

NORTH CAROLINA SYMPHONY

Vivaldi's Four Seasons

TUE, FEB 13, 2024 | 7:30PM

OWENS AUDITORIUM

BRADSHAW PERFORMING ARTS CENTER, PINEHURST

North Carolina Symphony

Jacqueline Saed Wolborsky, *curator and violin*

PROGRAM

Antonio Vivaldi (1678-1741)

The Four Seasons for Violin and Orchestra, Op. 8, Nos. 1-4

Concerto No. 1 in E Major, RV 269 "La primavera" ("Spring")

- I. Allegro
- II. Largo e pianissimo
- III. Allegro

Concerto No. 2 in G Minor, RV 315 "L'estate" ("Summer")

- I. Allegro ma non molto
- II. Adagio – Presto
- III. Presto

Concerto No. 3 in F Major, RV 293 "L'autunno" ("Autumn")

- I. Allegro
- II. Adagio molto
- III. Allegro

Concerto No. 4 in F Minor, RV 297 "L'inverno" ("Winter")

- I. Allegro non molto
- II. Largo
- III. Allegro

Jacqueline Saed Wolborsky, *violin*

INTERMISSION

Franz Schubert (1797-1828) / **Orch. Gustav Mahler String Quartet No. 14 in D Minor, "Death and the Maiden"**

- I. Allegro
- II. Andante con moto
- III. Scherzo: Allegro molto
- IV. Presto

The North Carolina Symphony gratefully acknowledges the support of Moore County Series Sponsor Penick Village.



The North Carolina Symphony gratefully acknowledges financial support from the State of North Carolina.



About the Artists



Jacqueline Saed Wolborsky,
curator and violin

The Nancy Finch Wallace Chair

Jacqueline Saed Wolborsky has frequently been featured as a soloist with the North Carolina Symphony. Most recently, she appeared alongside NCS Assistant Concertmaster Karen Strittmatter

Galvin performing Arvo Pärt's Tabula Rasa for Raleigh and New Bern concerts in 2022.

Jacqueline Saed Wolborsky is Principal Second Violin of the North Carolina Symphony and a Lecturer of Violin at the University of North Carolina at Chapel Hill. She was previously a member of the Charleston Symphony and an Adjunct Professor of Violin at the College of Charleston. She has been a featured soloist with the North Carolina Symphony, Brussels Chamber Orchestra, and South Carolina Philharmonic, and was honored with the Russell Award at the Coleman International Chamber Music Competition.

Wolborsky has performed at the National Gallery in Washington, D.C., as a co-founder of LACE (Living Arts Collective Ensemble) and with fellow NCS musicians in a trio setting. She has performed for Nobel Peace Prize winner Elie Wiesel in Chicago and, in 2001, for the Vice President of the United States in Washington, D.C. She has spent past summers at the Verbier Festival in Switzerland, at the Eastern Music Festival in Greensboro, with the Chautauqua Symphony in New York, at the Norfolk Chamber Music Festival in Connecticut, at Ravinia's Steans Music Institute in Chicago, at Keshet Eilon in Israel, and at the Weathersfield Festival in Vermont. She has worked with members of the Tokyo, Cleveland, and Vermeer Quartets; and with Yuri Bashmet, Joseph Silverstein, and Claude Frank, among others. She has toured with Joshua Bell, James Levine, and Mstislav Rostropovich.

Wolborsky received her bachelor's degree from the Oberlin Conservatory, as a student of Roland and Almita Vamos, and her master's degree from the Cleveland Institute of Music, where she studied with Donald Weilerstein and received her Suzuki teacher training. Along with her love of playing the violin, she is a residential real estate broker in the Triangle region.

About the Music



The Four Seasons for Violin and Orchestra, Op. 8, Nos. 1-4

ANTONIO VIVALDI (1678-1741)

THE STORY

Published in 1725, Vivaldi's set of violin concertos *The Four Seasons* imaginatively gives musical expression to each season of the year. Inspired by landscape paintings by Italian artist Marco Ricci, the concertos were published together with a set of sonnets—likely written by Vivaldi himself—that describe specific aspects of each season evoked by the music; it is uncertain whether the sonnets were written to accompany the music or vice-versa. Each concerto is in three movements, following a slow- fast-slow structure; likewise, each sonnet is broken into three sections.

With very literal musical depictions of the poetry, *The Four Seasons* is one of the earliest examples of “program music”—music that is meant to describe an extra-musical element. Vivaldi even wrote some of the lines of poetry and specific instructions directly into the score—for example, “play like a barking dog” in the viola part of the final movement of “Autumn,” which evokes a hunting scene.

LISTEN FOR

- In the beginning of “Spring,” chirping birds portrayed by trills and fluttering figures in the violins
- The slow tempo that opens “Summer,” representing the laziness of a hot day—and the merciless, dramatic hailstorm that concludes the concerto
- Rustic dance rhythms in the first movement of “Autumn” as peasants celebrate “the pleasure of the rich harvest,” followed by the slow second movement in which the revelers fall into a drunken sleep
- Silvery, high-pitched pizzicato notes in “Winter,” evoking icy rain

INSTRUMENTATION

Solo violin, strings



String Quartet No. 14 in D Minor, "Death and the Maiden"

FRANZ SCHUBERT (1797-1828)

THE STORY

The biographical circumstances surrounding Schubert's quartet, composed in 1824 after a serious illness, suggest a rumination on mortality. So, too, does the title, which comes from a song the composer penned in 1817. In the song, the Maiden pleads for death to spare her; in response, Death—a comforting rather than menacing figure—offers the solace of sleep. The song forms the basis of the second movement.

The title of the quartet also seems to foreshadow Schubert's own tragically short life, which spanned only 31 years. While the composer could not have known at the time of composition that he only had four years left, his hospitalization and long convalescence impressed upon him the fragility of life. The epitaph on his tombstone, "The art of music here entombed a rich possession, but even far fairer hopes," testifies to his musical achievements at the same time that it laments Schubert's unrealized potential.

LISTEN FOR

- The arresting opening statement in unison, which becomes the basis for musical development throughout all the strings—not just the first violins, which would traditionally carry the melody
- The chorale-like opening of the second movement, which quotes the part of the song in which Death addresses the Maiden
- The obsessive fixation on the three-note rhythmic figure in the third movement, which transforms from persistent and forceful in the outer sections to lilting and comforting in the lyrical middle section
- The obstinate return of the rhythmic figure from the third movement in the finale

INSTRUMENTATION

Strings

Notes on the music by Emily Shyr

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 Heatt 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 Moskovitz*

*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

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