

### Upcoming Concert

Duke Symphony Orchestra: Senior Night  
Wednesday, April 10, 7:30 pm — Baldwin Auditorium  
Harry Davidson, music director

Johannes Brahms: Tragic Overture, Op. 81 (1880);  
Academic Festival Overture, Op. 80 (1880)

and featuring 2023-2024 Student Concerto Competition Winner

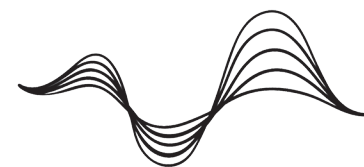
Claire Li

performing

Saint-Saëns: Piano Concerto No. 5 in F Major, Op. 103 “The Egyptian,”  
mvts II & III

For a listing of upcoming Duke Music events,  
visit <https://music.duke.edu>

or scan here:



DUKE MUSIC

2023-2024 Concert Season

## The Duke Symphony Orchestra

Harry Davidson, music director

*Miracles of Composition*

featuring

Katharina Uhde, violinist

and

R. Larry Todd, pianist

*Recognizing Harry Davidson's 25th Year  
as Music Director of the DSO*

March 6, 2024

7:30 pm

Baldwin Auditorium



### Program

Concerto in D Minor for Piano,  
Violin and Strings, (1821)

Felix Mendelssohn-Bartholdy  
(1809-1847)

Allegro  
Adagio  
Allegro molto

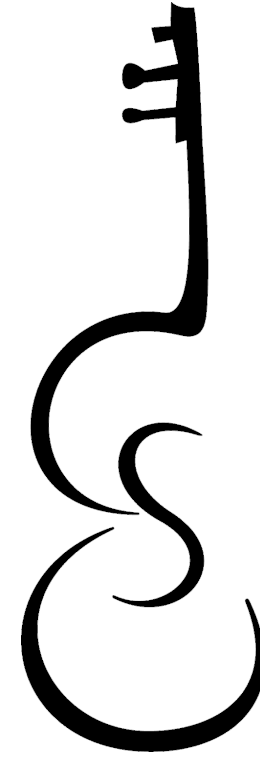
R. Larry Todd, piano  
Katharina Uhde, violin

### *INTERMISSION*

*Symphonie Fantastique*, Op 14 (1830)

Hector Berlioz  
(1803 -1869)

Visions and Passions  
A Ball  
In the Country  
The Procession to the Stake  
Dream of a Witches' Sabbath



# Duke Symphony Orchestra

### Orchestra Committee 2023-2024

Co-Presidents – Carlos Montes & Dav King  
Vice President – Ben Underwood  
Secretary – Sophia Urbom  
Publicity Chairs – Ava Meigs & Hailey Kasney  
Social Chair – Gianna Rodriguez

## Duke Symphony Orchestra, Spring 2024

### Violin I

Lewis Zhu  
Justine Shih  
*Concertmasters*  
Axelle Miel  
*Associate*  
*Concertmaster*  
Miles Bell  
Calvin Chen  
Pamela Davidson  
Cynthia Ding  
Andrew Hu  
Austin Huang  
Catherine Kong  
Spencer Schutz  
Ben Underwood  
Grace Wang  
Amy Xu  
Sarah Yim  
Anthony Zhao

### Violin II

Leah Nickelsburg  
*Principal*  
Plato Deliyannis  
*Assistant*  
*Principal*  
Jeslyn Cai  
Elizabeth Fein  
Riley Hamp  
Natalia Harnisch  
Jack Jones  
Hyunjin Lee  
Emily Lin  
Yiwei Mao  
Andrea Owusu  
Yoonjin Park  
Alec Vazquez-  
Kanhere  
John Sunghoon Yoo  
Christina Zhang  
Julia Zheng  
Yuruo Zheng

### Viola

Sophia Urbom  
*Principal*  
Hailey Kasney  
*Assistant*  
*Principal*  
Jeremy Aguilar  
Ava Meigs  
Kavin Shanmugam  
Emma Smith  
Rohil Watwe

### Cello

Rosemary Buhrman  
*Principal*  
Lucas Taiki Sasaya  
*Assistant*  
*Principal*  
Roger Chen  
John Critelli  
Jane Dubberke  
Jacob Egol  
Erin O'Kane  
Jean-Luc Rabideau  
Joshua Sadun  
Jeff Rossman  
Matthew Saltify  
Mayur Sehar  
Jonas Weisse  
Raechel Wu  
Emily Zhao

### String Bass

Dav King  
William Anderson  
Jeffrey Broms

### Flute

Cassie Kao  
*Principal*  
Annie Cui  
Clara Henne

### Oboe

Noella Barron  
Carlos Montes

### English Horn

Carlos Montes  
**Clarinet**  
Jocelyn Reyes  
Alan Wang

### Bassoon

Andrew Guthrie  
Erica Thomas  
Marni Weinreb

### Horn

Andrew Kelbley  
Carrie Li  
Ilana Mizrahi  
Thomas Shaffer  
Xudong Zhuang

### Trumpet

Alex Zhou  
Bruce Klitzman  
Kyle Porcopio  
Kathy Silbiger

### Trombone

Hannah Lorber  
Zach Pracher  
Abraham Palmer

### Tuba

Bill Austin  
Stephen Erickson

### Timpani and Percussion

Gavin Burns  
Suraj Chatoth  
Adam Kuehn  
Mallory Poff

### Harp

Thorin Chappell  
Melody Tzang

## About the Guest Artists

**Katharina Uhde**, DMA, PhD, is an internationally acclaimed violinist-musicologist and artistic researcher and an authority on Joseph Joachim. She holds a Doctorate of Musical Arts degree from the University of Michigan (2009) and a PhD in musicology from Duke University (2014). As a soloist, quartet and piano trio member she has won first prizes in international competitions in Czech Republic and Germany. She has also won the 2004 Concerto Competition of the University of Michigan. She is an Associate Professor of Violin at Valparaiso University, IN (USA). As a soloist she has performed with multiple orchestras in Germany, Serbia, Poland, Italy, the Czech Republic, Brazil, the USA, and China. She has received grants and awards from the Andrew W. Mellon Foundation, the Richard Wagner and American Brahms Societies, the Fulbright Commission, and the Thyssen Foundation.

She is the author of *The Music of Joseph Joachim* (Boydell & Brewer, 2018) and of a forthcoming edited volume recently submitted for publication with Olms titled *Joseph Joachim: Identities / Identitäten*. She has published a Bärenreiter edition with works by Joachim. In addition, Uhde has written numerous articles, chapters, reviews, and encyclopedia articles related to Joseph Joachim and his circle, published by Nineteenth-Century Music Review, Oxford University Press, Cambridge University Press, The Musical Times, Brepols Publisher, and Music MPH Publisher.

**R. Larry Todd** is Arts & Sciences Professor of Music at Duke University, where he has taught for several decades. A recipient of fellowships from the Guggenheim Foundation and National Humanities Center, he has published extensively on the music of the Mendelssohns, as well as topics ranging from Obrecht to Haydn, Mozart, Beethoven, Robert and Clara Schumann, Liszt, Brahms, Amy Beach, Florence Price, and Webern. His 2003 biography, *Mendelssohn: A Life in Music*, was named best biography by the Association of American Publishers (the German translation, *Felix Mendelssohn Bartholdy: Sein Leben, seine Werke* received a Deutscher Musikeditions Preis); his 2010 biography *Fanny Hensel: The Other Mendelssohn* was awarded the Nicholas Slonimsky Prize from ASCAP (a Chinese translation is in preparation). With Marc Moskovitz he has co-authored *Beethoven's Cello: Five Revolutionary Sonatas and Their World* (Boydell). As a pianist, Todd has recorded with Nancy Green the complete cello and piano works of Felix and Fanny Mendelssohn for JRI Recordings, and frequently performs with Katharina Uhde.

## About the Music Director

Harry Davidson is in his twenty-fifth season as Music Director and Conductor of the Duke Symphony Orchestra and Professor of the Practice of Music at Duke University. In spring 2007, he was named Music Director and Conductor of Opera at the Cleveland Institute of Music, where he conducts one opera production each semester while continuing in his role as Music Director of the DSO.

In July 2000, he made his major orchestra conducting debut, leading the National Symphony Orchestra in concert at the Kennedy Center in Washington, D.C. Mr. Davidson has guest conducted orchestras in Austria, Finland and the U.S., including the Charlotte and Akron symphonies, as well as the Symphony and Chamber Orchestras of the Oberlin College Conservatory of Music, where he has held residencies on two occasions. He has held the positions of Associate Conductor of the Wichita Symphony Orchestra, Professor of Music and Director of Orchestras at Wichita State University, Conductor of the Cleveland Orchestra Youth Orchestra and Associate Professor of Music at the University of Akron. In the past, he has served as a cover conductor for the North Carolina Symphony and the Cleveland Orchestra.

Mr. Davidson was a finalist in the Detroit Symphony's Antal Dorati Conducting Competition and the Hans Swarowsky Conducting Competition in Vienna.

## Program for *Symphonie Fantastique* Hector Berlioz

### *Part one*

#### **Daydreams, passions**

He remembers first the uneasiness of spirit, the indefinable passion, the melancholy, the aimless joys he felt even before seeing his beloved; then the explosive love she suddenly inspired in him, his delirious anguish, his fits of jealous fury, his returns of tenderness, his religious consolations.

### *Part two*

#### **A ball**

He meets again his beloved in a ball during a glittering fête.

### *Part three*

#### **Scene in the countryside**

One summer evening in the countryside he hears two shepherds dialoguing with their 'Ranz des vaches'; this pastoral duet, the setting, the gentle rustling of the trees in the light wind, some causes for hope that he has recently conceived, all conspire to restore to his heart an unaccustomed feeling of calm and to give to his thoughts a happier colouring; but she reappears, he feels a pang of anguish, and painful thoughts disturb him: what if she betrayed him... One of the shepherds resumes his simple melody, the other one no longer answers. The sun sets... distant sound of thunder... solitude... silence...

### *Part four*

#### **March to the scaffold**

He dreams that he has killed his beloved, that he is condemned to death and led to execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end, the *idée fixe* reappears for a moment like a final thought of love interrupted by the fatal blow.

### *Part five*

#### **Dream of a witches' sabbath**

He sees himself at a witches' sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance-tune, trivial and grotesque: it is she who is coming to the sabbath... Roars of delight at her arrival... She joins the diabolical orgy... The funeral knell tolls, burlesque parody of the *Dies Irae*. The dance of the witches. The dance of the witches combined with the *Dies Irae*.