

NORTH CAROLINA **SYMPHONY**

**BEETHOVEN TRIPLE
CONCERTO**

FRIDAY & SATURDAY, JAN 14-15, 2022 | 8PM

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

Beethoven Triple Concerto

Raleigh Classical

Fri/Sat, Jan 14-15, 2022 | 8pm

MEYMANDI CONCERT HALL, WOOLNER STAGE

DUKE ENERGY CENTER FOR THE PERFORMING ARTS, RALEIGH

Program

North Carolina Symphony

Christoph König, *conductor*

Jacqueline Saed Wolborsky, *violin*

Bonnie Thron, *cello*

Solomon Eichner, *piano*

Ludwig van Beethoven (1770-1827)

Concerto for Violin, Cello, Piano, and Orchestra in C Major, Op. 56, "Triple"

Jacqueline Saed Wolborsky, *violin*

Bonnie Thron, *cello*

Solomon Eichner, *piano*

I. Allegro

II. Largo

III. Rondo

Intermission

Hector Berlioz (1803-1869)

Symphonie fantastique, Op. 14

I. *Rêveries – Passions*. Largo – Allegro agitato e appassionato assai – Religiosamente

II. *Un bal: Valse*. Allegro non troppo

III. *Scène aux champs*. Adagio

IV. *Marche au supplice*. Allegretto non troppo

V. *Songe d'une nuit de sabbat*. Larghetto – Allegro

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



About the Artists



Christoph König

conductor

Christoph König most recently led the North Carolina Symphony in 2017 on a program featuring Beethoven's Piano Concerto No. 4 performed by Jeremy Denk. The program also included Brahms' Symphony No. 1 and Schreker's Intermezzo.

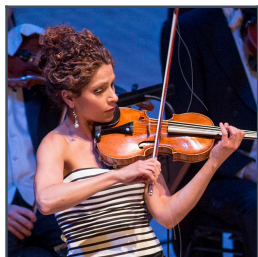
Christoph König has been Principal Conductor and Music Director of the Solistes Européens Luxembourg since 2010 and is in high demand as a guest conductor all over the world. Since his debut in the United States in 2010, he has conducted the symphony orchestras of Pittsburgh, Indianapolis, and Toronto and the symphonies of New Jersey, Houston, and Oregon, as well as the Los Angeles Philharmonic, among others.

Past and future highlights include appearances with the Rochester Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Staatskapelle Dresden, Orchestre de Paris, Netherlands Philharmonic Orchestra, Wiener Concertverein, Warsaw Philharmonic Orchestra, Danish National Symphony, Royal Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Beethoven Orchestra Bonn, New Zealand Symphony Orchestra, and BBC Scottish Symphony Orchestra, whom he led on a tour of China.

From 2009 to 2014, König was Principal Conductor of the Orquestra Sinfónica do Porto Casa da Música, touring with them extensively in Europe and Brazil. From 2003 to 2006, he served as Principal Conductor of Malmö Symphony Orchestra as well as Principal Guest Conductor of l'Orquesta Filarmónica de Gran Canaria.

König's recording *Beethoven: The Complete Symphonies* was released in 2020. Previous recordings include, among others, creative combinations like Dvořák/Copland/Ives, Schubert/Berio, and Méhul/Beethoven, as well as music by the French composer Louise Farrenc and composers from Luxembourg. His recording of the Brahms Piano Concerto with BBC Scottish Symphony Orchestra was featured by the *BBC Music Magazine* (September 2009 issue).

König was born in Dresden, where he sang in the famous Dresdner Kreuzchor. He studied conducting, piano, and singing at the Dresden College of Music.



Jacqueline Saed Wolborsky

violin

The Nancy Finch Wallace Chair

Jacqueline Saed Wolborsky is Principal Second Violin of the North Carolina Symphony and a Lecturer of Violin at the University of North Carolina at Chapel Hill. She was previously a member of the Charleston Symphony and an Adjunct Professor of Violin at the College of Charleston. She has been a featured soloist with the North Carolina Symphony, Brussels Chamber Orchestra, and South Carolina Philharmonic, and was honored with the Russell Award at the Coleman International Chamber Music Competition.

Wolborsky 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 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 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. She has worked with members of the Tokyo, Cleveland, and Vermeer Quartets; and with Yuri Bashmet, Joseph Silverstein, and Claude Frank, among others. She has toured with Joshua Bell, James Levine, and Mstislav Rostropovich.

Wolborsky received her bachelor's degree from the Oberlin Conservatory, as a student of Roland and Almita Vamos, and her master's degree from the Cleveland Institute of Music, where she studied with Donald Weilerstein and received her Suzuki teacher training.



Bonnie Thron

cello

The June and Tom Roberg Chair

Bonnie Thron joined the North Carolina Symphony as Principal Cello in 2000. She has been a guest artist locally with the Mallarmé Chamber Players and Ciompi Quartet, as well as occasionally joining the Jacobowitz-Larkin Duo to form a clarinet trio called Three For All. In the Washington, D.C. area, she has been a guest artist with the American Chamber Players and the Washington Musica Viva series. Summer engagements have included the East Carolina University Summer Chamber Music Institute and the Sebago Long Lake Music Festival in Maine.

Previously Thron was a member of the Peabody Trio at the Peabody Institute, and was Assistant Principal Cellist of the Denver Symphony for a season. She has been active with the Apple Hill Chamber Players and has performed concertos with NCS, the Orpheus Chamber Ensemble, Juilliard Orchestra, Panama National Orchestra, and various others.

Thron received both a bachelor's and a master's degree from The Juilliard School. She also received a bachelor's degree from Johns Hopkins School of Nursing and worked for several years as a nurse and as a case manager, during which time she was also a cello teacher at the Baltimore School for the Arts.



Solomon Eichner

piano

Solomon Eichner made his debut with the North Carolina Symphony in a 2021 Young People's Concert of Saint-Saëns' Carnival of the Animals conducted by North Carolina Symphony Assistant Conductor Michelle Di Russo.

Described by the American Liszt Society as "A sensitive pianist [whose] playing is poetic, beautiful and moving with deep feeling..." American pianist Solomon Eichner has performed in England, Italy, Germany, Austria, Poland, and throughout the United States.

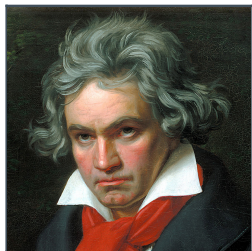
Sponsored by the March of the Living Foundation, Eichner performed for the 75th anniversary of the liberation of Auschwitz at the Krakow Philharmonic Hall, Jewish Cultural Center and at Auschwitz in front of a crowd of 20,000 people. He has performed with conductors including Uriel Segal, John Gordon Ross, Mark Peterson, David Hagy, and George Murrin.

Eichner is a prizewinner of the Liszt-Garrison International Competition, International Young Artists Competition Washington D.C., GoldenKey Carnegie Hall Debut Competition and Miami Music Festival Concerto Competition. He has participated in music festivals including Music Fest Perugia in Italy, Pianofest in the Hamptons, Montecito International Music Festival, Atlantic Music Festival, PianoSummer at SUNY New Paltz, and the International Keyboard Institute & Festival at the New School's Mannes School of Music in New York City.

Concert series he has performed on include St. Paul's Church Augusta with violinist Brian Reagin, Chamber Music Raleigh with cellist Bonnie Thron, Paderewski Festival, University of Tampa Sykes Chapel, Polish Embassy D.C, Yale Gordon Trust, National City Church D.C, Music in the Great Hall, Bower Chapel Trinity by the Cove, Weymouth Arts Center, Pamlico Music Society Oriental, N.C., and McGregor Hall, among others.

Originally from Baltimore, Eichner graduated from the University of South Carolina, Peabody Conservatory, and Manhattan School of Music. When not concertizing, he maintains a faculty position for the North Carolina Chamber Music Institute.

About the Music



Concerto for Violin, Cello, Piano, and Orchestra in C Major, Op. 56, "Triple" Ludwig van Beethoven (1770-1827)

THE STORY

When Ludwig Van Beethoven composed his "Triple" Concerto in 1803, the piano had fully replaced the harpsichord as the preferred keyboard instrument and was increasingly found in households throughout Europe. With that, the piano trio (violin, cello, and piano) had become an especially popular chamber music ensemble.

Yet, no composer had utilized the piano trio in the way that Beethoven did with this work—with the three instruments collectively serving as soloist with the orchestra. No other composer has done so since, either.

Beethoven wrote to his publisher about his new concerto, proud of the innovative instrumentation that made the work almost like a hybrid of chamber music and concerto. But unfortunately, the "Triple" was not well received at its premiere several years later. That would be the one and only performance during Beethoven's lifetime—and even now, the concerto is infrequently performed compared with his other works of a similar scale.

There are challenges that come with the unique instrumentation. On a purely logistical level, it is difficult to find a way to arrange the solo instruments on stage so that they can all see each other as well as the conductor. Balancing the three solo instruments with the orchestra is also a complex task. But even without any cadenzas in the concerto, Beethoven ensured that each instrument has shining moments—and he took care to vary the texture, offering solos, all possible duet combinations, and sometimes bringing all three voices together.

Recognizing that the cello's mellow timbre might make it easy to get lost in the sonic shuffle, Beethoven gave the instrument special treatment, writing for its upper register and bestowing on the soloist especially prominent and virtuosic lines.

LISTEN FOR

- The unusually quiet introduction to the concerto and the frequent use of dotted rhythms and triplets that lends a sense of pomp and dignity throughout the first movement, *Allegro*
- The emotional depth and poetry of the second movement, *Largo*, contrasting with the grandeur of the outer two movements
- The string soloists' lightning-fast passagework in the finale, *Rondo alla polacca*

INSTRUMENTATION

Solo violin, cello, and piano; flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings



Symphonie fantastique, Op. 14 Hector Berlioz (1803-1869)

THE STORY

Dreams and drug-induced hallucinations; tantrums and tenderness; murderous visions, despair, and ecstasy—*Symphonie fantastique* is an epic ride into the imagination of Hector Berlioz. Subtitled “Episode in an Artist’s Life,” the symphony is the semi-autobiographical tale of an artist’s self-destructive, all-consuming passion for a beautiful woman.

The Artist of the story is Berlioz himself and the beautiful woman is Harriet Smithson, an Irish actress with whom Berlioz had fallen madly in love, although they had never met.

Around the time he began work on the symphony, Berlioz described the story in his mind to a close friend:

I conceive an artist, gifted with a lively imagination, who ... sees for the first time a woman who realizes the ideal of beauty and fascination that his heart has so long invoked, and falls madly in love with her...

He goes to a ball. The tumult of the dance fails to distract him...

After countless agitations, he imagines that there is some hope, he believes himself loved. One day, in the country, he hears in the distance two shepherds playing a ranz des vaches to one another; their rustic dialogue plunges him into a delightful daydream...

In a fit of despair he poisons himself with opium; but instead of killing him, the narcotic induces a horrific vision, in which he believes he has murdered the loved one, has been condemned to death, and witnesses his own execution...

The next moment he is surrounded by a hideous throng of demons and sorcerers, gathered to celebrate Sabbath night ... the beloved object has come to the sabbath to take part in her victim’s funeral. She is nothing but a courtesan, fit to figure in the orgy. The ceremony begins; the bells toll, the whole hellish cohort prostrates itself...

“When I have released it, I mean to stagger the musical world,” Berlioz wrote. And he did. The symphony—his first, at 26 years of age—represented his arrival to artistic maturity and pushed the genre of “program music” to a new level. Other composers (such as Beethoven, with his “Pastoral” Symphony) had written works influenced by specific places, scenery, literature, or ideas, but none had told a fully fleshed-out story through symphonic music as Berlioz did so vividly. Berlioz even pushed boundaries with instrumentation, utilizing instruments that had never before had such prominent roles in symphonic music, including the English horn and E-flat clarinet, as well as an unprecedented two harps and four timpani. In the words of music critic Michael Steinberg, the orchestra “sounds and behaves like nothing heard before.”

Despite all this, the extravagant *Symphonie fantastique* failed to attract Harriet Smithson’s attention—devastatingly, she didn’t even attend the premiere in 1830. But two years later, after making revisions to the work, Berlioz sent Harriet tickets for the best seats in the house for the first performance of the updated symphony. Harriet accepted and finally understood that the work was about her—and unbelievably, rather than running in the opposite direction, allowed the composer to court her.

What followed was reality too closely mirroring what Berlioz had imagined in his music—in an act of desperation, Berlioz swallowed a lethal dose of opium in front of Harriet and, hysterical, she agreed to marry him. (He then quickly produced a vial of the antidote and swallowed that, as well.)

Hector Berlioz and Harriet Smithson were married in 1833 but, unsurprisingly, the relationship did not work out—they eventually separated but remained close for the remainder of their lives.

LISTEN FOR

- The *idée fixe*, a theme that represents the love interest throughout the work, presented in the violins and flutes in the first movement, *Rêveries – Passions*
- In the second movement, *Un bal: Valse* (“A Ball: Waltz”), two harps leading the lively dance
- In *Marche au supplice* (“March to the Scaffold”), the quite literal sounds of the execution of the Artist—the blade of the guillotine (abruptly silencing the *idée fixe*) and his head bouncing down the steps
- The *idée fixe* transformed into a grotesque parody in *Songe d’une nuit de sabbat* (“Dream of the Witches’ Sabbath”)—and the violins playing *col legno* (with the wood of the bow) to create a bone-rattling effect as the Artist is sentenced to damnation

INSTRUMENTATION

Piccolo, two flutes, two oboes (one doubling English horn), two clarinets (one doubling E-flat clarinet), four bassoons, four horns, four trumpets, three trombones, two tubas, timpani, percussion, two harps, 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.