

NORTH CAROLINA **SYMPHONY**

Beethoven Symphony No. 8

SUN, SEP 29, 2024 | 3PM

MEMORIAL HALL, CHAPEL

North Carolina Symphony

Joseph Peters, *conductor*

PROGRAM

Richard Strauss (1864-1949)

Serenade in E-flat Major, Op. 7

Louise Farrenc (1804-1875)

Symphony No. 3 in G Minor, Op. 36

- I. Adagio – Allegro
- II. Adagio cantabile
- III. Scherzo: Vivace
- IV. Finale: Allegro

INTERMISSION

Ludwig van Beethoven (1770-1827)

Symphony No. 8 in F Major, Op. 93

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di menuetto
- IV. Allegro vivace

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About the Artist



Joseph Peters, *conductor*

The Lizette T. Dunham Chair

The Bruce and Margaret King Chair

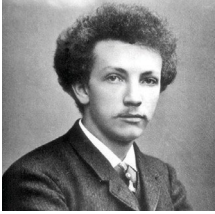
Joseph Peters is Associate Principal Oboe and English horn with the North Carolina Symphony. He has conducted the Symphony in Pops programs, including statewide Holiday Pops concerts, as well as leading educational concerts and performances at UNC Health Summerfest.

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.



Serenade in E-flat Major, Op. 7

RICHARD STRAUSS (1864-1949)

THE STORY

Franz Strauss, father of Richard, was the principal horn player of the Bavarian Court Opera and known as the premier practitioner of the instrument in Germany. He instilled in his son a respect for the music of the past, particularly Beethoven, Mozart, and Haydn, and the music formulas to which they adhered. His disdain for the music of modern times, particularly the formless, unbridled music of Richard Wagner, was palpable to the younger Strauss, who later described his father viewing Wagner as a “Mephistophelian figure.”

Richard Strauss composed his Serenade for 13 wind instruments at the age of 17, perhaps to impress his illustrious father. The decision to write a serenade was a conservative choice for the times and an homage to Mozart’s mastery of the form. Serenades were popular in the time of monarchies, a century or two before Strauss, composed to be played during summer evenings when kings and queens would hold court outdoors.

Composed in 1881, the Serenade betrays no sign of the composer’s youth. He deftly balances the 13 wind instruments, combining different voices to paint warm colors and interweaving them to create soaring melodies. The work foreshadows the mastery with which he will create his future works, balancing the old and the new, finding his own unique voice by honoring those who came before him.

LISTEN FOR

- The use of four horns—typically, a work of this scope would have two horns; the addition gives this piece a particularly expansive and noble sound and could be heard as a tribute to the composer’s father
- The relationships among the instruments, with higher-pitched voices (flutes, oboes, and clarinets) often playing together and interacting as a group with the lower-pitched instruments (bassoons, contrabassoon, and horns)

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns



Symphony No. 3 in G Minor, Op. 36

LOUISE FARRENC (1804-1875)

THE STORY

Louise Farrenc's legacy was not safeguarded and meticulously preserved, but her known accomplishments show undeniable tenacity. Born shortly after the turn of the 19th century, she received an invitation to the Paris Conservatory at the early age of 15, admitted to study as a pianist. Farrenc had her sights set on composition, but women were barred from receiving instruction on writing music.

Not to be denied, Farrenc sought out Anton Reicha, who had taught such illustrious names as Berlioz, Liszt, and Franck. It was under his tutelage that she cultivated her compositional voice, one rooted in Germanic influences and the Romantic movement rising quickly throughout Europe. Later, accomplished as both a performer and composer, she was appointed professor of piano at the Conservatory—the only woman to hold such a position during the entirety of the 1800s—and taught for three decades.

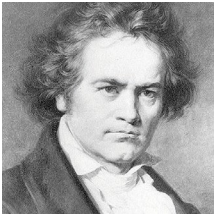
Farrenc's decision to compose symphonies was bold—at the time, the musical landscape of Paris focused on opera, with the symphonic medium seen as the territory of German and Austrian composers. Orchestras that performed repertoire outside of the opera pit were few and far between. Her third and final symphony was composed in 1847. Only after two years would she hear the premiere, performed by the Société des concerts du Conservatoire.

LISTEN FOR

- Violins introducing flashes of a motif that evolves into the main, minor melody
- The gorgeous primary theme of the second movement, introduced by the clarinet and supported by horns, bassoon, and timpani
- A sudden ray of sunshine from the woodwinds in the contrasting middle section of the third movement
- The orchestra playing in unison to emphasize striking themes in the fourth movement

INSTRUMENTATION

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



Symphony No. 8 in F Major, Op. 93

LUDWIG VAN BEETHOVEN (1770-1827)

THE STORY

It is a testament to Ludwig van Beethoven's ambition that a piece of music with as much swagger and brilliance as his Eighth Symphony is considered one of his more modest works. Indeed, observing the symphonies that bookend the work, the comparison is unfair—the Seventh Symphony was an immediate and raucous success, and the Ninth Symphony (which the North Carolina Symphony will perform in February of 2025) is considered one of the greatest works of art ever created.

Sketches for the Eighth Symphony appeared in tandem with the Seventh Symphony in April of 1812. The work advanced quickly and was completed in October. The Seventh and Eighth Symphonies had their premiere at the same concert, in 1814; this marks the end of an incredibly productive period, in which Beethoven established an artistic voice that would set him apart from any previous composer.

In his final years, Beethoven's output would be more sparse: age, illness, personal relationships gone awry, and his ever-declining hearing took their toll. This later period, however, would be arguably even more impactful to the history of Western classical music, with works including his Ninth Symphony and late string quartets. With that struggle still in the future, the Eighth Symphony finds Beethoven at the height of his belief in himself and his ability to express himself in his art.

LISTEN FOR

- The dancing three-beat pulse of the first movement, which begins without the traditional introduction
- The steady, ticking pulse in the woodwinds underneath the main theme of the second movement—often compared to Haydn's 101st Symphony, nicknamed "The Clock"
- The repetitive, undulating pattern that begins the third movement in the strings and is passed around the orchestra
- The wild ending section of the final movement, in which manically repeated notes create a humorous, jolly feeling

INSTRUMENTATION

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

The Musicians of the North Carolina Symphony

Carlos Miguel Prieto,
Music Director
*The Maxine and
Benjamin Swalin
Chair*

Grant Llewellyn,
Music Director Laureate

To Be Filled,
Associate Conductor
The Lucy Moore Ruffin Chair

Violin I

To Be Filled, 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

Emily Rist Glover
The Jessie Wyatt Ethridge Chair

Paul Goldsberry
The Richard and Joy Cook Chair

Seula Lee
The Governor James B. Hunt, Jr. Chair

Joseph Meyer*

Maria Meyer
The Tom and Mary Mac Bradshaw Chair

Minjoo Moon*
The Harvey At-Large Chair

Pablo Sánchez Pazos
The Phyllis ("Pat") Conrad Wells Chair

Jessica Ryou
The James C. Byrd and Family Chair

Erin Zehngut
The J. Felix Arnold Chair

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

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

Oskar Ozolinch

Subin Shin

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

Daniel Moore

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

David Meyer
The Nell Hirschberg Chair

Marc Moskovitz*
*The William Charles Rankin
Chair*

Lisa Howard Shaughnessy
The Sara Wilson Hodgkins Chair

Samuel Sykes*

Nathaniel Yaffe
*The Secretary of Cultural
Resources Betty Ray McCain
Chair*

Double Bass

Leonid Finkelshteyn, Principal
*The Martha and Peyton
Woodson Chair*

Joshua DePoint,
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

Megan Torti, Principal
*The Mr. and Mrs. George M.
Stephens Chair*

Mary E. Boone,
Assistant Principal
*The Dr. and Mrs. Shaler Stidham,
Jr. Chair*

Alexandra Stokes*
The Jack and Sing Boddie Chair

Piccolo

Alexandra Stokes*
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*

Gabriel Mairson
The James Marion Poyner Chair

Russell Rybicki
*The Roger Colson and
Bobbi Lyon Hackett Chair*

To Be Filled
*The Mary Susan Kirk Fulghum
Chair*

Trumpet

Paul Randall, Principal
The George Smedes Poyner Chair

Ben Hauser,
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
The Frances Armour Bryant Chair

Bass Trombone

Matthew Neff
Anonymously Endowed

Tuba

Seth Horner, Principal
*The Governor and Mrs. James G.
Martin, Jr. Chair*

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
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Stringfield Society.*

*All string players rotate stands on
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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.*

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