KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Atlanta Symphony Orchestra
Vasily Petrenko, Conductor
Stewart Goodyear, Piano

Friday, April 28, 2017 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
One-hundred Thirty-second Concert of the 2016-17 Concert Season
RICHARD STRAUSS (1864-1949)
*Don Juan, Tone Poem after Nikolaus Lenau, opus 20* (1888-1889)

FELIX MENDELSSOHN (1809-1847)
*Concerto for Piano and Orchestra No. 1 in G minor, opus 25* (1831)

I. *Molto Allegro con fuoco*

II. *Andante*

III. *Presto; Molto Allegro e vivace*

Stewart Goodyear, piano

INTERMISSION

ANTONÍN DVOŘÁK (1841-1904)
*Symphony No. 8 in G Major, opus 88* (1889)

I. *Allegro con brio*

II. *Adagio*

III. *Allegretto grazioso*

IV. *Allegro, ma non troppo*
**Notes on the Program by Ken Meltzer**

**Don Juan, Tone Poem after Nikolaus Lenau, opus 20** (1888-1889)

R**ichard Strauss** was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Germany, on September 8, 1949. The first performance of *Don Juan* took place in Weimar, Germany, on November 11, 1889, with the composer conducting the Court Orchestra in the Grand Ducal Theater of Weimar. *Don Juan* is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, orchestra bells, triangle, cymbals, suspended cymbals, harp, and strings.

The legend of Don Juan seems to have originated in the 16th century. The tale of the libertine nobleman who is damned for his numerous seductions and unwillingness to repent has found expression in numerous works.

The Austrian poet and philosopher Nikolaus Lenau (1802-50) offered his own, slightly different perspective in his 1844 poem *Don Juan*:

My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth whom he cannot possess as individuals. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him.

When Lenau’s Don Juan is unable to find his womanly ideal, he allows himself to be killed in a duel, exclaiming: “My deadly foe is in my power, and this, too, bores me, as does life itself.”

Richard Strauss was 24 when, in 1888, he first read Lenau’s *Don Juan*. Strauss quickly began to compose an orchestral tone poem based upon the Lenau work, completing his score in 1889. In that same year, Strauss was appointed assistant conductor in Weimar. On November 11, 1889, the 25-year-old Strauss conducted *Don Juan*’s triumphant premiere.

*Don Juan* opens in bracing fashion with an upward orchestral flourish and the strings’ introduction of the vaulting theme associated throughout the work with the hero. A series of episodes follows, depicting the Don’s numerous conquests. Just when it appears that *Don Juan* will conclude in triumph, Strauss reminds us of the hero’s fate, particularly as related in Lenau’s poem. The flurry of activity slams to a halt. The orchestra’s troubled repose is pierced by the trumpets’ dissonant interjection. Three *pianissimo* chords seal Don Juan’s end.
**Felix Mendelssohn** was born in Hamburg, Germany, on February 3, 1809, and died in Leipzig, Germany, on November 4, 1847. The first performance of the Piano Concerto No. 1 took place in Munich, Germany, on October 17, 1831, with the composer as soloist. In addition to the solo piano, the Concerto No. 1 is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

On May 8, 1830, 21-year-old Felix Mendelssohn departed Berlin for Italy. During his Italian sojourn, Mendelssohn received the inspiration for one of his most famous works, the Symphony No. 4 in A Major, opus 90. But in addition to the “Italian” Symphony, Mendelssohn’s travels during this period led to the creation of yet another work—one that would prove to be remarkably popular during the German composer’s lifetime.

While in Munich, Mendelssohn encountered a beautiful 16-year-old pianist by the name of Delphine von Schauroth, whom Mendelssohn described as “adored here—and deservedly.” Mendelssohn confided to his sister, Fanny: “We flirted dreadfully, but there isn’t any danger because I’m already in love with a young Scotch girl whose name I don’t know.”

Later, in Rome, Mendelssohn composed a Piano Concerto in G minor, which he dedicated to Delphine. In September of 1831, Mendelssohn returned to Munich. On October 17, Mendelssohn took part in a charity concert at the Munich Odeon Theater. Mendelssohn conducted his Symphony No. 1 in C minor, as well as the *Overture to A Midsummer Night’s Dream*. Mendelssohn was also the soloist in the premiere of his G-minor Piano Concerto.

Both Mendelssohn and Delphine von Schauroth later wed others. Still, Delphine neither forgot Mendelssohn, nor the work he dedicated to her. The composer died in 1847, at the age of 38. Twenty-three years later, at a February 3, 1870 concert held to commemorate Mendelssohn’s birthday, Delphine von Schauroth appeared as soloist, performing the G-minor Piano Concerto.

The Concerto No. 1 is in three movements, all played without pause. After a brief orchestral crescendo, the soloist enters with a dramatic presentation of the agitated first thematic group (*Molto Allegro con fuoco*). The slow-tempo second movement (*Andante*) is based upon a lovely melody, first sung by the violas and cellos. A brilliant virtuoso finale (*Presto; Molto Allegro e vivace*) brings the Concerto to a rousing close.
Antonín Dvořák was born in Mühlhausen, Bohemia (now Nelahozeves, the Czech Republic), on September 8, 1841, and died in Prague on May 1, 1904. The first performance of the Symphony No. 8 took place in Prague on February 2, 1890, with the composer conducting the Prague National Theater Orchestra. The Eighth Symphony is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, tuba, timpani, and strings.

While working on his Piano Quartet, Opus 87, Czech composer Antonín Dvořák told his friend, Alois Göbl: “It’s going unexpectedly easily and the melodies simply pour out of me.” On August 26, 1889, one week after finishing the Piano Quartet, Dvořák began work on his Symphony in G Major. It appears a similar level of inspiration attended the new orchestral work. Dvořák began to note ideas for the Symphony, and started the composition sketch on September 6. Dvořák completed the sketches for all four movements by September 23, and finished the orchestration on November 8.

On February 2, 1890, Dvořák conducted the Prague National Theater Orchestra in the premiere of his Eighth Symphony. A few months later, the composer again presented the Symphony in honor of his election as Member of the Franz Josef Academy for Science, Literature and Art in Prague. On June 16, 1891, the University of Cambridge bestowed an honorary Doctorate of Music upon Dvořák, who again offered his G-Major Symphony in commemoration of the event.

As with most of Dvořák’s musical creations, the G-Major Symphony reflects the influence of Czech folk melodies and rhythms. It is also in many ways highly innovative, suggesting new possibilities for traditional symphonic forms. According to Dvořák biographer Otakar Sourek, the composer (by his own admission) consciously strove to create “a work different from his other symphonies, with individual thoughts worked out in a new way.” This, Dvořák achieved in the context of energetic and optimistic music, bursting with unforgettable melodies.

I. Allegro con brio

The Symphony begins with a somber introduction, played by the winds and cellos. This music serves as a unifying force throughout the movement, returning as a bridge to the development and recapitulation of the principal themes. Out of the shadows emerges the sprightly main theme, first played by the flute and soon, triumphantly, by the full orchestra. The flutes and clarinets, over triplet string accompaniment, play the minor-key second theme. The woodwinds then introduce a pianissimo, chorale-like melody,
played with great force by the entire orchestra. A stormy, contrapuntal development leads to the English horn’s recapitulation of the initial theme. The other themes return in sequence. The movement concludes with a brief, dramatic coda, prominently featuring the brass and timpani.

II. *Adagio*

The slow-tempo movement, in rather free form, presents a series of episodes essentially based on upon the opening four-note motif, consisting of rising sixteenth-note triplets and a quarter note. Especially captivating is an extended C-Major episode with a shimmering *espressivo* violin solo. The *Adagio* explores a variety of moods and colors, finally resolving to a peaceful close.

III. *Allegretto grazioso*

Instead of the scherzo then in fashion, the third movement is in the character of a melancholy waltz. The first violins sing the principal melody, closely related to its counterpart in the *Adagio*. The lilting, major-key trio section prominently features the woodwinds. The traditional repeat of the waltz leads to an unexpectedly joyful Coda (*Molto vivace*) in 2/4 time, serving as a bridge to the finale.

IV. *Allegro, ma non troppo*

A trumpet call heralds the opening of the final movement. The cellos introduce the theme that serves as the basis for a series of diverse and often thrilling variations. In the midst of the variations, the trumpet-call motif returns. A series of lyrical variations finally yields to a jubilant coda (*Tempo I*), as the G-Major Symphony dashes to a rousing close.
atlanta symphony orchestra

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The Robert Reid Topping Chair

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The Neil and Sue Williams Chair

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Principal Pops Conductor

Joseph Young
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Music Director of the Atlanta Symphony Youth Orchestra
The Zeist Foundation Chair

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Justin Bruns
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The Charles McKenzie Taylor Chair

Vacant
Assistant Concertmaster

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The Atlanta Symphony Associates Chair

Sou-Chun Su
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The Marcia and John Donnell Chair

Gloria Jones
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Lucy R. & Gary Lee Jr. Chair

Karl Fenner
Michael Kenady
The Jane Little Chair
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Joseph McFadden
Daniel Tosky

FLUTE
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PICCOLO
Gina Hughes•

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Samuel Schlosser*
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Nathan Zgonc
Second/Associate Principal

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BASS TROMBONE
Brian Hecht
The Home Depot Veterans Chair

TUBA
Michael Moore
Principal
The Delta Airlines Chair

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Hannah Davis
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† rotate between sections
* Leave of absence
† Regularly engaged musician
• New this season
Vasily Petrenko was born in 1976 and started his music education at the St. Petersburg Capella Boys Music School – the oldest music school in Russia. He then studied at the St. Petersburg Conservatoire and has also participated in masterclasses with such major figures as Ilya Musin, Mariss Jansons, and Yuri Temirkanov. Following considerable success in a number of international conducting competitions including the Fourth Prokofiev Conducting Competition in St. Petersburg (2003), First Prize in the Shostakovich Choral Conducting Competition in St. Petersburg (1997) and First Prize in the Sixth Cadaques International Conducting Competition in Spain, he was appointed Chief Conductor of the St. Petersburg State Academic Symphony Orchestra from 2004 to 2007.

Petrenko is Chief Conductor of the Oslo Philharmonic Orchestra (appointed in 2013-14), Chief Conductor of the Royal Liverpool Philharmonic Orchestra (a position he adopted in 2009 as a continuation of his period as Principal Conductor which commenced in 2006), Chief Conductor of the European Union Youth Orchestra (since 2015) and Principal Guest Conductor of the State Academic Symphony Orchestra of Russia (since 2016).

Highlights of the 2016-17 season and beyond include Petrenko's tours with the European Union Youth Orchestra as Chief Conductor, dates in Europe and Asia with the Oslo Philharmonic Orchestra, and complete cycles of the Beethoven Symphonies in both Liverpool and Oslo. He makes return visits to the Orchestre de la Suisse Romande, Netherlands Radio Philharmonic, Orchestre Philharmonique de Radio France, Danish National Symphony Orchestra, Accademia Nazionale di Santa Cecilia, and WDR Sinfonieorchester Cologne in Europe and, further afield, to San Francisco, Houston, Baltimore and Montreal Symphony Orchestras, Minnesota Orchestra and the Los Angeles and Israel Philharmonic Orchestras. Petrenko will make his debut with the Pittsburgh Symphony orchestra, and with the Cleveland Orchestra at the Blossom Festival.
Stewart Goodyear, proclaimed "a phenomenon" by the Los Angeles Times and "one of the best pianists of his generation" by the Philadelphia Inquirer, is an accomplished young pianist as a concerto soloist, chamber musician, recitalist and composer. Mr. Goodyear has performed with major orchestras of the world, including the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony, Pittsburgh Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Academy of St. Martin in the Fields, Bournemouth Symphony, Frankfurt Radio Symphony, MDR Symphony Orchestra (Leipzig), Montreal Symphony, Toronto Symphony Orchestra, Dallas Symphony, Atlanta Symphony, Baltimore Symphony, Detroit Symphony, Seattle Symphony, Mostly Mozart Festival Orchestra, Royal Liverpool Philharmonic, and NHK Symphony Orchestra.

Mr. Goodyear began his training at The Royal Conservatory in Toronto, received his bachelor's degree from Curtis Institute of Music, and completed his master's at The Juilliard School. Known as an improviser and composer, he has been commissioned by orchestras and chamber music organizations, and performs his own solo works. This year, Mr. Goodyear premiered his suite for piano and orchestra, "Callaloo," with Kristjan Järvi and MDR Symphony Orchestra in Leipzig, and in July of this year, the Clarosa Quartet will premiere his Piano Quartet commissioned by the Kingston Chamber Music Festival. Mr. Goodyear performed all 32 Beethoven Piano Sonatas in one day at Koerner Hall, McCarter Theatre, the Mondavi Center, and the AT&T Performing Arts Center in Dallas.

Mr. Goodyear's discography includes Beethoven's Complete Piano Sonatas (which received a Juno nomination for Best Classical Solo Recording in 2014) and Diabelli Variations for the Marquis Classics label, Tchaikovsky First Piano Concerto and Grieg's Piano Concerto, and Rachmaninov's Piano Concertos No. 2 and 3, both recorded with the Czech National Symphony under Stanislav Bogunia and Hans Matthias Forster respectively, and released to critical acclaim on the Steinway and Sons label. His Rachmaninov recording received a Juno nomination for Best Classical Album for Soloist and Large Ensemble Accompaniment. Also for Steinway and Sons is Mr. Goodyear's recording of his own transcription of Tchaikovsky's "The Nutcracker (Complete Ballet)", which was released October 2015 and was chosen by the New York Times as one of the best classical music recordings of 2015.
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The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.

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I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!

Stephen W. Plate, DMA
Director, KSU School of Music