

June 26 • 3:00 pm
Whittington-Pfohl Auditorium

All Beethoven

Brevard Music Center Orchestra
David Efron, conductor • Marjorie Bagley, violin
Andrés Díaz, cello • Douglas Weeks, piano

Ludwig van Beethoven

Ludwig van Beethoven

Overture to *Egmont*, Opus 84

Concerto for Violin, Cello, and Piano
in C Major, Opus 56

Allegro

Largo

Rondo alla polacca

Marjorie Bagley, violin

Andrés Díaz, cello

Douglas Weeks, piano

INTERMISSION

Ludwig van Beethoven

Symphony No. 5 in C minor, Opus 67

Allegro con brio

Andante con moto

Allegro

Allegro

Support for this afternoon's program is provided in part by the Audrey Love Charitable Foundation.

About the Performers

David Effron, conductor

David Effron is the Artistic Director of the Brevard Music Center and Professor of Music at Indiana University. For his full biography, please see page 7 of *Overture 2005* or visit brevardmusic.org.



Marjorie Bagley, violin

A faculty member at Ohio University, Marjorie Bagley has given masterclasses at the University of Michigan, Carnegie Mellon, the University of Massachusetts at Amherst and the State University of New York at Buffalo. Other teaching positions include the Manhattan School of Music Preparatory Division, the Perlman Music Program and the Kinhaven Music School. As first violinist of the Arcata String Quartet, she performed at Carnegie's Weill Recital Hall, London's Wigmore Hall and throughout Western Europe and the United States. The quartet served as artists-in-residence at Utah State University for four years. Bagley can be heard on the VOX and New World Records label. An active recitalist, she is a member of the ProMusica Chamber Orchestra in Columbus, Ohio. She holds degrees from the University of Michigan and Manhattan School of Music. Visit ohiou.edu/strings for more information.



Andrés Díaz, cello

Born in Santiago, Chile, in 1964, Andrés Díaz launched his career after winning first prize in the 1986 Naumburg International Cello Competition. He received an Avery Fisher Career Grant two years later. In recital, Díaz has toured Taiwan, Hong Kong, Korea, Japan, Hawaii and Canada, as well as performed a series of concerts in the Soviet Union as soloist with the Saratov Symphony. In 2001, Díaz gave the world premiere of Gunther Schuller's Cello Concerto at the Brevard Music Center. Other highlights include the premiere of Thomas Oboe Lee's Cello Concerto and the American premiere of Frank Bridge's Oration for cello and orchestra. An active member of the Díaz Trio, featuring violinist Andrés Cárdenes and violist Roberto Díaz, the ensemble can be heard at the Brevard Music Center July 11 and 13. Andrés Díaz plays a 1698 Matteo Goffriller cello and a bow made by his father, Manuel Díaz. For more information, visit herbertbarrett.com.



Douglas Weeks, piano

Douglas Weeks has performed throughout the Southeast United States both as soloist and pianist with the Converse Trio. Under the sponsorship of the US Information Agency, he performed duo recitals with violinist Thomas Joiner in Africa and the Middle East, as well as solo recitals in India, Pakistan, Sri Lanka, Nepal and Bangladesh. In the spring of 1999, Weeks taught for four months at the Conservatory of Music in Cairo, Egypt, as a Fulbright Senior Scholar. Honors include Converse College's Kathryn Amelia Brown Award for excellence in teaching and a South Carolina Commission on Higher Education's Distinguished Professor Award. Weeks holds degrees from Illinois State, Florida State and Indiana universities and a licence de concert from Ecole Normale de Musique in Paris. For more information, visit converse.edu/petrie/enter/asp.



Notes on the Program

All three works on today's program are products of Beethoven's "middle" period (about 1803 until about 1815), a time in which he composed much of his best-known music.

Beethoven jumped at the opportunity to write incidental music for Goethe's play *Egmont*, which recounts the sixteenth-century Flemish Count Egmont's opposition to an oppressive Spanish regime in his own country. The story was based on historical events. Likely it appealed to Goethe because of its resemblance to liberal movements of his own day.

"Beethoven
restored to Melody
its everlasting type, to
Music her immortal soul."
—Richard Wagner

In history, Egmont was Roman Catholic, like the Spaniards, and he generally supported the Spanish King Philip II. However, he opposed certain aspects of Philip's policies towards the Flemish people, notably the Inquisition. This piecemeal opposition was enough to seal an unhappy fate. In Goethe's play, Count Egmont speaks movingly just before being beheaded for treason, and his words inspire a successful rebellion against the Spanish, effectively liberating Flanders.

Two circumstances may have accounted for Beethoven's enthusiasm for Goethe's *Egmont*. The first was his admiration for the author, whose *Faust* had become Beethoven's favorite written work. The second was Napoleon's rule over much of Europe, a situation that angered Beethoven; long before his work on *Egmont*, the composer had come to see Napoleon as an oppressive force (akin to Philip II) rather than as a democratic liberator.

The Overture to *Egmont* is the only segment of Beethoven's incidental music performed frequently today. (Other segments are to be performed simultaneously with parts of Goethe's play.) The Overture's three sections convey much of the effect of the play: first, despair, which the Flemish people experienced under Spanish rule; second, unrest, the segment of the play that ends with Egmont's decapitation; and last, triumph over Spanish oppression. The final, exultant section of the overture anticipates, startlingly, the last piece of the incidental music, which Beethoven named the *Siegessymphonie*—the "Symphony of Victory."

"Music is the one
incorporeal entrance
into the higher world
of knowledge which
comprehends mankind but
which mankind cannot
comprehend."
—Ludwig van Beethoven

The Triple Concerto was an anachronism when it was composed in 1804. The era of the *concerto grosso*, in which a small group of instruments are pitted against a larger group, had long passed, and the concerto for a single solo instrument and orchestra held sway. True, Mozart and Haydn had recently popularized the piano trio, and Beethoven himself had already written several trios, but Beethoven's use of the piano trio as soloists in a concerto was audacious.

Beethoven likely composed the Triple Concerto directly after the *Eroica* Symphony, but it reflects only a few of the innovations of the earlier piece. Some commentators have alleged a "regression" in the Triple Concerto and have been highly critical of the piece. Others regard it as a transitional effort, from which Beethoven gained invaluable experience that would serve him later in his Violin Concerto, among other works. Even this characterization of the Triple may be unfair. To gain an accurate impression one must examine the work itself, considering its own merits.

Chief among the merits is the solo cello part; the first entrance is particularly stunning. Although Beethoven never wrote a cello concerto, cellists find some solace in their instrument's prominence in the Triple Concerto. Nonetheless, Beethoven achieves an exquisite balance among the three soloists. He features their respective individual powers and, at times, compels them to play not as soloists but as chamber players.

The first movement, the Triple's longest, is the most Beethovenian of the three, characterized by one of the composer's trademark devices: the pianissimo climax. The second movement, hymn-like and relatively short, features the cello as the soprano voice of the ensemble, which requires prodigious high-wire control from the soloist. The final movement, a Polonaise, relieves the tension of the slow movement with a surprising brilliance and clarity.

Beethoven's Symphony No. 5, which he began around the time he was completing the Triple Concerto, is his iconic work. It is the iconic work, in fact, for all of the music we term "Classical." Many aspects of the symphony were thoroughly original.

It's not difficult to isolate those features of Beethoven's work that render it so memorable. The four-note motif of the first movement may be the most famous in Western music. The motif is not remarkable *per se*, but the way in which Beethoven develops it is original and extraordinary. His orchestration in this movement, which employs figures exchanged between the strings and woodwinds, is impeccable, and it influenced a couple of generations of Romantic composers.

"No matter how frequently heard, whether at home or in the concert hall, this symphony invariably wields its power over men of every age like those great phenomena of nature that fill us with fear and admiration at all times, no matter how frequently we may experience them."
—Robert Schumann, on Beethoven's Fifth Symphony

One would be mistaken, however, in thinking that the first movement eclipses the other three. The second movement, again forgoing complex melodies in favor of elemental motifs, conveys a sense of struggle just as powerfully as the first movement does. The third and fourth movements, performed without an intervening pause, might be seen as a single movement, the fourth acting as resolution of the third. The transition between them, climaxing at the start of the fourth, is one of the great moments in Western music, signaling the final triumph already foreshadowed in the second movement.

To call the final-movement coda "emphatic" is absurd understatement. That scores of later composers tried (vainly) to create similar codas testifies to the effectiveness of the device and, perhaps even more, the greatness of Beethoven's achievement.

—Jonathan Murray

Beethoven: A Historical Timeline

Boston Massacre	1770	Born December 16 in Bonn, Germany
	1778	First public recital
	1787	Visits Vienna and takes lesson with Mozart
French Revolution begins	1789	
Mozart writes <i>The Magic Flute</i>	1791	
Haydn composes his "Surprise" Symphony	1792	Leaves home to study with Haydn in Vienna
Edward Jenner introduces smallpox vaccination	1796	First symptoms of deafness become apparent
Napoleonic Wars begin		
Volta builds first battery of zinc and copper plates	1800	Premieres his first symphony; composes Op. 18 String Quartets
Purchase of French Louisiana by United States	1803	
Goya paints "Execution of the Citizens of Madrid"	1808	Premiere of <i>Choral Fantasy</i> and Fifth and Sixth symphonies
Wellington defeats Napoleon at Waterloo	1815	Claims guardianship of nephew Karl after brother's death
Lord Byron writes <i>Don Juan</i>	1818	Deafness forces him to use conversation books to communicate
First steam ship crosses the Atlantic		
Monroe Doctrine closes American continent to European powers	1823	First performance of Ninth Symphony and parts of <i>Missa Solemnis</i>
G.S. Ohm formulates his law defining electrical resistance	1827	Dies after prolonged illness on March 26

Upcoming Events

Joshua Bell makes his Brevard Music Center debut performing Tchaikovsky's Violin Concerto with David Effron and the BMC Orchestra on July 3. Bell came to national attention at age fourteen with his highly acclaimed orchestral debut under Ricardo Muti and the Philadelphia Orchestra. Now in his thirties, he performs the world over, and his participation in events foreign to most classical artists has earned him the rare title of classical music superstar. For more information, visit joshuabell.com.

Frederica von Stade, a long-time friend of the Brevard Music Center, makes her return on July 22 for a special evening concert with the Brevard Music Center Orchestra led by David Effron. Known affectionately to her friends and family as "Flicka," she has appeared on the most prestigious opera and concert stages of the world. Visit fredericavonstade.com for more information.

Boston Pops Conductor and Brevard favorite **Keith Lockhart** returns for a symphonic evening with the Transylvania Symphony Orchestra on August 5. Lockhart attended the Music Center twice as a teenager and currently serves on the board of trustees. His program features Beethoven's Fourth Symphony.

Car Raffle

Winner's Choice: BMW X3 SUV, BMW Z4 Roadster 2.5i or BMW 325i Sedan

Only 999 tickets will be sold. Tickets are \$100 each. This is a fund raising event, and all proceeds benefit the educational programs of the Brevard Music Center. The drawing will occur at the BMC concert on Sunday, August 7, 2005. Participants need not be present to win.

The BMW Z4 Roadster and X3 SUV will be on display in front of the Whittington-Pfohl Auditorium during weekend concerts. Entry forms are available at the car raffle tent and at the BMC Box Office. Use your Visa, Mastercard, Discover or American Express to order by phone (828-862-2100) or online at www.brevardmusic.org.

The raffle is made possible by Fletcher BMW, a sponsor of the Brevard Music Center's 2005 Season.

Café con Brio

Enjoy a delicious dinner before the concert at Brevard Music Center's Café con Brio, located adjacent to Brevard Music Center's main auditorium. The alfresco, covered café features culinary fare from Falls Landing Restaurant, with dinner served before Friday and Saturday concerts, opera performances, and Variations concerts.

Two dinner seatings will be offered at 4:45 pm and 6:00 pm. Dinner will be served until 45 minutes before curtain time. Please make sure to arrive on time. Reservations cannot be guaranteed if you are more than 15 minutes late.

Reservations are recommended and available by calling 828-884-2835.

EXCEPTION: The Variations concert featuring Emmylou Harris on July 12th will have dinner seatings at 5:15 PM and 6:30 PM.

Café con Brio menus are available on the Brevard Music Center website at brevardmusic.org/events/cafe.php. Café con Brio accepts American Express, Visa, MasterCard, and Discover.

Café con Brio exclusively serves Biltmore Wines, the official wine of the 2005 season.

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, smoking or food in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to this performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the Box Office Lobby, next to the refreshment stand and also in Thomas Hall.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Brevard Music Center Orchestra

David Efron, conductor

Violin I

Thomas Joiner, concertmaster*
Alice Ju
Marjorie Bagley*
Sarah Schreffler
William Terwilliger*
Austin Wulliman
Katie McLin*
Christian Jackson
Annagret Klaua*
Ellen Cockerham
Barbara Careaga
Fiona Hughes
Sara Guerriero
Alex Martin
Eliza Hesse
Jessica Robinson
Andrew Tholl
Serban Petrescu

Violin II

Julian Ross, principal*
Diane Cline
Margaret Baldrige*
Emanuela Lacraru
Kristine McCreery*
Essena Setaro
Chris Sanchez
Shana Bey
Brandon Ironside
Aaron Neumann
Lindsey Baggett
Lemuel de la Cruz
Andrew Lynn
Gerome Stewart
Lauren Trolley

Viola

Scott Rawls, principal*
Jonathan Epstein

Anna Joiner*
Matthew Hofstadt
Eric Koontz*
Melinda Hirsch
Tom Rosenthal*
Susannah Plaster
Tanritai Wyllie
Jim Lichtenberger
Kirsti Petraborg
Simina Renea

Cello

Carlton McCreery, principal*
Ruth Boden
Pablo Mahave-Veglia*
Ariana Arcu
Aron Zolkowicz*
Jeremy Crosmer
Elaine Anderson*
Franklin Keel
Ian Jones
Daniel Holloway
Katie Andrzejewski
Leslie Lyons

Double Bass

Craig Brown, principal*
Cory Palmer
Kevin Casseday*
Travis Miller
Paul Quast
Salima Barday
Nery Rodriguez
Patrick Byrd
Joshua Lebar

Flute

Richard Sherman, principal*
Elizabeth Buck*

Piccolo

Elany Mejia

Oboe

Eric Ohlsson, principal*
Paige Morgan*

Clarinet

Steven Cohen, principal*
Kristin King

Bassoon

William Ludwig, principal*
Gili Sharett*

Contrabassoon

Amy Marinello

Horn

John Ericson, principal*
Jean Martin-Williams*
Gustavo Camacho
Elizabeth Fleming

Trumpet

William Campbell, principal*
Mark Schubert*

Trombone

William Zehfuss, principal*
Andrew Peoples

Bass Trombone

Dan Satterwhite, principal*

Timpani

Timothy K. Adams, Jr, principal*