

NORTH CAROLINA **SYMPHONY**

Debussy *La Mer*

THU, JAN 11, 2024 | 7:30PM

WILSON CENTER, WILMINGTON

FRI-SAT, JAN 12-13, 2024 | 8PM

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

North Carolina Symphony
Stephanie Childress, conductor

PROGRAM

Anna Clyne (b. 1980)
Masquerade

Claude Debussy (1862-1918)
La Mer

- I. *De l'aube à midi sur la mer* (From Dawn to Noon on the Sea)
- II. *Jeux des vagues* (Play of the Waves)
- III. *Dialogue du vent et de la mer* (Dialogue of Wind and Sea)

INTERMISSION

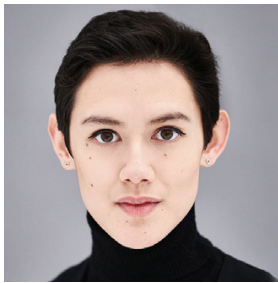
Dmitri Shostakovich (1906-1975)
Symphony No. 5 in D Minor, Op. 47

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

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



About the Artists



Stephanie Childress, *conductor*

The most recent North Carolina Symphony concerts conducted by Stephanie Childress took place in January of 2023 and featured Rachmaninoff's Symphonic Dances, Gabriella Smith's Tumblebird Contrails, and pianist Michelle Cann performing R. Schumann's Piano Concerto.

Having been inspired to start conducting due to her love of opera, Franco-British conductor Stephanie Childress began the 2023/24 season making her Staatsoper Hamburg debut with Mozart's *Die Entführung aus dem Serail* and returning to Glyndebourne for *Don Giovanni*. She will make her conducting debut with Detroit Opera with Missy Mazzoli's *Breaking the Waves* in 2024.

On the orchestral podium, Childress returns to the Barcelona Symphony Orchestra and debuts in North America with The Cleveland Orchestra, Detroit Symphony Orchestra, and National Arts Centre Ottawa. European debuts include the Royal Philharmonic Orchestra, Ulster Orchestra, Royal Scottish National Orchestra, Polish National Radio Symphony Orchestra, and Dresden Philharmonic.

The 2022/23 season marked the conclusion of her time as Assistant Conductor of the St. Louis Symphony Orchestra and Music Director of the St. Louis Symphony Youth Orchestra, a post she held from September 2020. Following her second-prize win at the 2020 inaugural conducting competition, La Maestra, Childress has conducted French orchestras including Orchestre de Paris, Paris Mozart Orchestra, and Orchestre de Chambre de Paris. In September 2023, following her involvement as one of the first conducting fellows of l'Académie de l'Opéra de Paris, she made her debut at the Palais Garnier for their opening gala concert with l'Orchestre Pasdeloup. In previous seasons she has also appeared with UK orchestras including the London Symphony Orchestra, Philharmonia Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Philharmonic Orchestra, and the London Mozart Players.

Childress previously undertook an artistic residence at the Villa Albertine, a network for arts and ideas spanning France and the United States. She is also a member of the Franco-British Young Leaders Program, created by the Franco-British Council to further cooperation across the Channel, and an active supporter of the Tri-borough Music Hub, an award-winning organization for music education.

About the Music



Masquerade

ANNA CLYNE (b. 1980)

THE STORY

British-born composer Anna Clyne received her graduate degree from the Manhattan School of Music and now calls New York City her home. She has spent the past decade collaborating with orchestras, choreographers, filmmakers, and visual artists across the globe.

Masquerade premiered on September 7, 2013, with Marin Alsop conducting the BBC Symphony Orchestra for the Last Night of the Proms. Clyne had this to say about her work:

Masquerade draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in Masquerade.

The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, Juice of Barley, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of The English Dancing Master.

LISTEN FOR

- Swirling chromatic lines (marked "powerful and vigorous," "stately with undulation," "vigorous and thorny," "slightly pompous") that take the audience on an imaginary aerial view of the masquerade
- The recurring, majestic main theme ("soaring with grandeur and undulation") in the strings

INSTRUMENTATION

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



La Mer

CLAUDE DEBUSSY (1862-1918)

THE STORY

Premiered in 1905, *La Mer* was Claude Debussy's seventh major orchestral work and was composed at the height of his career. Consisting of three movements or "symphonic sketches," the piece displays the composer's mastery of the orchestral palette. Distancing himself from the Romantic view beholden to powerful forces of nature, Debussy instead captures the misty calm and serenity of the sea.

In the first movement, *De l'aube à midi sur la mer*, dark brushstrokes come to life through muted instruments, tremolo strings, delicate solos, and layers of repeated motifs. The music gradually creeps toward a climactic ending at noonday with the full force of the orchestra in its stunning grandeur.

In the middle movement, *Jeux de vagues*, playful waves frolic and sparkle in the full sun. The sea comes alive energetically as plucked strings dance over tremolos, two harps vigorously descend and ascend in arpeggiations and glissandos, and a burst of clarinets flutter away with a trilling sound.

The final *Dialogue du vent et de la mer* between the wind and sea is initially depicted with full darkness foaming at the lower registers of the orchestra. Tumultuous chromatic swells, gritty tremolos, and thundering brass parts build toward a dazzling, triumphant closure.

LISTEN FOR

- A gradual increase in tempo and orchestral color in *De l'aube à midi sur la mer* as dawn breaks forth into day
- Sparkling waves in *Jeux de vagues* with shimmering glockenspiel and cymbals
- Snatches of wind and bursts of dynamic color in the brass contrasting the peaceful calm of solo woodwinds of *Dialogue du vent et de la mer*

INSTRUMENTATION

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



Symphony No. 5 in D Minor, Op. 47

DMITRI SHOSTAKOVICH (1906-1975)

THE STORY

Dmitri Shostakovich established an international reputation while a conservatory student with his First Symphony, composed at the age of 19. The two single-movement symphonies that followed sustained the composer's reputation—yet official criticism over his 1934 opera *Lady Macbeth of Mtsensk* would soon dampen the rising star's fame. Controversial for its musical depictions of vulgar themes, *Lady Macbeth* ran 97 performances both domestically and abroad before *Pravda*, the official Party newspaper, published an anonymous article ("Muddle Instead of Music") denouncing a work that "tickled the perverted taste of the bourgeois."

Keenly aware that his fate rested on the Fifth Symphony, Shostakovich described the Symphony as "A Soviet artist's practical, creative reply to just criticism" and reverted to the traditional four-movement structure. The first movement was interpreted as the protagonist in crisis; the inner movements depicted suffering, and the finale resolved all former tragedies with triumphant heroism. The premiere in 1937 was greeted with a 50-minute ovation, and the Fifth would become the most frequently performed of Shostakovich's 15 symphonies. Narrowly escaping his fate among many purges and deportations during Stalin's Great Terror (1936-38), Shostakovich firmly reestablished his position as the Soviet Union's most celebrated composer.

LISTEN FOR

- The grim march led by the horns in the opening Moderato movement closing peacefully
- A jocular waltz in the second movement Allegretto that grows increasingly grim and grotesque
- The hauntingly poignant Largo scored with strings divided into three sections instead of the usual two—and completely without brass instruments
- The percussive march in the Finale leading to a victorious and emphatic conclusion

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, piano, celesta, 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

Daniel Moore

Sandra Schwarcz
*The Samuel H. and Anne Latham
Johnson Chair*

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 Flavia 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

Clinton McLendon,
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 Zena† Lerman.

†deceased