

Friday, August 5 • 7:30 pm
Whittington-Pfohl Auditorium

Keith Lockhart Conducts

Transylvania Symphony Orchestra
Keith Lockhart, guest conductor

Jennifer Higdon	<i>blue cathedral</i>
Ludwig van Beethoven	Symphony No. 4 in B-flat Major, Op. 60 Adagio - Allegro vivace Adagio Allegro molto e vivace Allegro ma non troppo

INTERMISSION

Ottorino Respighi	<i>The Pines of Rome</i> Pines of the Villa Borghese Pines Near a Catacomb The Pines of the Janiculum Pines of the Appian Way
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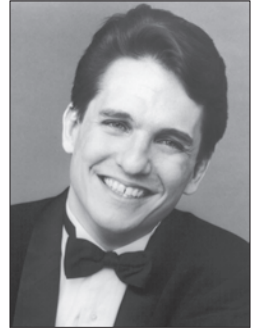
Tonight's concert is sponsored in part by *The Transylvania Times*, an independent community newspaper serving the residents of Transylvania County.

The Transylvania Times



Keith Lockhart, guest conductor

Keith Lockhart is a Brevard Music Center alumnus and returns frequently to guest conduct. As music director of the Utah Symphony, a position held since 1998, he recently led the ensemble on its first European tour in nearly two decades. Together, they presented three “Salute to the Symphony” television specials, one of which was awarded an Emmy Award. Lockhart is also known to millions as conductor of the Boston Pops. Appointed in 1995, he has led the ensemble in over 400 concerts, made 38 television shows and released six discs to date. This season also saw Lockhart at the opera houses of Boston, Utah and Washington. Previous conducting positions include music director of the Cincinnati Chamber Orchestra and associate conductor of the Cincinnati Symphony and Cincinnati Pops.



Born in Poughkeepsie, New York, Lockhart began his musical studies with piano lessons at age seven. He attended Brevard Music Center for two summers, first as a pianist and then as a student of bass clarinet. He earned his undergraduate degree from Furman University and a master's from Carnegie-Mellon University in orchestral conducting. Lockhart holds honorary doctorates from the Boston Conservatory, Northeastern University and his alma mater Furman University. He has a two-year-old son, Aaron. For more information, see page 36 of *2005 Overture* or visit utahsymphony.org.

Notes on the Program

blue cathedral Jennifer Higdon

Composer Jennifer Higdon (b. 1962) serves on the composition faculty of the Curtis Institute of Music. She has received commissions from many major performing organizations, including the Philadelphia and Minnesota Orchestras and the Symphonies of Chicago, Pittsburgh, Atlanta, and Dallas. *blue cathedral* was completed in 1999. The composer writes:

“Blue – like the sky. Where all possibilities soar. Cathedrals – a place of thought, growth, spiritual expression, serving as a symbolic doorway into and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind’s eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in contemplative stance. The stained glass windows’ figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky. As this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

“These were my thoughts when the Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge – a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my

younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group – our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

“This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.”

Symphony No. 4 in B-flat Major, Op. 60 Ludwig van Beethoven

While Beethoven was in the middle of writing a symphony in C minor (the one that became known as the Fifth Symphony, Op. 67), he took a break and composed an entirely different symphony, one in B flat major (the one that become known as the Fourth). Moreover, before he finished that C minor symphony, the Fifth, he started work on yet another one, the Sixth, the *Pastoral*. Obviously, there were issues with the Fifth. Did Beethoven have an inkling what it would become and what it would come to represent? One must assume that he did—thus, the issues. The Fourth Symphony, the piece composed during intermission, so to speak, provides a key to the whole thing.

The Fourth shares many features with the Fifth, but it does not share the Fifth's concision or its vehemence. On the contrary, the Fourth effuses optimism and positive energy as well as jokes, puns, and various references to Haydn's symphonies. Why Haydn? Haydn, with whom Beethoven suffered a few contentious composition lessons, established the symphony as the central vehicle for European musical thought. Beethoven's Fourth Symphony is not only his response to Haydn; it is also his exorcism of Haydn's ghost. It was Beethoven's last effort with symphony-as-form—henceforth, it would be symphony-as-idea. The Fourth Symphony made the Fifth (and the Sixth, Seventh, Eighth, and Ninth) possible.

The slow introduction seems to portend something big, but the “something big” never comes (joke #1). Beethoven leads us insistently towards a key other than B flat major, but we end up in B flat anyway (joke #2). These are Haydn tricks, altered by a Beethoven lens through which they appear more exotic (and self-conscious) than they ever did with Haydn. And so it goes throughout the entire symphony except for the Adagio, which is lyrical and heartfelt.

Pini di Roma (The Pines of Rome) Ottorino Respighi

It is a commonplace that Italian music means opera. Certainly, the only nineteenth-century Italian composers to attain international notoriety, e.g., Rossini, Donizetti, Bellini, Verdi, and Puccini, were opera composers. The Bolognese composer Ottorino Respighi (1879-1936) was able to buck the trend, perhaps, by virtue of foreign study. He worked in St. Petersburg with Rimsky-Kosakov and in Berlin with Max Bruch. In 1916 he finished the first number in his “Roman triptych” of symphonic poems, *Le Fontane di Roma (The Fountains of Rome)*. The premiere was not successful, but Toscanini's performance in 1918 created some noise that garnered a reputation for the composer.

Respighi realized that he was on to something, so he planned a sequel. *Pini di Roma* appeared in 1924 and quickly became a repertory standard. (The third Roman piece, *Feste romane*, or *Roman Festivals*, came five years later, but has never really caught on.)

For each movement of *Pines* the composer provided a textual description in the score.

Pines of the Villa Borghese: “Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms.”

Pines Near a Catacomb: “Suddenly the scene changes -- we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.”

The Pines of the Janiculum: “There is a thrill in the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing.”

Pines of the Appian Way: “Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.”

Pini di Roma is notable for its use of a recording of a real nightingale at the end of the third movement (Respighi could not bear to merely imitate a nightingale with instruments) and of an army of offstage brass in the finale. Throughout the work the sounds are thrilling or evocative or even rapturously beautiful. Respighi was not the great musical philosopher of his generation, but he manipulated the orchestra expertly, and ruthlessly.

—Bruce Murray

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Steinway & Sons Piano Sale

The Brevard Music Center has proudly selected the pianos of Steinway & Sons, “the standard of excellence,” as our performance and practice instruments. More than 73 Steinway, Boston, and Essex instruments are used by the students and faculty here at BMC for only seven weeks, and they must be sold at the end of our summer season.

The sale, coordinated by Case Brothers of Spartanburg, will take place on August 12-14. Access is by appointment only; to schedule an appointment, call 1-888-845-3896.

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.

Transylvania Symphony Orchestra

Keith Lockhart, guest conductor

Violin I

Heather MacArthur, concertmaster
Christine Short
Kristen Kline
Steven Kim
Emily Nebel
Abigale Reisman
Stephanie Hao
Sara Guerriero
Jordan Wong
Bethany Moore
Ashley Martin
Julia Reeves
Anna Grace Strange
Madeleine Jansen
Luke Rohde
Chandler Fugate-Laus
Elizabeth Robinson
Carter Tholl
Haley Dreis
Deborah Johnson

Violin II

Mia Detwiler, principal
Gerome Stewart
Matthew DeBeal
Seth Gilliard
Steven Boyd
Melanie Riordan
Madeline McCreery
Lauren Trolley
Dianna Joiner
Katherine Floriano
Kylan Moran
Julia Alexander
Juliana Lynch
Svetlana Schneyderman
Brandis Godwin
Louis McCracken
Matthew Madonia
Raymond Harrison

Viola

Leah Reiter, principal
John Concklin
Chelsea Godwin
Presti Hinson
Erin Rafferty
Stephanie Ethridge
Sarah Brown
Christopher Lanier
Chris Kalter

Cello

Nicholas Gold, principal
Leslie Lyons
Christina Kim
Michael O'Boyle
Jenna McCreery

Sarah Schmitz
Jenni Aldrich
Andrea Albertini
Kaitlin Grady
Zachary Mansell
Anna Owensby
Emme Johnston

Double Bass

Jonathan Deans, principal
Patrick Byrd
David Connor
Mary Reed
Stella Heine
Lewis Heald
Steven Metcalf
Benjamin Harshbarger
Luis Catalan

Flute

Brian Burkett
Jacob Farnsworth
Nave Graham
Chelsea Knox
Sonali Mehta-Rao
Christie Olsen
Elyse Roberts

Oboe

Christopher Connors
Alexandra Dawson-Beatty
Jennifer Moore
Jeffrey Taylor
Connie Vogelmann

English Horn

Alexandra Dawson-Beatty

Clarinet

Jonathan Cohen
Peter Sabino

Bass Clarinet

Emily Tyndall

Bassoon

Kian Anderson
Megan Schlie
Ellen Martin
Angela Moretti
Jeff Neirsta

Contrabassoon

Megan Schlie

Horn

Eric Damashek
Andrew Fierova
Olivia Sedlack

Beth Smeltzer
Jason Ward
Allison Youngblood
Mario Lopez

Trumpet

Ben Campbell
Alex Fioto
Anna Garcia
Matthew Morrow
John Roberts
Graham Watt
Matthew Shefcik
Matthew Vangjel

Trombone

Nathan Lodge
James Pannell
Timothy Robinson
William Timmons

Bass Trombone

Devin Roark
Andrew Walker

Euphonium

Daniel Chapa
Tara Davis

Tuba

Alexander Hays-Ekeland
Drew Prichard

Harp

Elizabeth Munch
Ashley Jackson

Timpani

Saul Green
Robert Kratz
Brandon Schantz

Percussion

Nicholas Galante
Saul Green
Cameron Heard
Robert Kratz
Brandon Schantz
Thomas Schmidt

Piano

Ashley Anderson

Celeste

Ashley Anderson
Naoko Suga