

Friday, July 22 • 7:30 pm
Whittington-Pfohl Auditorium

The Jerry Hart Jerome Memorial Concert

Frederica von Stade Returns

Brevard Music Center Orchestra
Frederica von Stade, mezzo-soprano • David Efron, conductor

Otto Nicolai	Overture to <i>The Merry Wives of Windsor</i>
Felix Mendelssohn	Symphony No. 4 in A Major, Op. 90, "Italian" Allegro vivace Andante con moto Con moto moderato Saltarello. Presto
Joseph Canteloube	<i>Chants d'Auvergne</i> Bailèro Lo fiolaire Uno jionto postouro Chut, chut Pour l'enfant Lou coucut

INTERMISSION

Peter Ilyich Tchaikovsky	Suite from <i>The Sleeping Beauty</i> Introduction: La Fée des lilas Adagio: Pas d'action Panorama Valse
Ambroise Thomas	"Connais-tu le pays" from <i>Mignon</i> "Me voici dans son boudoir" from <i>Mignon</i>
Jacques Offenbach	"Tu n'est pas beaux" from <i>La Perichole</i> "Ah, que j'aime le militaire" from <i>La Grand-Duchesse de Gérolstein</i>

Frederica von Stade, mezzo-soprano

Described by the *New York Times* as “one of America’s finest artists and singers,” Frederica von Stade continues to be extolled as one of the music world’s most beloved figures. Known to family, friends and fans by her nickname “Flicka,” the mezzo-soprano has enriched the world of classical music for three decades. She launched her career in 1970 with her brilliant Metropolitan Opera debut. In 2000, the company celebrated the 30th anniversary of her debut with a new production of *The Merry Widow*, specifically for her, and in 1995, as a celebration of her 25th anniversary, the Metropolitan Opera created for her a new production of *Pelléas et Mélisande*. This is her fourth appearance at the Brevard Music Center, last performing in 2000.



With impressive versatility, she has effortlessly traversed an ever-broadening spectrum of musical styles and dramatic characterizations. A noted *bel canto* specialist, she excelled as the heroines of Rossini’s *La cenerentola* and *Il barbiere di Siviglia*. She is an unmatched stylist in the French repertoire and in one critic’s words, “the *Mélisande* of one’s dreams.” Flicka has created the role of Tina in Dallas Opera’s world premiere production of Dominick Argento’s *The Aspern Papers* (written for her) as well as the role of Madame de Merteuil in Conrad Susa’s *Dangerous Liaisons*. Her discography, including more than 70 recordings with every major label, has garnered six Grammy nominations and one Grammy Award. In 1998, she was awarded France’s highest honor in the arts when she was appointed an officer of L’Ordre des Arts et des Lettres. For more information, visit fredericavonstade.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.

Un éternel printemps sous un ciel
toujours bleu?
Hélas! que ne puis-je te suivre
Vers ce rivage heureux d'où le sort
m'exila!
C'est là que je voudrais vivre,
Aimer et mourir! C'est là!

Connais-tu la maison où l'on
m'attend là-bas?
La salle aux lambris d'or où des
hommes de marbre
M'appellent dans la nuit en me
tendant les bras,
Et la cour où l'on danse à l'ombre
d'un grand arbre?
Et le lac transparent où glissent sur
les eaux
Mille bateaux légers pareils à des
oiseaux....
Hélas! que ne puis-je te suivre
Vers ce pays lointain d'où le sort
m'exila!
C'est là que je voudrais vivre,
Aimer et mourir! C'est là!....

**“Me voici dans son boudoir”
from *Mignon***

C'est moi, j'ai tout brisé! N'importe!
M'y Voici!
Quoi, mon oncle a logé Philine
chez ma tante!
Me voici dans son boudoir et je
sens mon Coeur,
Je sens mon Coeur battre
d'espoir.
Ah, je guette l'instant de la revoir.
Oui je sens mon Coeur, je sens
mon Coeur battre d'espoir!
Coquette, je guette l'instant de te
revoir!
Il faut enfin vaincre la cruelle
Il faut toucher, toucher le Coeur de
l'infidèle!
Je suis dans son boudoir, et je
sens mon Coeur, je
Sens mon Coeur battre
d'espoir.
Moi, je veux qu'on m'aime, et
j'espère, oui, j'espère a mon
tour
Etre heureux; tant pis, ma foi!
Pour tous ses amoureux,
Tant pis pour tous ses
amoureux!
Je suis dans son boudoir!

**Couplets des Aveux from *La
Perichole***

Tu n'est pas beau
Tu n'est pas riche
Tu manques tout a fait d'esprit
Tes gestes sont ceux d'un godiche
D'un saltimbanque dont on rit
Le talent, c'est une autre affaire

an eternal spring under an always
blue sky?
Alas! if only I could follow you
to the happy shore from which I've
been exiled!
It is there that I would like to live,
to love, and die! There!

Do you know the house there
where they wait for me?
The room paneled in gold, where
marble statues
call me in the night, outstretching
their arms,
and the courtyard where one
dances in the shadow of a great
tree?
And the transparent lake where
thousands of quick boats glide on
the waters like birds
Alas! if only I could follow you
to the far-off land from which I've
been exiled!
It is there that I would like to live,
to love, and die! There!

It's me! I've broken everything!
What of it, here I am!
What? My uncle has lodged Filina
in my aunt's rooms!
Here I am in her boudoir, and I feel
my heart, I feel my heart beat
high with hope.
Ah, I wait for the hour when we
shall meet!
Yes I feel my heart beat with hope.
One must in the end vanquish
One must touch the heart of the
infidel.
Oh, I'm in her boudoir and I feel my
heart beat with hope.
Me, I just want everyone to like and
I hope in my time to be happy
How sad it is for all those who love
her. But I'm here in her bou-
doir.....

You aren't handsome
You aren't rich
You lack all sorts of spirit
Your gestures are those of a bump-
kin
A showman at whom one laughs

Tu n'en as guère de talent
De ce qu'on doit avoir pour plaire
Tu n'as Presque rien et pourtant, et
pourtant, et pourtant
Je t'adore Brigand
J'ai honte a l'avouer
Je t'adore et ne puis vivre sans
t'adorer
Je t'adore Brigand, j'ai honte a
l'avouer
Je t'adore et ne puis vivre sans
t'adorer!

Je ne hais pas la bonne chère
On dînait chez ce Vice-roi!
Tandis que toi, toi pauvre hère
Je mourrais de faim avec toi
J'en avais chez lui de la joie,
J'en pouvais prendre tant et tant
J'avais du velours, de la soie, de
l'or des bijoux et pourtant
Je t'adore Brigand.....

**Ah, que j'aime les militaires
from *La Grande-Duchesse De
Gérolstein***

Vous aimez le danger,
Le péril vous attire,
Et vous ferez votre devoir;
Vous partirez demain,
Et moi je viens vous dire,
Non pas adieu, mais au revoir!

Ah, que j'aime les militaires,
Leur uniforme coquet,
Leur moustache et leurs manières,
En eux tout me plaît.
Quand je vois là mes soldats,
Prêts à partir pour la guerre,
Fixes, droits, l'oeil à quinze pas,
Vrai dieu! J'en suis toute fière.
Seront-ils vainqueurs ou défaits?
Je n'en sais rien, ce que je sais....
Ah....

....Ah, que, j'aime les militaires,
j'aime, oui! j'aime les militaires!
Je sais ce que je voudrais:
Je voudrais être cantinière,
Près d'eux toujours je serais
Et je les griserais,
Avec eux, vaillante et légère,
Au combat je m'élancerais,
Cela me plairait-il, la guerre?
Je n'en sais rien, ce que qu'elle
sait....Ah...
...Ah, que j'aime les militaires, etc.

As for talent, that's another story
You have practically no talent
Of all that one needs to please, you
have nearly nothing
But, but, but
I adore you, Brigand, I have shame
to admit it
I adore you and can't live without
you!

I don't hate the good gentleman
Who dined with the Viceroy!
As for you, I would starve with you
With him, I had joy, I could take
more and more
I had velvet, silk and jewels and
yet....
I adore you Brigand, I'm ashamed
to admit it,
I adore you and cannot live without
you!

You love danger,
Risk attracts you,
And you will do your duty;
You will leave tomorrow,
And I have come to say to you
not farewell, but au revoir!

Ah, how I love soldiers,
their smart uniforms,
their moustaches and their
plumes!
Ah, how I love soldiers,
Their triumphant air, their man-
ners,
I like everything about them.
When I see my soldiers standing
there
ready to set off for war,
standing to attention, eyes front at
fifteen paces,
good God, I'm so proud of them.
Will they conquer or be defeated?
I don't know, but what I do know
is....Ah...

....Ah, how I love soldiers,
I love, yes, I love soldiers.
I know what I would like:
I would like to be a canteen
woman,
I'd be with them all the time,
and I would make them tipsy,
forward into battle, valiant and
light-footed,
I'd go with them, and
would I like war?
I don't know, but what I do know
is....Ah...
...Ah, how I love soldiers, etc.

Notes on the Program

Overture to *The Merry Wives of Windsor* Otto Nicolai

Otto Nicolai (1810-1849) was an exact contemporary of Chopin, and missed Mendelssohn (1809-1847) by only a year or two in either direction. Although he was German, his career as an opera composer began in Rome. Success beget success, and he moved to Vienna as Kapellmeister in 1841. His opera *The Merry Wives of Windsor* was composed near the end of his brief life. It receives only an occasional revival today, but its Overture has become a staple of the light orchestral repertoire.

Chants d'auvergne Joseph Canteloube

The French pianist and composer Marie-Joseph Canteloube de Malaret (1879-1957) studied with d'Indy and wrote a number of ambitious pieces. Today his reputation rests on a collection of folk songs that he arranged for voice and orchestra during the period 1923-1930 and published under the title *Chants d'auvergne*. Another collection of arrangements, *Chants des Pays Basques*, is done occasionally, but the original works have all but disappeared. Oh, well. The Auvergne songs reveal Canteloube's wit (he was also a published author), a fine ear for orchestral color, and a predilection to let the voice be the voice. Not surprisingly, then, the songs have become popular with singers, and the whole group of nearly thirty numbers has been recorded several times.

Symphony No. 4 in A Major, Op. 90, "Italian" Felix Mendelssohn

Felix Mendelssohn is widely regarded as a great composer, but one is tempted to ask: for what? Well, there is the overture to *A Midsummer Night's Dream* and that violin concerto. And some other stuff, right? In fact, Mendelssohn may be the most "unknown" of the great European composers. Of the five symphonies, only tonight's Italian is played with real frequency. The overture *The Fair Melusina*, one of the most striking and prescient works of the early nineteenth century, is all but unknown to concert goers. Musicians rate the Octet for double string quartet as a cornerstone of the chamber music repertoire, but logistical difficulties mitigate against regular performance. The *Songs without Words* are played by piano students but rarely by concert artists; the large piano works remain mysteries.

If nothing else, Mendelssohn was versatile. In his childhood he was the gold standard for musical prodigies—a greater prodigy than Mozart, many contend. At sixteen he wrote the Octet; at seventeen, the *Midsummer Night's Dream* Overture. By age twenty he had resurrected Bach's St. Matthew Passion for public performance and, effectively, had instilled Bach into the European intellectual consciousness once and for all. He was a virtuoso pianist who performed with Chopin and Liszt. He was the first modern orchestra conductor, and his stewardship of the Leipzig Gewandhaus Orchestra resonates down to the present day. He founded the Leipzig Conservatory and ran music festivals in Germany and England.

Perhaps his sheer facility obscured something of his compositional gift. That his reputation with the public rests upon just a few familiar works could hardly be more unfair. The level of his craftsmanship was already exquisite by the time he was sixteen years old, and it never flagged. True, he had his more inspired days and less inspired days, but so does every composer. There are many Mendelssohn works that are worth the investment of listening and that will pay dividends many times over.

Fortunately, the *Italian Symphony* has had a healthy life on the concert stage. It was begun in Italy in 1830

or 1831 but not completed until 1833, while Mendelssohn was visiting London. Although the piece was played in 1833 the composer refused to allow publication; he believed that revisions were needed to the outer movements. Alas, Mendelssohn died (at age thirty-eight) before revisions could be undertaken. The *Italian Symphony* was published posthumously, in 1851, and has been in the standard repertoire ever since. Amazingly, it appeared just three years after Berlioz's *Symphonie fantastique*. If Berlioz's symphony represents the nightmare aspects of early musical Romanticism, then Mendelssohn's piece represents the sunny side. The symphony is, quite literally, a young man's reaction to seeing Italy, with its landscapes, its traditions, all its fabulous art and architecture, even the sunlight flashing on the water. It is the quintessential fusion of Romantic affect and Classical diction, and it is one of the happiest creations of European music.

Suite from *Sleeping Beauty* Peter Ilyich Tchaikovsky

In 1697 the French author Charles Perrault published *Histoires ou contes du temps passé, avec des moralités: Contes de ma mère l'Oye*, a small collection of stories that were mostly his "reimaginings" of folk tales. The *Contes de ma mère l'Oye*, or "Tales of Mother Goose," were, in effect, the first fairy tales. The collection included "La Belle au bois dormant" ("Sleeping Beauty"), "Le Petit Chaperon rouge" ("Little Red Riding Hood"), and "Cendrillon" ("Cinderella"), among others. Where would Disney be without Perrault?

One can also ask where would ballet be without Perrault, since the fairy tale quickly became a vital source for ballet libretti. There was a "Sleeping Beauty" ballet, for example, as early as 1815. Tchaikovsky's *The Sleeping Beauty* was composed in 1888-89 upon commission from the Maryinski Theatre in St. Petersburg. Tchaikovsky worked very closely with the choreographer Marius Petipa and composed music to order, e.g., "32 bars for the transition into the panorama."

The score for *The Sleeping Beauty* is not quite so familiar as *Swan Lake* but familiar nonetheless. The Suite was assembled not by Tchaikovsky but by his composition student Alexander Siloti, who had studied piano with Liszt and had a distinguished career teaching at the Juilliard School from 1924 until 1942.

—Bruce Murray

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Jerry Hart Jerome (October 10, 1934 – December 11, 1997)

Tonight's presentation of *Frederica von Stade Returns* is dedicated to Brevard native and long-time BMC trustee, Jerry Hart Jerome. Mr. Jerome was an ardent supporter and good friend of the Music Center. His wife and children are proud to sponsor this concert in his memory.

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

David Brickman, concertmaster*
Alice Ju
Marjorie Bagley*
Austin Wulliman
William Terwilliger*
Arturo Rodriguez
Katie McLin*
Barbara Careaga
Annegret Klaua*
Alexander Martin
Eliza Hesse
Kathryn Jensen
Christine Short
Andrew d'Allemand
Erica Sanders
Sun Lee

Violin II

Julian Ross, principal*
Diane Cline
Kristine McCreery*
Shana Bey
John Deliman*
Regina Dyches
Rebecca Pernicano
Francis Auer
Lindsey Baggett
Andrew Lynn
Lauren Trolley
Elizabeth Magnotta
Gerome Stewart
Kerstin Tenney

Viola

Scott Rawls, principal*
Jonathan Epstein
Anna Joiner*
Kirsti Petraborg
Louise Zeitlin*
Rebecca Jones
Eric Koontz*
Alan Elkins
Allison Richards
Melinda Hirsch

Audrey Selph
Christopher Lanier
Lindsey Parsons

Cello

Carlton McCreery, principal*
Ariana Arcu
Pablo Mahave-Veglia*
Jeremy Crosmer
Aron Zelkowicz*
Ian Jones
Elaine Anderson*
Sarah Schmitz
Marty Sproul
Derek Stein

Double Bass

Craig Brown, principal*
Travis Miller
Kevin Casseday*
Salima Barday
Nery Rodriguez
Ian Berg
Patrick Byrd
Gerald Torres
Joshua Lebar

Flute

Elizabeth Buck, principal*
Mihoko Watanabe*

Piccolo

Caitlyn Perry

Oboe

Eric Ohlsson, principal*
Paige Morgan*
Rebecca Marquardt

English Horn

Paige Morgan*

Clarinet

Steven Cohen, principal*
Eric Ginsberg*

Bassoon

William Ludwig, principal*
Gili Sharett*

Horn

John Ericson, principal*
Gustavo Camacho
Todd Williams*
Laura Carter
Marc Zyla

Trumpet

William Campbell, principal*
Mark Schubert*
David Harbuziuk
Matthew Shefcik
Ge Tao

Trombone

William Zehfuss, principal*
William Timmons

Bass Trombone

Dan Satterwhite, principal*

Tuba

Charles Schuchat, principal*

Harp

Katie Buckley, principal*

Piano

Andrew Campbell, principal*

Timpani

Timothy K Adams, Jr. principal*

Percussion

Conrad Alexander, principal*
Tihda Vongkoth
Chelsea Reeves
Tom Schmidt
Gabriel Placido

* Brevard Music Center faculty