



Masterworks I

Featuring Delius, Bizet, and Strauss Jr.

Classically Casual

Guest Soloist:
Carrera Stamile



September 23, 2023
Riverside Baptist Church
foothillsphilharmonic.org

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Classically Casual **2023-24: Season Dates**

Mainstage Orchestra Series

Riverside Baptist Church
1249 S. Suber Rd Greer, SC 29650

Dates

Saturday, September 23, 2023 7pm

Masterworks I

Showcase: Freedom that Lasts

Saturday, November 4, 2023 7pm

Masterworks II

Showcase: Greer Community
Ministries Food Drive

Saturday, December 9, 2023 7pm

Christmas Pops Concert

Showcase: Toys for Tots

Saturday, February 3, 2024 7pm

Chamber Orchestra

Showcase: Greer Centennial Lions

Saturday, March 23, 2024 7pm

Masterworks III

Showcase: New Horizon Family
Health Services

Saturday, May 4, 2024 7pm

Pops Celebration

Showcase: Instrument Petting Zoo

Spotlight Chamber Series

Saturday, October 14, 2023 7pm

RecitalRAMA

Saturday, November 18, 2023 7pm

Brass Quintet Concert

Saturday, February 17, 2024 7pm

String Quartet Concert

Saturday, March 16, 2024 7pm

Woodwind Quintet Concert

Saturday, April 13, 2024 7pm

Chamber Selections Concert

Edward R. Driggers

City of Greer Center for the Arts
804 Trade Street Greer, SC 29651
Showcasing: Greer Relief

Ambassador Series

Friday, December 1, 2023

Greer Tree Lighting Ceremony

5pm

Foothills Philharmonic Brass Quartet

Greer City Park

301 E. Poinsett St. Greer, SC 29651

Saturday, June 15 & July 13, 2024

Pops & Picnic

11am

Foothills Philharmonic Orchestra

Edward R. Driggers

City of Greer Center for the Arts
804 Trade Street Greer, SC 29651

Artistic Director: Kory Vrieze



Artistic Director Kory Vrieze is returning to the podium for his thirteenth season. Since being introduced to the orchestra as guest conductor in 2011, Mr. Vrieze has led the Foothills Philharmonic through a variety of styles of classical music- some well-known works of mastery and some lesser known gems of the art music world. Whether Pops or Masterworks, he continues to lead our orchestra of fabulous musicians bringing quality music to your ears.

For 20 years, Mr. Vrieze was a music educator, working in the classroom, managing the Greater Newark Youth Orchestra, and working with the Newark Early Strings Program. For three years, he was a Music Education Specialist at Musical Innovations and is now working with Kaleidoscope Adventures providing meaningful travel experiences for student groups. With experience working as Manager of Education at the New Jersey Symphony and Festival Coordinator at the Sewanee Summer Music Festival, Mr. Vrieze has brought not only a diverse musical background, but also a practical knowledge that contributes to the further growth and development of Foothills Philharmonic as the Upstate's only all-volunteer orchestra.

Kory Vrieze received his BM in Music Education from Berry College and did his graduate studies at the University of South Dakota in History of Musical Instruments where he studied at the Shrine to Music Museum.

In addition to maintaining a private woodwind studio, Mr. Vrieze is also Adjunct Professor of Woodwinds at Erskine College and is the director of the Erskine Sinfonia. As a clinician and educator, Mr. Vrieze has worked in Georgia, Texas, South Dakota, North Carolina, South Carolina, New Jersey, Tennessee and Iowa. Mr. Vrieze has enjoyed playing as well as teaching by playing clarinet in the Huron Symphony, the Golden Isles Symphony, the Cherokee Symphony and the Sewanee Festival Orchestra.



Guest Soloist: Carrera Stamile

Carrera Stamile is a 16 year old high school musician from Roebuck, South Carolina. She has always been highly influenced by classical music even as child, and listened to it a lot growing up. Carrera started playing violin at age 3 and continued for 8 years. At 11, she switched to mandolin due to a medical issue irritated by bowing. Since then, she has studied with several teachers. Although she loves exploring multiple styles of music, Carrera loves Bach, and it is her goal to learn all of his Six Sonatas and Partitas for Solo Violin.

Carrera has performed two solo concerts and participated in multiple ensemble groups in the pre-college music program of Converse University and at her church. Carrera was one of the first place winners in the online 2022 Charleston Baroque Music Competition. She was also an Honors Recital soloist in the summer 2022 Masterworks Festival where she performed Bach's Ciaccona from Partita No. 2 in D minor. In September of 2022, Carrera performed Domenico Gaudioso's Mandolin Concerto with the Piedmont Chamber Orchestra. Most recently in October of 2022, she was awarded the Jack Kent Cooke Young Artist Scholarship, and will be recording on From The Top, a classical music radio show broadcasted on NPR. Carrera's goal is to play classical mandolin professionally in the future. Currently, she posts music online via her YouTube channel Mandolin Princess.

Masterworks I

By Andrew Kearns

Georges Bizet (1838-1875), *Patrie*, Dramatic Overture (1874)

Bizet is, of course, best known for his opera *Carmen*, one of the greatest of all operas and still popular with audiences today. The opera has all but overshadowed but a handful of his other works, including his charming *Symphony in C* (1855), the opera *Les pêcheurs de perles* (1863), and the suite drawn from incidental music to *L'Arlésienne* (1872). Bizet was a talented son of professional musicians, entering the Paris Conservatory at the age of 9, where he was to win prizes in piano, organ and fugue, and, finally in 1857, the Grand Prix de Rome for composition. This prestigious award funded three years of study in the Eternal City and it was there that Bizet blossomed as a composer. The trajectory of his career became apparent when, instead of the prescribed Mass, he sent the Grand Prix committee the score of a two-act Italian comic opera. Indeed, Bizet composed several operas over the course of his career while making ends meet as a teacher, arranger, and rehearsal pianist. They were at most moderate successes until *Carmen* became something of a hit after a slow start.

Bizet left many works incomplete, often repurposing what he had composed for them in later compositions. The “dramatic overture” *Patrie* has its origins in an unfinished opera project from 1873. Asked to compose a work for the Opéra, Bizet chose the subject of *Don Rodrigue*, based on the legend of *El Cid*. Unfortunately, a theater fire in October of that year put an end to the project, but a theme from the opera was reused as the main theme of the *Patrie* overture, commissioned by the conductor Jules Pasdeloup for his popular concert series. It was Pasdeloup who gave the title *Patrie* (Homeland) to the work Bizet was content with calling a *Dramatic Overture*, but certainly the composer would have appreciated this patriotic gesture. It had only been two years since the disastrous end of the Franco-Prussian War, which saw Paris first occupied by Germans, then seized by revolution leading to the short-lived Paris Commune. Bizet had served in the National Guard during the war and experienced the suffering of his fellow citizens first-hand.

The overture was premiered on 15 February 1874 to great acclaim. It is cast in several sections that suggest Bizet’s designation “dramatic” is meant to be interpreted in a theatrical rather than a symphonic sense, for from the opening notes we seem to be immersed in the world of opera and ballet. The martial C-minor theme that begins the overture is developed with continuations that pass through C major before returning to the minor. The second section, slightly faster, presents a bright new theme in F major, a step-wise melody with a definite ballet character.

After a climax, a slower, searching theme of operatic character appears in the cellos, marking the third section of the overture. This evolves into a flowing major-key Andante in triple meter, the lyricism of which marks a high point in the composition. The final section of the overture brings back the themes of the first two sections over a chromatic bass ostinato. First we hear the opening theme, then the theme of the F major section (now in D major) combined with the major-key continuation of the first theme. At several points in the overture we hear brass fanfares that become ever more imposing. The last of these leads to a coda which features a transformation of sorts of the F-major theme (now in the home key of C major) in 6/8 meter. If not victorious, the homeland has persevered!

Domenico Gaudioso, Concerto in G Major for Mandolin and Strings (ca. 1760)

Americans tend to think of the mandolin as an essential element of bluegrass and string band music. But its popularity in the United States can be traced back to nineteenth-century Italian immigrants, and it was in Italy that the mandolin evolved from earlier fretted string instruments. During the eighteenth century the instrument became popular in several European countries, and sonatas and concertos were written for mandolin, including three by Vivaldi. The mandolin also made occasional appearances in opera, most famously in the serenade scene in Mozart's *Don Giovanni*.

Nothing is known of Domenico Gaudioso (or Caudioso, as his name can be read on one manuscript), except he was clearly active in Italy in the mid-eighteenth century. Perhaps he was a mandolin virtuoso himself, for the Concerto in G Major for Mandolin and Strings appears to be his only surviving composition, preserved in two manuscript copies in the libraries of the Paris Conservatory and Uppsala University in Sweden. The latter collection, rich in mandolin music, was created by two Swedish businessmen, Jean Lefebure and Bengt Ferrer, who purchased fashionable music of the day on their travels through northern Italy between 1758 and 1762. We can surmise, then, that this concerto was composed, or at least copied for sale, around 1760.

The concerto is scored for solo mandolin, two violins and basso continuo, which would have been played by cello, bass, and perhaps an additional chord-producing instrument. Modern editors have added a viola part to fill out the texture. The first movement in G major is a solidly Baroque ritornello structure reminiscent of the style of Vivaldi, with plenty of chances for virtuoso passages for the solo instrument. This is followed by a songful Largo in C major that demonstrates even a plucked-string instrument can sing like the best opera diva. The concluding movement, a brisk Allegro back in G major, is the most modern in style, partaking of the lightness and frivolity of the then-popular galant style.

Frederick Delius (1862-1934), In a Summer Garden (1908)

“All are my blooms; and all sweet blooms of love to thee I gave,
While Spring and Summer sang.”
--Christina Rossetti

These lines, appearing at the head of Delius's score, give a hint of his intentions for *In a Summer Garden*. Also significant is the dedication to his wife, Jelka Rosen. Delius's style has been described as the chromaticism of Wagner filtered through the lightness of Grieg, two composers whose influence was vital to his development. He has also been called an impressionist, and he certainly shares some of the fondness for shifting textures, evocative orchestration, vague formal design, and avoidance of convention with his contemporary Debussy. Yet none of this recognizes that Delius very much charted his own course and developed a unique voice, one that eventually came to be regarded as one of the most significant in British music.

Although the young Delius was drawn to music, taking piano and violin lessons with the support of his music-loving parents, when it came time to choose a career, his father had other plans for him. An immigrant from Germany, Julius Delius had set up a business with his brothers in the Yorkshire wool industry, with connections in several European countries. When Fritz (as Frederick was then called) reached the age of 18, he was apprenticed to a string of companies in Gloucestershire, Germany, Sweden and France, all related to the wool or broader textile industry. But he continually found ways to go to concerts and opera in nearby cities, and even at one point to sneak in a few lessons from the German violinist Hans Sitt. He also showed a wanderlust that took him to the French Riviera and Norway, for which country he developed a lifelong passion. Realizing that his son was not going to be happy in the wool trade, Julius took out an option on an orange plantation in Florida, apparently at the instigation of Fritz and one of his friend. So in 1884, the young men traveled to the Solana Grove plantation on the St. John's River. His friend quickly caught malaria, and Delius went to nearby Jacksonville to find a doctor. There he met the organist and music teacher Thomas F. Ward, whom he persuaded to accompany back to the plantation to instruct him in music theory and orchestration. He would later claim that Ward's was the only teaching that had really been useful for him. But Ward's was not the only musical influence. He became mesmerized by the songs of the black workers on the plantation, absorbing their musical idioms in a way that would later enrich several of his works. It was in Florida, in fact, that the young Delius first seriously contemplated pursuing composition. In 1885 he took a position teaching music in Danville, Virginia and the next year, his father having relented, he found himself entering the Leipzig Conservatory, perhaps the finest in Europe, to get a proper music education. The highlight of his Leipzig years came not from his professors, however, but from meeting and becoming friends with the Norwegian composer Edvard Grieg, who became a lifelong friend as well as a musical influence.

By 1888 Delius was in Paris trying to make a career as an opera composer. This phase culminated in *A Village Romeo and Juliet* (1908), perhaps his finest opera. In 1903 he met and married the German painter Helene "Jelka" Rosen, and the two settled in the village of Grez-sur-Loing near Paris, which remained his home for the rest of his life. In the early years of the twentieth century Delius turned more and more to orchestral music, producing the remarkable series of tone poems for which he is best known today. No less a conductor than Thomas Beecham came to champion his music which gradually made its way into concert halls all over the world.

Delius completed *In a Summer Garden* in the spring of 1908 and conducted the first performance with the Philharmonic Society in Queen's Hall in London on 11 December of that year. Although the audience seemed moderately appreciative, the critics took both conductor and composition to task. Nonetheless, after revisions and publication in 1911, performances were given in Germany, the United States, and Scotland over the next few years, although London had to wait until 1914 to hear the work again. Delius tended not to give his works detailed programs, but he did leave a descriptive note of his intentions for this work for a concert in Germany:

Roses, lilies and a thousand sweet-scented flowers. Bright butterflies flitting from petal to petal, and gold-brown bees murmuring in the warm, quivering summer air. Beneath the shade of the old tree flows a quiet river with water-lilies. In a boat, almost hidden, two people. A thrush sings faintly in the distance.

It seems wise to let this note speak for itself, for, if not quite a program that can be followed in the music, it does allude to the atmosphere that Delius evokes through his remarkable variety of orchestral textures, often of chamber-music transparency, with fully-scored climaxes that appear unexpectedly, and bound together by motives that reappear in throughout the work.

Johann Strauss, Jr. (1825-1899), Emperor Waltzes (1889)

Johann Strauss, Jr., the "Waltz King," was celebrated in his native Vienna as a composer of light music: waltzes, of course, but also other types of dances and eventually operetta as well. His father was a popular dance composer and orchestra leader who had helped develop the form of the Viennese waltz during the 1820s and 1830s. The younger Strauss was discouraged from studying music by his father, perhaps rightly so, for after years of studying violin and composition behind his father's back, Johann Strauss Jr. emerged on the scene around 1844 as a competitor. On his father's death in 1849, Strauss took over his father's orchestra, which he led to great acclaim. Between 1863 and 1871 he conducted the court balls in Vienna and was a prolific composer of dance music; in all, he produced nearly 500 pieces.

Although he turned to operetta in the 1870s and 1880s, he continued to include waltzes and other dances in his scores. Brahms was one of his admirers, complimenting his orchestration.

In 1889, Franz Joseph I, Emperor of the Austrian-Hungarian Empire, celebrated his 40th anniversary jubilee, for which occasion Strauss composed a set of waltzes titled *Kaiser-Jubiläum*. In August of that year, Franz Joseph paid a visit to the German Emperor Wilhelm II in Berlin. Wilhelm had recently ascended the Prussian throne and the visit was important as a sign of continued cooperation between the two countries. Prussia and Austria had long been rivals in the attempt to unify the German-speaking lands of the old Holy Roman Empire, which had effectively been demolished by Napoleon. But since both held large territories outside of the German-speaking regions, unification was never a real possibility. It would take the end of both empires in the conflagration of World War I and the eventual rise of a much darker force in the Nazis to revisit that dream.

Perhaps as a kind of ambassador for Austria, Strauss traveled to Berlin in October of 1889 to premier a new waltz, perhaps with the events of the previous August in mind, titled *Hand in Hand*. His publisher, however, suggested the title *Emperor Waltz*, and the piece was premiered on 26 October at the *Königsbau* concert hall. The ingenuity of the title allowed the waltz to be associated with either the Austrian or German emperor, and thus the *Emperor Waltz* has come to be associated with everything from nostalgia for the Austrian-Hungarian Empire, to the project of a united Germany, to the reassertion of a German empire by the Nazis. It also became symbolic of the decadence of the *fin de siècle* in three films titled after the waltz. Yet in spite of all this baggage, the music of the *Emperor Waltz* remains joyfully vibrant.

Strauss perfected the form of the Viennese waltz as pioneered by his father. An atmospheric introduction led to a series of waltz tunes, each in a binary form, followed by a coda that brought back the main tunes from each of the waltzes. While we usually refer to Strauss's waltzes in the singular in English, e.g., the *Emperor Waltz*, it is worth remembering that in German they are called the *Emperor Waltzes* (*Kaiser-Wälzer*). The introduction begins with a march theme before hints of the first waltz's melody build to a climax, quickly subsiding into the quiet melody of the first waltz. Each of the four waltzes presents two distinct melodies and the conventional waltz form is varied subtly in each. It is astonishing how Strauss, in waltz set after waltz set, was able to come up with memorable melodies. Fortunately for us, the coda reprises several of them leading to a reflective section for solo cello before a return to tempo and martial fanfares announce the end.



Foothills Philharmonic
and the Greer Cultural Arts Council

Presents

Opening Night: Masterworks I

Patrie Overture, Op. 19

Georges Bizet (1838-1875)

Concerto in G Major
for Mandolin and Strings (ca. 1760)

Domenico Gaudioso

Carrera Stamile, mandolin

Intermission

In a Summer Garden

Frederick Delius (1862-1934)

Emperor Waltzes

Johann Strauss II (1825-1899)

Foothills Philharmonic Orchestra

Personnel List

Violin I	Phillip Lecture	Bassoon
Jessica Morgan, <i>Concertmaster</i>	Jenny Lee	Ted Gentry
James Arnold	Randy Lee	Larry Kramer
Julia Burr	Joanna Llew	
Karen Connor	Rhona Reagen	Clarinet
Lyle Jacks	Suzette Wood	Mike Criss
Cindi Joyce		Gina League
Rachael Marsceau	Cello	
Martha Morgan	Rachel Aldridge	Trumpet
Ray Neibauer	Skylar Baraso	Evan Duke
Yogi Rana	Hannah Kesling	Clay Hinton
Mary Margaret St. John	Riley Henderson	Gary Holeman
	Daniel Martens	David Lowery
	Collin McKinnon	
Violin II	Shari Schick	French Horn
Mariaha Bolden	Ruthannah Trincini	Kevin Adkins
Mani Browder		Cara Burrell
Emily Carroll	Bass	Andrew Kearns
Mihee Choi	Don Barrett	Laird Minor
Don Crandall	Steve Koelsch	Alex Swire-Clark
Ashton Downs	Matthew Trinchini	
Abigail Harris		Trombone
Adam Hawthorne	Flute	Paul Pendell
Paul Peart	Amanda Barrett	Bobby Powell
Ruthie Pilgrim	Carri Burgess	Nicholas Rich
Linda Prince	Terry Davidson	Tad Riddle
Isabella Skellenger	Carolyn Hutchinson	
Jessica Storay		Percussion
Viola	Oboe	Neal Phillips
Jay Bloodworth	Mike Bridgwood	Samuel Phillips
Michael Campanelli	Linda VonderHaar	Claudette Thomas
Lynn Fisher		Keyboard / Harp
Katelyne Graham		Danielle Warren
Suzy Jones		



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Friday, May 19 at 7 PM at Bob Jones University Rodeheaver Auditorium

This project is funded in part by the South Carolina Arts Commission which receives support from the National Endowment for the Arts.



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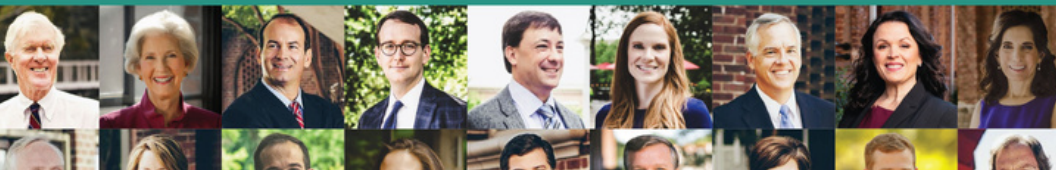


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