

NORTH CAROLINA **SYMPHONY**

Rachmaninoff Rhapsody on a Theme of Paganini

FRI-SAT, OCT 20-21, 2023 | 8PM

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

North Carolina Symphony

Erina Yashima, *conductor*

Terrence Wilson, *piano*

PROGRAM

Samuel Coleridge-Taylor (1875-1912)

Petite suite de concert, Op. 77

1. *Le caprice de Nannette*
2. *Demande et réponse*
3. *Un sonnet d'amour*
4. *La tarantelle frétilant*

Sergei Rachmaninoff (1873-1943)

Rhapsody on a Theme of Paganini,
Op. 43

Terrence Wilson, *piano*

Antonín Dvořák (1841-1904)

Symphony No. 8 in G Major,
Op. 88

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo

INTERMISSION

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



About the Artists



Erina Yashima, *conductor*

These concerts are the North Carolina Symphony debut for Erina Yashima.

German-born conductor Erina Yashima is the First Kapellmeister at the Komische Oper Berlin. She was Assistant Conductor of The Philadelphia Orchestra from 2019 to 2022, where she assisted Music Director Yannick Nézet-Séguin and conducted the orchestra in various programs.

Recent highlights include debuts with the Seoul Philharmonic Orchestra, NDR Radiophilharmonie Hannover, Orchestra della Toscana, Arena di Verona, Orchestre Métropolitain de Montréal, Albany Symphony, Eugene Symphony, Royal Scottish National Orchestra, and Niederrheinische Sinfoniker, as well as returns to the Chicago Symphony Orchestra, the San Francisco Symphony, and The Philadelphia Orchestra. In addition to programs at Komische Oper Berlin including their 75th Anniversary Gala, her 22/23 season included a production of *Don Giovanni* performed at the Ravenna Festival, Teatro Galli in Rimini, and Teatro Verdi in Salerno.

As winner of the Chicago Symphony Orchestra's Sir Georg Solti Conducting Apprenticeship in 2015, Yashima assisted Riccardo Muti, worked closely with the Civic Orchestra of Chicago, and collaborated with cellist Yo-Yo Ma. As one of the three finalists of the prestigious Nestlé and Salzburg Festival Young Conductors Award, she performed with the Camerata Salzburg at the Salzburg Festival 2018.

Other orchestras that Yashima has performed with include the Konzerthausorchester Berlin, Brandenburg State Orchestra Frankfurt, Aspen Chamber Symphony, Colorado Music Festival Orchestra, Transylvania State Philharmonic of Cluj-Napoca, and Rostov State Philharmonic Academic Symphony Orchestra.

Yashima began her musical studies at the Institute for the Early Advancement of the Musically Highly Gifted (IFF Hannover) in her hometown of Hannover and had her first conducting lessons at the age of 14. She completed her studies at the Hanns Eisler School of Music, Berlin.



Terrence Wilson, *piano*

These concerts are the North Carolina Symphony debut of Terrence Wilson.

Acclaimed by the *Baltimore Sun* as “one of the biggest pianistic talents to have emerged in this country in the last 25 years,” Terrence Wilson has appeared as soloist with the symphony orchestras of Atlanta, Baltimore, Cincinnati, Dallas, Detroit, and St. Louis; the National Symphony Orchestra, The Cleveland Orchestra, The Philadelphia Orchestra, the Minnesota Orchestra, and the Saint Paul Chamber Orchestra. Abroad, he has played concertos with such ensembles as the Lausanne Chamber Orchestra, Malaysian Philharmonic Orchestra, and Royal Scottish National Orchestra.

Wilson has given recitals at U.S. venues including Lincoln Center and the John F. Kennedy Center for the Performing Arts as well as European venues including the Verbier Festival and the Louvre. Among his festival appearances are Aspen Music Festival, Blossom Music Festival, Tanglewood, Wolf Trap, and an appearance with Grant Park Symphony Orchestra on July 4, 2015 before an audience of over fifteen thousand. He also performs regularly with Ritz Chamber Players.

Wilson has received awards and prizes including the Sony ES Award for Musical Excellence, an Avery Fisher Career Grant, and The Juilliard School’s Petschek Recital Award. He has been featured on broadcasts including NPR’s *Performance Today*, WQXR radio, public television, and as a guest on late night network television. In 2011, he was nominated for a Grammy for his (world premiere) recording with the Nashville Symphony, conducted by Giancarlo Guerrero, of Michael Daugherty’s *Deus ex Machina*—written for Wilson in 2007.

Wilson serves on the piano faculty at Bard College Conservatory of Music and at Brevard Music Center in North Carolina and held a teaching residency at Boston University’s Tanglewood Institute.

A native of the Bronx, Wilson is a graduate of The Juilliard School and resides in Montclair, New Jersey.

About the Music



Petite suite de concert, Op.77

SAMUEL COLERIDGE-TAYLOR (1875-1912)

THE STORY

Samuel Coleridge-Taylor was a precocious violinist when he was accepted into the Royal College of Music in 1890 at age 15. Once enrolled, he switched from violin to composition, coming under the tutelage of Charles Villiers Stanford—whose other well-known students were Vaughan Williams and Holst.

Dvořák was very popular in England at this time; his explorations of African-American and American music motivated the younger composer to do the same. Coleridge-Taylor appreciated the increasing variety of influences on orchestral music—in addition to being inspired by African-American songs, he wrote a trilogy of cantatas based on Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha*. The first of the trio, *Hiawatha's Wedding Feast*, was for many years as popular in Britain as Handel's *Messiah* and Mendelssohn's *Elijah* and made Coleridge-Taylor world-famous.

The *Petite suite de concert* numbers among the popular light works within Coleridge-Taylor's oeuvre. Although little is known about its genesis, it was likely a commission received around 1910. Some of the music comes from a student work based on Hans Christian Anderson's *The Clown and Columbine* and includes four vignettes of contrasting character, all composed in the Romantic vein. The tune of the second movement, *Demande et réponse*, became such a big hit after the composer's death that, according to one author, "many a front-parlor piano resounded to it."

LISTEN FOR

- The bold *Le caprice de Nannette* contrasted by the delicate *Demande et réponse*
- A sweet lyricism of flute solos gently caressed by pizzicato strings in *Un sonnet d'amour*
- The wriggling *Tarantella* dance, traditionally a flirtatious couples' dance of quick steps offset by tambourines

INSTRUMENTATION

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



Rhapsody on a Theme of Paganini, Op. 43

SERGEI RACHMANINOFF (1873-1943)

THE STORY

In 1934, Rachmaninoff had spent 17 years as a Russian exile and averaged 60 concerts in a season as a pianist. He keenly yearned to return to composing, having not published anything since the *Variations on a Theme by Corelli* three years earlier.

Fortunately, the opportune time and place to cure the dry spell came in the summer of 1934. The Rachmaninoffs purchased an estate on Lake Lucerne in Switzerland—particularly attractive in light of the rapid political changes in Western Europe—with a stone wall, garden, fruit trees, and a brand-new Steinway (compliments of Steinway in New York).

The *Rhapsody on a Theme of Paganini* was composed from July to August and set to a popular theme by violin virtuoso Nicolai Paganini: the 24th and last of his Caprices for Violin, for which both Brahms and Liszt had composed solo variations for piano. Rachmaninoff's 24 variations expanded to include orchestra but retained the defining emphasis on virtuosity after Paganini, rumored to have sold his soul to the devil. The composer himself admitted needing practice: "The thing [*Rhapsody*] is rather difficult; I must begin learning it, but I get lazier every year with work on my fingers."

LISTEN FOR

- The sprightly theme introduced by violins followed by sparkling embellishments in the piano
- The chordal and recurrent *Dies Irae* theme—so common among Rachmaninoff's music—that complements the Paganini theme
- The slow, climactic 18th variation (*Andante cantabile*), singled out and employed in numerous film soundtracks

INSTRUMENTATION

Solo piano; piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, strings



Symphony No. 8 in G Major, Op. 88

ANTONÍN DVOŘÁK (1841-1904)

THE STORY

By 1889, the Czech composer Antonín Dvořák had made his mark with three symphonies widely performed across all the major cities of Europe and America. The Sixth and Seventh Symphonies (then known as the Second and Third) revealed the composer's mastery of sonata form and development—but for his Eighth Symphony, Dvořák chose a more relaxed form in the service of rhapsodic idiom.

Commenting on the Eighth, Dvořák noted that it was “different from the other symphonies, with individual thoughts worked out in a new way.” Compared to his profound and somber Seventh Symphony from four years earlier, the Eighth is relatively upbeat and joyous. Some have even called it his “Pastoral” symphony. As one of his biographers wrote: “When one walks in those forests surrounding Dvořák’s summer home on a sunny summer’s day, with the birds singing and the leaves of the trees rustling in a gentle breeze, one can virtually hear the music.”

Dvořák conducted the premiere of the work in 1890 as part of his induction into the Bohemian Academy of Science, Literature, and Arts in Prague. He dedicated the Symphony to them in thanks for his election.

LISTEN FOR

- The incessant swirl of movement in the opening *Allegro con brio*, where one hears the sounds of nature as well as somber folk tunes
- The delicate and somber pacing of the *Adagio*
- The trumpet fanfare that begins the Finale, about which the Czech conductor Rafael Kubelik once remarked: “... in Bohemia the trumpets never call to battle—they always call to the dance!”

INSTRUMENTATION

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

Notes on the music by Joanna Chang

The Musicians of the North Carolina Symphony

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*