

# NORTH CAROLINA **SYMPHONY**

## Mendelssohn Symphony No. 4

**SUN, OCT 8, 2023 | 7:30PM**

RIVERFRONT CONVENTION CENTER, NEW BERN

**North Carolina Symphony**  
**Joseph Peters, conductor**

### PROGRAM

**Wolfgang Amadeus Mozart** (1756-1791)  
**Overture to *The Abduction from the Seraglio*, K. 384**

**Ludwig van Beethoven** (1770-1827)  
**Symphony No. 2 in D Major, Op. 36**  
I. Adagio molto – Allegro con brio  
II. Larghetto  
III. Scherzo: Allegro  
IV. Allegro molto

### INTERMISSION

**Felix Mendelssohn** (1809-1847)  
**Symphony No. 4 in A Major, Op. 90, "Italian"**

I. Allegro vivace  
II. Andante con moto  
III. Con moto moderato  
IV. Saltarello: Presto

The North Carolina Symphony gratefully acknowledges the support of New Bern Series Sponsor CarolinaEast Health System.



The North Carolina Symphony gratefully acknowledges the support of Concert Supporter Signature Wealth Strategies.



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



## About the Artists

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### Joseph Peters, *conductor*

*The Lizette T. Dunham Chair*

*The Bruce and Margaret King Chair*

*Joseph Peters is Associate Principal Oboe and English horn with the North Carolina Symphony. He has conducted the Symphony in Pops programs, including statewide Holiday Pops concerts, as well as leading educational concerts and performances at UNC Health Summerfest.*

Joseph Peters conducts the Taneycomo Festival Orchestra in Branson, Missouri, and was Music Director of the SUNY Buffalo State Philharmonia Orchestra and the Saybrook College Orchestra of Yale University. He has also led a variety of programs at the New World Symphony in Florida.

He previously held Principal Oboe chairs with the Minnesota Orchestra and Buffalo Philharmonic Orchestra. He has performed as guest principal with the Baltimore Symphony Orchestra and The Florida Orchestra, and for three years, he was a member of the New World Symphony.

Peters first played with the Minnesota Orchestra at age 18, performing Mozart's Oboe Concerto. He has also appeared as a soloist with the Detroit Symphony Orchestra and New World Symphony, as well as the Greater Twin Cities Youth Symphonies, of which he is an alumnus.

Long committed to teaching, Peters was the oboe and conducting instructor at the SoBe Institute of the Arts and conducted side-by-side concerts for New World Symphony's MusicLab program. He received a bachelor's degree from the University of Minnesota and a master's degree from Yale University.

## About the Music

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### Overture to *The Abduction from the Seraglio*, K. 384

**WOLFGANG AMADEUS MOZART** (1756-1791)

#### THE STORY

As a newcomer to Vienna, the Salzburg-born Mozart was eager to establish himself, especially in the world of opera. Mozart had arrived at a particularly auspicious time, as Emperor Joseph II had recently founded a company devoted to commissions and performances of *Singspiel*: “sung plays” in which dialogue is interspersed with music. *The Abduction from the Seraglio* was premiered by the company in 1782.

Taking place in the Ottoman Empire, the plot focuses on two pairs of lovers. The noble Konstanze and her maid, Blonde, have been abducted by pirates and sold to the Pasha Selim (Pasha denotes a high-ranking military title). The ladies’ fiancés, Belmonte and his servant Pedrillo, come to the rescue but are thwarted by the palace caretaker, Osmin—but in an act of magnanimity, the Pasha releases them.

The setting and subject of Mozart’s *Singspiel* reflects the tension between West and East: the Habsburg and Ottoman Empires had long been at war with each other. The popularity of *The Abduction from the Seraglio* portended well for Mozart’s professional life in Vienna. There he also composed his Symphony No. 40, which the North Carolina Symphony will perform in November.

#### LISTEN FOR

- The stylized version of a Janissary band (an Ottoman military band): piccolo, triangle, tambourine, cymbals, and bass drum
- The form of the overture, with the energetic Janissary band followed by a more solemn section led by the violins and oboes, concluding with a return to the rousing opening music

#### INSTRUMENTATION

*Piccolo, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, strings*

# Symphony No. 2 in D Major, Op. 36

**LUDWIG VAN BEETHOVEN** (1770-1827)



## **THE STORY**

Composed on the cusp of Beethoven's "heroic" period (1802-15), his Second Symphony foreshadows important developments for which he would become famous. It is experimental and grand, with elongated proportions, rhythmic verve, and exaggerated contrasts in dynamics,

harmony, and orchestration.

In the body of the first movement, large outbursts by the entire orchestra continually threaten to destabilize more lyrical moments in the woodwinds or the forward momentum of rhythmically driving passages. After the dramatic abundance of the first movement, the pastoral *Larghetto* suggests the pleasure that Beethoven found in his long walks in nature.

The third movement marks the first time Beethoven uses the title "Scherzo" instead of the traditional "minuet." The fourth movement offers a playful figure in the woodwinds counterbalanced by murmuring strings, singing lines in the oboe and bassoon, and belligerent tutti punctuations. A dramatic pause marks the beginning of the extended coda, in which the wagging figure that began the movement returns innocently but then builds to a raucous recapitulation of the thematic material taken at breakneck speed.

## **LISTEN FOR**

- The ambivalence between the warmth and darkness of major and minor keys in the slow introduction to the first movement
- In the Scherzo, the rising scales in the violins—continually interrupted by the full orchestra
- The finale's cheeky beginning with an upward flick in the woodwinds, followed by a tumbling gesture in the entire orchestra, which then dissipates into scuttling figures in the strings

## **INSTRUMENTATION**

*Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings*



## Symphony No. 4 in A Major, Op. 90, "Italian"

**FELIX MENDELSSOHN** (1809-1847)

### THE STORY

From 1829-31, Mendelssohn undertook a tour of Europe, during which he spent 1830-31 in Italy. He was impressed by the Italian scenery, committing his impressions to watercolors and sketches as well as beginning his Fourth Symphony. In 1831, he wrote to his sister Fanny: "The *Italian* symphony is making great progress. It will be the jolliest piece I have ever done, especially the last movement."

The Symphony captures the mood and atmosphere of the land and the people. Mendelssohn fondly called the composition a "blue sky in A major." He continued revising the work after its 1833 premiere in London, but passed away before completing revisions. The composition was never performed in the composer's native Germany during his lifetime and was only published in 1851, four years after his death.

### LISTEN FOR

- The joyful theme of the first movement, identifiable by the repeated skipping figure introduced by the violins to the accompaniment of bubbling woodwinds, before the whole orchestra joins in the merriment
- The solemn melody of the second movement led by the oboe, bassoon, and strings, and accompanied by a walking bassline
- A flute duet in the finale that is passed on to the violins and drives the movement Mendelssohn called a "sartarello" (after an Italian folk dance that involves fast hops); the flute duet makes one last appearance before the orchestra ends with a fierce flourish

### INSTRUMENTATION

*Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, strings*

*Notes on the music by Emily Shyr*

# 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*