

NORTH CAROLINA **SYMPHONY**

**TCHAIKOVSKY VIOLIN
CONCERTO**

FRIDAY & SATURDAY, FEB 18-19, 2022 | 8PM

Meymandi Concert Hall
Woolner Stage

Duke Energy Center
for the Performing Arts

Raleigh



The North Carolina Symphony, in grateful acknowledgment of its generous grant-in-aid, performs under the auspices of the State of North Carolina, the Honorable Roy Cooper, Governor.



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



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Tchaikovsky Violin Concerto

Raleigh Classical

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MEYMANDI CONCERT HALL, WOOLNER STAGE

DUKE ENERGY CENTER FOR THE PERFORMING ARTS, RALEIGH

*The Saturday concert is made possible in part by
The Helton Family Foundation Fund.*

Program

North Carolina Symphony

Douglas Boyd, *conductor*

Chee-Yun, *violin*

Caroline Shaw (b.1982)

Entr'acte

Piotr Ilyich Tchaikovsky (1840-1893)

Violin Concerto in D Major, Op. 35

Chee-Yun, *violin*

- I. Allegro moderato
 - II. Canzonetta: Andante
 - III. Finale: Allegro vivacissimo
-

Intermission

Jean Sibelius (1865-1957)

Symphony No. 2 in D Major, Op. 43

- I. Allegretto
 - II. Andante, ma rubato
 - III. Vivacissimo
 - IV. Finale: Allegro moderato
-

For the complete program, text the word **program** to 919.364.6864 or scan this QR code with your phone:



About the Artists



Douglas Boyd

conductor

Douglas Boyd has conducted the North Carolina Symphony in several concerts. His most recent appearance was in 2017, when he led the Mozart Requiem and Vaughan Williams' A Pastoral Symphony for performances at Memorial Hall in Chapel Hill, as well as at Meymandi Concert Hall and the Holy Name of Jesus Cathedral in Raleigh.

Douglas Boyd is currently Artistic Director of Garsington Opera. In recent years he has held the positions of Music Director of L'Orchestre de chambre de Paris, Chief Conductor of the Musikkollegium Winterthur, Music Director of Manchester Camerata, Principal Guest Conductor of the Colorado Symphony, Artistic Partner of Saint Paul Chamber Orchestra, and Principal Guest Conductor of City of London Sinfonia. Under his artistic leadership, Garsington Opera has been nominated by the International Opera Awards as Outstanding Festival four times.

Boyd's recording of the Bach oboe concertos marked his recording debut as director/soloist, and he has since gone on to build an extensive discography. His most recently released recording, from 2020, features the "Paris" symphonies of Haydn with L'Orchestre de chambre de Paris. His recordings as a conductor with Manchester Camerata include the complete Beethoven symphonies and Mahler's Symphony No. 4. He has also recorded Schubert symphonies with the Saint Paul Chamber Orchestra as well as several recordings with Musikkollegium Winterthur.

Recent and upcoming North American performances include debuts with the Virginia Symphony Orchestra, Sacramento Philharmonic & Opera, and Manitoba Chamber Orchestra, as well as a return to the Colorado Symphony. Boyd was engaged to conduct Mozart's Requiem at the Cathédrale Notre-Dame de Paris—a performance that will be rescheduled.

Born in Glasgow, Boyd studied oboe with Janet Craxton at the Royal Academy of Music in London and with Maurice Bourgue in Paris. A founding member—and principal oboist—of the Chamber Orchestra of Europe until 2002, he enjoyed a stellar career as a noted oboist until he stopped playing to concentrate completely on conducting.



Chee-Yun

violin

These concerts are Chee-Yun's debut with the North Carolina Symphony.

A winner of the Young Concert Artists International Auditions and a recipient of the Avery Fisher Career Grant, Chee-Yun's many orchestral highlights include tours in the United States, with the San Francisco Symphony under Michael Tilson Thomas, and in Japan, with the NHK Symphony; a concert with the Seoul Philharmonic that was broadcast on national television; and a benefit for UNESCO with the Orchestra of St. Luke's at Avery Fisher Hall. Other orchestra appearances include the Toronto, Pittsburgh, Dallas, Atlanta, and National symphony orchestras, as well as Orquesta Sinfónica Nacional, Hong Kong Philharmonic Orchestra, and New World Symphony.

Chee-Yun's recording of Penderecki's Violin Concerto No. 2 was acclaimed as "an engrossing, masterly performance" (*The Strad* magazine) and "a performance of staggering virtuosity and musicality" (*American Record Guide*). Since her recording debut in 1993, releases have included Mendelssohn's Violin Concerto, Lalo's *Symphonie Espagnole*, and Saint-Saëns' Violin Concerto No. 3. Two compilation discs, *Vocalise d'amour* and *The Very Best of Chee-Yun*, feature highlights of earlier recordings. 2008's *Serenata Notturmo* went platinum within six months of its release.

Chee-Yun has performed frequently on National Public Radio's *Performance Today* and on radio programs across the world. She appeared on PBS on *Victor Borge Then and Now 3*, in a live broadcast at Atlanta's Spivey Hall concurrent with the Olympic Games, and on ESPN performing the theme for the X Games. In 2009, she appeared in an episode of HBO's *Curb Your Enthusiasm*. A short documentary film, "Chee-Yun: Seasons on the Road," premiered in 2017 and is available on YouTube.

Chee-Yun's first public performance, at age eight, took place in her native Seoul after she won the Grand Prize of the Korean Times Music Festival Competition. At 13, she came to the United States and was invited to perform Vieuxtemps' Concerto No. 5 in a Young People's Concert with the New York Philharmonic. In 1989, she won the Young Concert Artists International Auditions, and a year later she became a recipient of the Avery Fisher Career Grant.

Chee-Yun plays a violin made by Francesco Ruggieri in 1669. It is rumored to have been buried with a previous owner for 200 years and has been profiled by the *Washington Post*.

About the Music



Entr'acte

Caroline Shaw (b.1982)

THE STORY

North Carolina-born Caroline Shaw's ebullient and playful *Entr'acte* was written in 2011, inspired by a performance of Haydn's Op. 77 No. 2 by the Brentano Quartet. (While the version for string orchestra is performed on this program, Shaw also wrote a quartet version, which appears on her 2019 album *Orange*.)

Like Haydn's quartet, Shaw structures *Entr'acte* as a minuet and trio. Her minuet is rhythmically strict and the trio is in a more free-riffing style with constantly shifting meters.

Shaw was especially struck by the Haydn quartet's soulful but abrupt shift to D-flat major. "I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition," she says.

In this work, Shaw's transitions are a bit more hazy, with notes that gradually begin to feel out of place, creating the disorienting feeling of wandering through unfamiliar terrain. The masterful combination of traditional harmony and dissonance creates the effect of a Classical work that has suddenly found itself in the wrong century.

LISTEN FOR

- A descending *ostinato* (repeating) bass line in the opening
- Extended string techniques (unconventional ways of making sound on the instruments) such as using lighter finger pressure early in the minuet section to produce "pitchless bow noise"
- During the trio section, downward-sliding gestures for the cello in the trio that Shaw instructs should be played "like a little sigh"
- Figures in the violins and violas spiraling upward toward the conclusion of the work, with the cellos ultimately left playing alone, as if recalling a memory

INSTRUMENTATION

Strings



Violin Concerto in D Major, Op. 35
Piotr Ilyich Tchaikovsky (1840-1893)

THE STORY

In 1877, Piotr Ilyich Tchaikovsky—desperate to repress his homosexuality—married a former student, Antonia Milukova, who was infatuated with him. The marriage, unsurprisingly, was a disaster and lasted only two months.

After the pair's separation, a depressed Tchaikovsky escaped to a Swiss resort on Lake Geneva. There, he was joined for a time by his composition student, Iosif Kotek, who had a budding career as a violinist. (The two may also have been lovers: Tchaikovsky had admitted that he was in love with Kotek in a letter to his brother the previous year.)

Tchaikovsky and Kotek played through music together for fun, including a violin and piano arrangement of Lalo's new *Symphonie espagnole*. Tchaikovsky was deeply impressed by Lalo's work and it is believed to have inspired his own Violin Concerto, which he began work on immediately. During the remainder of his time in Switzerland, Kotek advised Tchaikovsky on the composition of the solo violin part.

It would seem fitting that the concerto, when finished, would be dedicated to Kotek—but Tchaikovsky feared that if he did so, it would inspire gossip about their relationship; Kotek, in turn, refused to give the premiere. Tchaikovsky and Kotek's relationship would never recover after the fallout (although Tchaikovsky did visit his friend at his deathbed several years later when he fell ill with tuberculosis at only 29 years old).

Next in line to premiere the concerto was Leopold Auer, but he also refused, feeling that some of the solo violin passages needed revision. Auer, in fact, took this task upon himself and would teach his edited version to his students.

Tchaikovsky's one and only Violin Concerto was premiered, finally, by Adolph Brodsky at the end of 1881. Although it received mixed reviews (the influential music critic Eduard Hanslick famously claimed that the concerto proved "music can exist which stinks to the ear"), Brodsky continued to champion it and the concerto has become one of the most important and beloved in the violin repertoire.

LISTEN FOR

- The violin's main theme and its later reappearance in the orchestra as a grandiose hero statement—considered one of the most satisfying "arrivals" in all of orchestral music
- The chorale-like introduction in the woodwinds followed by a simple, song-like melody in the violin (*Canzonetta* means "little song" in Italian)
- The dance-like theme played on the violin's lowest string, the G-string, giving it a deep and earthy sound

INSTRUMENTATION

Solo violin; two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, strings



Symphony No. 2 in D Major, Op. 43
Jean Sibelius (1865-1957)

THE STORY

It is said that Jean Sibelius, who wrote seven symphonies altogether, began to speak his own personal symphonic language with his Symphony No. 2. The composer himself wrote, “My second symphony is a confession of the soul.”

Sibelius’ work on the symphony began in 1901 during a family trip to Rapallo, Italy, funded by a patron who correctly guessed that a change of scenery would prove inspirational. The symphony was premiered in Helsinki in 1902, after a two-month delay during which Sibelius continued to tinker with the score. It was worth the wait—the symphony was a great success, with one of the most highly regarded Finnish musicians of the day, Oscar Merikanto, proclaiming that it “exceeded even the highest expectations.”

Sibelius’ Symphony No. 2 is one of the rare instances of a work that was unconventional yet popular with audiences and critics from the outset. Rather than the traditional sonata form structure (in which a theme is presented and then developed throughout the movement), Sibelius reverses the pattern. The theme seems to be pieced together like a jigsaw puzzle—introduced in fragments and only appearing in full at the finale—as if Sibelius is laying out his compositional process of exploration and discovery for everyone to hear.

Nationalistic sentiments may have contributed to the widespread admiration of the symphony. Eagerness to win independence from Russia was rising at the turn of the 20th century in Finland, and with that, the Finnish people wholeheartedly embraced the art and culture of their homeland. Many interpreted the second movement of Sibelius’ symphony as a broken-hearted protest against injustice and his grandiose finale as a metaphor for Finland’s struggle for freedom.

Sibelius rejected these interpretations, preferring that no programmatic influence be read into the work. Still, his Symphony No. 2 remains a source of pride and inspiration for the Finnish people to this day.

LISTEN FOR

- The rising three-note pattern that will be an important building block of the entire symphony
- The mysterious *pizzicato* (plucked strings) in the cellos and basses at the opening of the *Andante* and the restless mood throughout the movement
- Blistering fast figures in the strings followed by a lyrical oboe solo in the third movement, *Vivacissimo*; a single note repeated nine times in the oboe solo provides breathtaking emotional tension
- The victorious arrival of D major in the finale (which follows the third movement without pause) and the heroic transformation of the three-note motif

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, strings

About Our Musicians

Grant Llewellyn, Music Director Laureate
The Maxine and Benjamin Swalin Chair

Carlos Miguel Prieto, Artistic Advisor

Michelle Di Russo, Assistant Conductor
The Lucy Moore Ruffin Chair

Violin I

Brian Reagin, Concertmaster
The Annabelle Lundy Fetterman Chair

Dovid Friedlander**, Associate
Concertmaster
The Assad Meymandi and Family Chair

Emily Rist Glover*, Associate
Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin**, Assistant
Concertmaster

Erin Zehngut*, Assistant Concertmaster

Robert Anemone**

Carol Chung*
The James C. Byrd and Family Chair

Paul Goldsberry
The Richard and Joy Cook Chair

So Yun Kim
The Governor James B. Hunt, Jr. Chair

Marilyn Kouba
The Phyllis ("Pat") Conrad Wells Chair

Leah Latorraca*

Maria Meyer**
The Tom and Mary Mac Bradshaw Chair

Irina Shelepov*

Lin-Ti Wang*
The Jessie Wyatt Ethridge Chair

Eileen Wynne
The Harvey At-Large Chair

To Be Filled
The J. Felix Arnold Chair

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

†deceased

Violin II

Jacqueline Saed Wolborsky, Principal
The Nancy Finch Wallace Chair

David Kilbride*, Associate Principal
The Blanche Martin Shaw Chair

Anton Shelepov*, Assistant Principal

Qi Cao

Janet Gayer Hall

Mallory Hayes*

Oskar Ozolinch

Pablo Sánchez Pazos*

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

To Be Filled, Assistant Principal

Petra Berényi

Celia Daggy*

Paul Malcolm

Amy Mason
The J. Sidney Kirk Chair

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

Sunrise Kim
The William Charles Rankin Chair

David Meyer
The Nell Hirschberg 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

Robert K. Anderson, Associate Principal
The Dr. and Mrs. Preston H. Gada Chair

Craig Brown
The Mark W. McClure Foundation Chair

Erik Dyke
The Harllee H. and Pauline G. Jobe Chair

Bruce Ridge
The John C. and Margaret P. Parker 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

Elizabeth Anderton Lunsford
The Jack and Sing Boddie Chair

Piccolo

Elizabeth Anderton Lunsford
The Jean Dunn Williams Chair

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters, Associate Principal
The Lizette T. Dunham Chair

Sandra Posch
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

Matthew Griffith*, 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

Christopher Caudill**

Rachel Niketopoulos**

Tanner West*
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

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

*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.

Thank you to the generous individuals, businesses, foundations, and community partners who support the North Carolina Symphony through contributions each season. The Symphony's performances and extensive music education and community service programs are made possible by your support.