



Advance Program Notes

Roanoke Symphony Orchestra
Tuesday, November 11, 2014, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Roanoke Symphony Orchestra

David Stewart Wiley, *conductor*
Jeff Midkiff, *mandolin*
Akemi Takayama, *violin*

Farandole from *L'Arlesienne*

Georges Bizet

Double Concerto for Mandolin, Violin, and Orchestra
[2014, premiere performances]

Jeff Midkiff

- I. *Metro/Mountain Allegro Moderato*
- II. *Dream Scherzo*
- III. *Elegy Adagietto cantabile*
- IV. *Finale Allegro*

Akemi Takayama, *violin*
Jeff Midkiff, *mandolin*

Intermission

Symphony No. 6 in F Major *Pastorale* Op. 68

Ludwig van Beethoven

- I. *Allegro Awakening of Joyful Feelings Upon Arrival in the Country*
- II. *Andante Scene by the Brook/Call of the Nightingale, Quail, and Cuckoo*
- III. *Allegro (Scherzo) Merry Gathering of Country Folk*
- IV. *Allegro Thunderstorm*
- V. *Allegretto Shepherd's Song/Happy and Thankful Feelings After the Storm*

Program Notes

Jeff Midkiff

Double Concerto for Mandolin, Violin, and Orchestra (2014 premiere)

Notes by the composer

Back in 2010, the Roanoke Symphony Orchestra and music director and conductor David Stewart Wiley commissioned my Mandolin Concerto *From The Blue Ridge*. We premiered the piece under Wiley's baton in October of 2011 with great response, and I've had the privilege to perform it with numerous other orchestras in the U.S. over the past three years. I have been happy to receive positive comments from violinists about the high-energy mandolin and violin cadenza in the third movement. In the winter of 2013, Wiley and the Roanoke Symphony Orchestra once again honored me with a commission for this Double Concerto for Mandolin, Violin and Orchestra. I am grateful to Roanoke Symphony Orchestra concertmaster Akemi Takayama for her superb artistry, to the Roanoke Symphony Orchestra and its vital sponsors, to Roanoke Symphony Orchestra librarian John Smith, and to Maestro Wiley for his encouragement, his tireless musical edits and suggestions, and for keeping me positive and on schedule for this exciting premiere. I hope you enjoy this new work, and that the piece celebrates and melds both the great classical traditions that I love and my love of traditional and modern bluegrass music as well.

My new four-movement Double Concerto that you will hear today features the full symphony orchestra with winds in pairs, full brass, timpani, percussion, and strings. These four contrasting and complementary movements total about 20 minutes, and each movement features the solo mandolin and violin in different combinations with the support and conversation with a virtuoso orchestra.

The first movement (*Allegro*) begins as a perpetual motion for the soloists, as the strings state the main G-Bb-A motto theme, contrasting an "urban" and "mountain/rural" feel. These driving rhythmic and melodic ideas are explored until a slow viola solo leads to a solitary gypsy-like section. Brief cadenzas for mandolin and violin spin away from the allegro tempo, we return again to the up-tempo music of the introduction, and the movement ends calmly in a major key, resolved yet expectant for the scherzo to come.

The second movement scherzo (*Dream*) shows the influences of Beethoven's *Pastorale Symphony*—especially Beethoven's rustic peasant scherzo in 3/4. The main theme has some darker undertones, but the trio is simple and folk-like. The third section is a frantic, multi-meter chase (groups of 2+2+3 alternate in some bars) that culminates with the return of the main theme. The movement ends as the increasingly dissonant third section's "nightmare" material is transformed into the blues, ending with a wink as the oboe and flute jump up with a high soft flourish.

The third movement, *Elegy*, is the heart and soul of the concerto—a slow and reflective contrast from the three faster movements that surround it. On some unspoken level, this movement represents my feelings of loss after my boyhood home was destroyed in a fire. The resulting knowledge that I would never see it again was profound. The brief rising melodic figure in the mandolin and later the violin is supported by a warm bed of strings beneath. The mandolin plays a simple but poignant melody that soon transitions into a haunting minor-key waltz with a Bohemian flavor. A brass chorale leads us back to the main theme that yearns upward, unresolved—deeply felt, but still unresolved.

The brief and upbeat fourth movement, *Finale*, begins softly in the solo violin with another perpetual motion rising upward, with a modal, mountain-Celtic feel. This builds to the main "fiddle tune" melody, and the traditional duple feel is interrupted with some surprising triple measures that contrast with the duple feel. The middle section is a multi-meter jazz influenced wild jam session for the two soloists and orchestra. The main "fiddle tune" melody returns and the piece ends with a joyous, upbeat conclusion with a metro-mountain feel. We hope you enjoy hearing this new music as much as we enjoy playing it—here is your premiere!

Program Notes, continued

Ludwig van Beethoven

Symphony No. 6 in F Major, Pastorale

Program notes by Janet Bedell; copyright 2014

Beethoven spent most of his adult life as an urban man living in Vienna, but his heart belonged to the country. Even when he was confined to the city, he seldom missed a daily walk on the walls that then encircled Vienna and from which he could gaze off into the surrounding countryside. During the summers, he escaped town altogether and spent the warm months in outlying villages such as Heiligenstadt, Mdling, and Baden. Musical sketchbook in hand, he roamed the fields and woodlands from dawn to dusk. He looked forward to these rural sojourns, he wrote, "with the delight of a child. No man on earth loves the country more; woods, trees, and rocks give the response which man requires. ... Every tree seems to say 'Holy, Holy.'"

So perhaps it is surprising that we have only one *Pastoral Symphony* from his pen: a work unique among Beethoven's output for its sense of geniality and relaxation. Almost simultaneously with this piece written in 1807 and early 1808, the composer was creating his *Fifth Symphony*, the work that defines him in the popular imagination. That symphony is terse, dramatic, harmonically daring, and driven by a mood of heroic struggle. *The Pastoral* is its sunnier sibling: leisurely, lyrical, conflict-free, and radiating a joyful acceptance of life.

Since Beethoven gave descriptive titles to each of the movements, Romantic composers and commentators seized on the work as an early example of program music: a genre that portrays scenes and events in musical terms. But this was not Beethoven's intention, as he suggests in his subtitle for the work as a whole: "*Pastoral Symphony*, or a recollection of country life. More an expression of feeling than a painting." And in his sketchbooks he wrote: "All painting in instrumental music, if pushed too far, is a failure. ... *Pastoral Symphony*: no picture, but something in which the emotions are expressed which are aroused in men by the pleasure of the country [or] in which some feelings of country life are set forth."

Movement 1 (*Awakening of Joyful Feelings Upon Arrival in the Country*): The work's uniquely serene mood emerges instantly in the gracious, slightly naive opening phrase of this sonata-form movement. Unusually for Beethoven, harmonies are simple and straightforward, and they will remain so throughout the work, except for the *Storm* interlude. The scoring is gentle: only strings and woodwinds are used in this and the second movement. We share with Beethoven the mood of contentment and happiness he described himself as feeling whenever he arrived at his country haunts. Notice the ecstatic burbling of the solo clarinet near the end of the movement: reminiscent of birdsong but also a sound of sheer delight.

Movement 2 (*Scene By the Brook/Call of the Nightingale, Quail, and Cuckoo*): The gentle second movement is the heart of this symphony and one of Beethoven's most sublime creations. Arpeggios on muted cellos, violas, and second violins conjure the murmuring sounds of the brook, which pervade the entire movement. The lovely themes unfold in leisurely, repetitious fashion in this music that is as lazy and intoxicating as a summer day. Real birdcalls appear in an exquisite passage near the end, in which the solo flute, oboe, and clarinet mimic, respectively, the nightingale, quail, and cuckoo.

Movement 3 (*Merry Gathering of Country Folk*): In this scherzo movement we finally meet the people who populate Beethoven's country landscape. According to Beethoven's amanuensis Anton Schindler, there was an amateur band that played at The Three Ravens Tavern near Mdling, one of the composer's favorite summer haunts. These musicians weren't the world's most polished ensemble, but Beethoven loved them and even composed waltzes for them. Their spirit and style influenced this jovial peasant-dance movement. The middle or trio section has two parts: a pert melody, introduced by solo oboe, and a boisterous dance that sounds like a real Austrian hoedown.

Program Notes, continued

Movement 4 (*Thunderstorm*): In the *Pastoral's* most overtly descriptive passage, the dance is suddenly interrupted by the ominous rumbling of thunder in the cellos and double basses. The timpani, in its only appearance in the symphony, imitates the crack of thunder, the piccolo shrieks overhead, and two trombones add to the ruckus. The frightening sound deep in the orchestra is produced by cellos playing rapid five-note patterns clashing against four-note patterns in the double basses.

Movement 5 (*Shepherd's Song/Happy and Thankful Feelings after the Storm*): The storm subsides, and a rainbow appears in the rain-cleansed air. Beethoven opens his uplifting finale with the yodeling call of a *ranz des vaches* or Swiss shepherd's song, from which his *Hymn of Thanksgiving* principal theme immediately develops. When this theme reappears near the end, it gradually sheds its folk simplicity and grows in grandeur to a sublime apotheosis.

Biographies



JEFF MIDKIFF, *composer and mandolin*

A Roanoke native, Jeff Midkiff grew up where bluegrass and traditional string band music thrived. Given his first mandolin at the age of seven by a neighbor (Sherman Poff, to whose memory Midkiff's debut solo CD is dedicated), he moved quickly into the world of fiddlers' conventions and contests, winning his first mandolin competition before reaching his teens. As he grew older, he added the fiddle to his instrumental arsenal and joined the New Grass Revue—yet at the same time, he took up the clarinet and began to perform with his high school's symphonic band. In 1981, Midkiff began studies at Virginia Tech, eventually earning a degree in music education and performance on the clarinet. Yet he continued to gain attention as a mandolin and fiddle player with the McPeak Brothers, a widely respected bluegrass group with whom he made his first serious recording in 1982.

In 1983 he joined the Lonesome River Band, which would eventually become one of bluegrass' most acclaimed groups. For the next five years, he performed with the Lonesome River Band, recording two albums with the group, including its self-titled Rebel Records debut in 1987. Shortly thereafter he enrolled in graduate school at Northern Illinois University, earning a master's degree in clarinet at the end of the decade—though

the move meant leaving the Lonesome River Band, he continued to perform with an Illinois bluegrass band, Bluegrass Express.

During the early part of the 1990s, Midkiff resided in Florida and performed clarinet with the Naples Philharmonic. After moving to the Northern Virginia area to be an orchestra director in the Fairfax County schools, an appearance with the Annapolis Chamber Orchestra reawakened his passion for performing. In 1995 he moved to the Chicago area to revive his performance career on the clarinet only, he thought, but ultimately on the mandolin and fiddle too. He was drafted in 1998 by The Schankman Twins, a California-based bluegrass duo now signed to Rounder Records. He was writing a lot, too. "All of a sudden I was getting these ideas for tunes, and as soon as I started getting creative, I thought, 'I need to start recording.'" He has appeared (several times) with the Milwaukee Symphony Orchestra on mandolin, and likewise in the Roanoke Symphony Orchestra's clarinet section since 1980. Midkiff works is an orchestra director for Roanoke City Public Schools, and his school ensembles have received national awards for excellence.

Biographies, continued

Midkiff's concerto for mandolin and orchestra, *From the Blue Ridge*, was composed and premiered in 2011 as a commission from Music Director David Stewart Wiley and the Roanoke Symphony Orchestra. It premiered on opening night of the Roanoke Symphony Orchestra's fall 2011 season. The concerto has subsequently been performed with the Rochester Philharmonic, the Shreveport Symphony, the Williamsburg Symphonia, the Northwest Florida Symphony, the Boulder Philharmonic, and the Symphony of Southeast Texas, Beaumont, among others.



AKEMI TAKAYAMA, violinist

Since 2004, Akemi Takayama has served as the visible and beloved concertmaster of the Roanoke Symphony Orchestra, where she leads the string section, performs as violin soloist with the Roanoke Symphony Orchestra, and engages with audiences of all ages. Born to musical parents in Tokyo, Japan, Takayama began her violin studies with her mother at the age of three and embarked upon her professional violin career in Japan at the age of 15. She has performed throughout Japan, France, and the U.S. Recent symphony collaborations in Virginia include the Roanoke Symphony Orchestra and Edge Ensemble. In 2007 she was named to an additional post as concertmaster of The Williamsburg Symphonia. She is associate professor at the Shenandoah University Conservatory of Music and holds the Victor Brown Endowed Chair in violin. In the fall of 2012 Takayama served as a faculty member at the Oberlin Conservatory.

Acclaimed by Isaac Stern as "a true musician," she was invited to the Marlboro Music Festival and has served on the faculties of the Chautauqua Institute in New York, the Idyllwild School for the Arts in California, the Brevard Music Center in North Carolina, Shenandoah Performs in

Virginia, and at Virginia Tech. Takayama also enjoys her recent associations with New Orchestra of Washington and Virginia's Blue Ridge Music Festival.

Takayama has served as an adjudicator for Virginia ASTA Solo Competition, The Virginia Music Teachers' Association, and National Association of Music Teachers and currently serves as a member of the Collegiate Advisory of Virginia String Teachers' Association. Her students have won many awards and honors, including those of the Virginia Music Teachers' Association and the Virginia String Teachers' Association.

During her graduate studies, Takayama was a teaching assistant to Donald Weilerstein at the Cleveland Institute of Music, where she earned both an artist diploma and a master of music degree. Previously she studied with Toshiya Eto and Ryosaku Kubota at the Toho School of Music in Tokyo, where she earned a bachelor's degree in music performance, and with Brian Hanly at the University of Wyoming, where she earned a professional studies degree.

She was a violinist in the Audubon Quartet for 14 years; the quartet's recordings are on the Centaur and Composers Records labels. Her solo recording is with Blackwater Recording and her CD, *Preludes & Lullabies*, with pianist/composer David Stewart Wiley is available through the RSO. Takayama plays a J. B. Ceruti violin from Cremona, Italy, made in 1805.

Biographies, continued



DAVID STEWART WILEY, *music director and conductor*

David Stewart Wiley brings a strong national reputation to the Roanoke Symphony Orchestra and Chorus as an experienced and energetic orchestra builder, sharing his many talents as conductor, concert pianist, pops arranger, composer, and recording artist. In a time of dramatic change in the orchestral world, he brings innovative and collaborative leadership, deep community involvement with outreach and education, and inspiring performances. Wiley serves concurrently as music director and conductor of the Roanoke Symphony Orchestra (RSO) and New York's Long Island Philharmonic and as artistic director and conductor of Virginia's Blue Ridge Music Festival. Wiley's 2014-15 season includes conducting debuts and return engagements with top orchestras and festivals in Alaska, Hawaii, New Hampshire, New York, and West Virginia. Wiley will host his sixth Roanoke Symphony Orchestra European river cruise in July of 2015, this one on the Rhine.

As a guest conductor, Wiley has conducted such distinguished symphonies as Boston, Buffalo, Cincinnati, San Francisco, Milwaukee, Indianapolis, Minnesota, Saint Louis, Atlanta, Oregon, Honolulu, and Utah, among many others in most U.S. cities and states. Wiley's music career has taken him to dozens of countries in Asia, Africa, and Europe, including Italy, Germany, Slovakia, and the Czech Republic. He has previously served as assistant conductor of the Minnesota Orchestra and the Indianapolis Symphony Orchestra, where he led numerous classical, pops, and educational performances and brief summer tours. His New Year's Eve concert in New York with the Long Island Philharmonic is an annual sellout, in addition to big summer parks programs and diverse educational programming that reaches tens of thousands each year.

Wiley's work with the Roanoke Symphony Orchestra has been a continuing success story, with consistently stellar reviews, innovative commissions of new music, and a remarkably diverse and impressive list of guest artists and composers. The Roanoke Symphony Orchestra collaborates with public radio WVTM to broadcast RSO subscription concerts and presents internet "podcasts." Wiley partners with schools and numerous arts and civic organizations throughout the region, and innovative events like RSO Rocks and the new Destination series have broadened what a symphony event can be for new audiences. His energetic work bringing classical music to youth in our minority communities has been steadfast, and he was honored by the NAACP as Citizen of the Year in the Arts for his service.

As a solo pianist, Wiley has performed with numerous major orchestras throughout the United States, including Minnesota, Indianapolis, Oregon, Honolulu, Wheeling, and West Virginia, performing major concerti by Baroque to contemporary composers, often conducting the orchestra from the piano. He has appeared as a jazz pianist in Boston's Symphony Hall and in recital and chamber music appearances throughout the U.S., as well as in China, Russia, Romania, Germany, Hungary, Italy, the Czech Republic, and Bulgaria.

Summer engagements include the Aspen Music Festival, Brevard Music Center, Garth Newel, Wintergreen, Park City, Minnesota Orchestra Summerfest, and Prince Albert (Hawaii) summer festivals. The 2013 inaugural season of Virginia's Blue Ridge Music Festival, centered in Floyd, Virginia (now an RSO affiliate), exceeded expectations with excellent attendance, a successful performance academy, and a balanced budget. From 1999 until 2006 Wiley was the artistic director and conductor of the Wintergreen Summer Music Festival, where he founded the festival orchestra, created the academy, and led the festival to remarkable artistic growth in seven years, tripling the balanced budget. Among his diverse and creative activities, he conceived an acclaimed event with business executives and musicians together on stage, titled *Conducting Change*, which helps executives to model leadership skills in a fun and engaging atmosphere.

Wiley's CDs include an album of French Cello Concerti with Zuill Bailey and the Roanoke Symphony Orchestra

Biographies, continued

on Delos International; Beethoven's Symphony No. 9 *Choral* with the Roanoke Symphony Orchestra and Choruses; American Piano Concertos with Norman Krieger and the Roanoke Symphony Orchestra on Artise 4; *Wiley & Friends: Classical Jazz, American Trumpet Concertos* with the Slovak Radio Symphony/Neebe; and violin/piano duo CD *Preludes & Lullabies* with Akemi Takayama. As a composer, he collaborated on the film *Lake Effects*, which featured a symphonic soundtrack performed by the Roanoke Symphony Orchestra, Wiley conducting, with original music by Boyle and Wiley. His recent solo piano CD, *Full Circle*, with all original compositions, recently sold 1,000 copies in six months and is now in its second printing. Wiley's inspiring new solo piano release, *Piano Bells: Reflections on Classic Carols*, is now available for the holidays at the Roanoke Symphony Orchestra office and after the concert tonight.

David Stewart Wiley won the 1993 Aspen Conducting Prize, which led to his engagement as assistant conductor for the 1994 Aspen Music Festival, and he was awarded a conducting fellowship at Tanglewood the following year. Wiley holds both a doctor and master of music in conducting from Indiana University; a degree in piano performance with honors from the New England Conservatory of Music; and a degree in religion, summa cum laude, from Tufts University. He is a recipient of both the Perry F. Kendig Prize for service to the arts and most recently was named a Paul Harris Fellow from Rotary International.

He and his wife, soprano Leah Marer Wiley, have a son and a daughter who play cello and violin and enjoy travelling, hiking, biking, and making music together. For more information, visit www.davidstewartwiley.com.

Roanoke Symphony Orchestra

FIRST VIOLIN

Akemi Takayama, *concertmaster*
Jorge Rodriguez Ochoa
Geronimo Oyenard
Larry Chang
Katherine Wiley
Nicole Paglialonga
Mary Moser
Andrew Emmett
George Figuero

SECOND VIOLIN

Matvey Lapin, *principal*
Martin Irving, *assistant principal*
Shaleen Powell
Richard Downs
Vladimir Kromin
Jane Wang
Casey Mink
Davi Lipps

VIOLA

Kathleen Overfield-Zook, *principal*
Thomas Stevens, *assistant principal*
Sam Phillips
Lindsey Fowler
Jonathan Moser
Elizabeth Lochbrunner

CELLO

Kelley Mikkelsen, *principal*
Lukasz Szyrner, *assistant principal*
Hannah Pressley
Sarah Kapps

BASS

Bleda Elibal, *principal*
John P. Smith IV, *associate principal*
Victor Dome

FLUTE

Alycia Hugo, *principal*
Julee Hickcox

PICCOLO

Julee Hickcox

OBOE

William P Parrish, *principal*
Kelly Peral

CLARINET

Carmen Eby, *principal*
Candice Kiser

BASSOON

Cynthia Cioffari, *acting principal*
Amber Ferenz

HORN

Wally Easter, *principal*
Abigail Pack
Wallace Easter III
Rodney Overstreet

TRUMPET

Antonio Marti
Sue Messersmith

TROMBONE

Jay Crone, *principal*
Barry Tucker
Harold Van Schaik

TUBA

Mark Burroughs

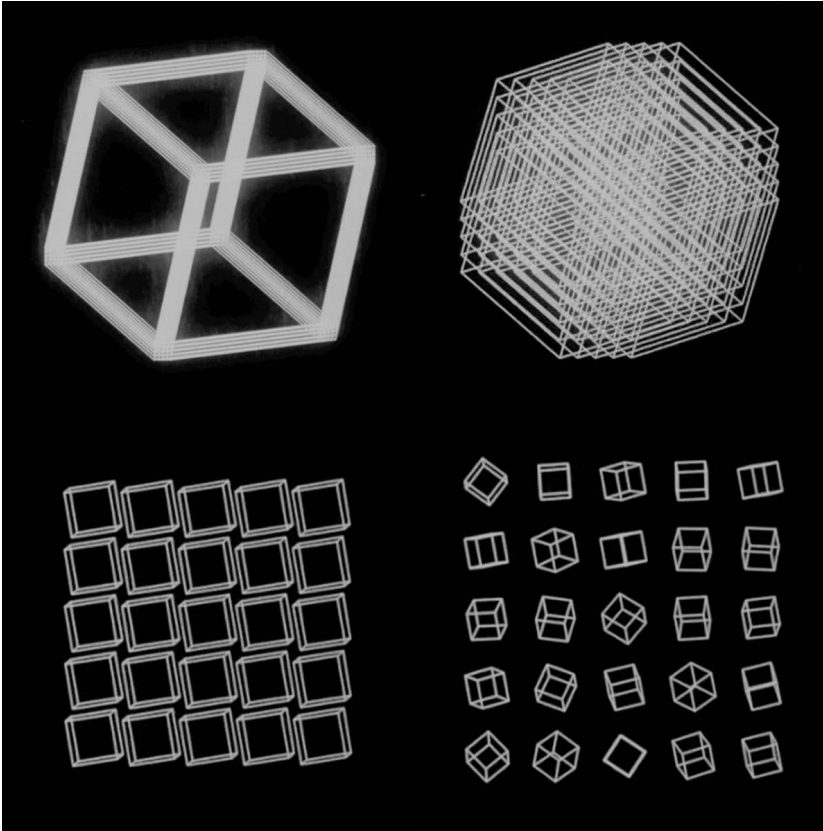
PERCUSSION

William Ray, *principal*
Al Wojtera

TIMPANI

Annie Stevens

In the Galleries



Manfred Mohr

Stills from *Cube Transformation Study*, 1972

Digitization of original 16mm film

Programmed in FORTRAN IV

Explore CONNECTIONS between works of art, artists, and viewers; between art past and present; and between ideas and their aesthetic manifestation.

Evolving Geometries: Line, Form, and Color

Thursday, September 25, 2014-Thursday, November 20, 2014

Hours: Tuesday-Friday, 10 AM-6 PM/Saturday-Sunday, 10 AM-4 PM

Three one-person exhibitions by renowned artists Manfred Mohr, Patrick Wilson, and Odili Donald Odita, who inventively explore geometry from multiple perspectives.

This exhibition features an audio guide available via cell phone. To hear a sample, call (540) 209-9027 and press 7, followed by the pound (#) key. The full guide is available in the galleries.