

NORTH CAROLINA **SYMPHONY**

# BRAHMS SYMPHONY NO. 3

FRIDAY & SATURDAY, MAR 24-25, 2023 | 8PM

Meymandi Concert Hall  
Woolner Stage



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**

# Brahms Symphony No. 3

Fri/Sat, Mar 24-25, 2023 | 8pm

MEYMANDI CONCERT HALL, WOOLNER STAGE

MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS

RALEIGH

**North Carolina Symphony**

**Alpesh Chauhan**, *conductor*

**Francesca Dego**, *violin*

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**Antonín Dvořák** (1841-1904)

***Slavonic Dances***, Op. 46

No. 1 in C Major: Presto

**Antonín Dvořák**

***Slavonic Dances***, Op. 72

No. 2 in Minor: Allegretto grazioso

**Antonín Dvořák**

***Slavonic Dances***, Op. 72

No. 7 in C Major: Allegro vivace

**Sergei Prokofiev** (1891-1953)

**Violin Concerto No. 2** in G Minor, Op. 63

I. Allegro moderato

II. Andante assai

III. Allegro, ben marcato

Francesca Dego, *violin*

**INTERMISSION**

**Johannes Brahms** (1833-1897)

**Symphony No. 3** in F Major, Op. 90

I. Allegro con brio

II. Andante

III. Poco allegretto

IV. Allegro

## About the Artists

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**Alpesh Chauhan, conductor**

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*These concerts are Alpesh Chauhan's debut with the North Carolina Symphony.*

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British conductor Alpesh Chauhan is Principal Guest Conductor of the Düsseldorfer Symphoniker, Associate Conductor of the BBC Scottish Symphony Orchestra, and Music Director of Birmingham Opera Company. A frequent guest conductor with international orchestras, he enjoys collaborations with soloists such as Colin Currie, Benjamin Grosvenor, Stephen Hough, and Johannes Moser, among many others.

Highlights for the 2022/23 season include debuts with the Seattle Symphony with Hilary Hahn, Deutsches Symphonie-Orchester Berlin, the Hallé, the Melbourne and Adelaide symphony orchestras, Poznań Philharmonic, Auckland Philharmonia Orchestra, and Symphony Orchestra of India, as well as returns to the London Philharmonic Orchestra, Orchestra Sinfonica Nazionale della RAI, Filarmonica Arturo Toscanini, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, and Antwerp Symphony Orchestra.

Chauhan is a patron of Awards for Young Musicians, a UK charity supporting talented young people from disadvantaged backgrounds on their musical journeys. He has also worked with ensembles such as the National Youth Orchestras of Scotland and the symphony orchestras of the Royal Conservatoire of Scotland and the Royal Northern College of Music. He was the conductor of the 2015 BBC *Ten Pieces* film, which brought the world of classical music into secondary schools across the UK and received a BAFTA award.

Born in Birmingham, Chauhan studied cello and conducting at the Royal Northern College of Music in Manchester. He served as Assistant Conductor of the City of Birmingham Symphony Orchestra from 2014 to 2016. Following a 2015 debut, he was Principal Conductor of Filarmonica Arturo Toscanini in Parma from 2017 to 2020.

Named "Newcomer of the Year" in the 2021 International Opera Awards, Chauhan received the Conductor Award from the Italian National Association of Music Critics in 2022. Also in 2022, he received an OBE in HRH The Queen's New Year's Honours for Services to the Arts.



**Francesca Dego, violin**

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*These concerts are Francesca Dego's debut with the North Carolina Symphony.*

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The 22/23 season for Francesca Dego includes debuts with Orchestre de Champs-Élysées, Orquesta Sinfónica de Castilla y León, National Symphony Orchestra of Ireland, Sofia Philharmonic, and Faroese Symphony Orchestras. She also returns to the Indianapolis Symphony Orchestra, National Symphony Orchestra, Ulster Orchestra, and Orchestra della Toscana, performs in a special project at Dubai Opera House, and makes her debut in recital at the Wigmore Hall alongside pianist Alessio Bax.

Highlights of recent seasons include concerts across Japan with NHK Symphony Orchestra, Bernstein's *Serenade* at Teatro La Fenice, Orchestre de chambre de Lausanne, BBC Symphony Orchestra, Ulster Orchestra, the Hallé, La Verdi, the Royal Philharmonic and Royal Scottish National Orchestras, Gürzenich Orchestra Cologne, National Youth Orchestra of Great Britain, Opera Carlo Felice Genova at St Petersburg's Stars of the White Nights festival, Auckland Philharmonia Orchestra, Oviedo Filarmonía, Santa Barbara Symphony, Het Gelders Orkest, and the Orkest van het Oosten.

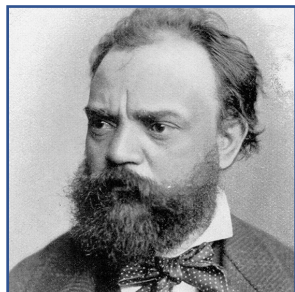
Dego's recent recording of Mozart Violin Concertos No. 3 and 4, conducted by Sir Roger Norrington with the Royal Scottish National Orchestra, was named *BBC Music Magazine* "Record of the Month." Other releases include concertos by Paganini and Wolf-Ferrari alongside the City of Birmingham Symphony Orchestra and Daniele Rustioni, the recital disc *Il Cannone*, and a complete survey of the violin sonatas by Beethoven and of Paganini's Caprices.

A frequent contributor to specialist music magazines, penning a monthly column for *Suonare News* among others, Dego has written articles and opinion pieces for the *BBC Music Magazine*, *The Strad*, *Musical Opinion*, and *Strings Magazine*. She has also recently published her first book, *Tra le note. Classica: 24 chiavi di lettura*, in which she explores how classical music can be listened to and better understood today.

Based in London, Dego performs on a rare Francesco Ruggeri violin (Cremona 1697).

## About the Music

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## Selections from *Slavonic Dances*, Op. 46 & 72

**ANTONÍN DVOŘÁK** (1841-1904)

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### THE STORY:

Dvořák's *Slavonic Dances* were originally published in two parts (Op. 46 and Op. 72) as piano duets for four hands. Inspired by his friend Brahms's *Hungarian Dances*, they also owe their success to the older and more established composer, who persuaded his publisher, Simrock, to take on Dvořák's compositions. At the time of the publication of the first set of *Slavonic Dances* (1878), Dvořák was a relatively unknown composer, but the popularity of the work led to his international recognition virtually overnight. Following up on the success of the dances, Simrock asked Dvořák to write another set. Although Dvořák protested that "to do the same thing twice is fiendishly difficult!" Simrock eventually prevailed, and in 1886 Dvořák composed the second set, Op. 72.

The title of each dance refers to a specific type of folk dance, such as *furiant*, *dumka*, or polka. While some of Dvořák's melodies bear strong resemblance to well-known folk songs, others invoke folk idioms (through rhythm, instrumentation, ornamentation, etc.) without alluding to any pre-existing material. Characteristic of the Czech language, the beginnings of Dvořák's phrases (such as in the opening *furiant*) often stress the downbeat. While the first set of dances draws primarily on those of Czech origin, the second set incorporates Polish, Serbian, and other dances. Throughout, Dvořák shows off his flair for orchestration in colorful flashes of the piccolo and shimmering chimes of the triangle while reminding his audiences of the folk origins of his music through the rustic sound of oboes in their low register or through the off-kilter accents that drive his melodies forward.

### LISTEN FOR:

- The opening *furiant*, a Czech couples' dance in which the beat switches between groups of two and three
- The alternation between contrasting sections of mournful and festive music; this juxtaposition of different moods is characteristic of the *dumka*, as in this program's second selection

### INSTRUMENTATION:

Op. 46, No. 1:

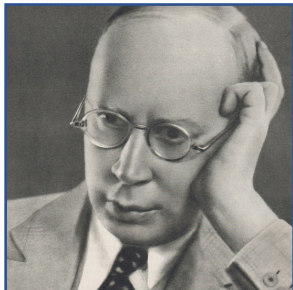
*Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, strings*

Op. 72, No. 2:

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

Op. 72, No. 7:

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



## Violin Concerto No. 2 in G Minor, Op. 63

**SERGEI PROKOFIEV** (1891-1953)

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### **THE STORY:**

In 1934, Prokofiev wrote that “the question of what kind of music should be written at the present time is one that interests many Soviet composers today.... To begin with it must be melodious; moreover[,] the melody must be simple and comprehensible, without being repetitive or trivial.... The same applies to the technique and idiom; it must be clear and simple, but not banal. We must seek a new simplicity.” This new turn in Prokofiev’s style, marked by “new simplicity,” is evident in the Second Violin Concerto, his last commission before the composer returned to his native Russia the following year.

Having left Russia in 1918—in the aftermath of the 1917 Revolution—Prokofiev lived primarily in Paris but made several international tours as a pianist and enjoyed global recognition as a performer and composer. The Soviet Union promised Prokofiev much in their efforts to woo him back to his native land—and indeed, the composer was given a warm welcome when he returned in 1936. But at the height of Stalin’s purges, the composer was not immune to criticism, nor was his repatriation an entirely happy experience. In 1948, Prokofiev’s music, along with that by other colleagues including Shostakovich, was denounced as “decadent” in its modernist language and contrary to the values of the Soviet people. By strange coincidence, Prokofiev and Stalin died the same day: March 5, 1953.

Indicative of Prokofiev’s “new simplicity,” the Violin Concerto juxtaposes clear, transparent textures and beautifully crafted yet simple melodies alongside spiky technical passages and eerie orchestral colors. These qualities in Prokofiev’s music highlight his particular way of bringing together innovation with accessibility, and it is his eclectic style that draws in the listener.

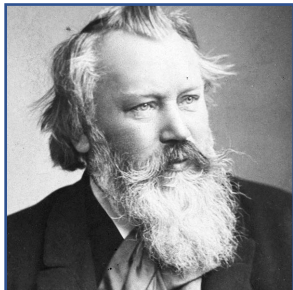
### **LISTEN FOR:**

- The sensuous, haunting melody introduced by the violin alone—before the orchestra joins in a different key from the violin: this first theme transforms from a lyrical melody to fit more technical passages later in the first movement, and is reintroduced by the cellos and basses in the recapitulation
- The violin’s soaring, unending melody in the second movement, which seems to shine ever more brilliantly as it climbs higher: while plucked strings accompany the violin in the first statement of the melody, the soloist takes on the role of accompanist when the same melody is presented for the last time in the low woodwinds
- The castanets in the finale—which must have delighted the audience in Madrid, where the concerto premiered

### **INSTRUMENTATION:**

*Solo violin; two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, percussion, strings*





## Symphony No. 3 in F Major, Op. 90

**JOHANNES BRAHMS** (1833-1897)

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### THE STORY:

Brahms experienced a difficult start to composing symphonies: the gestation period of his First Symphony spanned over 14 years. He felt considerable anxiety in the shadow of Beethoven's monumental symphonies and confessed to a friend, "You can't have any idea what it's like always to hear such a giant [Beethoven] marching behind you!"

By the Third Symphony, Brahms had grown more comfortable writing for the orchestra and composed the work in only a few months. While the first two symphonies are of sprawling length, the Third is the shortest of his four; but despite its relative compactness, the Third Symphony possesses a wealth of allusions that shed light on his musical relationships with his friends.

The symphony begins with a powerful statement of three notes, F – A-flat – F, the last of which begins the first note of the first theme. The three-note motif is a musical cipher for Brahms's personal motto, "frei aber froh" ("free but happy"), which was in turn an answer to the motto "F – A – E" ("frei aber einsam" – "free but lonely") of his friend, the famous violinist Joseph Joachim. The commanding first theme references music by another close friend of Brahms and Joachim: Robert Schumann's Third Symphony, the "Rhenish." It was during this same period that Schumann prophesied that the young, talented Brahms would become the successor to Beethoven.

Indeed, Brahms reached the height of his fame by the 1880s, and the warm reception to the Third Symphony attests to the renown he achieved. Clara Schumann, the widow of Robert and Brahms's lifelong friend, declared each movement a "jewel," and Antonín Dvořák, a younger composer championed by Brahms, proclaimed, "this work surpasses his first two symphonies; if not, perhaps, in grandeur and powerful conception—then certainly in—beauty."

### LISTEN FOR:

- The opening motto, F – A-flat – F: the first two notes are scored for winds alone, the last note begins the first theme, vigorously stated by the strings above the heaving swells of the low brass
- Various iterations of three-note motto in different instruments throughout the symphony—for example, in the horn and the oboe as they foreshadow the recapitulation of the first movement, and at the conclusion of the entire symphony
- The soulful waltz in the third movement: first introduced in the cellos, repeated an octave higher by the violins, then by the woodwinds

### INSTRUMENTATION:

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

## 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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