

NORTH CAROLINA **SYMPHONY**

# SOUNDS OF NORWAY

FRIDAY, MAR 10, 2023 | NOON

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.



NORTH CAROLINA  
**SYMPHONY**

# Sounds of Norway

Fri, Mar 10, 2023 | Noon  
MEYMANDI CONCERT HALL, WOOLNER STAGE  
MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS  
RALEIGH

**North Carolina Symphony**  
**Christopher Allen**, *conductor*

---

**Edvard Grieg** (1843-1907)  
***Symphonic Dances on Norwegian Themes***, Op. 64  
IV. Andante – Allegro molto e risoluto

**Edvard Grieg**  
**Selections from *Peer Gynt* Suites 1 and 2**  
*Morning Mood*  
*The Abduction of the Bride (Ingrid's Lament)*  
*Arabian Dance*  
*Anitra's Dance*  
*The Death of Ase*  
*Peer Gynt's Homecoming*  
*Solveig's Song*  
*In the Hall of the Mountain King*

## About the Artists

---



**Christopher Allen**, *conductor*

---

*These concerts are Christopher Allen's debut with the North Carolina Symphony.*

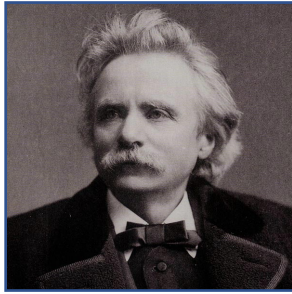
---

Recipient of The Sir Georg Solti Conducting Award, Christopher Allen has led performances with the Atlanta Symphony Orchestra, Los Angeles Opera, Opera Philadelphia, English National Opera, Opera Theatre of Saint Louis, Washington National Opera, Detroit Opera, Florida Grand Opera, Daegu Opera House in South Korea, and China National Opera Orchestra and Chorus. As The John L. Magro Resident Conductor for Cincinnati Opera, he has joined the company for three consecutive seasons, in addition to leading the Cincinnati Symphony Orchestra in the annual Washington Park Concert each summer.

In 2022, Allen conducted the broadcast of Lyric Opera of Chicago's *Rising Stars* concert and made his debut with the National Symphony Orchestra at Wolf Trap, followed by a subscription concert with the Korean Symphony Orchestra. Projects this season have included Opera Philadelphia's film and audio recording of Poulenc's *La voix humaine* and an album, *Beneath the Sky*, featuring works by American composers and Allen at the piano. Other highlights include Beethoven's 9th Symphony with the Orquestra Sinfônica do Estado de São Paulo and appearances with the George Enescu Philharmonic Orchestra.

Allen's career was launched by the Bruno Walter Conducting Award and Memorial Career Grant. As Associate Conductor at LA Opera, he led the musical preparation for John Corigliano's *The Ghosts of Versailles*, which won a Grammy Award. In addition to earning recognition as a *Musical America* Artist of the Month and one of their "25 Stars Still Rising," he recently received the Young Alumni Award from the University of Cincinnati College-Conservatory of Music.

Allen works with young artists at the Aspen Music Festival, New England Conservatory of Music, and A.J. Fletcher Institute at University of North Carolina School of the Arts, among others. Also a pianist, multimedia visual artist, and playwright, he resides in New York City.



## *Symphonic Dances on Norwegian Themes*

**EDVARD GRIEG** (1843-1907)

---

### THE STORY:

In 1896, Grieg began work on his *Symphonic Dances*, orchestral arrangements of four Norwegian folk tunes. Composed from Troldhaugen, his secluded coastal villa on Norway's Westland, the *Symphonic Dances* would be Grieg's only large-scale orchestral work dating from the late nineties and his main preoccupation alongside a song cycle based on Arne Garborg's neo-romantic epic poems, *Haugtussa* ("The Mountain Maid").

Grieg's idiomatic language as a Norwegian composer had already been well noted, particularly among the English. Critics in London described his nationalistic flair as bearing "new and unique" harmonies and distinct modulations ("the most powerful engine of emotion"). After Henry Wood led the English premiere of the work on January 28, 1899, one critic lauded the *Dances* for their "keen emotion and a newness ... [There] is surprise after surprise in the score." The fourth of the *Symphonic Dances* (heard in this concert) is the longest and most elaborate of the set, and aptly exemplifies these observations with its intense and varied repetitions of the eight-bar theme.

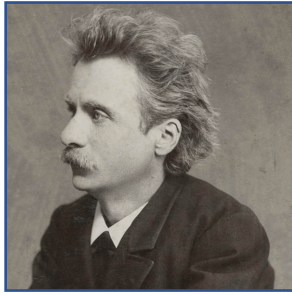
Beyond England, fascination in national folk tunes prompted the German publisher Peters to immediately issue the score soon after completion. Bemused, Grieg wrote to Hans Lien Brækstad, a London-based Norwegian writer: "There is not even any interest in our country that such works are being published! And yet—that only makes Norway all the more delightful a place to live! There is here this blessed innocence that is so good for the artistic imagination!"

### LISTEN FOR:

- The eight-bar theme presented in different keys and timbral colors
- A ravishing middle section largely led by the strings, brilliantly bedecked by the triangle
- Mighty brass reinforcements at the return of the A section that drive the dance to a fiery close

### INSTRUMENTATION:

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



## Selections from *Peer Gynt* Suites 1 and 2

**EDVARD GRIEG** (1843-1907)

---

### THE STORY:

When the Norwegian playwright Henrik Ibsen asked Grieg to pen music for the third edition of his dramatic poem, *Peer Gynt*, in 1874, little did the composer realize the difficulty he would face. In the play, the satirical Peer Gynt wanders through a colorful life—seducing women, stumbling into the mountains of the Troll King, begetting a troll child by dreams, and visiting different countries—but is ultimately burdened by the guilt of squandering his life.

Grieg pronounced to his friend Frants Beyer that *Peer Gynt* was “the most unmusical of all subjects” and bemoaned his struggles: “I see to my sorrow how slowly I am working at present. [...] I hope you understand that I am writing this in a rather dispirited mood. Tomorrow I shall probably regret bitterly what I have written, but that is just my nature.” Two years would pass before Grieg submitted the final composition to the national Christiania Theatre, which premiered the work in 1876.

Ten years after the Norwegian premiere, Grieg condensed the 22 individual musical pieces into two suites and made substantial revisions to the score’s orchestration: “At the time I conceived it I felt something but now I know something, that is the difference. Life, color, and devilry have come into it, which certainly were not there before, so defective was the orchestration.”

The suites were an instant success. After Grieg’s death, the music was performed to two full houses in Berlin on the same night. The music became so popular on major stages throughout Europe and North America that arguably Ibsen owes much of the play’s fame to his fellow Scandinavian.

### LISTEN FOR:

- The pastoral exchange between flute and oboe in *Morning Mood*, beckoning listeners into the lush woodland mountains and fjords of Norway
- The contrasting *Allegro furioso* and *Andante doloroso* in *The Abduction of the Bride* that captures a brazen Peer and forlorn Ingrid. Peer abducts a betrothed Ingrid from her wedding and carries her off into the mountains as guests watch in horror. The next morning, Peer throws aside the heartbroken Ingrid, declaring his love instead for Solveig
- Piccolos, flutes, modal scales, and tinkling of the triangle and bells that imitate music of north Africa. In Act IV, Peer boasts of his unethical but savvy international trade routes from Morocco to China laden with artifacts, missionaries, rum, and Bibles
- The trolls of *In the Hall of the Mountain King*, where Peer is coaxed into marrying the Troll King’s daughter

### INSTRUMENTATION:

*Two piccolos, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, 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.*

**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.

Scan here for a list of our generous donors:

