

Sunday, July 3 • 3:00 pm
Whittington-Pfohl Auditorium

Joshua Bell Debut

Brevard Music Center Orchestra
David Efron, conductor • Joshua Bell, violin

Jean Sibelius

The Swan of Tuonela
Paige Morgan, English horn

Dmitri Shostakovich

Symphony No. 12
Revolutionary Petrograd
Razliv
Aurora
The Dawn of Humanity

INTERMISSION

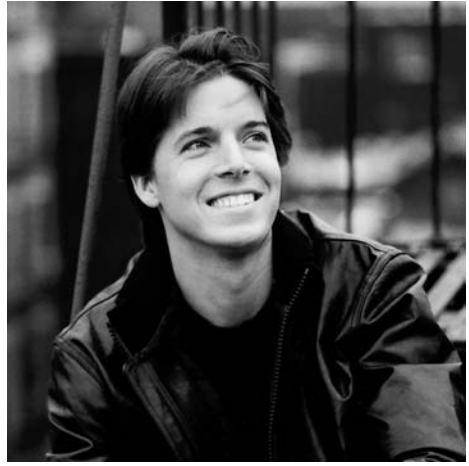
Peter Ilyich Tchaikovsky

Violin Concerto in D Major, Op. 35
Allegro moderato
Canzonetta (Andante)
Finale (Allegro vivacissimo)
Joshua Bell, violin

Joshua Bell is the Ruggiero Ricci Chair artist for the 2005 Season.

Joshua Bell, violin

Joshua Bell came to national attention at age fourteen after his highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra. A native of Bloomington, Indiana, Bell received his first violin at age four after his parents, both psychologists by profession, noticed him plucking tunes with rubber bands he had stretched around the handles of dresser drawers. Growing up, he indulged in many passions outside of music and became an avid computer game player and competitive athlete, placing fourth in a national tennis tournament at age ten.



Bell signed his first recording contract at age eighteen and has since released 27 albums. The Grammy Award-winning artist was honored for his recordings of *West Side Story* Suite, the Nicolas Maw Violin Concerto and for his collaboration with Wynton Marsalis on a spoken word children's album. Now in his thirties, Bell performs the world over, and his participation in events foreign to most classical artists has earned him the rare title of classical music superstar. *People Magazine* voted him "One of the 50 Most Beautiful People in the World," while the *New York Times* declared "Mr. Bell doesn't stand in anyone's shadow."

He has appeared as himself in the film *Music of the Heart* starring Meryl Streep and is a frequent guest on television. Bell has appeared on numerous specials, including the 2004 PBS "Memorial Day Concert," The GQ Awards and The Indy 500 Victory Celebration. Bell was one of the first classical artists to have a music video air on VH1. He plays the 1713 Gibson ex Huberman Stradivarius. For more information, visit joshuabell.com.

David Effron, conductor



David Effron is the Brevard Music Center's third artistic director and principal conductor. He is an alumnus of BMC and spent his first summer here, studying piano, when he was fourteen years old.

Effron earned a Bachelor of Music degree in piano from the University of Michigan. After receiving his master's degree in piano with Sidney Foster at Indiana University, Effron received a Fulbright Scholarship and a Rockefeller Grant and worked as an assistant to Wolfgang Sawallisch at the Cologne Opera. Upon returning to the United States, he joined the New York City Opera, serving on the conducting staff for eighteen years.

For seven seasons Effron was head of the opera department and conducted many symphony concerts as a faculty member of The Curtis Institute in Philadelphia. Then he spent twenty-one years as head of the orchestra program at the Eastman School of Music. He joined the faculty of the Indiana University School of Music in 1998.

Notes on the Program

Today we hear pieces by three masters of the orchestra encompassing enormous expressive range: one of the most popular concertos of all, and orchestral works by two of the giants of twentieth-century music.

The Swan of Tuonela Jean Sibelius (1865-1957)

One of the many intellectual currents that swept over Europe as a result of the widespread civil unrest of 1848 was what is now called “nationalism,” the growing feeling that creative artists of any stripe could and should look to their own national heritages for inspiration, rather than to a unified pan-European (read: German) view of what art “should” be. The Finnish composer Jean Sibelius was therefore an enthusiastic student of Finland’s vast cultural tradition, especially the epic prose-poem “Kalevala,” whose tales of ancient gods and folk heroes comprised a veritable compendium of Finnish lore. One hero in particular, Lemminkäinen, inspired four tone poems for orchestra which Sibelius completed by 1895. They recount in musical terms Lemminkäinen’s various exploits, most memorably his encounter with a mysterious and beautiful swan. One should be wary of attaching concrete visual ideas to music, but it is difficult not to do so here, so vividly pictorial are the images conjured by Sibelius. The role of the swan is given to the English horn, a larger cousin of the oboe, and that instrument’s dark, plaintive tone is ideal for depicting the noble gravity of the swan as it glides over the mist-covered water.

Symphony No. 12, Op. 112 (“The Year 1917”) Dmitri Shostakovich (1906-1975)

The well-behaved, politically correct composer in the former U.S.S.R. was expected to observe significant dates in the history of the “Union” with works of art faithful to the cause, edifying to the people, and accessible to Josef Stalin (no mean feat). Dmitri Shostakovich tried dutifully at various points in his career to fulfill his patriotic obligations, and his Symphonies Nos. 2 and 3, never performed these days, are settings of obscure literary texts glorifying now-forgotten Soviet heroes. When World War II ended in 1945, Stalin made it known that the artists of the Motherland were to observe the occasion with all the extravagant pageantry they could muster. Shostakovich responded with the witty, tongue-in-cheek Symphony No. 9, not at all what Stalin had expected, especially since Symphonies 7 and 8, both written during the war, had been long and serious works. (Stalin had wanted a trilogy of “War” symphonies and felt he had been given a trifle instead.) Shostakovich did not compose another symphony until Stalin’s death in 1953, and the savage second movement of the magnificent Tenth is said to be his private portrait of Stalin. It is with no small amount of irony, then, that his next two symphonies were indeed in commemoration of important dates in Russian history: Symphony No. 11 (1957) dealt with the abortive 1905 St. Petersburg uprising and its brutal suppression by the Czar’s troops, and Symphony No. 12, heard this afternoon, had as its subject the downfall of the Russian monarchy in 1917 and the establishment of the Bolshevik state. That Shostakovich did not view this event with unalloyed happiness or gratitude helps to explain the work’s tone, at times bitter and ironic, at other times falsely triumphant.

The four movements, played without break, run about 45 minutes in performance. The titles of

each reveal clear programmatic intent: the first movement, “Revolutionary Petrograd,” depicts fierce combat, and Shostakovich spares no orchestral effort to convey its fury. “Razliv,” the second movement, was the place near which Vladimir Lenin stayed in hiding as the revolution began, and the “Aurora” (third movement) was the naval vessel that fired the opening salvo in the fighting on October 25, 1917. “The Dawn of Humanity” ends the piece with irresistible celebration, although more than one commentator has detected signs of the composer’s biting and acerbic wit lurking beneath the surface.

Shostakovich completed his Symphony No. 12 in 1961. Today marks its first performance at the Brevard Music Center.

Violin Concerto in D, Op. 35 Peter Ilyich Tchaikovsky (1840-1893)

Tchaikovsky’s celebrated concerto for violin and orchestra was written in two bursts of activity in early and mid-1878, a time when he was also working on the rarely-played piano sonata, Op. 37. He had achieved notoriety with the first piano concerto (1875) and was trying to come to terms with some of the criticism which had been leveled against that work. He was also feeling the first stirrings of a major orchestral work, and only a few months later the Fourth Symphony would be substantially complete. Despite his efforts, the concerto met with dismay and open derision at its premiere in 1880. The violin part was declared unplayable, and the first movement was singled out for special scorn. As is so often the case, history’s verdict has been somewhat different; today few concertos are played more often.

“When women
hear me play, they come
crawling to my feet.”
—*Nicolo Paganini*

This familiar and beloved piece opens with a thematic idea in the violins not to be heard again in the entire movement. (The first piano concerto had done the same thing on a more extended scale, something to which the academics took umbrage. Their opinion of the Violin Concerto was no different.) The long and elaborate first movement makes use of Tchaikovsky’s customary blend of virtuosic writing for the soloist and very skillful handling of the orchestra. His prodigious melodic gift is always apparent; is there another composer with so many famous tunes to his credit? The extended cadenza is a catalog of technical and expressive devices. An inconspicuous display of compositional craft begins the beautiful second movement: the woodwind chorale functions as a harmonic bridge between the D major of the first movement and the G minor of the second—a deft touch, especially as the same trick is repeated in reverse to prepare for the finale. The melody Tchaikovsky composed for the second movement is a marvel of lyricism and melancholy, with a vocal quality suggesting a folk song. The finale is a whirlwind of brilliant passage work in the violin, syncopations in the orchestra, and a twice-occurring episode in a slower tempo that seems to evoke a peasant dance, only to turn toward the mood of the second movement. The reminiscence is short-lived, however, as the concerto ends in a blaze of virtuosity.

—*James Howsmon*

Brevard Music Center Orchestra

David Effron, conductor

Violin I

Thomas Joiner, concertmaster*
Sarah Schreffler
Marjorie Bagley*
Christian Jackson
William Terwilliger*
Ellen Cockerham
Katie McLin*
Sara Guerriero
Annagret Klaua*
Lauren Rausch
Helen Morin
Jessica Robinson
Andrew Tholl
Serban Petrescu
Leif Petersen
Erica Sanders

Violin II

Julian Ross, principal*
Essena Setaro
Margaret Baldridge*
Emanuela Lacraru
Kristine McCreery*
Brandon Ironside
Aaron Neumann
Kaitlin Doyle
Kendra Osterhout
Kathleen Andrews
Lemuel de la Cruz
Allison Willet
Adam St. John
James Farley
Ann Letsinger

Viola

Scott Rawls, principal*
John Concklin
Anna Joiner*
Tan Wyllie
Louise Zeitlin*
Matt Hofstadt
Eric Koontz*
Jim Lichtenberger
Tom Rosenthal*
Jonathan Morgan
Andrew Braddock

Scott Clement
Diana Maley

Cello

Carlton McCreery, Principal*
Ariana Arcu
Pablo Mahave-Veglia*
Franklin Keel
Aron Zekowicz*
Leslie Lyons
Elaine Anderson*
Katie Andrzejewski
Sara Wolfe
Andy Johnson
Micheal Way
Leah Branstetter

Double Bass

Craig Brown, principal*
Cory Palmer
Kevin Casseday*
Paul Quast
Nery Rodriguez
Di Wang
Patrick Byrd
Jennifer Coalson
Jonathan Perry

Flute

Elizabeth Buck, principal*
Mihoko Watanabe*
Christina Sjoquist

Piccolo

Christina Sjoquist

Oboe

Eric Ohlsson, principal*
Paige Morgan*
Tessa Gross

English Horn

Paige Morgan, principal*

Clarinet

Steven Cohen, principal*
Eric Ginsberg*

Bass Clarinet

Kristin King

Bassoon

Barrick Stees, principal*
Gili Sharett*
Andrew West

Contrabassoon

Andrew West

Horn

John Ericson, principal*
Gustavo Camacho
Jean Martin-Williams*
Laura Carter
Andrea Geniuk

Trumpet

William Campbell, principal*
Mark Schubert*
Matthew Shefcik
Matthew Vangjel

Trombone

William Zehfuss, principal*
Andrew Peoples

Bass Trombone

Dan Satterwhite, principal*

Tuba

Charles Schuchat, principal*

Harp

Katie Buckley, principal*

Timpani

Timothy K. Adams, Jr, principal*

Percussion

Conrad Alexander, principal*
Lee Hinkle
Gabriel Placido
Tihda Vongkoth

* Brevard Music Center Faculty

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.