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Thank you Wednesday Music Club!!!

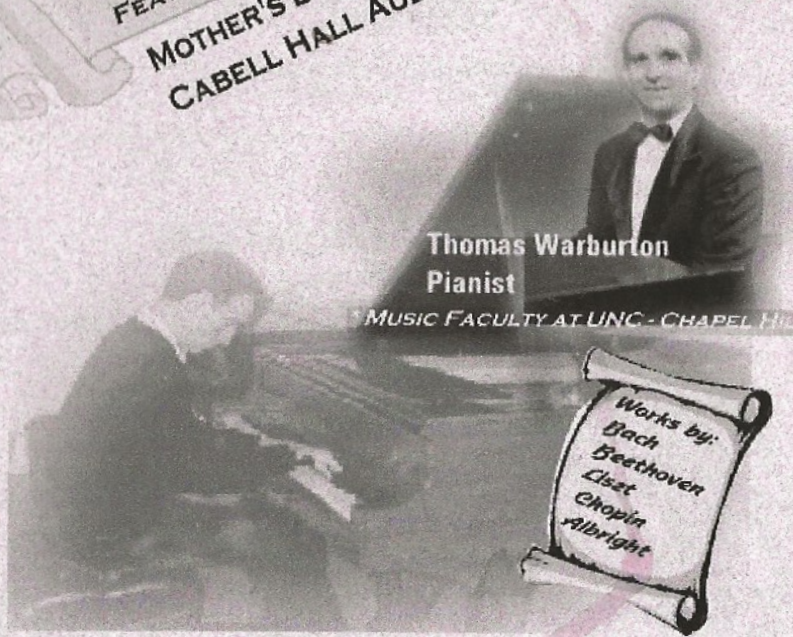
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The Wednesday Music Club The Wednesday Music Club The Wednesday Music Club

The Wednesday Music Club

## Benefit Concert

**Celebrating the 75th Anniversary**  
FEATURING THE FIRST SCHOLARSHIP WINNER  
MOTHER'S DAY, MAY 9, 1999, 3:30 P.M.  
CABELL HALL AUDITORIUM



Thomas Warburton  
Pianist

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Works by:  
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Liszt  
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## *The Wednesday Music Club*

*founded 1923*



*in celebration of its anniversary*

*presents*

## A BENEFIT CONCERT

*featuring*

*The First Scholarship Winner*

*Thomas Warburton*

*Proceeds provide scholarship funds  
for area's young musicians*

Cabell Hall Auditorium - University of Virginia  
May 9, 1999 (Mother's Day)  
3:30 P.M.



## History of The Wednesday Music Club

The Wednesday Music Club was founded in 1923 by eight young women who wanted to share their love of music. Meeting once a month, all the members were expected to perform for one another. The Club still meets monthly for musical programs, free and open to the public, which are offered by Club members and also by guests. However, today the Club's membership of over one hundred fifty includes active listeners and music lovers, who support the work of the Club as well as performers.

The Wednesday Music Club was an active member of the Virginia Federation of Music Clubs back in the 1930's and 40's, regularly sending delegates to district and state conventions. Choral singing was a strong component at these conventions, and the Club had its own small chorus for many years. During this period the Club had regular radio programs and held benefits for various charitable causes. Educating members through the study of special composers, countries or periods of music was a valuable addition to Club activities.

In the 1940's and 50's there was an emphasis on civic work. The Club provided musical programs for hospitals, nursing homes and other agencies. In 1948 an important project got underway. The Club began lobbying the city school board to include the teaching of stringed instruments in the schools during regular school hours. By 1949 lessons at no charge, taught by assistant music teacher Ruth Freischmann, were taking place at Venable School. Clark and McGuffey were added in the early 1950's. The Club gave or lent instruments and raised funds to recondition others, so that any child who wished to participate could do so. (Instruments were also furnished to some county schools as well.) One could safely say that the successful string program in the Charlottesville city schools

had its start with the efforts of the Wednesday Music Club over fifty years ago.

The history of the Club's service to the young musicians of this community can be traced all the way back to 1931, when a "student loan fund" appears in the treasurer's book. (A deposit of \$10 is recorded!) Not only financial assistance but also "food for the soul" was offered, as evidenced by the hundreds of concerts in the public schools given by Club members during the 1960's and early 70's. As many as forty to sixty free concerts were presented each year during this time, exposing children to music they might never have experienced. And from the 1960's on, the Club has sponsored a number of young musicians recitals each year which are open to all students in the community. They are held at the Kappa Sigma Auditorium on Route 250 West, where the Club owns and maintains a grand piano, available for community use at a modest fee.

In the late 1950's the Club began awarding scholarship assistance to students, with the first recipient being Thomas Warburton. Since then at least over three hundreds young musicians have been helped by the Club in a variety of ways: scholarships to seniors in high school for further music study in college; music camp scholarships to young musicians of all ages; cash prizes to students in the 9th, 10th and 11th grades; and tuition assistance for private lessons, granted to talented students with financial needs. Many of these young musicians have gone on to make names for themselves in the music world. To publicize the Club's support of young musicians and to raise money for its scholarship funds, benefit concerts began to be staged in the 1990's, featuring past winners of Club competitions. Today's concert makes the sixth Annual Wednesday Music Club Benefit Concert in this series.

Content Sablinsky



## Past Presidents of The Wednesday Music Club

(approximate order of terms)

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26-27	Mrs. C.E. Robertson (Jane)
28-29	Mrs. Bess Conklin Snead
	Mrs. John Manahan
	Mrs. E.A. Kincaid
	Mrs. T.M. Hall
30-31	Mrs. E.O. McCue, Sr.
31-33	Mrs. Sidney Britton (Louise)
33-34	Miss Mary Sanford Wilkes
34-35	Mrs. H.C. Hesse
35-39	Mrs. G.T. Starnes (Miriam)
39-41	Mrs. J.D. Tilman, Jr. (Meda)
41-44	Mrs. T.L. Bogert (Winifred)
44-46	Mrs. Nelson Richards
46-47	Mrs. James Dillard
48-50	Mrs. G.T. Whyburn (Lucille)
50-52	Mrs. T.C. Ritchie
52-54	Mrs. Laurens Rhineland (Louise)
54-56	Mrs. Horton H. Hobbs
56-58	Mrs. Neil Alford, Jr. (Elizabeth)
58-60	Mrs. R.M. Davis (Rosa Lee)
60-62	Mrs. Derwood Chase (Marion)
62-64	Mrs. James Jessup (Mary Helen)
64-66	Mrs. Joseph Vaughan (Ann)
66-68	Mrs. W. Dimmock Buxton (Polly)
68-70	Mrs. Kenneth Lawless (Alois)
70-72	Mrs. James B. Wood (Margaret)
72-74	Mrs. Alex Breckenridge (Beverly)
74-76	Miss Lois Gibson
76-78	Mrs. Gerald W. Ferguson (Ruth)
78-80	Mrs. Bruce Martin (Martii)
80-81	Mrs. Robert Renfro (Georgia)
81-82	Mrs. James B. Wood (Margaret)
82-83	Mrs. Robert Olton (Kitty)
84-85	Miss Betty Gross
86-88	Mrs. Alex Breckenridge (Beverly)
88-90	Mrs. Thomas McKeon (Judy)
90-92	Mrs. Dorothy Stevenson
92-94	Mrs. Robert Pickett (Sue)
94-96	Mrs. Anne Rodig
96-98	Mrs. Mary Jo Licero (Mrs. Ross)
98-00	Mrs. Donna Plasket (Mrs. David Breneman)

TUESDAY AFTERNOON, MAY 12, 1959

### Wednesday Club Funds Local Scholarship Fund

The Wednesday Music Club has announced the establishment of a musical scholarship fund of from \$50 to \$100 to be awarded annually at the discretion of the scholarship committee. Anyone eligible and interested may contact Mrs. Byron N. Higgs Jr., and Mrs. Elise Hoch as the scholarship committee will add one teacher in the

### Music Scholarship Goes to Warburton

Thomas A. Warburton Jr. won the Wednesday Music Scholarship according to an announcement subsequent to its session yesterday noon. Warburton, a student of the University of Virginia, died this summer under William

Dear Mrs. Davis,  
June 14, 1959

Yesterday I received the scholarship which the music club awarded to me recently. I very much appreciate the fact that the club has made the fund available so that I can continue my music education.

I also received the first in a series of organ lessons with Mr. William Schutt of Richmond yesterday. I feel that he is a very competent teacher, and I am sure that he can help me a great deal toward improvement.

A scholarship of this kind is very helpful because it provides me further encouragement to make music my field. I only wish that there could be more funds in other localities for other young musicians. Then, perhaps, there would be more incentive for young people to continue



their studies in music.

The organ is a very misunderstood musical instrument. To many people, it is merely an instrument to accompany hymns and provide quiet music for the worship service, or ironically, to play waltz music at a skating rink. It is my desire to "champion" the way to give these people a wider appreciation of the wealth of organ literature that is available. If great musicians as Bach and Mendelssohn wrote widely for the organ, certainly it must be worth more credit than even the best of modern musicians give to it.

Please accept many thanks for the scholarship which I just received. It will be quite useful to me. I am grateful, too, for the great encouragement which the individual members of the Wednesday Music Club have given me personally during the past years.

Sincerely,  
J. A. Warburton, Jr.

A scholarship of this kind is very helpful because it provides me further encouragement to make music my field. I only wish that there could be more funds in other localities for other young musicians. Then, perhaps, there would be more incentive for young people to continue their studies in music.



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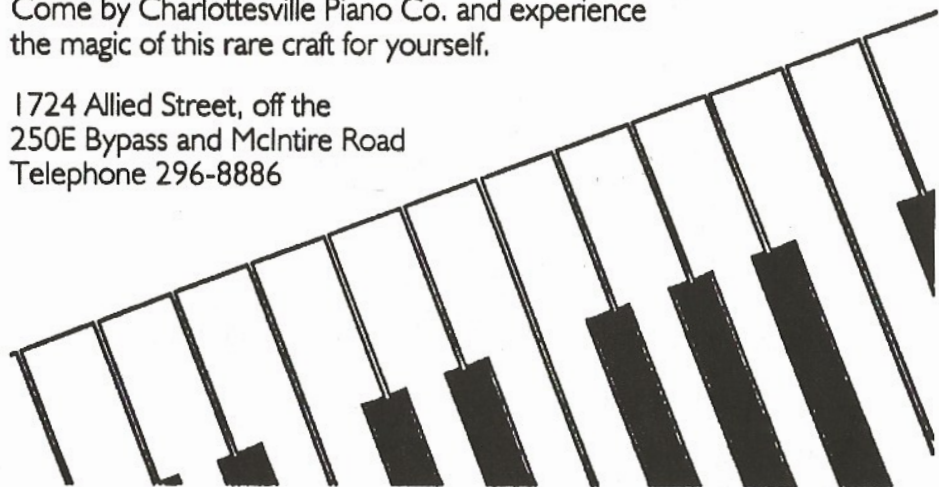


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## PROGRAM

Prelude and Fugue in D Major

J. S. Bach  
(1686 - 1750)

transcribed for Piano

by Ferruccio Busoni (1866-1924)

Sonata in A Major, Op. 101

Ludwig van Beethoven  
(1770 - 1827)

Allegretto, ma non troppo

Vivace, alla marcia

Adagio, ma non troppo, con affetto -

Tempo del primo pezzo: tutto il Cembalo, ma piano

Allegro

## Intermission

Fantasy - Mazurka, from Five Chromatic Dances

William Albright  
(1944 - 1998)

La Leggerezza  
Au bord d'une source

Franz Liszt  
Franz Liszt  
(1811 - 1886)

Ballade in F minor, Op. 52

Frédéric Chopin  
(1810 - 1849)

*This concert is being recorded. Your cooperation for silence during the performance will be appreciated.*

*Reception in the lobby immediately following the concert.*



## Program Notes

When the invitation came to play for the Wednesday Music Club, I immediately decided to celebrate the occasion with some of my favorite compositions. Over the years I have emphasized music that is not so often heard, but as a pianist there are certain compositions I have practiced over and over largely to develop my technique. Two of these are included here. Since 1999 is the 150th anniversary of Chopin's death, it is fitting to close this program with one of his greatest compositions.

Busoni's transcription of Bach's big Prelude and Fugue in D Major represents the way I used to hear organists play the work in the sixties, before the birth of "authentic" performance. Busoni's realization turns an organ composition into a work for the modern piano, with the many possibilities of dynamics, texture, pedaling, and color. Emil Gilels played the work on concerts in the season 1968-69, and the two known recordings of live performances reveal the artist in a new light.

I heard Badura-Skoda play Beethoven's Sonata in A Major, Op. 101, not one of Beethoven's most "popular" compositions, in Cabell Hall in the early fifties during his first tour. It contains the hallmarks of Beethoven's mature period; involvement of the entire compass of the keyboard, fugues, genuine lyricism, and a re-definition of the whole nature of the sonata. Rather than having the first movement be the most serious, Beethoven begins this sonata with a bagatelle followed by a vigorous kind of scherzo. The most important movement turns out to be the last: after a slow introduction and reminiscence of the first movement, the closing evokes the joy and ebullience of the composer's seventh symphony.

William Albright (for many years chair of the Theory and Composition Department at the University of Michigan) wrote *Five Chromatic Dances* for me in 1976. The middle movement, "Fantasy-Mazurka," gradually reveals itself to be an homage to Chopin, especially the Chopin of the Prelude in E minor, Op. 28, No. 4, or the Mazurka in A minor, Op. 17, No. 4.

Over the years, I have worn out three copies of Liszt's "La Leggerezza." It contains a famous passage in double thirds, which I have fingered and refingered, practiced and repracticed. My various copies of the piece show dates and metronome markings that I have achieved. There is a method in the choice of two compositions by Liszt. Often Liszt's music is evidence of the composer's pianistic bravura and heroism, while Chopin by comparison favors refinement and meticulous attention to detail. Here these personae are somewhat reversed. Liszt's miniatures stand as a foil to the grand scope of Chopin's fourth ballade. I hear the ballade as a kind of extended nocturne, whose lyrical, dreamy atmosphere is disturbed by brief moments of passion. The whole rises to a kind of noble climax only to turn turbulent at the very end.

Thomas Warburton

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- \* An elevator is located near the auditorium doors at the west side of the lobby.
- \* No smoking is permitted in the auditorium or lobby.
- \* To avoid distractions to others, latecomers must wait to be seated at an appropriated time.



## Notes on the Artist

Thomas Warburton has been a member of the music faculty at the University of North Carolina, Chapel Hill, since the fall of 1969. His courses cover topics in music history and music theory. He has published on a variety of topics and has received several teaching awards.

Dr. Warburton grew up in Charlottesville where he attended McGuffey Elementary School, Lane High School and the University of Virginia, receiving a B. A. degree with Highest Honors in 1962. He studied piano with Helen Verlander and organ with Georgia Renfro, both members of the Wednesday Music Club, and was a member of the Lane High School Band. He served as Assistant Organist at First Baptist Church and from 1960-62 was organist at Christ Episcopal Church. While at the University, he was accompanist of the Glee Club. Dr. Warburton received his masters and doctoral degrees from the University of Michigan where he received several fellowships.

As a pianist, Thomas Warburton has regularly given recitals that feature contemporary American music, including concerts at the University of Michigan, Trinity Church in New York and the National Gallery of Art in Washington, D. C. He has performed all the works for solo piano by Elliott Carter, one with the composer in the audience. His compact disc of piano music by William Albright features the composer's *Grand Sonata in Rag* and the *Five Chromatic Dances*, the last commissioned by Warburton in 1976.

*Congratulations  
on your 75th Anniversary*

Virgil H. Goode, Jr.

U.S. HOUSE OF REPRESENTATIVES  
FIFTH DISTRICT OF VIRGINIA



## The Wednesday Music Club

### Scholarship Winners

Year	Name	Instrument	Year	Name	Instrument
1959	Thomas Warburton, Jr.	Piano	1965	David Hoose	French Horn
1960	Sharolyn Hoose (Feil)	Clainet	1966	Betty Sue Amiss (Kornegay)	Piano
	Sawree Carroll (Bennett)	Piano		Katie McChesney (Grant)	Piano
1961	Nancy Dantel (Smith)	Flute	1967	Betty Sue Amiss (Kornegay)	Piano
	Betty Ann Rex (Spiers)	Piano		David Hoose	French Horn
1962	Nancy Daniel (Smith)	Flute		Katie McChesney (Grant)	Piano
	Betty Ann Rex (Spiers)	Piano		Janet Stulting (Bradley)	Flute
	Maureen Jagoe (Drumheller)	Voice	1968	Donna Renfro (Williamson)	Piano
	Robert Kennedy		1969	Susan Greene	
1963	Nancy Daniel (Smith)	Flute		Mary Marguerite Hays	Organ
	Maureen Jagoe (Drumheller)	Voice	1970	Anne Johns	Piano
	Anita Wirthlin (Price)	Clarinet	1971	No Competition	
1964	Betty Sue Amiss (Kornegay)	Piano	1972	Anne Johns	Piano
	Louvenia Davis (Rogers)	Piano		Christine Pors	Violin
	Maureen Jagoe (Drumheller)	Voice		James Ritter	Violin
	Lindsay Peters			Laurie Johnston	
	Dana Spencer			Rebecca Johns	
	Anita Wirthlin	Clarinet		Anne Buntin (Smoyer)	Viola

Charlottesville  
Music Teachers  
Association





### Scholarship Winners

Year	Name	Instrument	Year	Name	Instrument
1972	Lynn Ruggles		1979	Alida Ward	Piano
1973	Nina Garrison (Clopton)	Piano		Jane Whitaker	Piano
1974	Stephen Sensbach	Cello		Vivian Duisit	Piano
1975	Chris Samuel	Piano		Carlo Celli	Piano
	Ruskin Germno	Bassoon		Yvonne King	Flute
1976	John Hirsch	Piano		Caroline Kelly	Piano
	Lori Deter (Wortworth)	Piano		Charles Hood	Piano
	Ann Whitaker	Piano	1980	Jane Whitaker	Piano
	Rebecca Sturgill	Piano		Martha Loach	Flute
	Tom Warfield	French Horn		Alida Ward	Piano
1977	Lori Deter	Piano		Vivian Duisit	Piano
	Claire Colley	Piano		Edwin Gray Lee	Piano
	John Hirsch	Piano		Jessie Rosenblum	Bassoon
1978	John Hirsch	Piano		Boyd Tinsley	Violin
	Ann Whitaker	Piano		Lori Stowers	Piano
	Suzannah Lynch	Voice		David Whitaker	Cello
1979	Michele Coopersmith	Piano		Kerry Hwang	Piano
	Suzannah Lynch	Voice	1981	Martha Loach	Flute
	Helene Milner	Piano		Jennifer Stanley	Cello

### Scholarship Winners

Year	Name	Instrument	Year	Name	Instrument
1981	Vivian Duisit	Piano	1983	Cynthia See	Piano
	Jessie Rosenblum	Bassoon		Ruth King	Piano
	Edwin Gray Lee	Piano		Monica Germno	Violin
	Paul Transue	Piano		April Lassiter	Piano
	Sheridan Gatewood	Violin		Kristin Pitt	Piano
	Kerry Hwang	Piano		Meredith Rodig	Violin
	Jim Hwang	Violin	1984	Gloria Hwang	Piano
	Jennifer Wyer	Violin	1985	Virginia Martin	Violin
1982	Yvonne King	Flute		Carolyn Stuart	Violin
	Susan Montgomery	Flute		Meredith Rodig	Violin
	Timothy Best	Piano		Carrie Checchi	French Horn
	Hyun Sook Park	Piano		Monique Cho	Piano
	Lori Stowers	Piano		Evan Mook	Piano
1983	Mellisa Forloines	Flute		Kristin Pitt	Piano
	Sheridan Gatewood	Violin	1986	Josiah Bennet	Piano
	Charles Hood	Piano		Kristin Pitt	Piano
	Lori Stowers	Piano		Karin Taylor	Piano
	Tim Best	Piano		John Strong	Piano
	Cathy Heath	Flute		Beth Rohne	Flute

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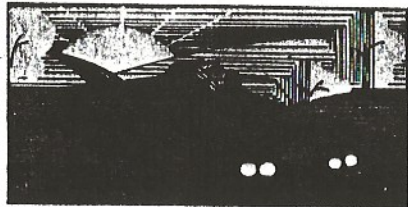


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**Scholarship Winners**

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	Eva Burmeister	Violin	1990	Tim Summers	Violin
	Monica Germino	Violin		Andrew Fleischman	Piano
	Cindy Richards	Flute		Christy Thomas	Piano
1987	Willie Young	Piano		Greg Pinney	Violin
	Tom Brickhouse	Piano		Olivia Horgan	Violin
	Eliza Platts-Mills	Cello	1991	Sarah Balian	Piano
	Kristin Pitt	Piano		Caroline Hunt	Violin
	Ben Summers	Piano		Daniel Barolsky	Piano
	Melanie Olsen	Violin		Olivia Horgan	Violin
	Christie Thomas	Piano		Catherine Charlton	Piano
1988	Eliza Platts-Mills	Cello	1992	Sarah Balian	Piano
	Ben Summers	Piano		Caroline Hunt	Violin
	Melanie Olsen	Violin		Emile Blondel	Piano
	Christie Thomas	Piano		Chris Leavell	Viola
	Willie Young	Piano		Rochelle Davis	Violin
	Catherine Charlton	Piano		Kathy Phan	Piano
	Olivia Horgan	Violin		Carrie Van Brocklin	Flute
	Rafe Bell	Cello		Emily Turner	Piano

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### Scholarship Winners

Year	Name	Instrument	Year	Name	Instrument
1992	Sacha de Lange	Violin	1994	Elizabeth Bennett	Piano
1993	Melissa Barnett	Flute		Melissa Barnett	Flute
	Emily Turner	Piano	1995	Kathy Phan	Piano
	Margaret Hayden	Piano		Julie Jones	Piano
	Rochelle Davis	Violin		Bethany Jessen	Piano
	Chris Leavell	Viola		John Miranda	Violin
	Amy Reed	Violin		David McCormick	Violin
	Andrew Sobel	Piano		Eileen Cating-Moran	Oboe
1994	Bethany Jessen	Piano		Rebkah Curry	Violin
	Teddy Neeman	Piano		Abby Self	Viola
	David McCormick	Violin		Carrie Boyd	Piano
	John Miranda	Piano		Tomomi Kawasaki	Piano
	Kai Mei Fu	Piano	1996	Molly McElwee	Flute
	Elizabeth Berry	Flute		Heather Berry	Piano
	Henley Holmes	Piano		Mclean Tucker	Flute
	Amy Reed	Violin		Bethany Jessen	Piano
	Kathy Phan	Piano		Grace Ahn	Piano
	Julie Jones	Piano		David McCormick	Violin
	Margaret Hayden	Piano		Rebekah Curry	Violin

### Scholarship Winners

Year	Name	Instrument	Year	Name	Instrument
1996	Brady Bowling	Piano	1998	Andrew McDowell	Piano
	Carrie Boyd	Piano		Tina Lung	Piano
	Leigh Burwell	Piano		Tomomi Kawasaki	Piano
	Meghan pesch	Oboe		Ryannon Berkowitz	Piano
1997	David McCormick	Violin		Peter Callahan	Violin
	Bethany Jessen	Piano		Anna Harris	Piano
	Elizabeth Coulter	Violin		Suzanne Slezak	Piano
	Brady Bowling	Piano		Ginny Min	Piano
	Ginny Min	Piano	1999	Suzanne Slezak	Piano
	Anne Harriss	Piano		Ginny Min	Piano
	Carrie Boyd	Piano		Carrie Boyd	Piano
	Tomomi kawasaki	Piano		Ransom Hughes	Cello
	Maya groner	Piano		Fiona Hughes	Violin
	Rhyannon Berowitz	Piano		Nicolas Pellon	Piano
1998	Brady Bowling	Piano		Vicki Lung	Piano
	Gabrielle David	Piano		Adele Mori	Cello
	Megan Klas	Piano		David Wei	Piano
	Adele Mori	Cello		Tina Lung	Piano
	Jennifer Matthews	Cello		Shorey Myers	Piano

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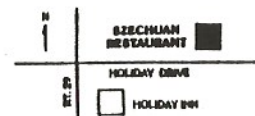
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### Scholarship Winners

Year	Name	Instrument	Year	Name	Instrument
1999	Andrew McDowell	Piano	1999	Sarah Doyle	Piano

The Club maintains endowment funds in honor of former and current members:

Marion Horween Chase General Scholarship Fund provides financial assistance to needy students for private music study and augments all other scholarships for young people as needed.

Peggy Romer Camp Scholarship Fund provides a monetary grant for summer music camp for further music study, based on competition performance.

Alison Phillips Hamilton Tuition Scholarship Fund provides financial assistance to needy students for private music study and augments all other scholarships for young people as needed.

Ursula R. Konigsberg Tuition Scholarship Fund provides financial assistance to needy students for private music study and augments all other scholarships for young people as needed.

Eleanor Gray Shea Senior Scholarship Fund provides a monetary grant to high school seniors for further musical study, based on competition performance.

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