

North Carolina Symphony

Beethoven's 5th Symphony

Patron Appreciation Concert



Beethoven's 5th Symphony

Sun, Oct 3, 2021 | 3pm

MEYMANDI CONCERT HALL, WOOLNER STAGE

DUKE ENERGY CENTER FOR THE PERFORMING ARTS, RALEIGH

Program

North Carolina Symphony

Joseph Peters, *conductor*

Jean Sibelius (1865-1957)

Suite from *Karelia*, Op. 11

I. Intermezzo

II. Ballade

III. Alla marcia

Jean Sibelius

Valse Triste from *Kuolema*, Op. 44

Jean Sibelius

***Finlandia*, Op. 26, No. 7**

Intermission

Ludwig van Beethoven (1770-1827)

Symphony No. 5 in C Minor, Op. 67

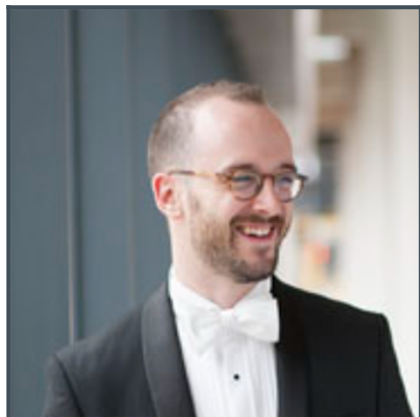
I. Allegro con brio

II. Andante con moto

III. Allegro

IV. Allegro

About the Artists



Joseph Peters

conductor

The Lizette T. Dunham Chair
The Bruce and Margaret King Chair

[Joseph Peters](#), Associate Principal Oboe and English horn with the North Carolina Symphony, 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 in Florida.

In addition to hosting the North Carolina Symphony streaming concerts for the 2020/21 season, Peters conducted the Symphony in a recent program of movie music for the streaming series and again at UNC Health Summerfest 2021. He 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.

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.



Karelia Suite, Op. 11

Jean Sibelius

Karelia Suite, Op. 11 **Jean Sibelius (1865-1957)**

THE STORY

Finnish composer Jean Sibelius was passionately involved in the late 19th-century cultural movement called “Karelianism,” which advocated for the Karelia area located in Finland’s eastern tip.

He was commissioned by students from Helsinki University to compose music for a tableau honoring the history and culture of Karelia.

Sibelius noted in a letter to his brother that when *Karelia Music* was premiered, barely a note could be heard over all of the cheering and clapping.

The original *Karelia Music* included 11 movements, but much of the work was lost; it is believed to have been burned when Sibelius set fire to many of his manuscripts in 1945.

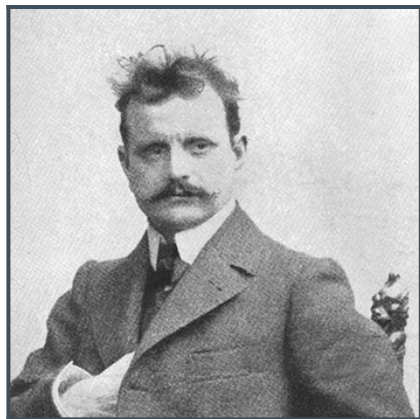
What remains is this three-movement suite that Sibelius created from selected sections of the original work. The suite has a nationalistic character, with rustic melodies and a sense of nobility that brings to mind the vast wilderness of Finland.

LISTEN FOR:

- A march-like theme in the Intermezzo, which represents a procession of Karelian laborers paying taxes
 - The horn solo in the Ballade, evoking a minstrel entertaining a 15th-century king in his castle
 - The exhilarating march of the third movement—which is in a light and sunny mood, although the original tableau that the music was taken from depicted a battle
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INSTRUMENTATION:

Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, strings.



Valse Triste from *Kuolema*, Op. 44

Jean Sibelius

Valse Triste from *Kuolema*, Op. 44 **Jean Sibelius (1865-1957)**

THE STORY:

“Valse Triste,” or “Sad Waltz,” is part of the incidental music that Sibelius wrote for a play by his brother-in-law called *Kuolema*, or “Death.” In the scene where this music was used, a son dreams that his ill mother is being danced around her bedroom by ghosts and shadowy figures—only to awaken and find her dead.

This haunting work brought Sibelius recognition in America for the first time; it was extremely popular just before World War I. Unfortunately, Sibelius had sold away the rights to the work to his publisher years before, so he didn’t enjoy any of its royalties.

LISTEN FOR:

- The continual evasion of resolution in the home key of G major, giving the work its nervous energy and tension
- The climax with thunderous timpani rolls
- A ghostly G-minor cadence played by a string quartet as the melody fades away at the end

INSTRUMENTATION:

Flute, clarinet, two horns, timpani, strings



Finlandia, Op. 26, No. 7

Jean Sibelius

Finlandia, Op. 26, No. 7 **Jean Sibelius (1865-1957)**

THE STORY:

The best known of all of Sibelius’ works, *Finlandia* was composed for a protest in support of freedom of the Finnish press and against increased censorship from the Russian Empire. His goal was to create a work that was patriotic without directly using folk music.

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Due to its association with the protest, *Finlandia* was censored and had to be performed under alternative names (including *Happy Feelings at the Awakening of Finnish Spring* and *Impromptu*) until Finland gained independence from Russia after World War I.

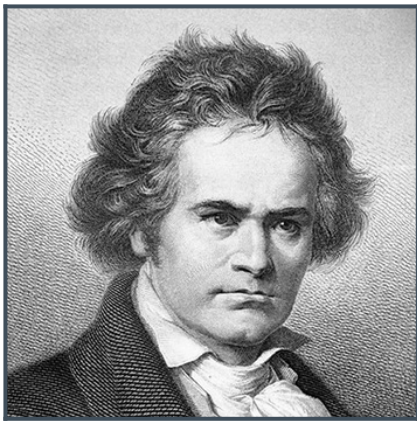
Finladia is rousing and turbulent, evoking the struggles of the Finnish people.

LISTEN FOR:

- The ominous mood set by the brass and timpani at the opening
 - A shift in character as the strings and woodwinds are added—becoming regal and eventually bright and festive
 - A sense of calm that takes over as we hear the ending hymn (this hymn was later given words and became one of the most important national songs in Finland—it has also been sung with various words all over the world)
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INSTRUMENTATION:

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



Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven (1770-1827)

THE STORY:

Now perhaps the most recognizable work in all of classical music, Beethoven's Symphony No. 5 became the standard against which other symphonies were measured.

It was composed between 1804 and 1808, when Beethoven was in his mid-30s and beginning to lose his hearing.

Beethoven worked on many other works simultaneously, and the Fifth Symphony was finally premiered at a marathon concert that lasted more than four hours and featured an entire program of Beethoven premieres—also including the Symphony No. 6.

Knowing that Beethoven composed the Fifth Symphony at a time of personal struggle, it is often considered to be a symphony about fate. It has also become a symbol of victory—in fact, during World War II, the Allied Forces used it to signal victorious moments in battle.

One of the aspects that makes Beethoven's Symphony No. 5 so remarkable is its cohesiveness and organicism—all four movements seem to grow from and are connected by musical ideas in the opening few measures.

The music critic E.T.A. Hoffman helped to build public appreciation for the symphony with his extraordinarily glowing review. He wrote that “until the final chord—indeed, even in the moments that follow it—[the listener] will be powerless to step out of that wondrous spirit realm where grief and joy embrace him in the form of sound...”

LISTEN FOR:

- The ubiquitous four-note opening motif—a rhythm with the pattern “short-short-short-long”—which is often interpreted as fate knocking at the door; listen as this rhythm moves around the orchestra, continues to take on various characters throughout the movement, and even reappears in other movements
 - Two alternating themes, the first sweet and lyrical and the second more forceful, in the second movement
 - The whisper-quiet ending of the third movement leading straight into the joyful fourth movement without pause—considered one of the greatest transitions in all of symphonic music
 - The surprising conclusion of the symphony in the bright key of C major rather than C minor, the home key of the work; Beethoven explained, “Many assert that every minor piece must end in the minor. Nego! ...Joy follows sorrow, sunshine—rain.”
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INSTRUMENTATION:

Piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, strings

