

NORTH CAROLINA **SYMPHONY**

RACHMANINOFF
SYMPHONY NO. 2

SUNDAY, MAR 6, 2022 | 7:30PM

Riverfront Convention Center
New Bern



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.



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Rachmaninoff Symphony No. 2

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



Program

North Carolina Symphony

Timothy Myers, *conductor*

Karen Strittmatter Galvin, *violin*

Jacqueline Saed Wolborsky, *violin*

Anthony Kelley's role as Composer-in-Residence
is made possible in part by an award from the
National Endowment for the Arts.



Anthony Kelley (b.1965)

Crosscurrents

Arvo Pärt (b.1935)

Tabula rasa

Karen Strittmatter Galvin, *violin*

Jacqueline Saed Wolborsky, *violin*

- I. Ludus
- II. Silentium

Intermission

Sergei Rachmaninoff (1873-1943)

Symphony No. 2 in E Minor, Op. 27

- I. Largo – Allegro moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro vivace

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



About the Artists



Timothy Myers

conductor

These concerts are the fifth appearance by Timothy Myers on the North Carolina Symphony podium. Most recently, he conducted a program for strings in 2021 featuring works by Elgar, Walker, Philip Glass, and Grieg.

In 2021/22, Timothy Myers leads *The Marriage of Figaro*, *The (R)evolution of Steve Jobs*, and *Fidelio* at Austin Opera, where he serves as the Sarah and Ernest Butler Principal Conductor & Artistic Advisor. Other activities include a subscription debut with the Sacramento Philharmonic and Opera. He also begins a tenure as a faculty member and advisor to the Valissima Institute, a conducting intensive developed for female pre-college instrumentalists.

Myers' Austin tenure began in the 2020/21 season with a concert featuring Isabel Leonard, filmed for broadcast on PBS, and *Tosca* at the Circuit of the Americas amphitheater. He also filmed David T. Little and Royce Vavrek's *Vinkensport* at Houston Grand Opera and a subscription concert with the North Carolina Symphony.

In opera, recent highlights include the Santa Fe Opera leading Bizet's *Les pêcheurs des perles*, *West Side Story* at Houston Grand Opera, the *Rising Stars Concert* at Lyric Opera of Chicago, *Don Quichotte* at the Wexford Festival (his third appearance there), and a concert version of Act III of *Siegfried* at North Carolina Opera.

A protégé of Lorin Maazel, Myers' symphonic engagements have included the American, Jerusalem, Milwaukee, North Carolina, Portland (Maine), and Chautauqua Symphony Orchestras, as well as the Malaysian, Johannesburg, and Brooklyn Philharmonic Orchestras.

Myers formerly held the posts of Principal Guest Conductor at Opera Africa and Artistic and Music Director of North Carolina Opera, where his work inspired a precipitous rise in the performance standard and the forging of collaborations with diverse artists and institutions.

In June of 2021, Myers graduated from the Program for Leadership Development at the Harvard Business School. He was also named to the Recording Academy Class of 2021. He resides with his family in Raleigh and serves as a board member of the Contemporary Art Museum of Raleigh (CAM).



Karen Strittmatter Galvin

violin

Karen Strittmatter Galvin joined the orchestra as Assistant Concertmaster in 2007. She is also founder and curator of New Music Raleigh, a cutting-edge ensemble dedicated to performing the works of living composers. During the summer, she serves as an artist faculty member at Brevard Music Center where she teaches talented high school and college musicians.

Committed to the arts in her community, Galvin has served on the board of the Raleigh Chamber Music Guild (now Chamber Music Raleigh), has taught at the University of North Carolina, maintains an active private teaching studio, and has performed and recorded with local rock bands. She has also performed during past summers with the Chautauqua Symphony Orchestra and served as Associate Concertmaster of the Colorado Music Festival.

A native of Pittsburgh, Pennsylvania, Galvin began her musical training at the age of five after seeing the violin for the first time while watching *Mister Rogers' Neighborhood*. She received a bachelor's degree from Carnegie Mellon University and a master's degree from the University of Maryland.

Galvin has been a frequent soloist with NCS, including last season's program led by Timothy Myers, where she performed *Echorus* by Philip Glass alongside fellow North Carolina Symphony violinist Erin Zehngut. In 2019, she was featured with Jacqueline Saed Wolborsky on Anna Clyne's *Prince of Clouds* for concerts in Raleigh, Wilmington, and Chapel Hill.



Jacqueline Saed Wolborsky

violin

The Nancy Finch Wallace Chair

Jacqueline Saed Wolborsky is Principal Second Violin of the North Carolina Symphony and Lecturer of Violin at the University of North Carolina at Chapel Hill. She was previously a member of the Charleston Symphony and Adjunct Professor at the College of Charleston. Featured solo appearances with NCS have included, among others, Beethoven's Triple Concerto in January of 2022; Vivaldi's *The Four Seasons* in 2021, in a performance to be included in the 2021/22 North Carolina Symphony Streaming Series; Anna Clyne's *Prince of Clouds* in 2019, alongside Karen Strittmatter Galvin; and works by Mozart, Kreisler, and J.S. Bach. She has also appeared as a soloist with the Brussels Chamber Orchestra and South Carolina Philharmonic, and was honored with the Russell Award at the Coleman International Chamber Music Competition.

Wolborsky has performed for Nobel Peace Prize winner Elie Weisel 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 Orchestra 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.

Wolborsky holds degrees from the Oberlin Conservatory and Cleveland Institute of Music. She 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 worked with members of the Tokyo, Cleveland, and Vermeer Quartets, and has toured with Joshua Bell, James Levine, and Mstislav Rostropovich.

About the Music



Crosscurrents:
A Scherzo with Trio for Strings
Anthony Kelley (b.1965)

Anthony Kelley is the North Carolina Symphony's Composer-in-Residence for the 2021/22 season and Associate Professor of the Practice of Music at Duke University. His works have been performed by the symphony orchestras of Baltimore, Detroit, and Atlanta, among others, and he has also composed film scores. He co-directs and performs in the improvisational Postmodern blues quartet called the BLAK Ensemble.

THE STORY

Composer Anthony Kelley shares:

Crosscurrents exemplifies my practice and purpose as a 20th-century Black-American composer of “concert music.” In this work, as well as in my other musical creations, I attempt to utilize eclectic musical elements, both palatable and challenging, to expose two of my central concerns as a composer: 1) the de-mystification of Western Euro-centric musical attitudes, and 2) the simultaneous elevation of an American “voice” in art music. In keeping with this goal, I acknowledge the contributions of Black-American musics (i.e., jazz, blues, rap, etc.) to the American musical style. In practicing this blend of traditional separate musical cultures, my aim is to open more doors of appreciation to larger, more diverse audiences of “concert” music by representing the oft-neglected voices of the “classical” concert hall.

This scherzo with trio for strings concerns itself with crossing the imaginary, arbitrary musical lines delineated by society: The lines between “art” and “pop,” between “European” and “American,” and between “Black” and “White” are all intermingled shamelessly here. I’ve employed an orchestra of string instruments (an instrumental combination bred from the most European of traditions!) and presented it with many musical techniques which defy their heritage. Syncopated rhythms (sometimes actually derived from rhythms in rap tunes), jazzy harmonies, screeching extensions of standard instrumental ranges, and even percussive effects (they are required to tap on their instruments) abound in this work.

It is not difficult to perceive the powerful stylistic influences of Franz Liszt (specifically, his “Mephisto Waltzes”), Béla Bartók, and Igor Stravinsky throughout this work. It may be notable that all three of these composers, whose music I admire tremendously, were more-or-less international composers who occasionally dabble in the juncture between “popular” and “classical” styles. But if I must credit my influences, I should give equal credit to the music of Ahmad Jamal, Thelonious Monk, and Duke Ellington. Listening to the recordings of these great masters provided a significant basis for my rhythmic and harmonic vocabulary.

LISTEN FOR

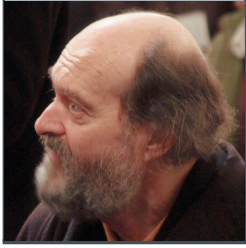
- Two main motives that create unity throughout the work: the opening four-note chord and the three bass notes that begin the trio—versions of these two ideas can be found in virtually every measure of the composition, though they are often disguised by the rhythmic drive and broad phrases
- In the opening and closing sections, rapid pulses that also take moments to “joke around” with cross-rhythms and spiraling be-bop gestures
- The more laid-back feel of the middle trio section, accompanied by what Kelley calls a “quasi-rap” rhythm—a transformed version of the lyrics from an early ‘80s rap by Grandmaster Flash and the Furious Five (“If rappers can ‘bite off’ other pop and classical tunes into their mixes,” Kelley wonders, “then why can’t classical composers ‘bite off’ aspects from rap? Word!”)

INSTRUMENTATION

Strings



*Anthony Kelley's role as Composer-in-Residence is made possible in part by an award from the **National Endowment for the Arts**.*



Tabula rasa

Arvo Pärt (b.1935)

THE STORY

Estonian composer Arvo Pärt took a vow of public silence from 1968 to 1976, seeking “artistic reorientation.” He emerged from this period with a new compositional style and some of his best-known works, including 1977’s *Tabula rasa*, meaning “clean slate.”

“Before one says something, perhaps it is better to say nothing,” Pärt proposed. “Ideally, a silent pause is something sacred ... If someone approaches silence with love, then this might give birth to music.”

For him, it gave birth to a style that he called “tintinnabulation,” which means that he limited the notes he used in a given work almost exclusively to the pitches of a single scale and its triad, creating a bell-like effect. Perhaps it should not be surprising that the emerging style of a composer who had been silent for nearly a decade would be minimalistic, but the soloists who performed the premiere were taken aback. “There were so few notes,” violinist Gidon Kremer said, recalling his first impression of the score. But it soon became apparent that many subtleties and complexities were hidden in the seemingly simple work.

The double concerto is written for two solo violins, prepared piano (the strings of the piano are separated by dampers and metal screws, altering the tone to be more bell-like), and string orchestra. It was composed to pair with Alfred Schnittke’s *Concerto Grosso*, which employs a similar instrumentation; Schnittke himself was the piano soloist on the first performance, together with violinists Gidon Kremer and Tatjana Grindenko.

Fellow Estonian composer Erkki-Sven Tüür said about the premiere performance: “I was carried beyond. I had the feeling that eternity was touching me through this music ... nobody wanted to start clapping.” Pärt’s wife, Nora, similarly stated years later, “Never again have I experienced the silence that took over the assembly hall at the premiere.”

Tabula rasa has become a “cult” piece in the classical music world. Kremer describes it as a manifesto of concentrating on important things and declared that it changed his life. Many others have had similar experiences; it was reported that patients at AIDS and cancer treatment centers in the 1980s often requested to hear the meditative second movement, *Silentium*, near the end of their lives.

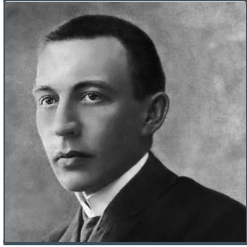
Tabula rasa is a testament to the fact that less can be more, newness and evolution can be found even in repetition, and silence can be as expressive as sound.

LISTEN FOR

- Eight variations—each one separated by a moment of silence which becomes shorter each time—in the first movement, *Ludus* (which means “game” in Italian)
- Three groupings of instruments—the solo violins, first and second violins, and violas and cellos—each moving at a different rhythmic speed in *Silentium*; the slowest voice is in the solo violins and requires the utmost concentration from the musicians

INSTRUMENTATION

Two solo violins; prepared piano, strings



Symphony No. 2 in E Minor, Op. 27 Sergei Rachmaninoff (1873-1943)

THE STORY

After spending two years conducting the Imperial Opera at the Bolshoi Theatre in Moscow, Sergei Rachmaninoff felt that the job was taking away too much time from his work as a composer. In 1906, he moved with his young family—his wife and infant daughter—to Dresden, Germany. The solitude he found proved beneficial to his compositional process and he quickly finished a first draft of his Second Symphony on New Year's Day 1907. A decade later he moved his family to the United States, where he died in 1943.

Although his Piano Concerto No. 2 was wildly popular, Rachmaninoff was still battling insecurities over the failure of his First Symphony. He was not convinced that he was cut out to write symphonies and, unhappy with the draft of his Second Symphony, toiled with it for another year before finally premiering it in February 1908.

The resulting work proves Rachmaninoff's mastery of the symphonic form. Its craftsmanship is superb, with rich orchestration and passionate melodies, and—clocking in at nearly an hour in length—it is undeniably a grand statement. (It used to be common practice to perform an abridged version, which was sanctioned by Rachmaninoff, but today the symphony is almost always heard in its complete form. The repeat in the first movement is sometimes omitted, as it is in this evening's performance.)

Rachmaninoff once said that he composed music "to give expression to his feelings." His Symphony No. 2 shows those feelings to be somber, yet warm and romantic, and as such, it is easy to hear that he was, as he explained, "completely under the spell of Tchaikovsky."

LISTEN FOR

- The slow, dark introduction to the first movement, including a motive that will reappear throughout the 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

Three flutes (one doubling piccolo), three oboes (one doubling English horn), two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, 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.