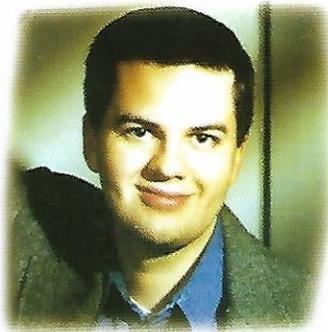


Meet the Artist



Matt Curlee

In 1996, Matt Curlee became the sixth American and one of the youngest organists ever to win the *Grand Prix de Chartres*, a French organ competition often considered the most prestigious in the world. Matt is a graduate of the Eastman School of Music where he was a student of David Higgs. While at

Eastman, he also studied improvisation with Gerre Hancock and Richard Erickson and piano with Douglas Humpherys.

Mr. Curlee is an active performer, both in the U.S. and abroad, and has been noted especially for his interpretations of the works of the French composer Maurice Duruflé. He was the 1996 winner of Eastman's *Harold Gleason Emerging Artist Award*, has been listed in the *International Who's Who in Music and Musicians*, and in the fall of 1998, was a finalist in the *Calgary International Organ Competition*. Mr. Curlee has appeared on the Minnesota Public Radio show *Pipedreams*, the television series *Midnight Pipes*, and numerous local radio stations. His new recording entitled *An Austrian Neurotic in Graf Kaiserling's Court* was released in October 1990 on the Pro Organo label to critical acclaim.

A native of Greensboro, North Carolina, Mr. Curlee has studied at the Oundle Festival in Great Britain and the Salem Organ Academy. His vigorous performing schedule has recently taken him to the French cathedrals of Chartres, Orleans, Monaco, Poitiers, and Bourges, to La Madeleine in Paris, and to the international music festivals in Calgary (Canada), St-Bertrand du Comminges (France), and Davos (Switzerland). In Great Britain, recent appearances have included Chichester Cathedral, King's College, Cambridge, and Westminster Abbey. In Italy, he has performed in the towns of Ravenna, Bergamo, and the abbey at Chiusi della Verna. His American tour in the past years has included stops in Detroit, Denver, Baltimore, New York, Chicago, Houston, Harvard University, St. Paul, and the Crystal Cathedral in Garden Grove, Calif.

Mr. Curlee lives with his wife Alisa in Rochester, N.Y., where he is active as both a performer and teacher. He is completing a graduate degree at Eastman, and pursues an interest in jazz. He also works at an ambulance corps as an Emergency Medical Technician.

JACKSONVILLE SYMPHONY ORCHESTRA

FABIO MECHETTI, music director
Haskell Endowed Chair

Michael Butterman, Assistant Conductor

Michael Krajewski, Principal Pops Conductor
Calvin and Ellen Hudson Charitable Trust Endowed Chair

Roger Nierenberg, Conductor Laureate

P R O G R A M

SunTrust Pipe Organ Gala

Friday, March 16, 2001 at 8:00 p.m.

SunTrust Pipe Organ Premiere

Sunday, March 18, 2001 at 3:00 p.m.

Times-Union Center for the Performing Arts, Robert E. Jacoby Symphony Hall

Jacksonville Symphony Orchestra

Fabio Mechetti, Conductor

Matt Curlee, Organ

SAINT-SAËNS *Symphonie* No. 3 in C minor,
Opus 78, "Organ Symphony"
Adagio — Allegro moderato — Poco adagio
Allegro moderato — Presto —
Allegro moderato — Maestoso — Allegro
Matt Curlee, Organ

I N T E R M I S S I O N

DURUFLÉ *Prélude et Fugue sur le nom d'ALAIN*
for Organ, Opus 7
Matt Curlee, Organ

JONGEN *Symphonie Concertante* for Organ and
Orchestra, Opus 81
Allegro molto moderato (In the Dorian Mode)
Divertimento: Molto vivo
Lento misterioso
Toccata (Moto Perpetuo): Allegro moderato
Matt Curlee, Organ

Official presentation of the rebuilt Casavant pipe organ
to the City of Jacksonville, March 18, 2001

U.S. AIRWAYS is the official airline of the Jacksonville Symphony.

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Latecomers will be seated at the discretion of the House Manager. We appreciate your cooperation in avoiding any extraneous sound during concerts. Pagers, cellular phones and watch alarms must be turned off when inside the concert hall. Cameras and audio-visual recording devices may not be brought into the concert hall without prior arrangement.

QUIMBY PIPE ORGANS, INCORPORATED

Those who performed the rebuilding and installation of the Jacoby Symphony Hall pipe organ are:

Jonathan Ambrosio—Tonal Finishing

Thomas Anderson—Pipe Repair

Andrew Burkhart—Installation

Douglas Christie—Pipe Cleaning; Installation

Bart Collier—Wiring; Pipe Racking; Installation

John Conner—Windchest and Reservoir Restoration; New

Windchest Construction;

New Swell Shade Construction

Jerry Dawson—Restoration of Pneumatic Actions

Christopher Emerson—Pipe Repair; New Pipe

Construction; Installation

Charles Ford—Case and Façade Designs

Eric Johnson—Project Lead; Reed Voicing; Installation

Kevin Kissinger—Administration

Lyle Klemmt—TUCPA Stage Manager

Travis Langewisch—Wood Working; Finishing of New

Windchests, Building Frames and Swell Shades

Michael Miller—Console Modification and Refinishing

Bradley McGuffey—Windchest Restoration;

New Windchest Construction; Installation

Gary Olden—Reservoir Restoration; New Reservoir

Construction; Installation

James L. Potts—Installation

Michael Quimby—Administration; Installation

Stanley Sparrowhawk—Reed Pipe Shallot Restoration

John Speller—Windchest Restoration; Wood Pipe

Restoration; Installation

Elizabeth Viscusi—Administration; Wiring

William Vogt—Installation

Randy Watkins—Solid State Console Wiring; Wiring;

Pipe Racking; Installation

It's a great credit to the orchestra, the city of Jacksonville and the performing arts center, to have such a complete acoustic, aesthetic and artistic resource in this city."

—Preston Haskell, a leader of the organ acquisition

Organ Saga Spans A Continent And A Century

By Susan Pelter and Paul Witkowski

The debut of the Jacoby Symphony Hall pipe organ is the happy ending of a story that spans the North American continent and most of the 20th century. It also represents the completion of Robert E. Jacoby Symphony Hall and reflects the Jacksonville Symphony's momentous decision to become the first American orchestra to install a rebuilt historic organ in a new concert hall.

Contracted in 1912 and completed in 1914, the organ—Casavant Frères Opus 553—was built in St. Hyacinthe, Québec. Its original home was the First Baptist Church of Syracuse, New York, where it drew international attention—both for its quality and for luring Belgian

Charles Courboin to be its first organist. (Courboin was later famous for collaborations with Leopold Stokowski and the Philadelphia Orchestra.)

During its 73 years in the church, Opus 553 was enlarged twice – in 1917 and 1973 – and received a new console in 1957. It drew

many famous organists to Syracuse, among them Marcel Dupré, E. Power Biggs and Virgil Fox. The instrument's future took a decidedly grim turn in the late 1980's, however, when the congregation relocated to a new edifice in the suburbs. It was dismantled and ended up in storage in the Chicago area.

While the Casavant lay dormant in the Midwest, the Jacksonville Symphony Orchestra was a key constituent in the massive project of renovating the city's Civic Auditorium into a modern performing arts facility – complete with a dedicated concert hall for

the orchestra. Strong input from two Symphony board members, Preston H. Haskell and Dr. Ross Krueger, led the Symphony Association to commit to an organ installation in the hall. From that point forward, the hall's design team incorporated the instrument into their planning, including special provisions for the organ's blowing plant and careful construction of the organ loft to reflect sound into the hall.

After a great deal of research, the Association, with the assistance of organ consultant Jeff Weiler, decided that an instrument built during the great flowering of organ-orchestral repertoire around the turn of the last century would best serve the orchestra's needs. After a search that took Haskell and Krueger as far afield as Las Vegas, San Francisco and Montréal, they located the Casavant. The instrument's size speaks not merely to the amount of sound, but to the variety of tonal color it can produce. "This instrument can answer all the musical needs of both solo and orchestral repertoire," said Weiler, "combined with the ability to produce either enormous volume or very subtle tones."

Rebuilding and Restoration

Quimby Pipe Organs, Inc. of Warrensburg, Missouri, undertook the rebuilding of the organ. "It was up to Jacksonville to find an organ that would be a significant back-up to the orchestra, an organ really suited for romantic literature - and this is the ideal instrument," said Michael Quimby, president of the firm.

"The Quimby firm was chosen to rebuild the Casavant organ because of their extensive facilities, excellent staff and appreciation for the unique musical goals of the project," said Weiler. The process of breathing life back into the organ spanned nearly two years. "A large number of people were involved from the beginning," said Quimby. "From pipe making, voicing, refinishing wood pipes and refabrication of new building frames to rebuilding the console – many different skills were used."

To modernize the instrument, the console and electrical systems were completely rewired, using solid-state technology.

Quimby designer Chuck Ford used a time-honored comparison to describe the updating. "Back then, the wiring was as complicated as a small-town telephone switchboard," he said. The console can now be placed anywhere on the Jacoby Hall stage, using a small multiplex cable plug-in. "The instrument is more simplified and efficient this way, far more flexible than it was before," said Ford. Every detail of the console was considered as well; the period '50s digital



The entire Jacoby Hall stage became a maze of pipes and equipment upon the organ's arrival.



At the Quimby shop are (left) Chris Emerson and Sonny Anderson with a new Pedal 8' Octave.



PHOTOS COURTESY OF QUIMBY PIPE ORGANS



(above) The console has been completely rewired, using solid-state technology. (below) Eric Johnson, head voicer of flutes and reeds, stands next to the Pedal Trombone pipes on a voicing machine.

clock was restored, and decorative side panels echoing Jacoby Hall's gold diamond design were added.

All of the original pipes were cleaned and repaired. Eight additional stops, comprising about 750 pipes, were newly fabricated. Much of the metal pipe work was done by pipe maker and repairer

Jacoby Hall is a wonderful acoustic environment for this organ. I know that audiences will be impressed with the grandeur of this beautiful instrument from the first chords heard during the finale of Saint-Saëns' "Organ Symphony" and for years to come.

Cecil S. Cole, Jacksonville Symphony Artistic Administrator

Chris Emerson, including repair to old pipes that had fatigued with age or had suffered damage. One particularly challenging aspect of restoration came with the massive turbine blowers that power the instrument with wind. The blowers and their motors arrived at the Quimby shop in pieces, and Eric Johnson, resident mechanical whiz, put them together. "It was like putting a puzzle together. I just had to figure out what goes where," said Johnson. The blowers are now as good as new, mounted on concrete slabs and rubber pads in a specially-designed room backstage. The room's walls are nearly 18 inches thick and covered with paneling to absorb the roar of the machinery.

Finally, a new façade had to be designed, since the original remained in the sanctuary in Syracuse. Designing a new façade presented both a challenge and an opportunity for the organ builders. "Architects met over several months to come up with a design that would be aesthetically consistent with the design of Jacoby Hall," said Haskell, "but would at the same time fulfill the need for those pipes to be speaking pipes." The façade, of which the layouts were designed by Chuck Ford, harmonizes with the hall's diamond pattern woodwork. The façade work, including voicing, finishing and installation, was carried out by Quimby Pipe Organs.



Extreme care was taken with the façade installation, the organ's only visible feature.

John Hupalo, from the San Francisco bay area, supplied the raw copper pipes. In the center of the façade stands the longest visible pipe, 16' tall and about a foot in diameter.

After two years of rebuilding work in the shop, the Quimby crew traveled to Jacksonville to install the organ. Chris Emerson speaks for Quimby staff on the satisfaction of a job well done. "It's very rewarding to take the instrument from a point where it was not functional to where it's actually playing," he said. "This gives you a great sense of accomplishment! Also, with the woodwork and everything else that's been done on it, everybody was happy with the outcome."

The organ, weighing nearly 50 tons and comprising 6,215 pipes ranging in speaking length from 3/8 of an inch to 32 feet, was brought to Jacksonville from Missouri in three tractor-trailers.

Installation in the hall began in June 2000 and extended through the beginning of the Symphony's season in late September.

Bearing in mind that the organ fills a space equivalent to a four-bedroom house,

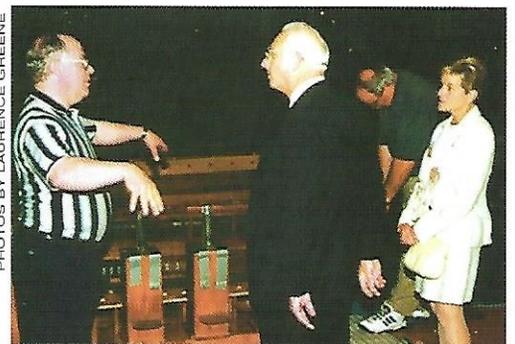
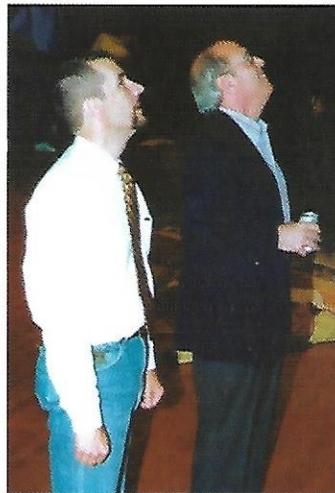
fitting together the bellows, mechanisms and pipes took time and great attention to detail. "The quality of this installation," said Weiler, "is excellent in every respect: engineering, rebuilding and on-site set-up."

Jacoby Hall's organ loft is 50' wide, 25' high and 14' deep. The center section houses the Great and Pedal sections, which form the foundation of the entire instrument, as well as the commanding Tuba Mirabilis placed high at the center. The left section contains the Solo division, with its powerful voices, many imitative of orchestral



(above) Both the 10hp and 7.5hp blowers were rebuilt by Eric Johnson (pictured).

(below) A marriage of music and engineering, the organ's 97 ranks provide a wealth of tonal resources.



(left) Jeff Weiler (left) and Preston Haskell observe the organ's initial load-in. (above) Ross and Jean Krueger discuss the organ's complexities with Michael Quimby (left) prior to the installation.

instruments. The right section plays home to the Swell and Choir departments, which include a 37-note Mustel celesta and a wealth of softer, supporting voices.

Finally, high in the ceiling, in the center of the hall next to the followspot booth, is the Echo division, eight special stops of delicate character. The separate location and the character of these voices make this chamber ideal for creating antiphonal, atmospheric effects.

Camille Saint-Saëns

Program note by Nancy Reiser

French composer, pianist and organist

born: October 9, 1835 in Paris; died: December 16, 1921 in Algiers

Symphonie No. 3 in C minor, Opus 78, "Organ Symphony"

Composed in 1886. Premiered on May 19, 1886 in London, conducted by the composer.

Of his friend Camille Saint-Saëns, the great French composer Hector Berlioz said, "he knows everything, but lacks experience." The precocious Saint-Saëns was a child prodigy at the piano, an active organist, conductor, and writer, as well as an imaginative composer. Raised in the musical traditions of Bach and Mozart, Saint-Saëns spent his student days promoting the works of Wagner and Schumann at a time when their music was not especially popular. The composer, remembered for his prominence in England, his strong opinions, and his close friendship with Franz Liszt, remains a colorful part of the history of Paris and the music world.

In the tradition of the great French composers, Camille Saint-Saëns was a serious student of the organ and was schooled at the Paris Conservatoire. For nearly twenty years he served as organist of the Church of the Madeleine in his native Paris. Fiercely devoted to his country, Saint-Saëns co-founded the Société Nationale de Musique for the purpose of advocating French music. His imaginative compositions enjoyed widespread popularity not only in France, but his well-known *Symphonie No. 3 in C minor, Opus 78*, had its premiere at St. James' Hall in London in 1886 and was not heard in Paris until a year later. In fact, England was a place of great success for the Parisian prodigy. He was granted honorary doctorates from both Cambridge and Oxford Universities, was much admired by Queen Victoria, and received many commissions from England's patrons of the arts. Saint-Saëns' exposure to artistic circles outside of Paris, including travels to Russia and the United States late in his life, gave him the "experience" which Berlioz claimed he lacked as a young man.

Saint-Saëns was outspoken in his artistic philosophy. He stated wryly that "art can do perfectly well without sensitivity," instead believing that beautiful musical compositions grow from well-planned formal structure, rather than from an initial goal of emotion or sentimental expression. As a result, some scholars label his music as lifeless, while others credit the composer with such hallmarks as soaring melodies, instinctive command of orchestral color, and a uniquely French flavor. Interesting rhythms pervade *Symphonie No. 3*, which is unquestionably a highly dramatic work, almost theatrical in scale. Its popularity is enduring – one melody from the *Symphonie* is heard throughout the recent porcine film "Babe"!

The towering giant among piano virtuosos in Saint-Saëns' day was Franz Liszt (1811-1886), a devoted patron of the composer who even sponsored the first performance of the opera *Samson et Delila* when no French theatre would do so. Saint-Saëns took the *Symphonie* in its earliest drafts to his dear friend Liszt to share his initial thoughts about the project. Shortly thereafter, Liszt's death led Saint-Saëns to inscribe the manuscript of *Symphonie No. 3 "a la memoire de Franz Liszt"* as a formal dedication. Two of Liszt's influences as a composer are clearly evident in the *Symphonie*: use of the pipe organ (Liszt was also an organist), and the enormous orchestral forces required to perform the work. Saint-Saëns keeps the massive orchestra from sounding overly heavy, however, by including scale-like passages to be played on a piano; the result is one of twinkling lightness.

Although Saint-Saëns has been dubbed the "French Beethoven"

and the "French Mendelssohn", his music conveys a refinement and a wit that are distinctly his own. The pulsing opening *Allegro* of the *Symphonie No. 3*, the sweet *Adagio*, and the playful *Scherzo* pave the way for a huge and commanding *Finale* in which the organ fully asserts itself. The composer who gave us *The Carnival of the Animals* left another enduring and unusual masterpiece in his *Symphonie No. 3 in C minor*, delighting organists, orchestras, and audiences with beauty, if not 'sentiment'.

35 minutes; piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, organ, piano (four hands) and strings.

Maurice Duruflé

Program note by Matt Curlee

French composer and organist

born: January 11, 1902 in Louviers, France

died: June 16, 1986 in Paris

Prélude et Fugue sur le nom d'ALAIN for Organ, Opus 7

Maurice Duruflé—organist at the Parisian church of St. Etienne-du-Mont until his death in 1986—was one of the most highly regarded French organ composers of this century. Duruflé's music is extraordinary in its precise formal balance and in the startling emotional impact that charges each carefully placed note or gesture. The technical perfection of Duruflé's small body of work is a vehicle for remarkable expressive power.

The *Prélude et Fugue sur le nom d'ALAIN* was written in 1943 in memory of a close friend, organist and composer Jehan Alain, who was killed in action during the early part of the Second World War. Duruflé formulates a theme from the name "Alain" by doubling the alphabet back upon itself and matching it with the musical alphabet. This theme, ADAAF, is used both in the figuration that pervades the prelude and as the first fugue subject. In the prelude, Duruflé also quotes Alain's most famous work for organ, *Litanies*, as a lyrical solo accompanied by an undulating background texture.

The Scherzo-like prelude gives way to a recitative-like transitional section based on the *Litanies* theme. An epic double fugue follows, the first part of which is based on the ALAIN theme. The second fugue is based on a subject reminiscent of many church bells ringing in the distance. Duruflé brings back the first fugue subject and combines it with the second as he moves the piece through expressions of tenderness, urgency, remembrance, pain, and finally, triumph.

Composed in 1943. 12 minutes.

Joseph Jongen

Program note by Nancy Reiser

Belgian composer and organist

born: December 14, 1873 in Liege, Belgium

died: July 12, 1953 in Sart-Lez-Spa, Belgium

Symphonie Concertante for Organ and Orchestra, Opus 81

Composed in 1926. Premiered on February 11, 1928 in Brussels, conducted by Désiré Defauw with the composer as soloist.

Composer, organist, and music professor Joseph Jongen wrote his *Symphonie Concertante* in 1926 to celebrate the inauguration of the famous Wanamaker Department Store organ in Philadelphia. The sudden death of legendary retailer John Wanamaker resulted in an entirely different scenario: the piece was first performed at the Conservatoire

Royal de Musique in Belgium with the composer at the organ. So, ironically, a piece conceived for an American event became a work first heard in Belgium – a work of which Belgians were and are justifiably proud, and which has given Belgium a firm footing and importance in music history. The ironies inherent in the conception, composition, and public reception of the *Symphonie Concertante* contributed significantly to the success of the piece and of its composer. Additionally, Jongen, who desired to honor his native country with a musical style which was “fully Belgian”, produced in the *Symphonie* a work laced with European influences as a result of his extensive travels throughout the Continent.

A scholarship enabled Jongen to travel to major musical centers throughout Europe. He studied the music of Brahms and Richard Strauss in Berlin, Wagner in Munich, and became friends with Vincent d’Indy and Gabriel Fauré in Paris. His further studies in Italy, combined with his noted abilities as an improviser at the organ, punctuated his style of composition with the many influences of his Continental experience. An added advantage was Jongen’s professorship at the Brussels Conservatoire, where he taught harmony and fugue. His mastery of these compositional tools infused his music with sophistication and integrity, thereby preventing it from becoming simply a short-lived artistic fad. Jongen’s desire to be specifically “Belgian” in his work developed into a well-rounded style, influenced – but not directly imitative of – his broad palette of experiences.

The 1928 premiere of the *Symphonie Concertante* was tremendously well-received. Hallmarks of Jongen’s compositional style were cited extensively in a glowing review written by the famous twentieth century violinist Eugene Ysaye: “[the piece is] colorful, full of strange yet appealing harmonies, *very personal*, new, [yet] without any violent friction...”. The Belgian people were indeed proud of their native composer, who in the *Symphonie* gave them a seamless and skillful blend of musical colors that sounded unabashedly *new*. In the early twentieth century a fresh sound which was, as Ysaye stated, “arousing to the ear”, without going too far, displayed a great talent for subtlety of expression. The resulting elegance is readily apparent in all four movements of Opus 81: the counterpoint in the opening movement reminds us that Jongen was a Professor of Fugue; the graceful middle movements give a poetic glimpse of Debussy and Ravel, and of the free tonality characteristic of the period; and the thrilling Toccata (from the Latin *Toccare*, meaning “touch”) is a potent blaze of color and rhythm.

Composing music for the pipe organ requires a thorough understanding of tone colors and a working knowledge of the mechanical complexities of the instrument. Jongen succeeded in mastering these subjects, honoring organists by producing a grand-scale work which uses the resources of the “King of Instruments” in a thorough but original manner: Unlike a concerto for organ and orchestra, in which the organ is frequently heard as a solo instrument accompanied by orchestra, the *Symphonie* is a true partnership of organ and orchestra – neither role is overly submissive or overly dominant. The original name of the piece was *Symphonie with Organ*; the renaming of it so that organ and orchestra were given equal billing is a testimony to the sophisticated, fresh appeal that is still evident nearly 75 years later.

35 minutes; piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings.

NANCY REISER is Organist and Choirmaster of St. Mark’s Episcopal Church in Jacksonville. A graduate of the Bolles School, she received the Bachelor of Arts degree from the University of the South, and the Master of Music degree from the Cleveland Institute of Music. Ms. Reiser holds the Colleague certificate from the American Guild of Organists.



The Jacksonville Symphony’s “newest” — and largest — instrument

The Jacksonville Symphony Orchestra is the first American orchestra to install a rebuilt, historic organ into a new hall.

With a kaleidoscopic array of tonal resources, the Jacoby Symphony Hall pipe organ is one of the largest such instruments in an American symphony hall, of similar stature to those found at Orchestra Hall in Chicago, Severance Hall in Cleveland and Boston’s Symphony Hall, and to newer instruments such as the Seattle Symphony’s recently installed organ.

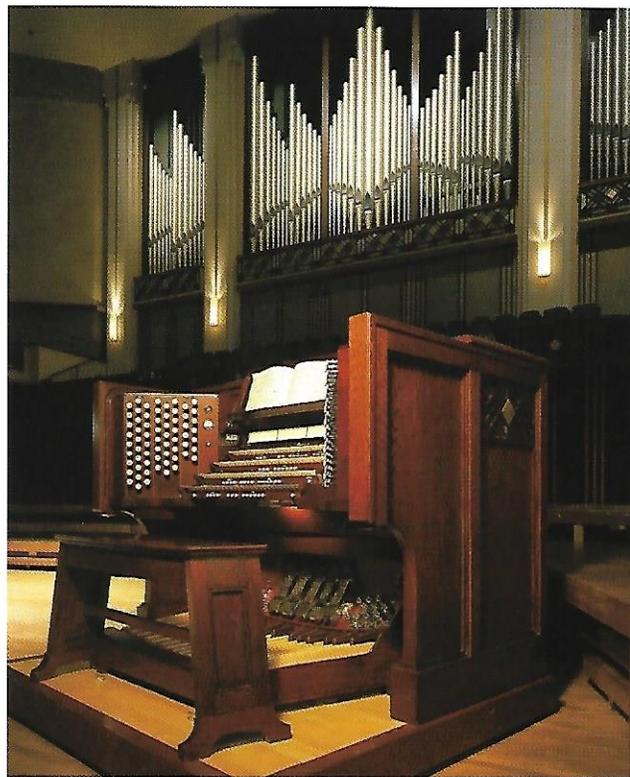


PHOTO BY PAUL FIGURA

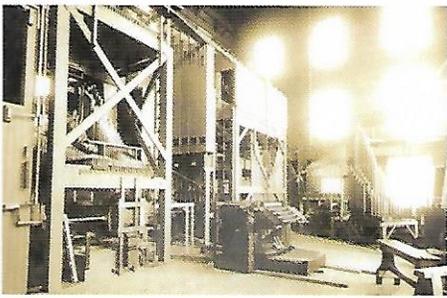
Jacoby Hall’s Pipe Organ

- 6,215 pipes
- 97 ranks of pipes
- 80 speaking stops
- 4 manual (keyboard) console
- Pipes range in speaking length from 3/8 of an inch to 32 feet
- Organ required three 18-wheelers to reach Jacksonville.
- Weight of the instrument is nearly 50 tons
- Organ loft dimensions: 50’ wide; 25’ high, 14’ deep
- Acquisition process begun 1996
- Rebuilding begun 1998
- Installation begun June 2000
- Tonal finishing begun October 2000
- Debut March 2001

"Organ" from page 34

The Finishing Touch

Once the organ was assembled and operating, tonal finishing began. Jeff Weiler, the project consultant, undertook the painstaking process. For the role of



From Casavant's erecting room floor, Opus 553 was born in 1914. The company's most recent installation—Opus 3,800—was completed in St. Francis Church in Melbourne, Australia.

voicing assistant, Quimby retained Jonathan Ambrosino of Boston. The process requires one person at the console to play each pipe and evaluate its status, while the other manipulates the pipes inside the organ loft. Each pipe is adjusted for volume, timbre and balance. The goal is to have all pipes in each stop harmonize with each other, each stop relate to the others in a sophisticated musical fashion, and each department bind together to form an effective, cohesive whole. Every decision is guided by the pipes' reaction to the hall's acoustical properties. For the final stages of tonal finishing, including reed regulation, Weiler and Ambrosino were joined by Eric Johnson, shop coordinator for this project and head voicer, who performed the revoicing on the organ's 17 reed stops.



PHOTO BY PAUL FIGURA

The organ's debut this month is the denouement of a historical drama many years in the making. It also represents an untold amount of work by many individuals, from the craftsmen who built it at the

turn of the last century and those who breathed life back into it at the turn of this century, to the visionary leadership of the Symphony Association, the Mayor and the City of Jacksonville, which helped to make the installation possible. Thousands of miles and many years away from its birthplace, this magnificent old instrument has found a final home in a city—and with a Symphony—that is innovative, energetic, and focused on its bright future.



New Faces on Stage

Updates to the Jacksonville Symphony Orchestra Roster
(pp. 44-45, pre-printed for the 2000-01 season)

Jennifer Carsillo+, Violin
John Klinghammer*, Clarinet and Bass Clarinet
Jeffrey Peterson*, Principal Trombone
Ray Klaase, Technical Director
* Core Orchestra Member
+ Full Orchestra Member

Thanks to our former Technical Director, Scott Campbell, for more than five seasons of backstage technical expertise and beautiful lighting effects. We miss you, Scott!



Custom Designs

Redesigning Specialists

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Richard Felder, Master Jeweler

285-4812

880 Sawgrass Village
Ponte Vedra Beach

"Beethoven" from page 30

do than any stranger." He stirred up a terrific row over this matter, and, after taking his concern to the local authorities, actually was awarded a decision to have Therese thrown out of town. Johann had had about enough by this time, and the upshot of all of Ludwig's intrusions was that his younger brother married the housekeeper after all.

Beethoven had been installed in an attractive room in Johann's house overlooking the Danube and the surrounding countryside upon his arrival, and he worked on the Eighth Symphony throughout all this unnecessary domestic ruckus. Not the slightest hint of the turmoil crept into the music, however. It is actually the most humorous and "unbuttoned," in the composer's own description, of all his symphonies. At that time in his life (he was 42), Beethoven was immensely fond of rough fun and practical jokes, and Sir George Grove believed that "the Eighth Symphony, perhaps more than any other of the nine, is a portrait of the author in his daily life, in his habit as he lived; the more it is studied and heard, the more will he be found there in his most natural and characteristic personality." Certainly this work presents a different view of Beethoven than do its immediate neighbors, and it is this very contrast that helps to bring the man and his creations more fully into focus.

The compact sonata form of the opening movement begins without preamble. The opening theme (F major), dance-like if a bit heavy-footed, appears immediately in a vigorous triple meter. The second theme, built on short sequentially rising figures, enters in the surprising tonality of D major, but quickly rights itself into the expected key of C major. The closing group consists of a strong two-beat figure alternating with a swaying, legato line for the woodwinds. The development is concerned with a quick, octave-skip motive and a rather stormy treatment of the main theme. This central section ends with one of the longest passages of sustained *fortissimo* in the entire Classical literature to herald the recapitulation with a great wave of sound. The long coda comes close to being a second development section in its mood and thematic manipulation.

The second movement imitates the ticking of a metronome, recently invented by Beethoven's friend Johann Nepomuk Mälzel, in the single-minded rhythm of the woodwinds. The violins present an impeccable music-box melody that has as much charm as it does humor. The third movement abandons the scherzo of Beethoven's other symphonies and returns to the archaic dance form of the minuet; its central trio features horns and clarinets.

The finale's mood is joyous, almost boisterous. In form, it is sonata-allegro, with enough repetitions of the main theme thrown in to bring it close to a rondo. The extensive coda actually occupies more time than the development, and maintains the Symphony's bustling energy and high spirits to the end.

26 minutes; woodwinds, horns and trumpets in pairs, timpani and strings.

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