

NORTH CAROLINA **SYMPHONY**

Dvořák Violin Concerto

FRI/SAT, JAN 10-11, 2025 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony

Anna Rakitina, *conductor*

Stella Chen, *violin*

PROGRAM

Elena Langer (b. 1974)

Leonora's Dream

Franz Joseph Haydn (1732-1809)

Symphony No. 101 in D Major, "The Clock"

- I. Adagio – Presto
- II. Andante
- III. Menuet: Allegretto
- IV. Vivace

INTERMISSION

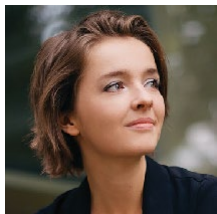
Antonín Dvořák (1841-1904)

Violin Concerto in A Minor, Op. 53

- I. Allegro, ma non troppo
 - II. Adagio, ma non troppo
 - III. Finale: Allegro giocoso, ma non troppo
- Stella Chen, *violin*

The Friday concert is made possible in part by
The Else R. Couch/John N. Couch Fund.

About the Artists



Anna Rakitina, *conductor*

These concerts are the North Carolina Symphony debut for Anna Rakitina.

Born in Moscow to a Ukrainian father and a Russian mother, Anna Rakitina grew up in a musical family and began her education as a violinist before studying conducting at the Moscow Tchaikovsky Conservatory with Stanislav Dyachenko and later in Hamburg with Prof. Ulrich Windfuhr. She was finalist of Das kritische Orchester in Berlin in 2018 and participated in the Lucerne Festival Academy's conducting fellowship program led by Alan Gilbert and Bernard Haitink.

The 2024/25 season sees Rakitina make debuts with City of Birmingham Symphony Orchestra, Gothenburg Symphony Orchestra, Sønderjyllands Symfoniorkester, Norrköping Symphony Orchestra, and Ulster Orchestra. In May 2025, she will conduct at the first-ever Shostakovich Festival Leipzig. Throughout the season, she will also appear with Malmö Symphony Orchestra, Dresdner Philharmonie, Staatskapelle Dresden, Stuttgarter Philharmoniker, Düsseldorfer Symphoniker, Orquestra Sinfónica do Porto - Casa da Música, and Orquesta Sinfónica de Galicia.

Rakitina's appearances include the Chicago Symphony Orchestra as well as the San Francisco Symphony, New York Philharmonic, Los Angeles Philharmonic, Gewandhausorchester Leipzig, Tonkünstler-Orchester, Swedish Radio Symphony Orchestra, Orchestre philharmonique de Radio France, Rundfunk-Sinfonieorchester Berlin, and Yomiuri Nippon Symphony Orchestra.

Rakitina was Assistant Conductor of the Boston Symphony Orchestra from 2019 to 2023, where she was only the second woman in the orchestra's history to hold the position. She concluded her tenure with a performance at the Tanglewood Music Festival with Joshua Bell in August 2023. Previously, she was a Dudamel Fellow at the Los Angeles Philharmonic (2019/20 season). Her talents have been recognized through multiple awards, including second prize at the Malko Competition 2018 and further prizes at the Deutscher Dirigentenpreis 2017 and the TCO International Conducting Competition Taipei 2015.



Stella Chen, *violin*

The debut for Stella Chen with the North Carolina Symphony was in 2023, when she performed Bartók's Violin Concerto No. 2 conducted by Carlos Miguel Prieto.

Gramophone 2023 Young Artist of the Year Stella Chen garnered worldwide attention with her first-prize win at the 2019 Queen Elisabeth Competition in Brussels, followed in 2020 by an Avery Fisher Career Grant and a Lincoln Center Award for Emerging Artists.

Since then, Chen has appeared across North America, Europe, and Asia in concerto, recital, and chamber music performances. She recently made debuts with the New York Philharmonic, Chicago Symphony Orchestra, Minnesota Orchestra, Israel Philharmonic Orchestra, Chamber Orchestra of Europe, Baltimore Symphony Orchestra, Belgian National Orchestra, and many others, and appeared at the Wiener Musikverein in Vienna and Berliner Philharmonie in Berlin. In recital, recent appearances include Lincoln Center, Carnegie Hall, The Phillips Collection, Rockport Chamber Music Festival, and NUME Academy and Festival in Cortona, Italy. She appears frequently with the Chamber Music Society of Lincoln Center, both in New York and on tour.

Chen has appeared as a chamber musician in festivals including the Ravinia Festival, Seattle Chamber Music Society, The Perlman Music Program, Music@ Menlo, Bridgehampton Chamber Music Festival, Kronberg Academy, and Sarasota Music Festival. Chamber music partners include Itzhak Perlman, James Ehnes, and Matthew Lipman.

Chen is the inaugural recipient of the Robert Levin Award from Harvard University, where she was inspired by Robert Levin himself. Teachers and mentors have included Donald Weilerstein, Itzhak Perlman, Miriam Fried, and Catherine Cho. She received her doctorate from The Juilliard School, where she serves as teaching assistant to her longtime mentor Li Lin.

Chen plays the 1720 General Kyd Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium: Artists and Benefactors Collaborative, and the 1708 Huggins Stradivarius, courtesy of the Nippon Music Foundation.

About the Music



Leonora's Dream

ELENA LANGER (b. 1974)

THE STORY

Born in Moscow, Elena Langer studied at the Moscow Tchaikovsky Conservatory and the Royal Academy of Music in London. Her colorful, dramatic, and often humorous music often draws on musical history and theatre, including her 2016 opera *Figaro Gets a Divorce*. Recent and upcoming orchestral works have been commissioned by the London Philharmonic Orchestra and Boston Symphony Orchestra. *Leonora's Dream* had its premiere in 2022 with the NEC Philharmonia at the New England Conservatory. The composer writes:

Leonora's Dream is a short orchestral piece inspired by Beethoven's opera Fidelio. Fidelio is of course a she in the story: Florestan's wife Leonora who, disguised as a man, frees her husband from prison. My piece is written, so to speak, from Leonora's point of view. I wanted to express her indomitable spirit, her feelings of joy and hope, alongside moments of softness and lyricism.

Beethoven wrote several overtures to his Leonora opera. Since all three Leonora overtures share one musical element—the first phrase of Florestan's aria "In des Lebens Frühlingstagen" ("In the springtime days of life") from the opera's second act—I wanted to include and play with some musical elements from that aria. I use Beethoven's motif at the beginning, but stretch it in time and let it resound, using high orchestral instruments combined with glockenspiel and flexatone; then the music gradually develops into an imaginary chorus of songbirds. In the fast section I played with the idea of a major triad, and you will hear a lot of jumping, fast-changing, percussive orchestral triads.

I wanted to give everyone in the orchestra their own moment, so there are many solos and divisi passages, but sometimes the orchestra plays in a happy, strong unison.

INSTRUMENTATION

Piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, piccolo trumpet, three trombones, tuba, timpani, percussion, harp, piano, celesta, strings



Symphony No. 101 in D Major, "The Clock" FRANZ JOSEPH HAYDN (1732-1809)

THE STORY

Joseph Haydn enjoyed one of the most celebrated careers in the history of Western classical music during his lifetime—a rarity among composers, who often gained their status as legends posthumously. By his late career, Haydn's reputation as a composer had reached London, where his music was revered and he received treatment similar to a modern-day pop star. Aware of his popularity there, he made two separate visits to the city: from 1791-1792 and again from 1794-1795.

Over the course of the two visits he introduced his final twelve symphonies, Nos. 93-104, which have since been dubbed "The London Symphonies." In them, Haydn's personality and creativity shine—perhaps from the confidence instilled by the adoring London crowds. Generations of composers went on to emulate the structure he codified in these final symphonies.

Haydn's 101st Symphony had its premiere in the Hanover Square Rooms on March 3, 1794. A review of the performance gushed, "...the inexhaustible, the wonderful, the sublime HAYDN! The first two movements were encored; and the character that pervaded the whole composition was heartfelt joy."

LISTEN FOR

- The dark and moody introduction in the first movement, an unusually tragic opening for a Haydn symphony
- The constant ticking pattern in the second movement, which begins with woodwinds and plucked strings—earning this symphony its nickname, "The Clock"
- The flute solo in the middle section of the third movement over the pulsing strings, like a jolly singer accompanied by an accordion
- Multiple variations on a single theme and a fugue bringing complexity to the finale after the simple, almost child-like dancing music of the of the previous movement

INSTRUMENTATION

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



Violin Concerto in A Minor, Op. 53

ANTONÍN DVOŘÁK (1841-1904)

THE STORY

Czech composer Antonín Dvořák's only concerto for the violin, like many works in the concerto genre, was born from a collaboration with a master of the instrument. Joseph Joachim, a Hungarian, was one of the great violinists of the 19th century and counted many composers as friends, including Johannes Brahms and Robert Schumann. Joachim's musicianship allowed these composers to push the technical and expressive capabilities of the violin to new heights.

Dvořák composed his Violin Concerto over the summer of 1879 and sent the violinist his first draft, seeking advice. After some revisions, he sent another draft with a note of dedication. Dvořák wrote to his publisher following Joachim's response: "At his request, I have revised the whole concerto; not a single bar has been left unaltered. I have no doubt that he will be pleased with what I have done. I have taken immense trouble over it. The whole concerto has now assumed a different aspect."

Despite his influence on the work, the premiere in 1833 was not performed by Joachim; the first performance was in Prague, with Czech violinist František Ondříček as the soloist. Over the following century, the Concerto has become a cornerstone of violin repertoire. Both performers and audiences have been exhilarated by its soaring melodies, dancing rhythms, and show-stopping ending.

LISTEN FOR

- The first entrance of the violin, which establishes the folk-inspired, improvisatory character of the solo violin throughout
- The violin in the second movement conversing with the woodwinds, particularly the flute and oboe creating a more intimate soundscape between the colossal first and final movements
- The lively Slavic folk dance at the beginning of the third movement, called a *furiant*, later juxtaposed with a *dumka*, another type of Slavic folk music which is more introspective and singing

INSTRUMENTATION

Solo violin; two flutes, two oboes, two clarinets, two bassoons, four 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

Sophie Sze-Ki Mok,
Assistant 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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very meaningful gifts to the
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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 each year.**

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



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