

NORTH CAROLINA **SYMPHONY**

**BRANDENBURG
CONCERTO NO. 3**

FRIDAY, DEC 3, 2021 | NOON

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.



NORTH CAROLINA SYMPHONY

Brandenburg Concerto No. 3

Friday Favorites

Fri, December 3, 2021 | Noon

MEYMANDI CONCERT HALL, WOOLNER STAGE

DUKE ENERGY CENTER FOR THE PERFORMING ARTS, RALEIGH

Program

North Carolina Symphony

Stephanie Childress, *conductor*

Johann Sebastian Bach (1685-1750)

Brandenburg Concerto No. 3 in G Major, BWV 1048

- I. [No tempo indicated]
- II. Allegro

Ottorino Respighi (1879-1936)

Ancient Airs and Dances, Set 3

- I. Italiana
- II. Arie di corte
- III. Siciliana
- IV. Passacaglia

Sergei Prokofiev (1891-1953)

Classical Symphony, Op. 25

- I. Allegro con brio
 - II. Larghetto
 - III. Gavotte: Non troppo allegro
 - IV. Finale: Molto vivace
-

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



About the Artists



Stephanie Childress

conductor

These concerts are the North Carolina Symphony debut for Stephanie Childress.

In the 2021/22 season, Stephanie Childress will continue in her post as Assistant Conductor of the St. Louis Symphony Orchestra (SLSO) and Music Director of the St. Louis Symphony Youth Orchestra. Following her success taking second prize at the inaugural conducting competition, La Maestra, she has a number of engagements with orchestras in France, including l'Orchestre de Paris, Paris Mozart Orchestra, Orchestre de Chambre de Paris, Opera Orchestre national Montpellier, and Orchestre symphonique de Mulhouse. Elsewhere she will join the Barcelona Symphony Orchestra, North Carolina Symphony, and Dohnányi Orchestra in Budapest.

Now in her early 20s, Childress took up her position as Assistant Conductor of SLSO for a shortened four-week residency in the 2020/21 season due to the pandemic and made appearances with orchestras in the United Kingdom, including conducting debuts with the London Symphony Orchestra, Philharmonia Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Philharmonic, and London Mozart Players.

Having been inspired to start conducting due to her love of opera, Childress joined the music staff at Glyndebourne Festival during the summer of 2021 to assist on productions of Rossini's *Il turco in Italia* and Verdi's *Luisa Miller*.

As a violinist, Childress rose to prominence as a string finalist in BBC Young Musician of the Year in both 2016 and 2018. She was featured in the BBC's 2019 Proms Launch Video ahead of her Proms debut at the Royal Albert Hall with the Southbank Sinfonia and Jessica Cottis. Shortly after, she performed alongside the BBC Scottish Symphony Orchestra at Glasgow's Proms in the Park. In January 2020, she made her solo debut with the Royal Liverpool Philharmonic Orchestra under the baton of Vasily Petrenko.

About the Music



Brandenburg Concerto No. 3 in G Major, BWV 1048
Johann Sebastian Bach (1685-1750)

THE STORY

By 1721, Johann Sebastian Bach had been the *kapellmeister* at Cöthen for four years—and he was not feeling particularly fulfilled in his job. Having received some mild praise for his music from Christian Ludwig, a Margrave of Brandenburg-Schwedt in Germany, Bach took it upon himself to put in what could be seen as an informal “job application.” He packaged up six concertos, which likely had been written years earlier, and sent them off to the Margrave along with a groveling note of dedication—“begging Your Highness most humbly not to judge their imperfection with the rigor of the fine and delicate taste that the whole world knows Your Highness has for musical pieces...” (and on and on).

For all of Bach’s humility in this note, the concertos—which became known as the “Brandenburg” Concertos—are now widely regarded as some of the most perfect orchestral compositions of the Baroque era. The Margrave did not offer a job (he didn’t even respond to Bach) and the concertos were entirely unknown until they were discovered in 1849 and published the following year.

The “Brandenburg” Concerto No. 3 is unique among the set in that it was composed for nine solo strings—three each of violins, violas, and cellos—plus continuo. The spotlight shifts around the ensemble throughout the peppy and fast-paced work.

LISTEN FOR

- A driving melody passed among the soloists in the first movement
- Two simple chords that serve as a transition between the movements; in these performances, a cadenza on solo violin is performed over these chords
- In the second movement, the occasional use of dissonance to build tension

INSTRUMENTATION

Strings, continuo



***Ancient Airs and Dances*, Set 3**
Ottorino Respighi (1879-1936)

THE STORY

In addition to his work as a composer, Ottorino Respighi was a music scholar with a particular interest in Italian music from the 16th, 17th, and 18th centuries. With his *Ancient Airs and Dances*, he transcribed Italian and French lute music (the lute was a guitar-like Baroque instrument)—and succeeded in creating a colorful orchestration without tampering with the original harmonies. His masterful skill was likely thanks in part to two years spent in Russia studying orchestration with Rimsky-Korsakov.

Composed in 1931, the third set of *Ancient Air and Dances* was arranged for strings only, and a noble yet melancholy mood persists through much of the work. With only rare moments when the full ensemble plays together, Respighi maintains the sense of intimacy that would have been found in the original pieces.

LISTEN FOR

- The graceful triple-meter dance of *Italiana*
- A stately introduction by the cellos in *Arie di Corte* (“Courtly Airs”)
- The lilting dance of *Siciliana*
- Variations on a violin melody, gradually building in intensity throughout *Passacaglia*

INSTRUMENTATION

Strings



***Classical Symphony*, Op. 25**
Sergei Prokofiev (1891-1953)

THE STORY

For his first symphony, Sergei Prokofiev looked back to the Classical style of Haydn and Mozart, whom he greatly admired. “It seemed to me that if Haydn had lived in our day, he would have retained his own style while accepting something of the new at the same time,” he wrote. “That’s the kind of symphony I wanted to compose.

Prokofiev started with light, airy scoring—a small orchestra about the same size as would have been typical in the Classical era—and wittily juxtaposed his own musical language with the conventions of the past. He mused that the critics would be “bound to scream in protest at this new example of Prokofiev’s insolence” and imagined them saying, “look how he will not let Mozart lie quiet in his grave but must come prodding at him with his grubby hands, contaminating the pure classical pearls with horrible Prokofiev-ish dissonances.”

Prokofiev was known to be a rule-breaker, but he went forward with integrating his digressions into traditional forms. The result is a work that captures the essence of Haydn or Mozart without a single measure that could actually have been written by either. The concise and playful symphony is full of charming—although sometimes spiky—melodies, and comes across as a breath of fresh air.

The 1918 premiere was conducted by Prokofiev himself.

LISTEN FOR

- In the *Allegro*, the “correct” modulation from the key of D major to A major as the second theme begins—as if reassuring listeners that all is well—followed by the entirely unexpected shift to the “wrong key” of C major when the first theme returns
- The long, lyrical melody in violins that opens the *Larghetto*—and the return of that melody as the movement concludes, this time slowing down and fading out
- A brusque, foot-stomping gavotte that replaces what would typically be an elegant dance (the minuet) in the third movement
- The outright joy of the fourth movement—a friend had asserted that there was no joyfulness in Russian music and Prokofiev countered with this finale, which is completely devoid of any minor chords and so jubilant that he wondered if it verged on being “indecently irresponsible”

INSTRUMENTATION

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

About Our Musicians

Violin I

Brian Reagin

Concertmaster

The Annabelle Lundy Fetterman Chair

Dovid Friedlander**

Associate Concertmaster

The Assad Meymandi and Family Chair

Karen Strittmatter Galvin*

Associate Concertmaster

Emily Rist Glover*

Assistant Concertmaster

The Anne Heartt Gregory Chair

Erin Zehngut*

Assistant Concertmaster

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

Maria Meyer**

The Tom and Mary Mac Bradshaw Chair

Lin-Ti Wang*

The Jessie Wyatt Ethridge Chair

Eileen Wynne

The Harvey At-Large Chair

To Be Filled

The J. Felix Arnold Chair

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

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

To Be Filled

Assistant Principal

Petra Berényi

Paul Malcolm

Amy Mason

The J. Sidney Kirk Chair

Sandra Schwarcz

The Samuel H. and Anne Latham Johnson Viola Chair

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

†deceased

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 Harlee 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

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.