

NORTH CAROLINA **SYMPHONY**

BEETHOVEN EROICA

FRIDAY & SATURDAY, OCT 14-15, 2022 | 8PM

Meymandi Concert Hall
Woolner Stage

Duke Energy Center
for the Performing Arts

Raleigh



The North Carolina Symphony gratefully acknowledges financial support from Wake County, the City of Raleigh, and the State of North Carolina.



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MEYMANDI CONCERT HALL, WOOLNER STAGE
DUKE ENERGY CENTER FOR THE PERFORMING ARTS
RALEIGH

North Carolina Symphony

Thomas Wilkins, *conductor*

John Ilika, *trombone*

Jonathan Randazzo, *trombone*

Matthew Neff, *bass trombone*

Seth Horner, *tuba*

Zoltán Kodály (1882-1967)

Dances of Galánta

I. Lento

II. Allegretto moderato

III. Allegro con moto, grazioso

IV. Allegro

V. Allegro vivace

Jennifer Higdon (b.1962)

Low Brass Concerto

John Ilika, *trombone*

Jonathan Randazzo, *trombone*

Matthew Neff, *bass trombone*

Seth Horner, *tuba*

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.

About the Artists



Thomas Wilkins, *conductor*

Thomas Wilkins previously led a North Carolina Symphony streaming concert in 2021, featuring Copland's Clarinet Concerto and Dvořák's Serenade for Strings, and a New Year's Eve concert in 2017.

Thomas Wilkins is Principal Conductor of the Hollywood Bowl Orchestra, Artistic Advisor for Education and Community Engagement with the Boston Symphony Orchestra, and Principal Guest Conductor of the Virginia Symphony. Previously, he served as Music Director of the Omaha Symphony Orchestra, Resident Conductor of the Detroit Symphony Orchestra and The Florida Orchestra, and Associate Conductor of the Richmond Symphony. Additionally, Wilkins has led orchestras including the New York Philharmonic, Chicago Symphony Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, The Philadelphia Orchestra, and The Cleveland Orchestra.

In 2022, Wilkins was honored with the Omaha Entertainment and Arts Awards Lifetime Achievement Award for Music, an honorary Doctorate of Arts from the Boston Conservatory, and the League of American Orchestras' Gold Baton Award. In 2018, he was awarded the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, conferred by the Longy School of Music of Bard College. Other honors include the Virginia Symphony's Dreamer Award and the "Outstanding Artist" award at the Nebraska Governor's Arts Awards.

Wilkins holds the Henry A. Upper Chair of Orchestral Conducting at Indiana University. He also has served on the music faculties of North Park University in Chicago, the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond. His commitment to community is demonstrated by his service on several boards of directors in Omaha, St. Petersburg, Tampa Bay, and Richmond. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the non-profit World Pediatric Project, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

A native of Norfolk, Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music.



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

John Ilika has served as Principal Trombone with the North Carolina Symphony since 2001. He previously held Principal Trombone positions with the Pennsylvania Ballet, Delaware Symphony, Opera Delaware, Florida Music Festival, and the Philadelphia Brass (quintet). He played and recorded with The Philadelphia Orchestra as a substitute beginning in 1989 and free-lanced in the Philadelphia area for over 15 years. Previously, with the Delaware Symphony, Ilika commissioned and premiered the Trombone Concerto by Kile Smith, Curator of the Fleisher Collection of the Free Library of Philadelphia. He played for three years with the Orquesta Sinfónica de Maracaibo in Venezuela.

Ilika has taught at the Eastern Music Festival in Greensboro, North Carolina, Lehigh University, Moravian College in Bethlehem, Pennsylvania, Community College of Philadelphia, West Chester University, University of Delaware, and the Orquesta Juvenil in Caracas and Coro, Venezuela.

Ilika graduated from Luther College in Decorah, Iowa, in 1981. He later studied with Charles Vernon at the Philadelphia College of Performing Arts (now the University of the Arts).



Jonathan Randazzo, trombone
The Frances Armour Bryant Chair

Jonathan Randazzo has served as Assistant Principal Trombone of the North Carolina Symphony since 2010. In August of 2017, Randazzo was appointed Second Trombone of the Santa Fe Opera Orchestra in New Mexico, a 10-week summer festival that performs five opera productions each year. In addition to his commitments with the North Carolina Symphony, Randazzo freelances with a variety of musical ensembles and quintets.

Randazzo teaches trombone at North Carolina State University and privately. Over the past several years, he has been hired as guest artist-clinician at UNC School of the Arts in Winston-Salem and at East Carolina, Gardner-Webb, and Appalachian State universities.

Randazzo attended the pre-college division program at The Juilliard School and earned his bachelor's degree in performance at the New England Conservatory of Music in 2011.



Matthew Neff, *bass trombone*
Anonymously Endowed Chair

Matthew Neff is a native of Hollidaysburg, Pennsylvania. Prior to winning the position as bass trombonist in the North Carolina Symphony, Neff was a Master Chief Musician in the United States Navy Band in Washington, D.C., performing bass trombone in the Commodores jazz ensemble (2009-2019), Brass Quintet (2003-2009), and the Concert/Ceremonial Band (1992-2009). During his years in Washington, he had an extensive freelance career and performed with symphonies across the mid-Atlantic states. Recent performances include the Atlanta Symphony Orchestra, American Festival Pops Orchestra, and National Philharmonic.

An advocate for music education, Neff has conducted master classes and clinics throughout the country and served as Adjunct Professor of Trombone at George Mason University in Fairfax, Virginia (2003-2019), all while maintaining an active private low brass studio in his home.

Neff earned an undergraduate degree in music education from Penn State University in 1992 and a Master's degree in bass trombone performance from Catholic University of America in 2003.



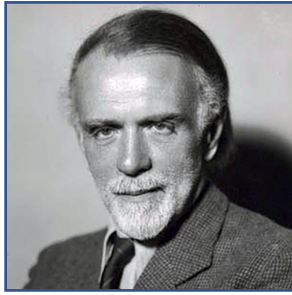
Seth Horner, *tuba*
The Governor and Mrs. James G. Martin, Jr. Chair

A native of Eugene, Oregon, Seth Horner has served as Principal Tuba of the North Carolina Symphony since 2017. Previously, he was Acting Principal Tuba of the Baltimore Symphony Orchestra. At the age of 19, he served a one-year position as Principal Tuba of the Colorado Symphony Orchestra under Marin Alsop, and he has held positions as Principal Tuba of the West Virginia Symphony and the Oregon Ballet Theatre Orchestra.

Horner has held faculty appointments teaching tuba and euphonium at Towson University and the Peabody Institute of the Johns Hopkins University. He has served as a faculty member for Carnegie Hall's National Youth Orchestra of the United States of America as well as Carnegie's NYO2. In addition, he has taught at Wyoming Seminary's Performing Arts Institute in Kingston, Pennsylvania, the University of Oregon, and Ithaca College.

Horner attended the Peabody Institute and was an honors graduate of the University of Oregon and valedictorian of his class at the Curtis Institute of Music.

About the Music



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



Low Brass Concerto

JENNIFER HIGDON (b. 1962)

THE STORY:

Premiered by the Chicago Symphony Orchestra and its famed low brass section in 2018, Jennifer Higdon's Low Brass Concerto was commissioned by three orchestras: the Chicago Symphony Orchestra, The Philadelphia Orchestra, and the Baltimore Symphony Orchestra. In Higdon's consultations with the low brass sections of each orchestra, the musicians emphasized their desire for a work that would bring out their ability to play softly and lyrically. To this point, Higdon notes, "normally, when people think of brass they think of power, which is not an inaccurate assessment. But brass players are quick to tell you that they also can play beautiful melodies, and do so quietly and with exquisite control. So early on in the planning process for this concerto, I decided to think about the music as reflections of the qualities of majesty, grace, and power."

Higdon's orchestral works have been commissioned and played by the country's leading orchestras in the nation's most venerated concert halls, and her Violin Concerto (2008), composed for the acclaimed violinist Hilary Hahn, won the 2010 Pulitzer Prize. Her previous residencies with the Cincinnati Symphony Orchestra, Philadelphia Orchestra, and Pittsburgh Symphony Orchestra, and awards by the Guggenheim Foundation, the American Academy of Arts and Letters, and the Koussevitzky Music Foundation, among others, attest to Higdon's reputation as one of the most celebrated American composers of our time.

LISTEN FOR:

- The opening quartet amongst the soloists, whose slow-moving, interweaving lines showcase the brass's ability to play sustained, legato melodies
- The contrast between sections in which all four soloists play together and duets that feature different pairs of soloists—such as the bass trombone with the tuba
- Quick passages in which the soloists are stacked in complex layers of rhythms and engage in quick and exciting bursts of exchanges
- Interlocking layers of rhythms in which the strings and woodwinds play shorter patterns and are supported by the slower-moving brass underneath

INSTRUMENTATION:

Quartet of two trombones, bass trombone, and tuba; two flutes, two oboes, clarinet, bass clarinet, bassoon, contrabassoon, four horns, three 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.