

# NORTH CAROLINA **SYMPHONY**

## Piazzolla Four Seasons

### **OPEN REHEARSAL**

**FRI, OCT 13, 2023 | 10AM**

MEYMANDI CONCERT HALL, WOOLNER STAGE  
MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS, RALEIGH

**North Carolina Symphony**  
**Lidiya Yankovskaya, conductor**  
**Tai Murray, violin**

### **PROGRAM**

**Richard Strauss (1864-1949)**  
***Till Eulenspiegel's Merry Pranks, Op. 28***

**Astor Piazzolla (1921-1992) /**  
Arr. Leonid Desyatnikov  
***Las cuatro estaciones porteñas***  
**("The Four Seasons of Buenos Aires")**

*Otoño porteño ("Autumn")*  
*Invierno porteño ("Winter")*  
*Primavera porteña ("Spring")*  
*Verano porteño ("Summer")*  
Tai Murray, violin

**Florence Price (1887-1953)**  
***The Oak***

**Richard Strauss**  
***Suite from Der Rosenkavalier,***  
**Op. 59**

- I. Attire of the Rose Cavalier and Duet
- II. Ochs-Walzes
- III. Tenor Aria
- IV. [Breakfast Scene]
- V. Terzett
- VI. [Closing Duet]

*There will be a 15-minute intermission during the rehearsal.*

The North Carolina Symphony gratefully acknowledges financial support from Wake County, the City of Raleigh, and the State of North Carolina.



## About the Artists

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### Lidiya Yankovskaya, *conductor*

*These concerts are the North Carolina Symphony debut for Lidiya Yankovskaya.*

Lidiya Yankovskaya has conducted more than 40 world premieres, including 17 operas. As Music Director of Chicago Opera Theater, her performances before and during the pandemic earned recognition from the *Chicago Tribune*, which praised her as “the very model of how to survive adversity, and also how to thrive in it,” while naming her Chicagoan of the Year.

Yankovskaya will make her debut with several orchestras this season, including Atlanta Symphony Orchestra, Indianapolis Symphony Orchestra, Utah Symphony, Louisiana Philharmonic Orchestra, and Symphony San Jose. She will also deepen her ongoing relationship with the Chicago Symphony Orchestra, leading world premieres by Jessie Montgomery and Curtis Stewart as well as designing a series of educational concerts. At Chicago Opera Theater, she leads a new production of Shostakovich’s *The Nose* and David T. Little’s *Soldier Songs* in the company’s 50th anniversary season.



### Tai Murray, *violin*

*These concerts are the North Carolina Symphony debut for Tai Murray.*

Described as “superb” by *The New York Times*, violinist Tai Murray won an Avery Fisher Career Grant in 2004 and was named a BBC New Generation Artist (2008 through 2010).

She has performed as guest soloist world-wide with ensembles such as the Indianapolis Symphony Orchestra, Royal Liverpool Symphony Orchestra, and all of the BBC Symphony Orchestras.

Murray’s recordings since 2012 include Ysaÿe’s six sonatas for solo violin, works by American composers of the 20th Century, and the Bernstein Serenade. She is an Assistant Professor, Adjunct, of violin at the Yale School of Music, where she teaches applied violin and coaches chamber music. She earned artist diplomas from Indiana University’s Jacobs School of Music and The Juilliard School.

Murray plays a violin by Tomaso Balestrieri *fecit* Mantua ca. 1765, on generous loan from a private collection.

## About the Music

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### *Till Eulenspiegel's Merry Pranks, Op. 28*

**RICHARD STRAUSS** (1864-1949)

#### **THE STORY**

The character called “Till Eulenspiegel” is an earthy, medieval prankster, notorious in 16th-century German street literature. The comic subject for a tone poem was a departure for Strauss; his earlier *Death and Transfiguration*, influenced by the Romanticism of Wagner, was preoccupied with the metaphysical realm.

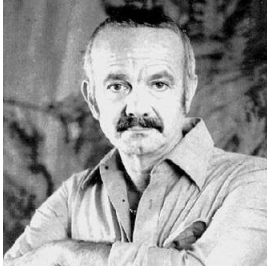
Strauss makes full use of ingeniously dramatic, yet cheeky orchestration. A chasing melodic solo by a clarinet falls headlong into the unexpected coaxing of flutes. The bass clarinet races upward only to meet the clashing of cymbals. With little to no transition between episodes, the listener thrashes about in a continuous kaleidoscope of roguish imbecility.

#### **LISTEN FOR**

- Two “Eulenspiegel” themes: the opening, docile melody presented by the violins, followed by a tongue-in-cheek horn call
- Unassuming, cozy melodies suddenly interrupted by Eulenspiegel’s appearance
- Clusters of dissonances and syncopated rhythms alluding to the catastrophic results of pranks

#### **INSTRUMENTATION**

*Piccolo, three flutes, three oboes, English horn, two clarinets, bass clarinet, E-flat clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, strings*



*Las cuatro estaciones porteñas*  
("The Four Seasons of Buenos Aires")

**ASTOR PIAZZOLLA** (1921-1992)

**THE STORY**

Born in Mar del Plata, Argentina, Astor Piazzolla emigrated to Greenwich Village, New York at the age of two. A gift of a bandoneón from his father sparked the young boy's commitment to revitalizing his nation's dance form.

Piazzolla took lessons with Alberto Ginastera, who later became Argentina's national composer. Close study of scores by modernist composers Stravinsky, Bartók, and Ravel equipped him with a wide variety of techniques that revolutionized a genre: *nuevo tango*. The integration of jazz elements and addition of extended and dissonant chords brought a new level of synthesis and sophistication.

With his quintet of bandoneón, piano, violin, electric guitar, and double bass, Piazzolla's *nuevo tango* garnered wide acclaim through tours and records. It was during this time in the 60s that the movements of *The Four Seasons of Buenos Aires* appeared. In transferring the essence of the dance form and the acoustics of the bandoneón onto the violin and string family, Piazzolla creates riveting new sounds that evoke the images of Buenos Aires.

**LISTEN FOR**

- Syncopated rhythms, abrupt contrasts, with almost violent movements in the tight embrace of the couple's dance
- The "Piazzolla scratch" or *chicharra*, produced by playing behind the bridge, heard at the beginning of *Otoño* ("Autumn")
- Fugal counterpoint in *Primavera* ("Spring")
- Street noises in *Verano* ("Summer") contrasting with the somber bleakness of *Invierno* ("Winter")

**INSTRUMENTATION**

*Solo violin; strings*



## *The Oak*

**FLORENCE PRICE** (1887-1953)

### **THE STORY**

Florence Price was born in Little Rock, Arkansas in 1887. At the age of 19, she graduated from the New England Conservatory with two diplomas, in piano and organ. She contemplated a career in medicine before firmly deciding to pursue music and devoting herself exclusively to composition and teaching. Price held teaching posts at universities and maintained a private studio in Chicago, where she spent the remainder of her life.

Extremely prolific, Price composed over 300 works and was the first black female composer to have a symphony performed by a major American orchestra: Frederick Stock and the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in E Minor on June 15, 1933, during Chicago's Century of Progress Exposition.

*The Oak* (1943) is a symphonic poem which was never published nor performed during Price's lifetime. The work embraces a modernist language that had begun to evolve in Price's later works. Its opening measures communicate a sense of *gravitas* with sparse orchestration which is balanced by moments of warmth and light, leading to a climactic conclusion.

### **LISTEN FOR**

- Dark, ominous moments of dissonance and chromaticism occasionally dispelled by radiant and ethereal episodes of harmonic clarity
- A gradual unfolding of the music leading to a stormy, almost martial climax in the minor key

### **INSTRUMENTATION**

*Piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, strings*



## Suite from *Der Rosenkavalier*, Op. 59

**RICHARD STRAUSS** (1864-1949)

### **THE STORY**

Set in Vienna of the 1740s, *Der Rosenkavalier* (“The Cavalier of the Rose”) is not a typical tragic romance between starry-eyed lovers. Instead, a mature woman called the Marschallin (“wife of the Field Marshal”) carries on an affair with a young count, Octavian, while her husband is away. When Baron Ochs reveals his love for a young girl, Sophie, the Marschallin suggests Octavian as a go-between—not realizing that her young lover might himself fall in love with Sophie. As the story unfolds, the Marschallin reaches the conclusion that Octavian and Sophie are better suited for one another.

*Der Rosenkavalier* quickly won international fame and became the most popular opera among Strauss’s fruitful collaborations with the Viennese poet and author Hugo von Hofmannsthal. The Suite weaves sections of the three-act opera together in varied order.

### **LISTEN FOR**

- The heavy brass and lush strings in the opening measures, depicting amorous exchanges
- The solo oboe song conveying the pure tenderness between Octavian and Sophie falling in love
- A simple Viennese waltz with solo violin

### **INSTRUMENTATION**

*Piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, E-flat clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, strings*

*Notes on the music by Joanna Chang*

# The Musicians of the North Carolina Symphony

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Carlos Miguel Prieto,  
Music Director  
*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*

Jessica Hung,  
Associate Concertmaster  
*The Assad Meymandi and Family  
Chair*

Anna Black,  
Assistant Concertmaster  
*The Anne Heartt Gregory Chair*

Karen Strittmatter Galvin,  
Assistant Concertmaster

Carol Chung\*

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*

Maria Meyer  
*The Tom and Mary Mac  
Bradshaw Chair*

Pablo Sánchez Pazos  
*The Phyllis ("Pat") Conrad Wells  
Chair*

Jessica Ryou  
*The James C. Byrd and Family  
Chair*

Lin-Ti Wang\*

Eileen Wynne  
*The Harvey At-Large Chair*

Erin Zehngut  
*The J. Felix Arnold Chair*

## Violin II

Jacqueline Saed Wolborsky,  
Principal  
*The Nancy Finch Wallace Chair*

Tiffany Kang,  
Associate Principal  
*The Blanche Martin Shaw Chair*

David Kilbride, Assistant  
Principal

Qi Cao

Janet Gayer Hall

Chris Jusell\*

Leah Latorraca\*

Oskar Ozolinch

Jeanine Wynton

## 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*

David Meyer  
*The Nell Hirschberg Chair*

Marc Moskowitz\*  
*The William Charles Rankin  
Chair*

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 Harlee 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*

Vaynu Kadiyali\*  
*The Jack and Sing Boddie Chair*

## Piccolo

Vaynu Kadiyali\*  
*The Jean Dunn Williams Chair*

## Oboe

Melanie Wilsden, Principal  
*The Hardison and Stoltze Chair*

Joseph Peters,  
Associate Principal,  
*The Lizette T. Dunham Chair*

Rachel Ahn\*  
*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*

Sammy Lesnick,  
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*

Gabriel Mairson\*  
*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*

Steven Osborne\*, Assistant Principal

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*

Taylor Troyer,  
Assistant Orchestra Librarian

\*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.*

*The North Carolina Symphony Foundation gratefully acknowledges the generous gift of the Lupot violin from Arnold and Zenat Lerman.  
†deceased*