the Order of Merit, the honor he most prized.

Next we turn to Europe to enjoy a well known work by Johannes Brahms (1833–1897), born in Hamburg, Germany, the son of a musician. A child prodigy, who never married, he had a close friendship with the composer Robert Schumann (1810–1856) and his wife Clara. Brahms studied violin, but concentrated on the piano. He ultimately settled in Vienna, where he achieved both fame and fortune.

The *Variations on a Theme by Joseph Haydn* was composed in 1873 when Brahms was 40 years old, and it was his first major orchestral work. Despite the title, there is considerable doubt that the theme was originally written by Haydn. The theme is clearly basically a hymn, and was probably transcribed by Brahms without much attention to its provenance. A chorus of wind instruments states the theme, and the eight variations that follow are alternately lively, lyrical, song-like, humorous, martial, and graceful. The conclusion brings the work to a climactic full-orchestra close. If you have are familiar with the musical aphorism "as rare as a triangle in Brahms" you may be surprised to hear a triangle playing in the finale.

The work was highly acclaimed and it established Brahms' international reputation as a serious composer.



Fall Concert Program

The Northern Neck Orchestra's fall concert titled "Grand Tour" will be presented Saturday, November 6, 2010 at 7:30 p.m. at the Lancaster Middle School Theater in Kilmarnock.

Edward Elgar

The Crown of India Suite (1912)

Johannes Brahms

Variations on a Theme by Joseph Haydn, Op. 56a (1873)

INTERMISSION

Maurice Ravel

Valses Nobles et Sentimentales (1912)

Arthur Honegger

Pacific 231 (1924)

George Gershwin

An American in Paris (1928)



Brahms became one of the most popular of the Romantic composers, going on to write four symphonies which are classics of their genre. He was extremely self-critical, and destroyed much of his work that he did not consider to be up to his level of quality. He also wrote several choral works, sonatas, intermezzos and capriccios. His lullaby is one of the most recognizable pieces in the world of music.

Next on the program is Maurice Ravel's *Valses nobles et sentimentales*. Ravel (1875–1937) was born in the south of France in the Pyrenees Mountains. In 1889 he entered the Paris Conservatory where he studied under Gabriel Fauré (1845–1924). Ravel became the leading exponent of the musical style of Impressionism, which corresponded with that of the visual arts. The piano was his instrument, and for it he wrote numerous compositions. His extraordinarily popular *Bolero*, written in 1928, remains his signature piece, although critics were most unfavorable upon its appearance.

Ravel looked to classical composers for ideas and often wrote “in the style of” a previous composer. Schubert had composed a series of waltzes named *Valses nobles* which inspired Ravel to write *Valses nobles et sentimentales*. Other than the name and the waltz form, however, there is little similarity between Ravel's and Schubert's works. The waltzes are as French as Schubert is Viennese. The string writing in particular involves considerable harmonics. Ravel dedicated this work “to the delicious pleasure of useless occupation.” The seven waltzes and an epilogue are played without pause.

The theme of a travel adventure is heightened by Arthur Honegger's *Pacific 231*. Honegger (1892–1955) belonged to the group of Parisian composers known as “Les Six.” His music covered the spectrum from being satirical to deeply religious. He wrote theatrically with such works as ballets and the operas, *Judith* in 1926 and *Antigone* in 1927. An admirer of poet Paul Claudel (1868–1955), Honegger set some of Claudel's works to music.

In *Pacific 231* we hear the discordant sounds and rhythm of a 300-ton “Pacific” class locomotive (with an axle configuration of 2-3-1) as it leaves the station, gets up steam, climbs and descends, and finally comes to rest at its destination. The music is exciting for both the audience and the players. Honegger was born in Le Havre, and the inspiration for this work may have been the great locomotives that drew the express trains from there to Paris.

The last stop on our “Grand Tour” is Paris, where we explore the city with George Gershwin's *An American in Paris*. The music depicts a visitor who strolls about the city, listens to street noises, and absorbs the French atmosphere. The street sounds include some authentic

Parisian taxi horns. The American visitor becomes homesick and has a spell of blues. At the conclusion, the street noises and French atmosphere are triumphant.

George Gershwin (1898–1937), a native of Brooklyn, New York, became one of the most popular composers in the history of American music. Although he had musical training, for the most part he learned his trade in Tin Pan Alley, and first gained the public's attention with the publication of *Swanee*, a song made famous by Al Jolson. Gershwin was a master at combining folk music with jazz and modern rhythms. His two most well-known works are *An American in Paris* (1928) and *Porgy and Bess* (1935), the latter of which contains the song “Summertime.” Gershwin's *Rhapsody in Blue* (1923) remains a cornerstone of American jazz music.

Please join us for an unforgettable musical “Grand Tour.”

NOTE: Henry Lane Hull contributed the historical vignettes on each composer.



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Board of Directors

The Northern Neck Orchestra Board of Directors is dedicated to sustaining and promoting the orchestra within our community. The current members are:

President: Nancy Rowland
Vice President: Adelaide McKelway
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Building An Orchestra

by Guy Hayden, Northern Neck Orchestra Conductor and Music Director

When I was selected as Music Director and Conductor for The Northern Neck Orchestra I asked what the orchestra expected of me. The reply came "We want you to move us up to at least the next level, maybe beyond." This was an awesome responsibility for the orchestra at that time enjoyed a fine reputation as a growing community-based ensemble.

Most community orchestras share some similarities. There are always vacancies that arise from attrition or lack of available players. The skill levels also vary considerably as does the comfort level with both the standard repertory and new works. In addition, a balance must be maintained between music that interests both the audiences and players. Congeniality within the group is also an important issue. Finances as well play a very important part of the success of any community group, not just a symphony orchestra. I hope that the continued audience and community support indicates that this process has been in many ways successful.

This will be the first of a series of articles concerning the process of building our orchestra to its current level and beyond. How did we get here and where are we going?

Some seasons back one of our senior players with considerable professional experience commented to me "It is as though you had a graded folder of music for orchestra designed to gradually develop the playing level!" This is not an accident.

All of the orchestral literature does not make the same demands on the players. While every work requires careful musicianship, some compositions are more readily

accessible than others. As I have assembled programs I have considered whether the personnel committed to any given concert can in fact handle the requirements. I must always evaluate the skill levels of the entire orchestra not only from a standpoint of what can we do now but also what do we need to do next.

Our "Grand Tour" program will feature several works that are quite challenging and present a growth opportunity, especially for the strings.

Edward Elgar's *The Crown of India Suite* is rather mainline from a technical standpoint. It does feature a very large percussion section but the overall writing style is very much predictable.

Johannes Brahms' *Variations on a Theme by Haydn* presents some interesting challenges for the orchestral player. The original version of this work is for two pianos with one player at each (two pianos/four hands). Brahms was a respected concert pianist and well understood how to write for the keyboard. In arranging the work for orchestra he kept the music in the same keys as for the piano. This results in some unusual and sometimes awkward writing. The players work in rehearsal to assure that this awkwardness is not apparent in performance.

The skill level issues become more complex with the lush textures of Maurice Ravel's *Valses nobles et sentimentales*. The music requires

careful listening and sensitive playing. The strings are especially challenged in that a number of special techniques are called for; big leaps between registers, sudden changes between bowed and plucked passages, frequent divided passages, harmonics that make the preparation and performance particularly difficult.

Arthur Honegger's *Pacific 231* is quite unlike anything the orchestra has performed before. The dissonances and uneven rhythms require careful attention to the music.

George Gershwin's *American in Paris* is perhaps the composer's most colorful and exciting composition. The delightful melodies and charming tone painting challenge the orchestra to rise to a high level of virtuosity.

These works all combine to move the individual and corporate skill levels to indeed a higher level.

Arthur Stephens photo



Maestro Hayden discusses details of a score with oboist Randall Reiss.

What is the impact of student participation in the orchestra?

by Jamie Alga

The Northern Neck Orchestra's influence on our community was addressed in previous articles in this series. This article explores the impact of student participation in the orchestra.

The mission of the Northern Neck Orchestra includes encouraging students to develop their musical talents by offering performance opportunities and mentoring. Students may start in the orchestra by playing the same part as another wind player or by playing as a member of the string section.

For the fall 2010 concert we will have seven players who are still in high school and six who are in college. Each student has an orchestra member who is identified as his or her mentor, providing advice, musical knowledge, and encouragement. Conductor Guy Hayden encourages student players in the orchestra and he is especially sensitive to their needs.

NNO board member Jamie Alga interviewed a sampling of the parents of students who play with the orchestra. He asked them about what it means to have their child participate in the orchestra.

Student participation in the orchestra has a great impact on the parents and on their family life.

Cello player Bryan Williams and his brother violist Daniel Williams are taught by conductor Guy Hayden. Their mother Denise Flore notes that the experience has built their individuality and confidence, given them music appreciation, and provided direction for self-growth. As a very proud parent, she says that "the opportunity for them to be a part of the Northern Neck Orchestra makes my heart sing."

Four of the student players are members of a youth orchestra at Victory Baptist Church in Warsaw. Violinists Kristen Brown and Sara Courtney are taught by NNO's Mei-Li Beane. Flutist Emerald Davis was

a student of NNO's Jessica Guy-Haynie, and Samson Davis, a first-time player with the orchestra, was a student of Jim Kulpa and Robbie Spiers.

Kristen's father, pastor at the church, notes how much the experience has contributed to improved confidence, exposing her to a diversity of music she would not have otherwise, and has greatly improved her violin playing.

Sara's parents observe "Sara's playing with the NNO has been a tremendous learning experience with such a great group of accomplished musicians. The players have been so faithful with their mentoring and teaching of the student members." Sara's participation in more complex NNO classical music literature has impacted her violin and piano playing, where she now pushes herself to play more difficult and challenging pieces.

The parents of Emerald Davis commented that "Emerald got to interact with many different people working on beautiful music. I am

extremely pleased that she has grown, developing the talent that God has given her."

Eleanor Clark, another violin student of Mei-Li Beane, is playing with the orchestra for the first time this season. Her mother Andrea Clark is thrilled that her daughter has a chance to play in an orchestra of this caliber. She says that "the orchestra teaches so much more than just musical technique and skill – it requires attentive listening, cooperation, self-discipline, punctuality, and willingness to work together to achieve a common goal."

There are many people who appreciate the talent of our youthful players and who regularly attend concerts for no other reason than to support the young students. The orchestra should expand its commitment to mentor young students. There will be positive cultural results extending out into the musical community and affecting churches, grateful families, and other area musical productions.



Arthur Stephens photo

Violist Daniel Williams, left, and his brother Bryan, center, are among the many student musicians in the Northern Neck Orchestra.

Keeping the Community in a Community Orchestra

by Bruce Burgess and others

If you're from south of the Mason Dixon line, and old enough, you may remember your grandparents saying, "Children should be seen, but not heard." If you're a member of the brass section in an orchestra, the opposite is true: you are surely heard, but rarely seen!

Not all classical pieces call for brass reinforcements. But in the development of the Northern Neck Orchestra, Guy Hayden has been providing more opportunities to showcase the brass section. Remember Schumann's Concert-Piece for Four Horns and Orchestra? Verdi's Grand March from Aida? Pohjola's Daughter by Sibelius? And although, according to Maestro Hayden, the NNO is "not a concert band," a big surprise awaits the audience at the conclusion of the Grand Tour concert this fall.

In this edition of "Meet the Orchestra" we'll introduce you to some folks whose life in the orchestra takes place in the back row. Moreover, we'll find out that what they do professionally when they're not relegated to the rear of the stage exemplifies the traits of a community musician, namely a person active in community life and business, who finds an outlet for musical expression and performance through the Northern Neck Orchestra.



Barry Sudduth is the principal trombonist of the Northern Neck Orchestra. He's a "local boy" having grown up in Hampton, Virginia, where he attended Kecoughtan High School. He has a degree in music education from Florida State University where he performed with the concert band, the symphonic band, the FSU Marching Chiefs and a euphonium ensemble.

For two years he taught music to students in Portsmouth (Virginia) Public Schools before moving to

Westmoreland County. There he conducted the middle and high school bands.

Today, Barry continues to work within the public school system, but now as the Assistant Director of Transportation for Stafford County Public Schools near Fredericksburg,



Bruce Burgess photo

a job that requires him to arise at 3:30 a.m. on school days and drive 55 miles each way from his home in Westmoreland County. In this capacity, he says he's responsible for making sure that school buses have routes to follow and that buses have drivers in their seats. His current job is a step up from the last position he held in the Westmoreland County school system where he was responsible for bus maintenance, or in Barry's words, "I worked in grease." He is fond of adding, "Recently, I read about a college classmate whose education in music has taken him to many foreign lands, including Greece. I thought to myself, that's no big deal, I've been in grease right here on the Northern Neck!"

Barry's current participation in the NNO is his second stint with the orchestra. He first played with the NNO under the direction of Cres Saunders in the orchestra's early days. When he decided to "make a commitment" to the NNO for the second time, he was de-

lighted to find that the orchestra had matured with respect to the repertoire, the musicianship and its leadership under conductor Guy Hayden.

Barry, his wife Mary (who plays in the NNO percussion section) and their two daughters are local entrepreneurs in a business they call Springview Farm, which is also the name of their country residence in Oldhams. During the growing season they raise vegetables that they sell in Richmond at the Monument Avenue Farmers Market. Their produce typically includes squash, tomatoes, melons, beans and eggplant. The income derived from truck farming helps to supplement Barry's seasonal school income, but the drought on the Northern Neck this year has made it difficult to turn a profit. But so far, thankfully, neither the weather nor the downturn in the economy has deterred Barry, his wife Mary, or their daughter Kyla (who plays horn in the NNO) from their shared devotion to the orchestra.

Also appearing in the trombone section this fall are Barb Kahler, an M.D. who practices at Chesapeake Medical Group Pediatrics in Kilmarnock; and Philip Humphreys, a senior at Lancaster High who also performs with the Northern Neck Big Band.



Michelle Lybarger has been a member of the NNO horn section for ten years and a member of the Northern Neck Orchestra Board of Directors for nine years.

Michelle hails from the Keystone State where she graduated from

Indiana University of Pennsylvania in 1976 with a degree in music education and a concentration in French horn. While at IUP she played in the symphonic band, the orchestra, the marching band (where she played the sousaphone as she had for three years in high school), the brass ensemble and Johnstown Community Orchestra.

Upon returning to her home town of Meadville, Pennsylvania she



Bruce Burgess photo

performed with the Meadville Town Band and Theil College Symphony Orchestra. In 1979, Lybarger relocated to Rocky Mount, North Carolina, where she was a charter member of the Tar River Orchestra and performed with the Raleigh Symphony Orchestra, North Carolina Wesleyan College Wind Orchestra and various chamber groups.

A change in vocation accompanied the move to North Carolina with Michelle earning an MBA from Campbell University and working as Vice President of Manufacturing for a textile firm in Rocky Mount for 14 years. Before leaving the Tar Heel state, Michelle once again made a major career change and completed a degree in physical therapy at East Carolina University in Greenville, North Carolina.

Today, Michelle is widely known across the Northern Neck as a physical therapist and the Director of Rehabilitation Services for

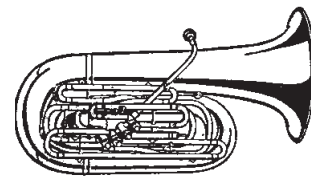
Rappahannock General Hospital in Kilmarnock. It was this position that attracted her to the area and to her current home in Irvington, Virginia 12 years ago.

When not performing music, Michelle indulges in her passion for running. She is well on her way to completing a self-inflicted mission she set for herself five years ago. And that mission is to run a full 26-mile marathon in every state of the country. Only six states — Iowa, Oklahoma, Hawaii, Missouri, Wisconsin and Colorado — remain before she accomplishes this amazing feat. She will run in Iowa and Oklahoma later this year and in the other four states early next year.

Closer to home, Michelle founded the Irvington Turkey Trot, a family fun race that is now in its 11th year and attracts over 400 runners annually every Thanksgiving. "I agreed to co-chair this event when we started it back in 2000. But I soon ended up as the organizer. I threatened to retire after 10 years but that hasn't happened and I'm still at it! It's a great family event and we've had runners from as far away as Wyoming. That's because people come here to visit their relatives for the holiday and this is something they can do together in the morning and be back at home for their turkey dinner by noon." The "race" is a simple one offering distances of two miles, five miles and a 100-yard "Tot Trot" for smaller kids. "The Tot Trot is sooooo cute, which is probably one reason I continue to organize the event and participate in it."

With all she does, one might well ask, "What makes Michelle run?" She's a real asset to the NNO and we're glad she continues to do so...run that is.

Appearing along with Michelle in the NNO horn section this fall are VCU students Roxanne O'Brien and Marcus Redden from Richmond, and Emory Waters from Midlothian.



Brian Thacker is the Northern Neck Orchestra's newest tuba player, making the transition from his former position as the NNO's bass trombonist in recent performances. Brian assumes the tuba position held for many years by Shep Speight, who has reduced his participation in the orchestra.

Brian has over 20 years of performance experience. Having grown up in Tabb, Virginia, Brian was a two-time All-Virginia band member, and earned high school accolades for most improved and most outstanding musician. After high school, Brian secured a music scholarship to Old Dominion University, and finished his studies at Christopher Newport University earning a major in Business Administration and minor in music performance. During his tenure at CNU, Brian served first as treasurer, then vice-president of the CNU chapter of Phi Mu Alpha Sinfonia. He was a founding member of their Omicron



Laurie Thacker photo

Nu charter. Brian was invited to be a guest musician in the CNU wind ensemble for over a decade after his graduation.

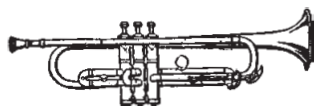
A frequent performer, Brian has played in ensembles at Busch Gardens, with the Hotel Paradise Rooftop Garden Orchestra, and as a Beach Street musician in Virginia Beach. He has toured several countries as a guest artist, including

Germany, Holland, Austria, Slovenia, and Italy. Brian also served on the staff at both Warwick and Middlesex High Schools as a low brass and marching band assistant. He has played in the Chesapeake Bay Wind Ensemble and the Peninsula Concert Band. Brian also gives instruction for trombone, euphonium and tuba.

When not performing on tuba, Brian is the general manager of Cardinal Waste Services located in Saluda, Virginia, a business he founded in 2005. Cardinal serves customers across the Middle Peninsula and in Lancaster County on the Northern Neck. When asked what got him into the waste management industry, he says, "I majored in business in college and so I was attracted to running my own company. I minored in music, and music continues to play an important role in my life along with managing the waste collection business."

Brian shares a surprising extracurricular hobby with his wife Laurie and their three children, Julianna, Emma and Robert. Together they own two cows, Hannah and Mabel, which they milk. "We have 42 acres of land where we live and I wanted to do something different. We used to board horses but owning cows is much more interesting."

Next spring, Brian will be featured as a soloist with the NNO when he performs Ralph Vaughan Williams' *Concerto for Tuba*. Now that's something that should really be interesting for the musicians and audience alike!



Bruce Burgess began playing trumpet with the NNO in the spring of 2008. And he has occupied the chair of principal trumpet since 2009.

A native of Newport News, Virginia, Bruce started his musical

odyssey with a cornet in the fourth grade. Upon Bruce's graduation from Warwick High School, a well-meaning uncle agreed to fund his college tuition for an engineering degree, but not for a degree in music fearing that this would lead to his favorite nephew "playing in dives." The uncle later agreed to pay for a degree in architecture accepting that as a suitable substitution for a degree in engineering.



Bruce Burgess photo

As a result Bruce's early background in music was limited to concert and marching bands. In middle and high school, he was in All-State Band for five years running. While in high school Bruce suffered severe injury from a bicycle accident that nearly ended his ability to play. Burgess' trumpet teacher at the time of the accident concluded "that boy will never play again," but nevertheless gave Bruce an old brass bugle to encourage him and buoy his spirits.

The gift and encouragement worked and Bruce went on to become a member of Virginia Tech's Highy Tights marching and concert bands. During his college years, he "sat in" with big bands led by Lionel Hampton and Stan Kenton. Bruce was a member of the Earl Gray Orchestra when the group backed up Stevie Wonder as well as The Temptations at the Sahara Club in Richmond, Virginia in the late 1960s, an experience and venue that would likely have confirmed his uncle's worst fears, but revives only fond memories for Burgess.

Bruce and his wife Mary Alice Rath, who are both current members

of the NNO Board of Directors, split their time between Middlebury, Vermont (where they've lived for 25 years) and White Stone, Virginia. In Vermont, Bruce has performed with the Vermont Jazz Ensemble and is a regular member of the Bristol Town Band, and he says, "Yes, we play in a bandstand in the middle of a village green just like you'd expect to see in a Norman Rockwell painting. This year the Bristol Town Band celebrated 140 years of continuous operation, but contrary to some opinions, none of the playing musicians are really that old, yet."

Professionally, Bruce is a licensed architect with Bayshore Design in Kinsale, Virginia where he is currently designing an addition for the Heathsville United Methodist Church among other projects.

Bruce credits his ability to perform with the Northern Neck Orchestra to his former trumpet teacher Warren Redhair, the same person that gave him the bugle 50 years ago. Warren, a co-founder of the York River Symphony Orchestra, and his wife Evone are now patrons of the NNO, which further inspires Burgess. Bruce also imagines that his uncle might actually enjoy attending performances of the orchestra were he still alive.

Rounding out the trumpet section this fall are Carol Davis, a long time and talented participant in the orchestra and a first year student at Rappahannock Community College in Warsaw; Tom Cupples, a retired band director now living in Westmoreland County; and Samson Davis, a high school student from Richmond County.

Barry Sudduth, Michelle Lybarger, Brian Thacker and Bruce Burgess are all founding and current members of Northern Neck's Steptoe Brass Quintet, along with former NNO trumpet player Jim Kulpa.

PRESIDENT'S MESSAGE

Orchestra Celebrates 20th Anniversary and Many "Firsts"

Nancy Rowland, President



This season marks the 20th anniversary of the Northern Neck Orchestra. We hope you will join us at our concerts to celebrate this

momentous occasion. As we begin our 2010-11 season the orchestra is experiencing exciting changes and several "firsts." Notably we have initiated our first subscription season, and we hope to expand our concert offerings in seasons to come.

This spring for the first time we will be performing in another venue, and for the first time we will be doing two performances of the spring concert. The orchestra is excited about playing in a new venue

and bringing our music to new audiences.

We welcome our new volunteer members, called "Friends of the NNO." These members will help with concert night support as ushers and lobby hostesses, and assist with mailings and other activities through the year. If you have an interest in giving a hand to the orchestra, please consider joining us as a volunteer.

In another "first," the orchestra will be performing *Peter & the Wolf* for Lancaster and Northumberland elementary school students in January 2011. This is being made possible through the generous support of the Rappahannock Foundation for the Arts (Lancaster) and by Arts Express (Northumberland). We are very happy to be able to bring this wonderful music to students in our local area and give

them exposure to classical music.

Thank you to all our donors who give so generously. Thank you to our musicians who make it possible to bring you such high quality music. Thank you to volunteers who assist with all manner of support. Thank you to board members who give generously of their time and talents in all areas to bring our musical performances to your ears.

Please feel free to contact me or any member of the board with ideas or suggestions about how we can improve the orchestra and its music. I can be reached at nrowland@hughes.net or 804-435-9833. Thank you to everyone for the contributions you have made to the orchestra. We hope you continue to enjoy our performances as we continue to bring high quality music to the Northern Neck.

Purchase concert tickets in Kilmarnock at Kilmarnock Antique Gallery, Ross's Ring and Things, and The Book Nook. Also at Material Girl Quilt Shop in Burgess, River Birch Gifts in White Stone, and Rappahannock Westminster-Canterbury in Irvington.



The Northern Neck Orchestra

P.O. Box 263
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Our Mission

The mission of the Northern Neck Orchestra is to provide exposure to the orchestral repertoire through performances of high artistic quality, to educate the community regarding the preservation and development of the musical arts, to enable local musicians to rehearse and perform in an organized setting, and to encourage the development of young musical talent through mentoring and performance opportunities.