

Sunday, July 10 • 3:00 pm  
Whittington-Pfohl Auditorium

# French Romantics

Brevard Music Center Orchestra  
David Effron, conductor

Paul Dukas		<i>The Sorcerer's Apprentice</i>
Maurice Ravel		Suite No. 2 from <i>Daphnis et Chloe</i>

## INTERMISSION

Claude Debussy		<i>Trois Nocturnes</i>
		Nuages
		Fêtes
		Sirènes
Maurice Ravel		<i>La Valse</i>

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.

## ***The Sorcerer's Apprentice***

Paul Dukas (1865-1935)

Paul Dukas was a fastidious French composer who was known also for his criticism, teaching, and editing of others' music. Of the few works he permitted to be published, *The Sorcerer's Apprentice* of 1897 is the most celebrated. It is a symphonic poem with a program derived from a ballad by Goethe. (Goethe had been inspired by *Philopseudes*, a story by the Greek author Lucian, c. 150 A.D.) A young man, apprenticed to a magician, is told to haul pails of water. The apprentice, however, is lazy and arrogant. He decides to save himself some work and outwit his master in the bargain, so he casts a spell and orders a broom to do the work for him. Unfortunately, the apprentice does not know the words to make the broom stop, and it continues its chore until a flood is threatened. The apprentice takes an ax to the broom, only to have each piece morph into a new broom. Dukas's piece has been known to generations of young people through Mickey Mouse's portrayal of the apprentice in the 1940 Disney film *Fantasia*.

## ***Trois Nocturnes***

Claude Debussy (1862-1918)

Debussy's working title was *Trois scènes au crépuscule* ("Three Scenes at Twilight"), but the ultimate time frame of the piece seems to have moved a few hours later by the time the piece was finished; "nocturne" means "night piece." Debussy explained, "It is not meant to designate the usual form of a nocturne, but rather all the impressions and special effects of light that the word suggests." Debussy seems to have borrowed the concept of the nocturne not from Chopin, the most celebrated composer of nocturnes, but from the American painter James MacNeill Whistler, who used the word to suggest a harmonious relationship of color, shape, and form. The three sections of the work, Nuages (Clouds), Fêtes (Festivals), and Sirènes (Sirens), are stunning examples of orchestral color and aural impressions of light. "It is, in short," the composer wrote, "an experiment with the different combinations that can be obtained from one color—like a study in gray."

"The century of aeroplanes deserves its own music. As there are no precedents, I must create anew."  
— Claude Debussy

## ***Suite No. 2 from Daphnis et Chloé***

Maurice Ravel (1875-1937)

The ballet impresario Sergei Diaghilev commissioned Maurice Ravel to compose *Daphnis et Chloé* in 1909, the same year he commissioned an unknown Russian composer, Igor Stravinsky, to write *The Firebird*. Ravel needed three years to complete the monumental score for *Daphnis*. The story was adapted from a Greek pastoral tale. Daphnis and Chloé are abandoned on an island and raised by shepherd folk. As is usual in such stories, the two fall in love. Unfortunately, Chloé is abducted by pirates, but later she is saved by a god and restored to Daphnis amid great rejoicing. Ravel described his ballet score as "a choreographic symphony in three parts." He crafted two suites from the work, representing the first and second half of the story. The second suite is performed more often and generally thought of to include the best parts of the score. The three sections of the suite are played without pause.

## ***La Valse***

Maurice Ravel

Maurice Ravel was a reasonably patriotic French citizen, having served as an ambulance driver for the French army during World War I. Like many French composers was wary of German music, both for musical and cultural reasons, one presumes. However, Ravel felt real affection for the Viennese waltz. *La Valse* is not a waltz *per se*, but a symphonic poem about the waltz. It is a dazzling masterwork of orchestral writing, bursting with rhythmic energy, enervated by Ravel's peerless ear for instrumental color. All is not sweetness and light, however. Is *La Valse* a celebration of the waltz, a homage to Johann Strauss, or is it a reflection of the dark side behind the culture that created the waltz? The composer said of the work:

"Some people have seen in this piece the expression of a tragic affair, some have said that it represented the end of the Second Empire, others that it was postwar Vienna. They are wrong. Certainly, *La Valse* is tragic, but in the Greek sense: It is a fatal spinning around, the expression of vertigo and the voluptuousness of the dance to the point of paroxysm."

*La Valse* received its premiere in 1920 and has long been a staple of the symphonic repertoire.

—Emma Candelier

# Brevard Music Center Orchestra

David Effron, conductor

## **Violin I**

David Brickman, concertmaster\*  
Sarah Schreffler  
Marjorie Bagley\*  
Christian Jackson  
William Terwilliger\*  
Ellen Cockerham  
Katie McLin\*  
Fiona Hughes  
Annegret Klaua\*  
Sara Guerriero  
Lauren Rausch  
Helen Morin  
Jessica Robinson  
Andrew Tholl  
Serban Petrescu  
Leif Petersen

## **Violin II**

Julian Ross, principal\*  
Essena Setaro  
Margaret Baldrige\*  
Emanuala 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\*  
Matthew Hofstadt  
Anna Joiner\*  
Jonathan Morgan  
Louise Zeitlin\*  
Simina Renea  
Eric Koontz\*  
Scott Clement  
Tom Rosenthal\*  
Tan Wyllie  
John Concklin  
Susannah Plaster  
Jim Lichtenberger

## **Cello**

Carlton McCreery, principal\*  
Ruth Boden  
Aron Zelkowicz\*  
Franklin Keel

Elaine Anderson\*  
Leslie Lyons  
Sara Wolfe  
Katie Andrzejewski  
Michael Way  
Andy Johnson  
Pablo Mahave-Veglia\*  
Leah Branstetter

## **Double Bass**

Craig Brown, Principal\*  
Travis Miller  
Kevin Casseday\*  
Salima Barday  
Di Wang  
Ian Berg  
Patrick Byrd  
Joshua Lebar  
Gerald Torres

## **Flute**

Elizabeth Buck, principal\*  
Mihoko Watanabe\*  
Angela Rich

## **Piccolo**

Christina Sjonquist

## **Alto Flute**

Mihoko Watanabe\*

## **Oboe**

Eric Ohlsson, principal\*  
Noelle Drewes  
John Hammerback  
Rebecca Marquardt  
Evelyn Sedlack

## **English Horn**

Paige Morgan, principal\*

## **Clarinet**

Steven Cohen, principal\*  
Eric Ginsberg\*  
Antonio Tanase

## **Bass Clarinet**

Kristin King

## **Bassoon**

William Ludwig, principal\*  
Gili Sharett\*  
Kendrick Boyd  
Thomas Fleming

## **Contrabassoon**

Amy Marinello

## **Horn**

Jean Martin-Williams, principal\*  
Gustavo Camacho  
Elizabeth Fleming  
Andrea Ganiuk  
Rose French  
Marc Zyla

## **Trumpet**

William Campbell, principal\*  
Mark Schubert\*  
Peter Kuan  
Tao Ge  
David Harbuziuk, asst.

## **Trombone**

William Zehfuss, principal\*  
Stephen Lowery

## **Bass Trombone**

Dan Satterwhite, principal\*

## **Tuba**

Charles Schuchat, principal\*

## **Harp**

Katie Buckley, principal\*  
Ashley Jackson  
Elizabeth Munch

## **Keyboard**

Andrew Campbell, principal\*

## **Timpani**

Conrad Alexander, principal\*  
Lee Hinkle

## **Percussion**

Conrad Alexander, principal\*  
Nicholas Galante  
Lee Hinkle  
Lauren Kosty  
Robert Kratz  
David Newcomb  
Chelsea Reeves  
Brandon Schantz  
Thomas Schmidt

\* Brevard Music Center faculty