

Friday, July 8 • 7:30 pm
Whittington-Pfohl Auditorium

Hinda Honigman Memorial Concert

Spanish Tales

Repertory Symphony Orchestra
Steven Smith, conductor • Christina Castelli, violin

Jacques Ibert

Escales

Rome - Palermo
Tunis - Nefta
Valencia

Sergei Prokofiev

Violin Concerto No. 2 in G Minor, Op. 63

Allegro moderato
Andante assai
Allegro, ben marcato
Christina Castelli, violin

INTERMISSION

Silvestre Revueltas

Sensemaya

Claude Debussy

Iberia

Par les rues et par les chemins
Les parfums de la nuit
Le matin d'un jour de fete

The Brevard Music Center and the host state of Georgia welcome the members of the National Federation of Music Clubs' Southeastern Region as they celebrate their 57th year at Brevard.

Christina Castelli, violin



Born in Chicago, Christina Castelli is a laureate of the 2001 Queen Elisabeth International Violin Competition in Brussels and grand prize winner of the 1997 William Primrose International Viola Competition. She has been a featured soloist with orchestras worldwide, and has appeared in recital at Carnegie Hall, Chicago Cultural Center and Kennedy Center for the Performing Arts. An avid chamber musician, Castelli has performed as soloist with and leader of the International Sejong Soloists chamber ensemble and as concertmaster of the Metamorphosen Chamber Orchestra. 2005-06 season highlights include debuts with the Seattle and Nashville symphonies and Florida Orchestra. Castelli frequently gives presentations to children in metropolitan public schools and conducts master classes for violin and viola students. In 1996, she was named a Presidential Scholar in the Arts. Castelli makes her Brevard Music Center debut as winner of the 2003 National Federation of Music Clubs Competition. She performs on a 1709 violin crafted by Giovanni Grancino of Milan. For more information, visit christinacastelli.com.

Steven Smith, conductor

This fall marks Steven Smith's seventh season as music director of the Santa Fe Symphony Orchestra and Chorus. In 2003, he added the position of associate professor/music director of the Oberlin College Conservatory Orchestras, where he also leads the Conservatory's opera productions. Previous positions include assistant conductor of the Cleveland Orchestra, music director of the Cleveland Youth Orchestra and associate conductor of the Kansas City Symphony. Recent engagements include appearances with the Auckland Philharmonia (New Zealand), Aspen Music Festival and National Repertory Orchestra. Also an active composer, his *Shake, Rattle and Roar*, an interactive work for young audience and orchestra, was featured on National Public Radio's *Morning Edition* and *Performance Today*. A native of Toledo, Ohio, Steven Smith holds degrees from the Eastman School of Music and Cleveland Institute of Music.



Hinda Honigman Memorial Concert

Tonight's concert, the Hinda Honigman Memorial Concert, is supported by the Hinda Honigman Memorial Endowment established by Mr. and Mrs. Ralph Sarlin. Mrs. Honigman was a past president of the National Federation of Music Clubs and a trustee of the Brevard Music Center.

Notes on the Program

The works on tonight's program come from two French composers (each writing about places other than France), one composer from Mexico (writing about a snake, after a fashion), and one from Russia (writing about nothing in particular). All of the pieces were composed between 1905 and 1937. Although they manifest a range of musical styles, they share a preoccupation with the potentialities of orchestral color.

The current reputation of Jacques Ibert (1890–1962) rests upon a small number of pieces: the Flute Concerto (because flutists like it and it's a good contest piece), the Saxophone Concerto (because, well, there aren't so many saxophone concertos), the Divertissement for orchestra, and, most of all, *Escales*, or "Ports of Call." Ibert was a Paris Conservatoire product and won the obligatory Prix de Rome in 1919. He had a multi-faceted career; he ran the Opéra-Comique in Paris for a time in the 1950s, and he wrote a number of film scores, including that for Orson Welles's great, controversial *Macbeth* of 1948. *Escales*, completed in 1922, remains popular for its color and evocative power, cinematic qualities to be sure. The Debussy influence can hardly be missed, and there is an Arabic cast to the "Tunis" section. Frankly, *Escales* is a little atypical of Ibert's "pure" (i.e., non-film) music. It does not manifest the sheer busyness of many other Ibert works, in which he tosses around countless small, quick notes to create distinctive textures. Musical pointillism or musical logorrhea? Perhaps a bit of both, in some works. *Escales*, however, remains a repertoire favorite.

Prokofiev's Second Violin Concerto was completed and premiered in 1935. The composer had left Russia in 1918, just after the Bolshevik Revolution, and lived mostly in Paris for the next several years. In 1936, soon after completing the Concerto, he returned to Russia, embraced wholeheartedly by the Soviet regime. Since he died on March 5, 1953, the same day as Stalin, not many people realized that he was gone. Prokofiev was always a bipolar composer. When he burst upon the scene he was celebrated, or scorned, for his modernist tendencies: sarcasm, percussiveness, excessive energy, a taste for the bizarre, e. g., the opera *The Flaming Angel*. Negative reviews, particularly in America, were legion. At the same time, however, Prokofiev composed a great deal of music that was Romantic, lyrical, and even intimate. He was one of the few non-pop composers of the twentieth century who could write a good tune: think *Peter and the Wolf*. The Second Violin Concerto eschews the bizarre for a relatively classical outlook, and the piece entered the standard violin repertoire soon after its composition. (When Heifetz started playing it, everyone wanted to play it.) The movement of choice may be the second, which begins with a beautiful riff on Bach that evolves into something even more beautiful.

Despite a lifetime cut short by alcoholism, Silvestre Revueltas (1899-1940) remains one of Mexico's most intriguing composers. *Sensemaya*, his best-known composition, began life as a choral piece, subtitled "Canto para matar a una culebra," or "Song for the killing of a snake." The present orchestra version came next, and at least one other version, for chamber ensemble, exists as well. Some call Revueltas the "Mexican Stravinsky" (one could be forgiven this if listening only to *Sensemaya*), others call him the "Mexican Ives," and still others contend that his music sounds more like Varese than anything else. All this suggests that Revueltas was resolutely his own man, and that something is going on in his music that merits close attention.

Debussy's three *Images* for orchestra serve as a sort of gateway into his last manner or style, in which the vestiges of musical Impressionism (whatever that is) give way to modes of thought that foreshadow Stravinskian Neo-Classicism of the 1920s. *Iberia*, completed in 1908, was published

as the second of the *Images*, although it was composed before the other two, *Gigues* and *Rondes de printemps*. Debussy was a lover of Spain and things Spanish, and he evoked the culture in a number of works, but never so successfully as in *Iberia*. The titles of the three movements may be translated as “In the streets and byways,” “The fragrances of the night,” and “The morning of the festival day.” As with all of Debussy’s titles, these must be taken as mere suggestions. (It was common for Debussy to compose a piece, then think up a title later.) *Iberia* incorporates some characteristic Spanish elements—rhythms, harmonies, scale fragments—arranged into motives that generate both surface and structure. Perhaps the most astonishing aspect of *Iberia*, however, is an orchestration that seems astonishingly inventive, even today.

— *Bruce Murray*

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Café con Brio

Enjoy a delicious dinner before the concert at 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 online 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 sponsor 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.

Repertory Symphony Orchestra

Steven Smith, conductor

Violin I

Alice Ju, concertmaster
Sarah Schreffler
Christian Jackson
Ellen Cockerham
Arturo Rodriguez
Fiona Hughes
Lauren Rausch
Helen Morin
Eliza Hesse
Kathryn Jensen
Andrew Tholl
Andrew D'Allemand
Diane Cline
Leif Petersen
Sun Lee
Erica Sanders
Regina Dyches
Essena Setaro

Violin II

Shana Bey
Brandon Ironside
Rebecca Pernicano
Kaitlin Doyle
Francis Auer
Kendra Osterhout
Lindsay Baggett
Kathleen Andrews
Lemuel De La Cruz
Andrew Lynn
Allison Willet
Elizabeth Magnotta
Adam St. John
James Farley
Ann Letsinger
Kerstin Tenney

Viola

Kirsti Petraborg
Matt Hofstadt
Jonathan Morgan
Lindsey Parsons
Rebecca Jones
Susannah Plaster
Scott Clement
Diana Maley
Allison Richards
Audrey Selph
Jim Lichtenberger
Andrew Braddock
Alan Elkins

Cello

Ariana Arcu
Jeremy Crosmer
Katie Andrzejewski
Sara Wolfe
Andy Johnson
Michael Way
Derek Stein
Leah Branstetter
Nick Gold
Marty Sproul
Tate Olsen

Double Bass

Cory Palmer
Paul Quast
Nery Rodriguez
Salima Barday
Gerald Torres
Jennifer Coalson
Ian Berg
Jonathan Perry
Jonathan Deans

Flute

Julia Barnett
Anthea Kechley
Elany Mejia
Angela Rich

Piccolo

Julia Barnett
Caitlyn Perry

Oboe

Noelle Drewes
Jennifer Feldman
John Hammerback
Rebecca Marquardt
Sian Ricketts

Clarinet

Jason Denner
Nicole Izzo
James Garcia
Daniel Frazzelle
Giancarlo Garcia

Bassoon

Alex Applegate
Sasha Enegren
Thomas Fleming
Amy Marinello
Andrew West

Contrabassoon

Andrew West

Horn

Gustavo Camacho
Laura Carter
Martha Fleming
Rose French
Andrea Geniuk
Julia Hencken
Katherine Taylor
Marc Zyla

Trumpet

Tao Ge
David Harbuziuk
Peter Kuan
Jordan Olive
Matthew Shefcik
Matthew Vangjel

Trombone

Kensey Chellis
Patrick Reynolds
William Timmons

Bass Trombone

Devin Roark
Andrew Walker

Tuba

Ed Vinson

Harp

Ashley Jackson
Elizabeth Munch

Percussion

Elliot Beck
Nicholas Galante
Lee Hinkle
Lauren Kosty
Robert Kratz
David Newcomb
Gabriel Placido
Chelsea Reeves
Chris Roode
Brandon Schantz
Thomas Schmidt
Valerie Vassar
Tihda Vongkoth