

NORTH CAROLINA **SYMPHONY**

RACHMANINOFF PIANO
CONCERTO NO. 2

FRIDAY & SATURDAY, OCT 21-22, 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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RALEIGH

North Carolina Symphony
Katharina Wincor, *conductor*
Clayton Stephenson, *piano*

Carl Maria von Weber (1786-1826)
Overture to Oberon

Sergei Rachmaninoff (1873-1943)
Piano Concerto No. 2 in C Minor, Op. 18
I. Moderato
II. Adagio sostenuto
III. Allegro scherzando
Clayton Stephenson, *piano*

INTERMISSION

Louise Farrenc (1804-1875)
Symphony No. 2 in D Major, Op. 35
I. Andante – Allegro
II. Andante
III. Scherzo: Vivace
IV. Andante – Allegro

Notes on the music by Emily Shyr.

About the Artists



Katharina Wincor, *conductor*

These concerts are the North Carolina Symphony debut of Katharina Wincor.

Austrian conductor Katharina Wincor made her Dallas Symphony Orchestra subscription debut in 2021, performing works by Mendelssohn, Schubert, and Anna Clyne, followed by appearances at the Grafenegg and Gstaad festivals. Recent and upcoming highlights include debuts and return invitations with the Bruckner Orchestra Linz, Dresden Philharmonic, Cincinnati Symphony Orchestra, Salzburg Festival, Brevard Music Center Summer Festival, Deutsches Symphonie-Orchester Berlin, Graz Symphony Orchestra, Seattle Symphony, Vancouver Symphony Orchestra, Detroit Symphony Orchestra, The Phoenix Symphony, Naples Philharmonic, and OFUNAM Mexico. At conductor Laurence Equilbey's invitation, Wincor served as the chorus master for two performances of Beethoven's *Missa solemnis* with the orchestra of the Opéra de Rouen Normandie in March of 2022.

Wincor began studying conducting at the University of Music and Performing Arts in Vienna. At the 2017 Gstaad Menuhin Festival, she received the Neeme Järvi Prize, and in 2018 she continued her studies at Zurich University with Johannes Schlaefli. She was awarded third prize at the 2020 Mahler Competition. Through master classes and competitions, Wincor has worked with world-renowned orchestras including the Danish National Symphony Orchestra, Bamberg Symphony, and City of Birmingham Symphony Orchestra. She was one of four conductors invited by Iván Fischer to a master class with the Royal Concertgebouw Orchestra and was subsequently engaged as his assistant conductor for special projects with the Budapest Festival Orchestra. Other mentors include Fabio Luisi, Riccardo Muti, and David Zinman.



Clayton Stephenson, piano

These concerts are the North Carolina Symphony debut of Clayton Stephenson.

Growing up in New York City, Clayton Stephenson found musical inspiration in community programs. As he describes it, the “Third Street Music School jump-started my music education; the Young People’s Chorus of New York City taught me phrasing and voicing; the Juilliard Music Advancement Program introduced me to formal and rigorous piano training, which enabled me to get into Juilliard Pre-College; the Morningside Music Bridge validated my talent and elevated my self-confidence; the Boy’s Club of New York exposed me to jazz; and the Lang Lang Foundation brought me to stages worldwide and transformed me from a piano student into a young artist.”

Stephenson has performed as a guest artist with orchestras including the Calgary Philharmonic, Chicago Sinfonietta, Louisville Orchestra, Augusta Symphony, Colour of Music Festival, and Tuscaloosa Symphony Orchestra. On the 69th U.N. Day, he appeared with the International Youth Orchestra at the United Nations General Assembly Hall. He has given recitals at Fondation Louis Vuitton in Paris, Kissinger Sommer Festival in Bad Kissinger, Beethovenfest in Bonn, Stars and Rising Stars in Munich, Swiss Alps Classics at Switzerland, and Weill Recital Hall at Carnegie Hall. Additionally, Stephenson has been featured on NPR, WUOL, and WQXR, and has appeared in the *Grammy Salute to Classical Music* concert at Carnegie’s Stern Auditorium.

Stephenson currently studies in the Harvard/NEC Dual Degree Program, pursuing a Bachelor’s degree in economics at Harvard and a Master’s degree in piano performance at the New England Conservatory under Wha Kyung Byun. Accolades along the way have included: 2022 Gilmore Young Artist; 2017 U.S. Presidential Scholar in the Arts; Jack Kent Cooke Young Artist Award; Gheens Young Artist; Young Scholar of the Lang Lang International Music Foundation; and a jury discretionary award at the 2015 Cliburn International Junior Piano Competition and Festival.



Overture to *Oberon*

CARL MARIA VON WEBER (1786-1826)

THE STORY:

Carl Maria von Weber was a Romantic composer whose operas shaped the direction of the genre in Germany over the course of the nineteenth century. *Oberon*, completed the year of Weber's death, was his last work for the theater. Weber composed the opera as a commission by the Covent Garden in London, where it was premiered. The opera's text is based on the epic poem "Oberon" by Christoph Martin Wieland, a writer contemporary with Weber. Wieland's verse draws from another epic poem composed during the medieval period in France. The plot is about a knight's quest for the hand of the daughter of the Caliph of Baghdad, which Oberon, king of the fairies, assists.

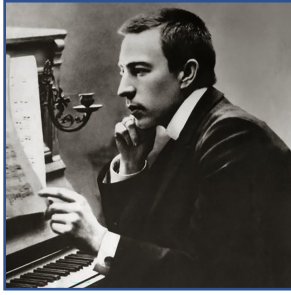
In Weber's time, opera overtures musically introduced audiences to themes that they would later hear as the opera unfolded. Weber's overture does this by associating specific orchestral instruments with particular characters and events from the opera; later opera composers such as Richard Wagner would further develop this aspect of Weber's compositional technique. The overture is divided into two parts: a slow introduction followed by a fast, lively main body. The work begins with a horn solo, which features prominently throughout and signifies the magic horn that Oberon gives to the knight, Sir Huon, as an aid to his mission. The mischievous and perky woodwinds represent the fantastical world of the fairies, and the clarinet introduces the second theme of the fast section, which reappears later in the opera as an aria sung by Sir Huon. The overture's final section refers to another aria by Reiza, the princess with whom Sir Huon is happily united at the end of the opera. Weber's creative and colorful orchestration inspired many succeeding composers, including Felix Mendelssohn, Hector Berlioz, and Claude Debussy.

LISTEN FOR:

- A slow introduction that is cut off by a loud interjection by the entire orchestra, followed by a fast, contrasting section led by exuberant strings
- The role of the horn throughout: it begins the entire overture and is first answered by hushed, mysterious strings, then by bubbling woodwinds

INSTRUMENTATION:

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



Piano Concerto No. 2 in C Minor, Op. 18

SERGEI RACHMANINOFF (1873-1943)

THE STORY:

Although Sergei Rachmaninoff is better known today as a composer, in his time, he was also a famous pianist and conductor. In fact, his reputation as a respected pianist and conductor preceded that of his as a composer, largely because of the disastrous premiere of his First Symphony in 1897. Thrown into a deep depression afterwards, he later recalled that for three years, “I did nothing and found no pleasure in anything. Half my days were spent lying on a couch and sighing over my ruined life.” During that time, Rachmaninoff suffered from writer’s block and composed no new works. Concerned about the composer, his family recommended that Rachmaninoff visit the hypnotist Nikolai Dahl. In their sessions, Dahl repeated a mantra: “You will begin your concerto . . . you will work with great facility . . . the concerto will be excellent . . .” While we may view hypnotism with skepticism today, the composer admitted that “although it may sound incredible, this cure really helped me.”

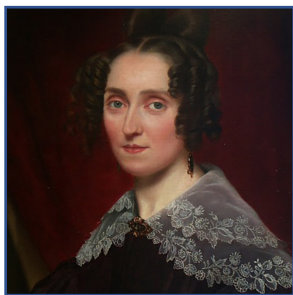
The product of Rachmaninoff’s treatment, the Second Piano Concerto is dedicated to Dahl and represents the composer’s triumph over his artistic insecurities. Premiered in 1901 by the Moscow Philharmonic with Rachmaninoff himself at the piano, the work garnered an enthusiastic reception, helping to solidify Rachmaninoff’s fame as a composer. Together with his Third Piano Concerto in D Minor (which appears on the NCS’s program on March 10/11), Rachmaninoff’s Second Piano Concerto has remained a beloved gem of the concert repertory.

LISTEN FOR:

- The solo introduction in which the pianist alone plays solemn, heavy chords that, alternating with a bass note that reverberates from the depths of the piano, increase in intensity and culminate in the orchestral presentation of the first theme
- Rachmaninoff’s reversal of concerto conventions in assigning the first theme to the orchestra rather than the pianist—the pianist does not truly play as the soloist proper until the introduction of the dreamy second theme. This pattern is repeated in the second movement, when the piano first accompanies delicate, hovering flute and clarinet solos before assuming the role of soloist.
- The understated flute duet after the rhapsodic piano cadenza in the second movement that gently re-introduces the main theme in the strings, whose use of mutes lend a veiled quality to the return of the dream-like melody
- The pervasive rhythm of long-short-short throughout the third movement, which gives a martial quality to the music and drives the energy forward

INSTRUMENTATION:

Solo piano; two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, strings



Symphony No. 2 in D Major, Op. 35

LOUISE FARRENC (1804-1875)

THE STORY:

Today, the works of the nineteenth-century composer Louise Farrenc (née Jean-Louise Dumont) are enjoying overdue and well-deserved attention. Part of the reason why Farrenc's compositions have been neglected until recently lies in the structural barriers posed by society to women, historically and in the present day. Despite her status and talents, Farrenc was not allowed to study at the Paris Conservatoire because of her sex. When Farrenc later returned to the Conservatoire as a piano professor (and as the only female professor who did not teach voice), she was denied equal pay for much of her thirty-year tenure. While institutional barriers challenged Farrenc's professional ambitions, her husband (a flutist and also professor at the Conservatoire) supported her musical endeavors by publishing her compositions.

Born to a well-established family of sculptors and painters, Farrenc showed an early aptitude for the arts. She first learned piano from her godmother, who was a student of Muzio Clementi, and displayed a gift for painting and languages. Farrenc's talent as a pianist was widely remarked upon in reviews of her playing and led to her appointment as a piano professor at the Paris Conservatoire, where her students won many prizes. Although she first composed works suited for the salon, such as piano miniatures, in the 1840s, Farrenc turned to the bigger genre of orchestral music: this decade saw the composition of her two orchestral overtures and three symphonies. While femininity was associated with chamber music heard in the salon, that is, the domestic sphere of music-making, the symphony—with its demands of orchestration and large-scale composition—was seen as a decidedly male outlet of creativity. Gendered constructions of and assumptions about music-making and performance such as these historically have prevented the public from fully appreciating Farrenc's musical compositions; however, her mastery of the symphony encourages us to listen to her music with more attentive ears.

Farrenc's Second Symphony was first premiered at the Paris Conservatoire in 1846 and was favorably received, as were her other works, which were praised for their boldness and craftsmanship. During a time when virtuosity was all the rage in the Parisian music scene, Farrenc set herself apart from what some perceived as the superficiality of virtuosity with "skill, clarity of conception, unity of thought, the soundness of the partwriting, the taste, [and] the elegance of style" throughout her compositions.

LISTEN FOR:

- Extended rhythmic conflict in the third movement that takes the form of a hemiola: the overall pulse is felt in groups of three, but the beat sometimes slips into smaller groups of two, which creates an exciting sense of being off-kilter
- Farrenc's varied orchestration of the finale theme: the movement begins with a slow, stately introduction played by the whole orchestra; the lowest-sounding melody in the introduction,

heard in the brass, then becomes the theme of the finale proper. This same melody is gracefully taken up by the strings and later undergoes a lyrical transformation in the woodwinds, led by the oboe.

INSTRUMENTATION:

Two flutes, two oboes, two clarinets, two bassoons, two 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

*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.

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