

Our 2024—2025 Season

CONCERT DATES:

- 🎵 Sunday, October 20, 2024 at 4pm
- 🎵 Sunday, December 1, 2024 at 4pm
- 🎵 Sunday, March 9, 2025 at 4pm
- 🎵 Sunday, May 11, 2025 at 4pm

LOCATION:

Greater Pittsburgh Masonic Center
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Pittsburgh, PA 15237

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the Pittsburgh Philharmonic

presents

To a Joyful End

With Guest Conductor

David Anderson

Date: Sunday, October 20, 2024

Time: 4pm

**Greater Pittsburgh Masonic Center
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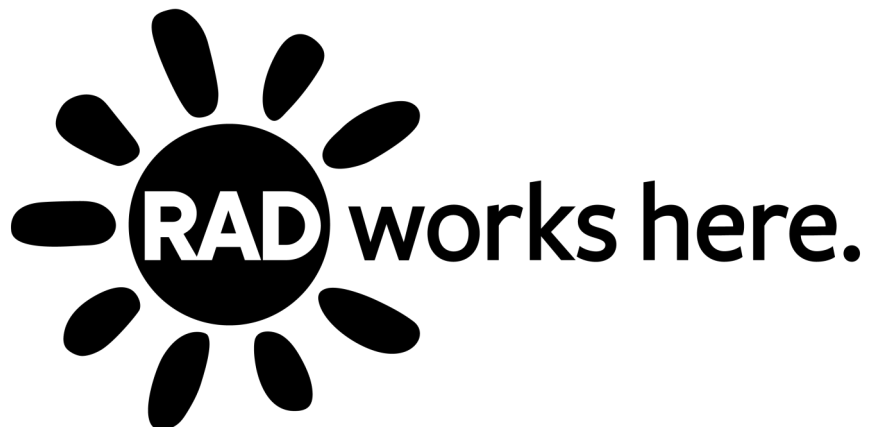
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Program

To a Joyful End

Overture to *Egmont*, Op. 84

Ludwig van Beethoven
(1770-1827)

Soul Force

Jessie Montgomery
(b. 1981)

Finlandia, Op. 26

Jean Sibelius
(1865-1957)

intermission

Symphony No. 2 in B Minor

Alexander Borodin
(1833-1887)

I. Allegro

II. Scherzo: Prestissimo

III. Andante

IV. Finale: Allegro

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Become a member of Western Pennsylvania's premiere community orchestra! New members are accepted by audition. Auditions are held each January and August to fill open positions and maintain our sub-list.

We rehearse on Monday evenings from 7:15pm to 9:45pm at the PYCO School of Music, 150 Lake Dr, Suite 103, Wexford, PA 15090.

Specific audition dates and positions are determined by the needs of the orchestra at the time. This information will be provided on our website as the time approaches.

For details regarding audition appointments, open positions, and repertoire, please

- ✓ email our personnel manager at personnel@pghphil.org, OR
- ✓ scan the QR code, OR
- ✓ check online at <https://pghphil.org/about-us/join-the-orchestra/>.

Our next round of auditions will be held on *Saturday, January 11, 2025*, from noon until 3pm. We are looking to fill the following positions:

- Section violin
- English horn
- Section cello
- Principal horn





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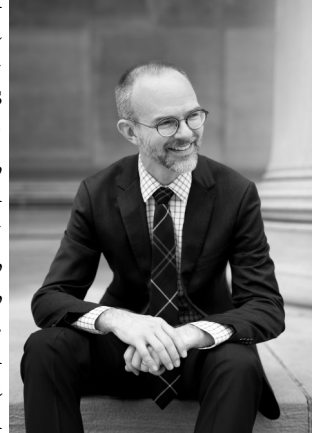
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Guest Conductor

David Anderson is in his fifteenth season as Music Director for the Lake Geneva Symphony Orchestra in Southeast Wisconsin. During his tenure, the orchestra has experienced unprecedented growth in artistry, number of players, audience base, and budget. He has encouraged and taken part in efforts to expand educational offerings through masterclasses, collaborations, competitions, school-day performances, unique concert formats, and mentorships. He was awarded the American Prize in Conducting in the community orchestra division for the 2018-19 season. Anderson has lived in Pittsburgh since 2014 and serves on the music faculties of Seton Hill University and the University of Pittsburgh. He is also the conductor of the Johnstown Symphony Youth Orchestra, keyboardist for the Johnstown Symphony Orchestra, and a freelance pianist in the Pittsburgh area. He previously served on the artistic staff of the Elgin Youth Symphony (IL) as Philharmonia Conductor and Chamber Music Institute Director, and as Conductor-in-Residence at Beloit College (WI).



A native of Clovis, New Mexico, Anderson holds piano degrees from Baylor University (BM, summa cum laude and MM, with distinction) studying under internationally renowned artist and teacher Krassimira Jordan. After beginning conducting studies under the guidance of Stephen Heyde at Baylor, he went on to earn a graduate degree in orchestral conducting at the University of Illinois at Urbana-Champaign under the tutelage of Donald Schleicher.

Anderson has collaborated with soloists Midori, Rachel Barton Pine, John Yeh, Frank Almond, Christopher Martin, Brandon Ridenour, Brant Taylor, Rong-Yan Tang, Li-Kuo Chang, Matthew Treviño, Krassimira Jordan, Timothy Ehlen, and the Chicago cast of the Jersey Boys. He is an active clinician and adjudicator, having conducted numerous honors orchestras at the secondary level. Anderson received additional instruction through active participation at workshops under the guidance of Larry Rachleff, Gustav Meier, Leonard Slatkin, Giancarlo Guerrero, Kenneth Kiesler, Victor Yampolsky, David Hoose, Christopher Zimmerman, Kenneth Woods, Emily Freeman Brown, and Peter Bay.

Program Notes

...through thorny ways leads to a joyful end.

This line of the hymn text “Be still, my soul” by Catharina von Schlegel (translated into English by Jane Laurie Borthwick) perfectly expresses the narrative for our concert program. In each piece of music, you will hear a struggle unfold that eventually leads to a triumphant conclusion.

Overture to *Egmont* Ludwig van Beethoven

The great German writer Johann Wolfgang von Goethe penned a play entitled *Egmont* in 1787 for which Beethoven was invited to compose incidental music in 1809. The purpose of incidental music was to provide atmosphere during the drama and contribute to the overall story, a role commonly played today by movie soundtracks. Goethe’s play and Beethoven’s music tell the story of Lamoral, Count Egmont of the Netherlands, who lived in the sixteenth century and fought against occupying Spanish oppressors. The theme of defiance of tyranny through personal sacrifice resonated with Beethoven and he contributed a significant amount of music to this project. The overture, which introduces and summarizes the arc of the drama without the presence of the actors, often stands alone in modern symphonic performances.

The overture opens with a sustained unison note played by the full orchestra; a slow introduction follows, alternating between heavy, long chords and a pleading figure in the woodwinds. This opening music depicts Count Egmont in prison, yearning for both individual freedom and freedom for his countrymen from the invading forces. Eventually, the music gains momentum as violins and cellos introduce a much faster section. The musical drama progresses as Beethoven alternates between a set of ideas in a minor key with a pulsating rhythmic undercurrent and those in a major key that convey a sense of power. In this way, we hear Egmont’s people battle with their oppressors as he remains in prison. Eventually, the violins interrupt the action with a violent two-note figure and the woodwinds sing a somber funeral prayer – Egmont has been beheaded. However, there is one more section, this time in a major key with a mood of victory and celebration. Egmont’s death has become a spark through-

Community Outreach



The Pittsburgh Philharmonic is strongly committed to community outreach. In addition to our outdoor summer concerts, we also provide the following opportunities for young musicians and composers. Details regarding eligibility, applications, deadlines, and contact information can be found on our website: pghphil.org.

Summer Student Side-by-Side Program

High school instrumental students entering grades 8 – 12 are invited to audition for an opportunity to play side by side with the members of the Philharmonic for the entire summer season. Pittsburgh Philharmonic summer students work and play in a mentoring environment with experienced adult musicians.

Lorraine C. Lippert Young Artist Concerto Competition

We invite musicians 19 years old or younger performing on strings, brass, percussion, woodwinds, or harp to participate. The winner receives a \$300 scholarship and is invited to perform with the Philharmonic during its May concert. **Applications are due November 1.**

Young Composers Contest

The Pittsburgh Philharmonic invites submissions of compositions from residents of the Greater Pittsburgh area. This is an opportunity for local composers aged 35 and under to have their work performed by an orchestra. The winner will have their piece performed at the Pittsburgh Philharmonic’s May concert and will receive a \$300.00 prize.

About us

Our organization was founded in 1975 as the North Pittsburgh Civic Symphony by Gordon Neuenschwander, Elizabeth Pettenger, and Frank Farina to give local musicians the opportunity to play great works of classical music.

We are committed to artistic development and quality programming, with a goal of providing convenient and affordable access to orchestral music to the greater Pittsburgh community. The name change to the Pittsburgh Philharmonic reflects both the diversity of our membership as well as our audiences, both of which come from all over the greater Pittsburgh area.

The Pittsburgh Philharmonic is dedicated to performing masterworks of the repertoire, exploring popular classics, and supporting the composition of new works through accessible performances. We have matured both as an organization and as an orchestra. It is recognized as an orchestra with strength and depth and has achieved a successful track record providing more than just concerts. Our musicians continue to develop their craft through on-stage performances while bringing the love of music to ever wider audiences.



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Program Notes

out the Netherlands, igniting the people in a more intensive struggle to defeat Spain. We hear the eventual liberation of their nation in Beethoven's victorious closing measures.

Soul Force **Jessie Montgomery**

Soul Force is a one-movement symphonic work which attempts to portray the notion of a voice that struggles to be heard beyond the shackles of oppression. The music takes on the form of a march which begins with a single voice and gains mass as it rises to a triumphant goal.

Drawing on elements of popular African-American musical styles such as big-band jazz, funk, hip-hop and R+B, the piece pays homage to the cultural contributions, the many voices, which have risen against aggressive forces to create an indispensable cultural place.

I have drawn the work's title from Dr. Martin Luther King's "I Have a Dream" speech in which he states: "We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force."

-Program note by Jessie Montgomery

Finlandia **Jean Sibelius**

Russia controlled Finland in 1899, and this led to a great deal of political tension. Sibelius was asked to write music for a demonstration, and his composition, *Finland Awakes*, became immediately popular. After revision, he gave it the title *Finlandia*, and the piece grew to take on a life of its own.

While the music is compelling in itself, a significant and easily-recognized program lies just beneath the surface. Listeners will hear a heavy weight of oppression in the opening chords, then a call to action when the music's pace quickens, the texture thickens, and the mood intensifies. Sibelius delays the presentation of the hopeful main melody until the final third of the piece, where it is heard initially in the woodwinds.

Due to the work's immediate appeal, Sibelius quickly became

Program Notes

one of the most famous figures in Finland. The nation gained independence from Russia in 1920, and *Finlandia* continued to grow in popularity. Today, it is considered the unofficial national anthem of Finland, and the main melody holds additional appeal through its use as a hymn tune, frequently sung to the text “Be Still, My Soul” which provided this program’s title.

Symphony No. 2 Alexander Borodin

Borodin, along with Mussorgsky, Rimsky-Korsakov, Balakirev and Cui make up the group of nineteenth-century Russian composers known as “The Mighty Five.” They aimed to create a distinctive Russian style of music clearly set apart from the influence of Western Europeans. At the time, however, Russian government officials and aristocrats greatly valued Italian opera, so they often chose to support foreign artists over Russians. It follows that these composers did not earn their living as musicians: three were in the military and Borodin was a chemist, which freed them to compose in the style they preferred.

Balakirev held the view that formal training in composition was not needed, and he encouraged others to adopt this opinion. They all valued Russian folk music and the spirit of Russian Orthodox church music, and examples of these influences are frequently found in their compositions. It’s not so much that The Mighty Five were consciously trying to break established musical conventions and go their own compositional way. Rather, because they were not trained in Western European conservatories, they were unfamiliar with some of the norms of harmony and form and therefore developed distinctive musical styles.

The opening of Borodin’s Second Symphony provides an excellent example. The key signature notated in the score, combined with an intense unison B in the strings and horn, lead us to expect to hear music in the key of B minor. The strings then play the central motive of the first movement, an ominous theme consisting of a unique set of pitches that cannot be situated definitively in a major or minor key. After alternating between this figure and long unison notes, the woodwinds briefly contribute a much faster idea before the initial motive reappears. Eventually, a slower lyrical theme emerges, first presented by the cellos.

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(Continued from page 20)

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Program Notes

It is interesting to observe that although Borodin's music is infused with The Mighty Five's ideals of Russian folk elements and moments of harmonic innovation, he still utilized some traditional compositional trends of European composers of the time. For example, the overall form consists of a presentation of themes, a middle section of motivic and harmonic instability, and a varied return of the original ideas. This is known as sonata form, and it was used frequently by composers like Mozart, Beethoven, Mendelssohn, Schumann, and Brahms – the same Western Europeans from which the Mighty Five attempted to separate themselves.

The second movement emphasizes rhythm with a continual undercurrent of repeated notes passed among all instruments. Colors and harmonies shift, themes emerge and quickly transform, but there persists a perpetual motion accompaniment in the repeated notes. One particular recurring idea consists of accented off-beats which gives a feeling of near-constant unease. Borodin's second, slower section provides a break from the frantic pace and demonstrates his gift for writing lyrical melodies. The movement concludes with an almost exact return to the faster first section.

Movement three is much slower, and features multiple melodies that are developed throughout. Borodin takes the listener on a rich emotional journey through the use of syncopation, string tremolo accompaniment, full orchestra climaxes, and themes that are completely transformed. The opening clarinet solo with harp reappears in the closing measures with the addition of soft strings which forge a seamless transition to the final fourth movement. While the music so far has presented a full spectrum of emotions for the listener, the fourth movement is almost consistently joyful. There are brief pauses of darkness, but these are quickly swept away and almost forgotten. Listeners might observe that the bombastic main theme not only differs from the material of the previous movements, but it also brings to mind Aaron Copland's portrayals of the American west – music that is over 60 years in the future.

Program notes for Beethoven, Sibelius, and Borodin by David Anderson

Concertmaster



Kathleen Andrews holds degrees in violin performance from Eastern Michigan University and The Hartt School. Her teachers included Daniel Foster, Yehonatan Berick and Anton Miller. She has played in masterclasses for mem-

bers of the Emerson, Daedalus, Brentano and Vermeer string quartets and performed with members of the JACK quartet. Since moving to Pittsburgh in 2012, Kathleen has performed with many local orchestras and chamber ensembles, including the Chamber Orchestra of Pittsburgh, Alia Musica, Ovre Arts, the West End Trio, the Butler County Symphony, and others. In addition to an active performing schedule, Ms. Andrews teaches violin and viola at Lincoln Park Performing Arts Charter School, Pittsburgh Music Academy and Hope Academy of Music and the Arts, where she takes joy in bringing music into the daily lives of her students. Ms. Andrews lives in Pittsburgh with her husband, composer and bassist Ryan McMasters, and their daughter, Betty.

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Principal 'Cellist



Rachel Smith, principal cellist of the Pittsburgh Philharmonic, holds a bachelor's in music performance from Duquesne University. She is a passionate performer and teacher who believes that variety is the key to musical happiness. Performing genres from baroque to pop throughout her career, she found a deep love for contemporary chamber music and collaboration with living composers. She appears frequently with the Pittsburgh Festival Orchestra and also subs with other local orchestras from time to time. She has maintained a private studio with students of all ages for several years, and has expanded her knowledge of pedagogy by becoming registered in Book 1 of the Suzuki Method. She recently started a Strings program at Campus Laboratory School at Carlow University where she teaches violin, viola, and cello group classes. She has studied with Andrew Rammon, Anne Martindale-Williams, and Adam Liu.

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