

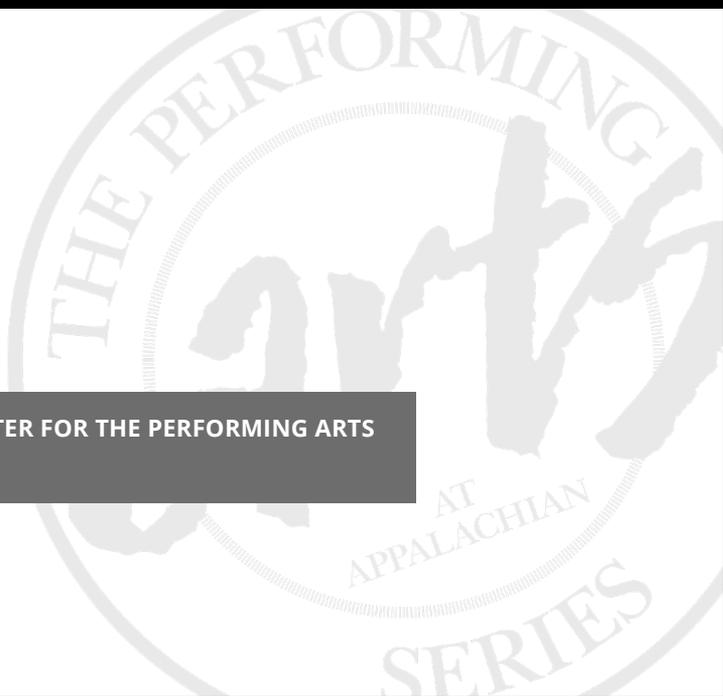
Appalachian State University's
Performing Arts Series Presents

NORTH CAROLINA **SYMPHONY**

with the Appalachian Symphony Orchestra

TUESDAY, OCTOBER 7, 2014 8PM

SCHAEFER CENTER FOR THE PERFORMING ARTS
BOONE, NC



North Carolina Symphony

David Glover, conductor

Overture to *Don Giovanni*, K. 527.....Wolfgang Amadeus Mozart
(1756-1791)

Symphony No. 41 in C Major, K. 551, *Jupiter*.....Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro vivace
- II. Andante cantabile
- III. Allegretto
- IV. Molto allegro

Intermission

Overture to *Ruslan and Ludmila*.....Mikhail Glinka (1804-1857)

Entr'acte and Waltz from *Coppelia*.....Léo Delibes (1836-1891)

Academic Festival Overture, Op. 80.....Johannes Brahms (1833-1897)

Prelude to *Die Meistersinger von Nürnberg*.....Richard Wagner (1813-1883)
(Performed side-by-side with the *Appalachian Symphony Orchestra*)

Tonight's performance is part of a new residency partnership between the North Carolina Symphony and the Hayes School of Music at Appalachian State University. This education and performance residency, presented by Appalachian's Office of Arts and Cultural Programs as part of its 2014-15 Performing Arts Series, includes master classes, coaching, arts administration seminars and other community and educational activities. The residency is supported by The Mariam and Robert Hayes Trust.

David Glover, Associate Conductor

The Lucy Moore Ruffin Chair

David Glover joins the North Carolina Symphony as Associate Conductor in the 2014/15 season. Glover comes to the North Carolina Symphony from the Indianapolis Symphony Orchestra, where he served for two years as the Assistant Conductor. His duties with the North Carolina Symphony include conducting education and evening concerts throughout the state as well as performances on the Pops Series and Young People's Concerts, along with pre-concert talks.

He has led numerous orchestras including the Indianapolis Symphony Orchestra, Ensemble Orchestral de Paris, North Czech Philharmonic, Bulgarian Opera in Bourgas, and Hungarian Opera-Cluj. He holds degrees from the University of Georgia and Boston University in violin performance, as well as a master's degree in instrumental conducting from Indiana University.

About the North Carolina Symphony

Founded in 1932, each year the North Carolina Symphony travels more than 18,000 miles and gives more than 200 performances to adults and school children in over 50 North Carolina counties. An entity of the North Carolina Department of Cultural Resources, the orchestra employs 66 professional musicians, under the artistic leadership of Music Director and Conductor Grant Llewellyn, Resident Conductor William Henry Curry, and Associate Conductor David Glover. The North Carolina Symphony, in grateful acknowledgement of its generous grant-in-aid, performs under the auspices of the State of North Carolina, the Honorable Pat McCrory, Governor.

Headquartered in downtown Raleigh's spectacular Meymandi Concert Hall at the Duke Energy Center for the Performing Arts and an outdoor summer venue at Booth Amphitheatre in Cary, N.C., the Symphony performs about 60 concerts annually in the Raleigh, Durham, Chapel Hill and Cary metropolitan area. It holds regular concert series in Fayetteville, New Bern, Southern Pines and Wilmington—as well as individual concerts in many other North Carolina communities throughout the year—and conducts one of the most extensive education programs of any U.S. orchestra.

About the Appalachian Symphony Orchestra

The Appalachian Symphony Orchestra is the cornerstone orchestral ensemble at the Hayes School of Music and is led by our mission statement: Making Magic, Changing Lives, Forging Opportunity. Students in the ensemble give compelling, vital performances of repertoire that stretches from the baroque to today's living composers. We believe in the fundamental principle that making music is a social, essentially human endeavor. Our performances and rehearsal process are notable for combining generosity of spirit and irrepressible enthusiasm with intellectual curiosity, contemplation and global awareness.

Orchestra members are drawn from the entire Appalachian community, including music majors, non-majors and dedicated community members. The goal of our work is to keep music a vital part of the lives of every member of the orchestra into perpetuity.

Program Notes

Overture to *Don Giovanni*, K.527

Wolfgang Amadeus Mozart (1756-1791)

Don Giovanni was the second of three operatic masterpieces Mozart wrote with librettist Lorenzo da Ponte between 1786 and 1790. The plot centers around an operatic retelling of the story of Don Juan. The Overture to *Don Giovanni*, written only days prior to the full opera's premiere in Prague in 1787, was a success from the first performance. Unlike many overtures of its day, the ominous opening foreshadows the plotlines that return later in the opera, representing the actions of both the Commendatore and Don Giovanni. The opera contains a conflicting juxtaposition of comedic and tragic themes; the music is often light and comedic, while the situations described are very serious. It was this ability to combine tragedy and comedy, beauty and truth that has made Mozart one of the best-loved classical composers.

Symphony No. 41 in C Major, K. 551, *Jupiter*

Wolfgang Amadeus Mozart (1756-1791)

Grand in scope, the "Jupiter" Symphony is the last of Mozart's symphonies. This work was written when the composer was 32 years old, and completed in a short period of six weeks during the summer of 1788, along with two other symphonies. Of special note is the final movement, which is a virtuoso grand fugue for the orchestra. Aaron Copland, writing about Mozart in his book, "Copland on Music," said, "We composers listen to Mozart with a certain awe and wonder, not unminged with despair. Mozart was probably the most reasonable of the world's great composers. It is the happy balance between flight and control, between sensibility and self-discipline, simplicity and sophistication of style that is his particular province."

Overture to *Ruslan and Ludmila*

Mikhail Glinka (1804-1857)

The Overture to *Ruslan and Ludmila* is today the best-known music from Glinka's opera, which follows the tale of the royal couple from their wedding feast through a series of magical encounters and treacheries. The two are ultimately reunited and the kingdom rejoices. Composed between 1837 and 1842, the premiere of the work in 5 acts took place in St. Petersburg in 1842 at the Bolshoi Kamenny Theatre and was met with a lack of enthusiasm due to the audience's growing taste for Italian opera. Of special significance is Glinka's use of the whole tone scale, which had not been used in Russian music until this time. Dissonance, chromaticism, and Eastern elements combined to create a Russian national operatic foundation that would inspire Russian composers such as Nikolai Rimsky-Korsakov for years to come.

Entr'acte and Waltz from *Coppelia*

Leo Delibes (1836-1891)

Coppelia premiered on May 25, 1870 at the Theatre Imperial de L'Opera in Paris. *Coppelia* was choreographed by Arthur Saint-Léon, composed by Delibes, with a libretto by Charles Nuitter. The ballet is based on E.T.A. Hoffman's "Der Sandman" (1817), which illustrates a dark story of obsession and madness. Nuitter and Saint-Léon recognized the story's hints of comedy and re-wrote it into a happily ever after-style fantasy. The ballet took nearly three years to finish, but upon its completion, it was very well received. The element of comedy, which was a new experience in Romantic ballet, intrigued viewers. It ran for three months until it closed due to the Franco-Prussian War and the siege of Paris.

Academic Festival Overture, Op. 80

Johannes Brahms (1833-1897)

Brahms' *Academic Festival Overture* was written as a "thank you" to the University of Breslau for conferring upon him the degree of Doctorate of Music. This work features a very elaborate orchestration as well as an interesting conglomeration of styles. Brahms describes the piece himself as "a very boisterous potpourri of student songs." The primary theme is an adaption of the Rakóczy March, one of Brahms' longtime favorite tunes. It is combined with elements of a Thuringian folk song, giving violin and viola melodic lines a sweeping and lyrical rendition. The animato section is known as The Fox-Ride – "Was komm dort von der Höh" (What comes from afar) – laden with an accented syncopation in the bassoons, violas, and cellos, giving the piece a humorous touch. The grand finale is a high-spirited version of "Gaudeamus igitur" (Therefore, let us be merry), ending the piece with a jolly and stirring conclusion, full of brass fanfares and a full orchestration.

Prelude to Die Meistersinger von Nürnberg

Richard Wagner (1813-1883)

Wagner is famed for writing operas such as *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, *Der Ring des Nibelungen*, and *Parsifal*; however, *Die Meistersinger von Nürnberg* is his only comic opera. Having succeeded in joining poetry, drama, music, theater, and visual arts, Wagner often wrote in the German singspiel tradition. *Die Meistersinger* illustrates a tale of the Guild of Master Singer's annual competition, where participants submit their own compositions to win a prize. Walther von Stolzing enters the competition to win the hand of Eva Pogner in marriage. Due to his lack of compositional experience, he enlists the aid of Hans Sachs, a respected master singer. Walther's rival, Sixtus Beckmesser, steals Sachs's text, but sets them to a more playful, ridiculous musical setting, thus throwing the competition. Walther manages to win the competition and Eva's love. Wagner's use of leitmotifs effectively symbolize the plot and characters: the hymn-like prelude and the broad and grandiose mastersinger entrance, representing the patriotism and nationalism of the guild; the lengthy and lyrical romantic melodies, amplifying Walther's passion for Eva; the closing fanfare as a conglomeration of all of the character themes, tinted with the distinct tambour of each instrument, signifying Walther's victorious feat.

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PERFORMING ARTS SERIES MISSION STATEMENT

The Performing Arts Series supports the teaching mission of Appalachian State University by presenting a diverse array of music, dance and theatre events designed to enrich the cultural landscape of the campus and surrounding region. By creating memorable performance experiences and related educational and outreach activities, the series promotes the power and excitement of the live performance experience, provides a "window on the world" through the artistry of nationally and internationally renowned artists and showcases some of the finest artists of our nation and our region.

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