

NORTH CAROLINA **SYMPHONY**

BEETHOVEN EROICA

TUESDAY, OCT 18, 2022 | 7:30PM

Memorial Hall, UNC Campus
Chapel Hill



This concert is made possible in part by The E.T. Rollins, Jr. and Frances P. Rollins Foundation Fund.

The North Carolina Symphony gratefully
acknowledges financial support from
the State of North Carolina.



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SYMPHONY

Beethoven Eroica

Tue, Oct 18, 2022 | 7:30pm

MEMORIAL HALL, UNC CAMPUS
CHAPEL HILL

North Carolina Symphony
Michelle Di Russo, *conductor*

Ludwig van Beethoven (1770-1827)
Overture to *Egmont*, Op. 84

Zoltán Kodály (1882-1967)
Dances of Galánta

- I. Lento
- II. Allegretto moderato
- III. Allegro con moto, grazioso
- IV. Allegro
- V. Allegro vivace

INTERMISSION

Ludwig van Beethoven (1770-1827)
Symphony No. 3 in E-flat Major, Op. 35

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

Notes on the music by Emily Shyr except as noted.

About the Artists



Michelle Di Russo, *conductor*
The Maxine and Benjamin Swalin Chair

Michelle Di Russo is Associate Conductor of the North Carolina Symphony. She has conducted UNC Health Summerfest performances, Young People's Concerts, bilingual educational performances, and Statewide Holiday Pops concerts with the Symphony. She has also been featured in the Symphony's "Behind the Music" concert preview videos.

A graceful and powerful force on the podium, Michelle Di Russo is known for her compelling interpretations, passionate musicality, and championing of contemporary music. She is an advocate for underrepresented artists and in 2020 co-founded the organization Girls Who Conduct to support younger generations of women and non-binary conductors in overcoming obstacles they face due to their gender.

Di Russo's artistic journey began in her native country, Argentina, at the age of three with ballet lessons, followed by studies in voice and piano. She has acted on television and onstage. Di Russo holds multiple degrees in Orchestral Conducting from Pontifical Catholic University of Argentina, University of Kentucky (M.M.), and Arizona State University (D.M.A.). She is a Freeman Conducting Fellow in Chicago Sinfonietta's prestigious Project Inclusion program and a recipient of the Concert Artists Guild's Richard S. Weinert Award.

Previously, Di Russo served as Interim Director of Orchestras at Cornell University, Assistant Conductor for the Phoenix Youth Symphony Orchestra, cover conductor and assistant for The Phoenix Symphony and Arizona Musicfest, and as a conducting fellow at the Cortona Sessions for New Music in Italy. She has also acted as cover conductor for the Minnesota Orchestra, St. Louis Symphony Orchestra, San Diego Symphony, and the National Symphony Orchestra. In the summer of 2022, she served as the Joel Revzen Conducting Fellow at Festival Napa Valley.

About the Music



Overture to *Egmont*, Op. 84

LUDWIG VAN BEETHOVEN (1770-1827)

THE STORY:

The German poet and polymath Johann Wolfgang von Goethe wrote the historical drama *Egmont* between 1775 and 1787. Based on historical events—although with considerable poetic license—the play conveys Goethe’s idealism and passion for political and individual freedom. Historically, Lamoral, Count of Egmont, was a Dutch patriot and a Catholic, who unsuccessfully attempted to attenuate the power of the Inquisition in the Netherlands, which was under Spanish rule during the mid-16th century. Caught between the Dutch resistance and his loyalty to King Philip II, Egmont was imprisoned and hanged for treason.

Goethe’s Egmont character bears only scant resemblance to the historical Count. In the play, Egmont organizes a resistance movement against the Spanish forces led by the ruthless Duke of Alva who invade and occupy the Low Countries (Belgium and the Netherlands). Egmont is cast as a martyr for freedom of thought, managing to rouse the populace to revolt as he is about to be executed.

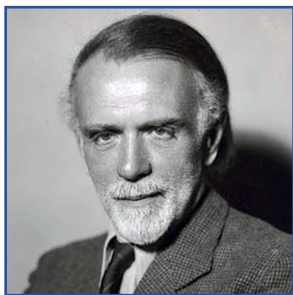
In 1809, the director of the Imperial Theater in Vienna commissioned Beethoven to compose music to accompany Goethe’s tragedy. Since he shared the ideals of the Enlightenment with the playwright, Beethoven went to work enthusiastically. In addition to the overture he wrote nine pieces of incidental music, including two soprano arias. He also added a narrator to bridge the gaps in the story and thus, according to Goethe, “...it can be performed as an oratorio.” Goethe was pleased with Beethoven’s efforts, commenting, “Beethoven has followed my intentions with admirable genius.”

LISTEN FOR:

- Snarling minor chords in the opening to symbolize the brutality of the Inquisition, answered pleadingly by the oboe and upper woodwinds, representing the Dutch suffering
- Dramatic tension in the central allegro theme, especially the sighing ornamentation in the violins
- The “Victory Symphony” at the end, signifying Egmont’s call for an uprising

INSTRUMENTATION:

Three flutes (one doubling piccolo), three oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, strings



Dances of Galánta

ZOLTÁN KODÁLY (1882-1967)

THE STORY:

The Hungarian Zoltán Kodály was not only a composer but also an ethnomusicologist and educator. Kodály spent his early childhood in Galánta (in present-day Slovakia), where his father was the town stationmaster. An outstanding student with varied interests, Kodály went on to study not only music at the Royal National Hungarian Academy of Music (now the Franz Liszt Academy of Music) in Budapest, but also languages and literature at neighboring institutions in the same city. Kodály's deep and abiding interest in Hungarian folk song was reflected in his 1906 doctoral dissertation on the topic, and he "saw in folk music the sole authentic tradition of Hungarian musical culture, upon which a new national art of music might be built."

He joined his fellow Hungarian composer Béla Bartók and travelled throughout Hungary and Transylvania to record, transcribe, and arrange folk songs that they later published. Although based on other folk songs not collected by the pair, *Dances of Galánta* (1933) borrows from Hungarian folk melodies and idioms, which are immediately audible in Kodály's use of harmonies, melodies, and rhythms that evoke traditional music, such as quartal harmonies and pentatonic scales.

Broadly speaking, Kodály distinguished Hungarian melodies from those belonging to the Austro-Germanic musical tradition by their accented beginnings, long lines, and construction on and around the interval of a fourth, all of which can be heard in this composition. So too, can one hear how the *verbunkos* (Hungarian dance music used for military recruitment, especially pre-1849) shaped the form of the work, which alternates between slow sections, often in the woodwinds, and faster passages in the strings. Kodály's fondness for his childhood home shines through in the colorful musical language of *Dances of Galánta*, the richness of which transports the listener to an unfamiliar yet exciting world.

LISTEN FOR:

- Prominent and varied clarinet solos at the beginning and very end of the piece, some mysterious, some virtuosic, and others mournful
- Playful woodwind melodies reinforced by the piccolo and triangle, which lend a piquant flavor to the music, only to be interrupted by fast unison passages for the whole orchestra
- Drones, or long held notes, held on open fifths, often in the horns and brass; these harmonies and timbres imitate the role of traditional instruments
- Towards the end, the syncopated rhythmic drive that builds up from the lower string section to the woodwinds and overtakes the entire orchestra, with offset rhythms in the brass that help move the energy of the music forward

INSTRUMENTATION:

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, percussion, strings



Symphony No. 3 in E-flat Major, Op. 55, “Eroica”

LUDWIG VAN BEETHOVEN (1770-1827)

THE STORY:

The tale of how Beethoven’s Third Symphony acquired its name, “Eroica,” which means “heroic,” is well known. Originally dedicated to Napoleon, the work was to bear the name “Bonaparte.” However, upon learning that Napoleon had abandoned the egalitarian ideals of the French Revolution and declared himself Emperor of France, Beethoven reportedly “went to the table, took hold of the title page by the top, tore it in two, and threw it to the floor.” Indeed, the title page bears literal marks of the composer’s indignance, for he tore through the paper when he erased the original dedication. Thus, the Third Symphony was rechristened as a “*Sinfonia eroica*, composed to celebrate the memory of a great man.” Napoleon’s reputation as the hero of the French Revolution and the great liberator of Europe, along with the origin story of the “Eroica” Symphony, provide a tempting line of interpretation for the music. Although the symphony is not programmatic (that is, it does not tell a story), scholars and listeners alike have read into the work the narrative of a hero who suffers and overcomes tragedy. Indeed, the universality of such an account is one reason why Beethoven’s “Eroica” has enjoyed such renown for over 200 years.

If the “Eroica” Symphony was born out of a historic revolution, then it, too, exhibits revolutionary musical qualities, for it inaugurates Beethoven’s middle, “heroic,” period. The Third Symphony tears asunder the musical conventions and norms of the Classical period in a number of ways that shocked and even confused the audiences of Beethoven’s time, but which we now consider undeniable traits of the composer. While symphonies composed in the Classical style, such as those by Mozart and Haydn, were written with balanced phrases and proportions, the “Eroica” does away with these attributes. The symphony itself is of epic length—about twice as long as its predecessors. And although Beethoven adheres to popular forms from the Classical period, such as sonata form in the first movement and a theme and variations in the finale, he casts aside Classical preferences of symmetry with long developments and hefty fugal sections. Just as Napoleon shook the foundations of Europe’s traditional political order, so too did Beethoven upset those of its musical world.

LISTEN FOR:

- The prominent role of the horn (the protagonist) throughout the symphony—for example: bringing the orchestra back to the restatement of the theme in the first movement, the horn trio in the middle of the *Scherzo*, and the majestic, soaring horn lines at the end of the second and fourth movements
- Harmonic and rhythmic dissonance between the brass and strings in the middle of the first movement—the two instrument families play clashing harmonies on opposing beats
- In the second movement, the plaintive oboe melody of the funeral march and the fugue in the reprise of the music from the first movement

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- The exciting metrical dissonance throughout the *Scherzo*: for instance, in the beginning of the movement, the beat is felt in groups of two in the strings but in groups of three in the woodwinds
- The introduction of the finale's theme by pizzicato strings and its development through creative means, such as a fugue and dances

INSTRUMENTATION:

Two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, strings

About Our Musicians

Carlos Miguel Prieto,
Music Director Designate
The Maxine and Benjamin Swalin Chair

Grant Llewellyn,
Music Director Laureate

Michelle Di Russo, Associate Conductor
The Lucy Moore Ruffin Chair

Violin I

Brian Reagin, Concertmaster
The Annabelle Lundy Fetterman Chair

To Be Filled, Associate Concertmaster
The Assad Meymandi and Family Chair

To Be Filled, Assistant Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin, Assistant
Concertmaster

Emily Rist Glover
The Jessie Wyatt Ethridge Chair

Paul Goldsberry
The Richard and Joy Cook Chair

So Yun Kim
The Governor James B. Hunt, Jr. Chair

Marilyn Kouba
The Phyllis ("Pat") Conrad Wells Chair

Maria Meyer
The Tom and Mary Mac Bradshaw Chair

Pablo Sánchez Pazos

Jessica Ryou

Lin-Ti Wang*

Eileen Wynne
The Harvey At-Large Chair

Erin Zehngut
The J. Felix Arnold Chair

To Be Filled
The James C. Byrd and Family Chair

***The North Carolina Symphony Foundation
gratefully acknowledges the generous gift of
the Lupot violin from Arnold and Zenat
Lerman.***

**deceased*

Violin II

Jacqueline Saed Wolborsky, Principal
The Nancy Finch Wallace Chair

To Be Filled, Associate Principal
The Blanche Martin Shaw Chair

David Kilbride, Assistant Principal

Qi Cao

Janet Gayer Hall

Oskar Ozolinch

Anton Shelepov

Jeanine Wynton

To Be Filled

Viola

Samuel Gold, Principal
*The Florence Spinks and Charles Jacob
Cate and Alma Yondorf and Sylvan
Hirschberg Chair*

Kurt Tseng, Associate Principal
The Betty Ellen Madry Chair

Brian Sherwood, Assistant Principal

Petra Berényi

Paul Malcolm

Amy Mason
The J. Sidney Kirk Chair

Sandra Schwarcz
*The Samuel H. and Anne Latham Johnson
Chair*

Kirsten Swanson*

Cello

Bonnie Thron, Principal
The June and Tom Roberg Chair

Elizabeth Beilman, Associate Principal
The Sarah Carlyle Herbert Dorroh Chair

Peng Li, Assistant Principal
Anonymously Endowed

Yewon Ahn
Anonymously Endowed

Sunrise Kim**
The William Charles Rankin Chair

Rosalind Leavell*

David Meyer**
The Nell Hirschberg Chair

Marc Moskovitz*

Lisa Howard Shaughnessy
The Sara Wilson Hodgkins Chair

Nathaniel Yaffe
*The Secretary of Cultural Resources
Betty Ray McCain Chair*

Double Bass

Leonid Finkelshteyn, Principal
The Martha and Peyton Woodson Chair

Bruce Ridge*, Associate Principal
The John C. and Margaret P. Parker Chair

Craig Brown
The Mark W. McClure Foundation Chair

Erik Dyke
The Harllee H. and Pauline G. Jobe Chair

John Spuller*
The Dr. and Mrs. Preston H. Gada Chair

Flute

Anne Whaley Laney, Principal
*The Mr. and Mrs. George M. Stephens
Chair*

Mary E. Boone, Assistant Principal
The Dr. and Mrs. Shaler Stidham, Jr. Chair

Elizabeth Anderton Lunsford
The Jack and Sing Boddie Chair

Piccolo

Elizabeth Anderton Lunsford
The Jean Dunn Williams Chair

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters, Associate Principal
The Lizette T. Dunham Chair

Amanda LaBrecque*

Sandra Posch**
The Clarence and Alice Aycock Poe Chair

English Horn

Joseph Peters
The Bruce and Margaret King Chair

Clarinet

Samuel Almaguer, Principal
The Mr. and Mrs. J. Christopher Walker, II Chair

Zhenyu Wang*, Assistant Principal
The Kathryn Powell and Green Flavie Cooper Chair

Bassoon

Aaron Apaza, Principal
The Mr. and Mrs. Fitzgerald S. Hudson Chair

Wenmin Zhang, Assistant Principal
The Beethoven Chair

French Horn

Rebekah Daley, Principal
The Mary T. McCurdy Chair

Kimberly Van Pelt, Associate Principal
The Paul R. Villard and Gabriel Wolf Chair

Corbin Castro*
The Roger Colson and Bobbi Lyon Hackett Chair

Tanner West*
The James Marion Poyner Chair

To Be Filled
The Mary Susan Kirk Fulghum Chair

Trumpet

Paul Randall, Principal
The George Smedes Poyner Chair

David Dash*, Associate Principal
The Henry and Martha Zaytoun and Family Chair

Trombone

John Ilika, Principal
The Thomas Warwick Steed, Jr. Family Chair

Jonathan Randazzo, Assistant Principal
The Frances Armour Bryant Chair

Bass Trombone

Matthew Neff
Anonymously Endowed

Tuba

Seth Horner, Principal
The Governor and Mrs. James G. Martin, Jr. Chair

Harp

Anita Burroughs-Price
Vonda Darr

Timpani

Colin Hartnett, Principal
The Patricia R., Steven T. and George F. Hackney III Chair

Percussion

Richard Motylinski, Principal
The Margery and Earl Johnson, Jr. Chair

Rajesh Prasad, Assistant Principal
The Abram and Frances Pascher Kanof Chair

Organ

To Be Filled
The Albert and Susan Jenkins and Family Organ Chair

Library

Stephanie Wilson, Principal Orchestra Librarian
The Mary Colvert and Banks C. Talley Chair

Taylor Troyer, Assistant Orchestra Librarian

*Acting position

**Leave of absence

Named musician chairs are made possible through very meaningful gifts to the Symphony's endowment. As such, these donor families are also members of the Lamar Stringfield Society.

All string players rotate stands on a periodic basis in each section with the exception of titled players: Principals, Associate Principals, and Assistant Principals.

The North Carolina Symphony is a member of the League of American Orchestras and the International Conference of Symphony and Opera Musicians.

The North Carolina Master Chorale is the Resident Chorus of the North Carolina Symphony.

Thank you to the generous individuals, businesses, foundations, and community partners who support the North Carolina Symphony through contributions each season. The Symphony's performances and extensive music education and community service programs are made possible by your support.