

NORTH CAROLINA **SYMPHONY**

**KORNGOLD VIOLIN
CONCERTO**

FRIDAY & SATURDAY, NOV 18-19, 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
Johannes Debus, *conductor*
Blake Pouliot, *violin*

Antonín Dvořák (1841-1904)
Carnival Overture, Op. 92

Erich Wolfgang Korngold (1897-1957)
Violin Concerto in D Major, Op. 35
I. Moderato nobile
II. Romance: Andante
III. Finale: Allegro assai vivace
Blake Pouliot, *violin*

INTERMISSION

Florence Price (1887-1953)
Symphony No. 3 in C Minor
I. Andante – Allegro
II. Andante ma non troppo
III. Juba
IV. Scherzo: Finale

Music Educator Awards



Since our first concert for young people in 1941, the North Carolina Symphony has been committed to educating and inspiring the next generation of musicians and music lovers. Throughout the year, we work hand-in-hand with outstanding music educators who help carry out the Symphony's programs in their schools and work every day to build their students' musical skills and appreciation. Set in motion by Dr. Benjamin and Maxine Swalin, the Symphony's music education program is now the most extensive of any symphony orchestra, engaging more than 150,000 students across North Carolina and beyond through our digital and in-person education programs.

The North Carolina Symphony's annual Music Educator Awards recognize outstanding teachers who make a lasting difference in the lives of students of all abilities and backgrounds; serve the community in an exemplary manner as a role model in music education; inspire students to reach high musical standards; and instill a love for music in children. Honorees receive monetary awards that are generously funded by the Jennie H. Wallace Educator Award Fund.

The 2021/22 Music Educator Awards will be presented at the concert on Saturday, November 19th. To learn more about the awards and this year's honorees, scan the QR code or visit ncsymphony.org/education.

Thank you to the State of North Carolina, lead education sustainers Truist and the John William Pope Foundation, and many other generous supporters for making our music education programs possible.



About the Artists



Johannes Debus, *conductor*

These concerts are the North Carolina Symphony debut of Johannes Debus.

German-born conductor Johannes Debus has been Music Director of the Canadian Opera Company (COC) since 2009, having been appointed immediately following his debut. Outside of Toronto, Debus conducts regularly at the Metropolitan Opera, Bayerische Staatsoper Munich, Staatsoper unter den Linden Berlin, Oper Frankfurt, and Santa Fe Opera, among others.

Equally at home on the symphonic stage, Debus's most recent engagements in the United States include performances with The Cleveland Orchestra, the symphony orchestras of Houston, Baltimore, and Milwaukee, and the symphonies of Seattle, Oregon, San Diego, and Kansas City. International engagements have included the ORF Vienna and Frankfurt Radio Symphony Orchestras, Hallé Orchestra in Manchester, Bilbao Orkestra Sinfonikoa, Orquesta Nacional de España, and the symphony orchestras of Perth and Tasmania, Australia.

Debus graduated from the Hamburger Konservatorium before being engaged as *répétiteur* and, subsequently, *Kapellmeister* by Oper Frankfurt; there he acquired an extensive repertoire from Mozart to Thomas Adès. As an advocate for contemporary music, he has collaborated with internationally acclaimed ensembles such as Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, and Ensemble Musikfabrik. He enjoys an ongoing relationship with The Royal Conservatory of Music in Toronto.



Blake Pouliot, violin

These concerts are the North Carolina Symphony debut of Blake Pouliot.

Violinist Blake Pouliot's 2022/23 season includes debuts with the symphony orchestras of Arkansas and Bangor, Oregon Symphony, and Symphony Tacoma, among others. He also widens his artistic lens by commissioning the world premiere of Derrick Skye's *God of the Gaps* and returns to the National Youth Orchestra of Canada to embark on his second year as Artist in Residence.

Since his orchestral debut at age 11, Pouliot has performed with the symphony orchestras of Atlanta, Detroit, Dallas, and Toronto, the San Francisco Symphony, and the Seattle Symphony, among many. Recent highlights include debuts with the Boise Philharmonic, Omaha Symphony, and The Philadelphia Orchestra, as well as being named Artist in Residence at Orchestre Métropolitain in Montreal.

Pouliot released his debut album in 2019 to critical acclaim, including a five-star rating from BBC Music Magazine as well as a 2019 Juno Award nomination for Best Classical Album. He has been featured twice on Rob Kapilow's *What Makes It Great?* series and was NPR's *Performance Today* Artist-in-Residence for the 2017/18 season in Minnesota, the 2018/19 season in Hawaii, and the 2021/22 season across Europe.

Pouliot graduated from the Colburn School Conservatory of Music and completed his training as an associate of The Royal Conservatory of Music in Toronto. He performs on the 1729 Guarneri del Gesù on generous loan from an anonymous donor.

About the Music



Carnival Overture

ANTONÍN DVOŘÁK (1841-1904)

THE STORY:

Perhaps best remembered for his Symphony No. 9 “From the New World” (1893) and his Cello Concerto (1894), Antonín Dvořák is the most celebrated composer of Czech nationalist music of the 19th century. However, Dvořák’s big break as a composer occurred later than most. An active musician in Prague, Dvořák’s career focused on his work as a church organist; he taught students and composed music as a supplement to that work. In 1874, he caught the attention of the international music community when he submitted compositions to the Austrian State Prize for Composition, which happened to be adjudicated by none other than Johannes Brahms. Brahms was struck by the talent of the 33-year-old composer—Dvořák won the prize and, crucially, Brahms recommended Dvořák to his publisher, Simrock. With a newfound publisher to commission works and distribute them to a wide audience, Dvořák became an international success. In 1892, Dvořák accepted a large salary to join the National Conservatory of Music of America in New York City as its director. There he spent three productive years composing some of his most beloved works while inspiring a nascent American school of composition.

The *Carnival Overture*, Op. 92 was originally conceived as the second overture—called *Life (Carnival)*—in a cycle of three, collectively titled *Nature, Life and Love* (1891). While the three overtures share a common motivic idea that unites them, Dvořák began to recognize their value as individual pieces; after much debate, he published the set with distinct titles and opus numbers, resulting in the overtures *In Nature’s Realm*, Op. 91; *Carnival*, Op. 92; and *Othello*, Op. 93. *Carnival Overture*—the most enduring of the three—vividly renders the myriad scenes one might experience at a carnival, from the buzzing excitement of high-spirited crowds to what Dvořák referred to as a portrayal of “a pair of straying lovers.” While a Czech Carnival of the 1890s might look different from a contemporary North Carolina State Fair, Dvořák’s *Carnival Overture* captures the perennial joys of celebration and love, speaking as perceptibly to us today as at the work’s premiere in 1892.

LISTEN FOR:

- The boisterous opening, in which Dvořák reveals his fondness for the percussion section with extensive use of tambourine and cymbals—this section returns at the end of the overture, perhaps portraying the entrance and exit to the carnival grounds
- A transition figure comprised of a variation on the opening section’s buzzing string parts that recurrently leads from one scene to another
- The four-note ostinato theme that accompanies the sentimental third scene—it develops from the transition figure, is stated in the English horn and woodwinds, and gradually moves into the low strings before launching back into the arresting transition figure once more

INSTRUMENTATION:

Two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, strings



Violin Concerto in D Major, Op. 35

ERICH WOLFGANG KORNGOLD (1897-1957)

THE STORY:

The son of a prominent Austrian music critic, Erich Wolfgang Korngold began his music studies at a very young age. At age seven he even performed his own works at the piano for Gustav Mahler, who pronounced him a genius! In the decades to follow, the musical prodigy established his reputation primarily as a composer of opera, composing four before 1930, all of which enjoyed frequent performance in German-speaking countries. Korngold's other musical activities involved conducting and arranging nineteenth century operettas, which thrust him into fortuitous collaborations with film and theatre director Max Reinhardt. Pleased with their work together, Reinhardt asked Korngold to join him in Hollywood to produce a film version of Shakespeare's *A Midsummer Night's Dream* (1935); Korngold accepted the offer, setting in motion his career as a film score composer.

Korngold was a pioneer of the lush symphonic film score associated with the golden age of Hollywood, a direct result of his late-Romantic style training and operatic experience. By using leitmotifs, or musical themes that represent specific characters, and vivid orchestration, he established a new means of matching music with the silver screen. With Hitler's rise to power, Korngold was not able to return home to Austria. Instead, he chose to remain safely in Hollywood, composing dozens of film scores, two of which won Academy Awards for Best Music (*Anthony Adverse*, 1936; *The Adventures of Robin Hood*, 1938). As his wife Luzi recalled, "It was as if he had taken a vow not to compose a single note outside the genre of film music for as long as the horror was raging throughout the world." However, when the war ended, Korngold allowed himself to return to the composition of absolute music for the concert hall. He began that new season of life with his Violin Concerto in D Major, Op. 35 (1945).

Korngold's Violin Concerto blurs the boundaries between film score and concert piece: each movement of the Violin Concerto contains the themes from five different movies Korngold scored beginning in 1937, sometimes earning it the name the "Hollywood Concerto." But Korngold's film themes are not simply strung together; Korngold intricately revised the themes into cohesive long-form movements. In this sense, the Violin Concerto stands as a heartfelt dedication to his film scoring career while remaining a work of demanding violin technique in the late-Romantic concert style of his youth—a synthesis of a lifetime devoted to music.

LISTEN FOR:

- The Lydian mode of the first theme, given at the outset by the solo violin—this bold altered major scale produces an uplifting quality that is prominently utilized by subsequent generations of film composers, including John Williams and Thomas Newman
- The virtuosic fireworks in the violin cadenza, featuring double stops, motoric rhythmic figurations, and rapid register changes

- The second movement's rich, sustained accompaniment textures over which the solo violin increasingly shines, carrying much of the movement's melodic content
- The return of the Lydian mode in the heroic second theme of the third movement, extensively based on Korngold's theme of his film score for *The Prince and the Pauper* (1937)

INSTRUMENTATION:

Solo violin; two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, trombone, timpani, percussion, harp, celesta, strings



Symphony No. 3 in C Minor

FLORENCE PRICE (1887-1953)

THE STORY:

When the Chicago Symphony Orchestra premiered Florence Price's Symphony No. 1 in 1933, history was made: never before had a work by an African American woman been performed by a major orchestra. Price, a New England Conservatory trained pianist, organist, and composer, moved to Chicago in 1927 to escape violent threats levied at her family in Jim Crow Arkansas. Upon relocation, Price wasted no time establishing herself with the Chicago-based National Association of Negro Musicians in addition to teaching piano, composing, and even playing organ for movies. The successful premiere of her first symphony bolstered her growing reputation as a skilled composer and arts advocate in Chicago.

In 1938, Price was commissioned by the Works Progress Administration's Federal Music Project (FMP) to begin work on her Symphony No. 3. Founded in 1935, the Federal Music Project was designed to counter musician unemployment in the thick of the Great Depression. Hundreds of local and regional orchestras were established, providing thousands of jobs for out of work performers, and free concerts were provided to the public, often featuring works by American composers. Price's Symphony No. 3, premiered by the Detroit Civic Orchestra on November 6, 1940, was a rousing success. As Price remembers, "I was recalled to the stage again and again. Finally, the women of the audience rose to their feet followed by the entire audience."

Price envisioned her third symphony to be a "not too deliberate attempt" at portraying African American character and expression. Rather than directly referencing African American folk songs or spirituals in her themes, she chose to fuse the general expressive qualities of the folk tradition with her training in the European romantic idiom, much like her colleagues William Dawson (*Negro Folk Symphony*, 1934) and William Grant Still (*Afro-American Symphony*, 1930). Price's third symphony stands as a mature statement of her compositional prowess while maintaining the charm and expressive depth so intrinsic to her musical language.

LISTEN FOR:

- The synthesis of styles presented in the first movement: the mystically chromatic introduction and resolute first theme reflect Price's comfort in the romantic tradition, while the moving second theme is built with characteristic devices from the African American folk tradition such as pentatonic scales and flattened blue notes
- The use of distinct choirs of instruments in the second movement—groups of woodwinds, flutes, strings, and brass alternately take turns with the melody as it is presented throughout the movement
- The rhythmic vitality of the third movement, patterned after the African "Juba" dance that features cross-rhythms and extensive syncopation; Price uses an extensive percussion section to add variety, prominently showcasing castanets, snare drum, wood block, and xylophone

- Price's economy of motivic material in the final movement—the complimentary themes are repeated, combined, and refashioned incessantly, contributing a sense of unity and memorability to the galloping movement

INSTRUMENTATION:

Three flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, strings

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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.

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.

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