

NORTH CAROLINA **SYMPHONY**

# DVOŘÁK SYMPHONY NO. 7

**FRIDAY & SATURDAY, FEB 17-18, 2023 | 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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**SYMPHONY**

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Fri/Sat, Feb 17-18, 2023 | 8pm  
MEYMANDI CONCERT HALL, WOOLNER STAGE  
DUKE ENERGY CENTER FOR THE PERFORMING ARTS  
RALEIGH

**North Carolina Symphony**  
**Eduardo Strausser**, *conductor*  
**Samuel Almaguer**, *clarinet*  
**Aaron Apaza**, *bassoon*

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**Robert Schumann** (1810-1856)  
**Overture to *Manfred***, Op. 115

**Richard Strauss**(1864-1949)  
**Duet-Concertino for Clarinet and Bassoon**

- I. Allegro moderato
  - II. Andante
  - III. Rondo
- Samuel Almaguer, *clarinet*  
Aaron Apaza, *bassoon*

## **INTERMISSION**

**Antonín Dvořák** (1841-1904)  
**Symphony No. 7 in D Minor**, Op. 70

- I. Allegro maestoso
- II. Poco adagio
- III. Scherzo: Vivace
- IV. Finale: Allegro

## About the Artists

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**Eduardo Strausser**, *conductor*

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*These concerts are the North Carolina Symphony debut of Eduardo Strausser.*

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Brazilian conductor Eduardo Strausser served as Resident Conductor of Teatro São Paulo from 2014–2016. His 2022/23 season includes returns to the Antwerp Symphony Orchestra, Kansas City Symphony, Fundación Musical Simón Bolívar, West Australian Symphony Orchestra, City of Birmingham Symphony Orchestra, and Royal Philharmonic Orchestra, as well as debuts with New Zealand Symphony Orchestra, Sydney Symphony Orchestra, and Bamberger Symphoniker.

Strausser's opera productions in São Paulo have included R. Strauss' *Elektra* and Carlos Gomes' *Fosca*. He has also conducted Puccini's *La bohème* for Teatro Municipal do Rio de Janeiro and Teatro Verdi in Padua, Italy, as well as performances of *The Nutcracker* with the Balé da Cidade de São Paulo. Other highlights include a new production of Leonard Evers' *Die Odyssee* for Zurich Opera, Puccini's *Tosca* for Theater Magdeburg, and other productions including Rossini's *Il Barbiere di Siviglia*, Humperdinck's *Hansel and Gretel*, and Mozart's *Die Zauberflöte*.

Through his studies at the Zurich University of the Arts, Strausser developed an interest in contemporary composers and worked with the visionary Karlheinz Stockhausen. He also took part in the International Forum for Conductors at the Ferienkurse für Neue Musik in Darmstadt. He speaks eight languages fluently, including German, Italian, French, Spanish, and Hebrew.



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

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A native of San Antonio, Samuel Almaguer is Principal Clarinet of the North Carolina Symphony. Previous to his time in North Carolina, he played second clarinet with the Detroit Symphony Orchestra. As a chamber musician, he most recently was a member of Incontri Musicali in Spoleto, Italy. His performances have been broadcast on WGBH Boston, WUNC in the Research Triangle, and on local television in Los Angeles. At a young age he was featured on National Public Radio's *From the Top* with pianist Christopher O'Riley.

Almaguer is an avid pursuer of contemporary music, having been featured as a guest artist with the Festival of Contemporary Music at Tanglewood, Wild Up! in Los Angeles, and various projects with the North Carolina Symphony. While in school, he was a fellow at both the Tanglewood Music Center and Music Academy of the West. He received his undergraduate degree at The Colburn School in Los Angeles and attended Rice University for graduate studies. He was a 2013 Vandoren Emerging Artist.



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

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A native of South Dakota, Aaron Apaza joined the North Carolina Symphony as Principal Bassoon in 2020. Previously, he held the positions of Principal Bassoon with the Knoxville Symphony Orchestra (2013-2020) and Lecturer of Bassoon at the University of Tennessee Knoxville (2016-2020). He has also served as Acting Assistant Principal Bassoon with the Milwaukee Symphony Orchestra and Acting Assistant Principal Bassoon with the Colorado Symphony.

Apaza spent two years at the Interlochen Arts Academy, where he studied with The Cleveland Orchestra's Assistant Principal Bassoon, Barrick Stees. He received his bachelor's degree from the Curtis Institute of Music and his master's degree from Yale University. His teachers include The Philadelphia Orchestra's retired Principal Bassoon, Bernard Garfield, and Frank Morelli, bassoon soloist, chamber musician, and educator.

After completing his studies at Yale, Apaza was invited to join Miami's New World Symphony, where he performed under the direction of artistic director Michael Tilson Thomas. He has also performed with The Philadelphia Orchestra and the Chamber Orchestra of Philadelphia, Baltimore Symphony Orchestra, Oregon Symphony, and Alabama Symphony Orchestra, among others.

## About the Music

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# Overture to *Manfred*, Op. 115

**ROBERT SCHUMANN** (1810-1856)

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### THE STORY:

Few today could fathom that *Manfred* might become a bestseller—yet such was the success of Lord Byron’s three-act closet play, published in 1817. English audiences greedily devoured the dramatic poem wherein the title character is tormented with guilt over an unpardonable sin. To relieve himself of despair, Manfred incants seven spirits, though they are unable to grant forgetfulness over his sin. His attempts at suicide are equally thwarted when a chamois hunter beckons him away from jagged alpine cliffs. In the final act, he refuses an abbot’s proffer of redemption and salvation through forgiveness. This rebellious assertion of self-will characterizes the Byronic hero.

Barely 30 years old, Lord Byron had created a sensation among London society for his dramatic verses, a reputation rivaled only by his scandalous personal life. Yet rumors of incest with his half-sister Augusta (among other scandals) swiftly brought him to self-exile in Switzerland. Considering the snowy alpine setting of *Manfred*, it is not improbable that the play was autobiographical, if not confessional.

Throughout the 19th century, Byron’s Gothic play proved an alluring subject for the artistic imagination. The mysterious setting (Mary Shelley published *Frankenstein* the year after), and a mortal subject engulfed by the subliminal vastness of nature, embodied characteristics of 19th-century Romanticism.

For Schumann, the pianist-composer’s literary idols (Shakespeare, Goethe, Hoffmann, Byron, and others) had inspired many youthful keyboard works—yet orchestrating a poetic drama came late in his career. In the overture, one hears Manfred’s obsessive and depressive guilt. The brass pound away tragically at the fateful burden of his sin, while each reiteration of the strings’ theme resounds with greater intensity. Although Schumann set the entire play to music, it is the compelling overture that is among the composer’s most frequently performed works in the orchestral repertoire.

### LISTEN FOR:

- The emphatic chords that introduce Manfred’s turbulent frame of mind
- Drawn-out melodies (initially marked “adagio”) that accelerate and return throughout the overture
- The strings’ tremolo (marked “con passione”) capturing the frenetic despair of Byron’s tragic protagonist
- Pensive woodwinds delicately embroidered by strings, hinting at encounters with the kind chamois hunter and abbot who point Manfred towards hope

### INSTRUMENTATION:

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



## Duet-Concertino for Clarinet and Bassoon

**RICHARD STRAUSS** (1864-1949)

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### **THE STORY:**

The Mozartean simplicity and roguish charm of Strauss's 1947 Duet-Concertino betrays none of the seismic turmoil experienced two years earlier with the end of World War II. In fact, the Duet-Concertino rekindles a degree of the composer's faith in humanity through its wit and tender beauty.

As his last purely instrumental work, the Duet-Concertino is a break from Strauss's long, international career in opera. Composed in Switzerland, where Strauss hoped to make some money (his assets were frozen in post-war Germany), the work is composed for bassoon and clarinet solos accompanied by string orchestra and harp. Its graceful chamber texture is reminiscent of Mozart, who had also placed special emphasis on the bassoon.

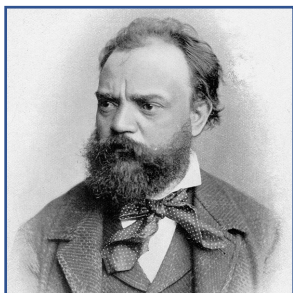
With his trademark tongue-in-cheek style, Strauss pairs a delightfully uncommon duet across three continuous movements. Dedicating the work to the former bassoonist of the Vienna Philharmonic, Hugo Burghauser, Strauss offered some idea of the concertino: "A dancing princess is alarmed by the grotesque cavorting of a bear in imitation of her. At last she is won over to the creature and dances with it, upon which it turns into a prince. So, in the end, you too will turn into a prince and live happily ever after."

### **LISTEN FOR:**

- The clarinet solo which (may) represent the princess and dominates the first movement
- The contrast in color of the bassoon (the bear?) to the clarinet
- The eventual dovetailing of the soloists and the exchange of melodic lines
- String solos and contrasting tutti ("all together") string passages contribute to the chamber/concertino setting of this piece

### **INSTRUMENTATION:**

*Solo clarinet and bassoon, harp, strings*



## Symphony No. 7 in D Minor, Op. 70

**ANTONÍN DVOŘÁK** (1841-1904)

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### THE STORY:

By the time Dvořák issued his Symphony No. 7 in D Minor, the borders of his international fame had most recently grown to encompass Great Britain. Audiences and critics there marveled over the Czech composer's brilliant orchestration, charming rhythms, and imaginative folk melodies, all tinged with nationalistic colors. So successful was Dvořák's reception there that in 1884 he received honorary membership at the prestigious London Philharmonic Society, which included an invitation to write a new symphony. This was the very institution that had commissioned Beethoven's Ninth Symphony six decades earlier and had extended Johannes Brahms and Giuseppe Verdi membership only two years prior.

After his return to Prague, inspired by witnessing the arrival of Czech anti-imperialists at the Prague railway station, Dvořák started sketches of the 1st movement—which he completed in five days. He wrote to a friend: "I am now busy with this symphony for London, and wherever I go I can think of nothing else. God grant that this Czech music will move the world!" Dvořák returned to London the following year and conducted the piece himself at St. James Hall.

The Seventh Symphony bears witness to the mature Dvořák in full command of his craft. He had only recently heard his friend Brahms play parts of his newly-composed Third Symphony on the piano, and yearned for his own work to be as worthy of distinction. Indeed, the Seventh Symphony's aesthetic merits rest upon the composer's gifts in developing thematic ideas with technical and melodic mastery while championing his distinct Czech identity. While today, Dvořák is perhaps most well-known for his "New World" Symphony (composed eight years later in 1893), among his richest contributions to his homeland is this Seventh Symphony, which British musicologist Donald Tovey declared "among the greatest and purest examples in the art-form since Beethoven."

### LISTEN FOR:

- The stormy opening theme of the *Allegro maestoso*
- The rich horn solo in the *Poco adagio*
- Dramatic hemiolas (the feeling of three beats instead of two, a common Brahmsian rhythmic trait) that propel the *Scherzo* forward
- Modally inflected melodies in the brilliant Finale ending triumphantly in D major

### INSTRUMENTATION:

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

*Notes on the music by Joanna Chang*



## About Our Musicians

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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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