

NORTH CAROLINA **SYMPHONY**  
**KORNGOLD VIOLIN**  
**CONCERTO**

**FRIDAY, NOV 18, 2022 | NOON**

Meymandi Concert Hall  
Woolner Stage

**Duke Energy Center**  
for the Performing Arts

Raleigh



The North Carolina Symphony gratefully  
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**SYMPHONY**

# Korngold Violin Concerto

Fri, Nov 18, 2022 | Noon  
MEYMANDI CONCERT HALL, WOOLNER STAGE  
DUKE ENERGY CENTER FOR THE PERFORMING ARTS  
RALEIGH

**North Carolina Symphony**  
**Johannes Debus**, *conductor*  
**Blake Pouliot**, *violin*

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**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*

**Florence Price** (1887-1953)

**Symphony No. 3 in C Minor**

- I. Andante – Allegro
- II. Andante ma non troppo
- III. Juba
- IV. Scherzo: Finale

## About the Artists

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**Johannes Debus**, *conductor*

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

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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**

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

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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.



# Violin Concerto in D Major, Op. 35

**ERICH WOLFGANG KORNGOLD** (1897-1957)

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### 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)

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### 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

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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

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*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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