

NORTH CAROLINA **SYMPHONY**

HOLST: THE PLANETS

FRIDAY & SATURDAY, APR 14-15, 2023 | 8PM

Meymandi Concert Hall
Woolner Stage



Raleigh



Concert Sponsor



*These concerts are made possible in part by
The Betty Lou Fletcher Goodman Guest Pianist Fund.*

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MEYMANDI CONCERT HALL, WOOLNER STAGE
MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS
RALEIGH

North Carolina Symphony
Thomas Wilkins, *conductor*
Gerald Clayton, *piano*
Concert Singers of Cary

James Lee III (b. 1975)
Sukkot Through Orion's Nebula

Edward Kennedy "Duke" Ellington (1899-1974)
New World A-Comin'
Gerald Clayton, *piano*

INTERMISSION

Gustav Holst (1874-1934)
The Planets, Op. 32

- I. *Mars, the Bringer of War*
- II. *Venus, the Bringer of Peace*
- III. *Mercury, the Winged Messenger*
- IV. *Jupiter, the Bringer of Jollity*
- V. *Saturn, the Bringer of Old Age*
- VI. *Uranus, the Magician*
- VII. *Neptune, the Mystic*
Concert Singers of Cary

About the Artists



Thomas Wilkins, *conductor*

Thomas Wilkins has conducted several concerts with the North Carolina Symphony since 2017. He appeared most recently in October of 2022, leading a classical program that included Kodály's Dances of Galánta, Jennifer Higdon's Low Brass Concerto, and Beethoven's Symphony No. 3, "Eroica."

Thomas Wilkins is Principal Conductor of the Hollywood Bowl Orchestra, Artistic Advisor for Education and Community Engagement with the Boston Symphony Orchestra, and Principal Guest Conductor of the Virginia Symphony. Previously, he served as Music Director of the Omaha Symphony Orchestra, Resident Conductor of the Detroit Symphony Orchestra and The Florida Orchestra, and Associate Conductor of the Richmond Symphony. Additionally, Wilkins has led orchestras including the New York Philharmonic, Chicago Symphony Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, The Philadelphia Orchestra, and The Cleveland Orchestra.

In 2022, Wilkins was honored with the Omaha Entertainment and Arts Awards Lifetime Achievement Award for Music, an honorary Doctorate of Arts from the Boston Conservatory, and the League of American Orchestras' Gold Baton Award. In 2018, he was awarded the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, conferred by the Longy School of Music of Bard College. Other honors include the Virginia Symphony's Dreamer Award and the "Outstanding Artist" award at the Nebraska Governor's Arts Awards.

Wilkins holds the Henry A. Upper Chair of Orchestral Conducting at Indiana University. He also has served on the music faculties of North Park University in Chicago, the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond. His commitment to community is demonstrated by his service on several boards of directors in Omaha, St. Petersburg, Tampa Bay, and Richmond. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the non-profit World Pediatric Project, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

A native of Norfolk, Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music.



Gerald Clayton, piano

These concerts are Gerald Clayton's debut with the North Carolina Symphony.

A six-time Grammy nominee, pianist-composer Gerald Clayton began formal studies at Los Angeles County High School for the Arts. He earned a bachelor's degree in piano performance at USC's Thornton School of Music under the instruction of Billy Childs, following a year with NEA Jazz Master Kenny Barron at the Manhattan School of Music. In 2006, Clayton won second place in the Thelonious Monk Institute of Jazz Piano Competition.

Inclusive sensibilities have allowed Clayton to collaborate with artists including Diana Krall, Roy Hargrove, Dianne Reeves, Terence Blanchard, John Scofield, Terri Lyne Carrington, Peter Bernstein, Ambrose Akinmusire, Gretchen Parlato, Ben Wendel, the Clayton Brothers Quintet and Charles Lloyd. He currently serves as Director of the Monterey Jazz Festival's Next Generation Jazz Orchestra and has served as Musical Director for Monterey Jazz Festival on Tour.

Over the years, Clayton's playing and original works have received Grammy recognition for Best Improvised Jazz Solo, Best Jazz Instrumental Composition, and Best Jazz Instrumental Album—a nomination he earned most recently for his debut release on Blue Note Records, *Happening: Live at the Village Vanguard*.

Clayton honors the legacy of his father, bassist-composer John Clayton, and all his musical ancestors through a commitment to exploration and honesty. In 2016, he attempted to render the Piedmont Blues experience and expression in early 20th-century Durham. A Duke University commission, Clayton's evening-length composition *Piedmont Blues* features a mixed-media performance. In 2019, he received a commission from Los Angeles County Museum of Art to compose a musical pendant for artist Charles White's "5 Great American Negroes" mural. Seeking to spotlight race and racial tensions, Clayton titled the project *White Cities: A Musical Tribute to Charles White*. In 2020, he began work on the score for Sam Pollard's award-winning documentary *MLK/FBI*.

About the Music



Sukkot Through Orion's Nebula

JAMES LEE III (b. 1975)

THE STORY:

Beginning his music studies at the age of 12, Dr. James Lee III quickly developed a talent for piano and composition, winning several awards for young composers before enrolling in the University of Michigan's music program. His "tonal, but highly complex" sound (*South Florida Classical Review*) earned him a composing fellowship at the Tanglewood Music Center in 2002. Lee is currently Professor of Composition and Theory at Morgan State University in Baltimore.

Sukkot Through Orion's Nebula was commissioned by the Sphinx Commissioning Consortium and premiered by Michael Tilson Thomas and the New World Symphony in 2011. The word "Sukkot" denotes the "Feast of Tabernacles"—one of three pilgrimage festivals in the Jewish faith—which serves to commemorate the Exodus from Egypt. Lee uses imagery from the book of *Revelations* in the Christian Bible to depict the second coming of Christ, who returns to Earth from the throne of God, which some traditions believe exists in the Orion Nebula. The opening horn calls are meant to imitate the call of the shofar as it prepares the world. Dancing commences, followed by a middle section that depicts the Messiah descending to reside in the New Jerusalem, followed once more by the horn calls and a climactic celebration.

LISTEN FOR:

- The use of asymmetrical rhythms, especially in the opening section, which thrust the work forward with a sense of exuberant joy
- The ethereal middle section, constructed of bustling percussion parts that form a sonic canvas over which the strings and woodwinds exult in the heavenly descent of the Messiah
- The return of the horn calls from the beginning, which initiate the build to a grand culmination

INSTRUMENTATION:

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



New World A-Comin'

EDWARD KENNEDY "DUKE" ELLINGTON (1899-1974)

THE STORY:

On December 11, 1943, Edward Kennedy "Duke" Ellington and his band returned to Carnegie Hall for the second time in a single year. As his first appearance featured the premiere of his multi-movement work *Black, Brown, and Beige*, Ellington's return was anticipated by many eager to see what new music the Duke might bring to the prestigious concert hall. The shining star on the program was *New World A-Comin'*, a rhapsodic composition for piano and dance band that featured Ellington as the standout soloist (he rearranged the work for orchestra a few years later).

As the general language of jazz grew more complex throughout the 1940s and '50s, jazz began to be appreciated for artistic design and skillful execution. *New World A-Comin'* stands not only as a marker of Ellington's pioneering compositional sensibility, but as a crucial step in jazz's ascendance to the realm of art music. Over several distinct thematic sections, each with its own character and design, Ellington weaves together lushly orchestrated textures, bluesy melodies, and bustling piano passages into a convincing whole—while showcasing the virtuosity of the pianist in dialogue with the orchestra.

LISTEN FOR:

- The opening brass motive in the strings, followed by the solo piano—a musical idea that returns throughout the piece as a unifying element of the work
- Ellington's trademark rapid arpeggios in the right hand of the piano part, which ornament the melody
- The sauntering second section consisting of a shuffling percussion beat, an accented bass line, and two alternating bluesy themes—each introduced first by the piano
- Ellington's densely complex chords, particularly noticeable in the piano part

INSTRUMENTATION:

Solo piano; piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, percussion, harp, strings



The Planets, Op. 32

GUSTAV HOLST (1874-1934)

THE STORY:

As the head of music at St. Paul's Girl's School from 1905 to his death, Gustav Holst found time to compose on the weekends and on holiday, taking advantage of the school's soundproof music room for long composition sessions. *The Planets* was the fruit of such weekend endeavors, begun in early 1914 and finished in 1916. With its novel orchestration, rhythmic vitality, and expressive dissonance, *The Planets* became an emblem of what modern English music could be.

While the date of composition and movement titles such as *Mars, the Bringer of War* and *Venus, the Bringer of Peace* may seem related to the approaching World War I, the true inspiration for *The Planets* lies in Holst's hobby of astrology. An avid caster of horoscopes for friends, Holst sought to create a "series of mood pictures," as he put it, which would capture "the astrological significance of the planets." The subtitles correspond to the characterizations of each planet given by Alan Leo in his text on the horoscope.

LISTEN FOR:

- The *col legno* beginning to the first movement: literally meaning "with wood," the instruction indicates for the string section to strike the strings with the wooden side of the bow, creating an eerie percussive effect
- The clashes between chords that move atop a sustained pitch, notably in the first movement—a technique that has inspired countless modern film composers, most notably John Williams
- The offstage female chorus in *Neptune, the Mystic*, which sings without words to create an otherworldly sonority

INSTRUMENTATION:

Two piccolos, four flutes, alto flute, three oboes, bass oboe, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, two tubas, two timpani, percussion, celesta, organ, two harps, strings

About Our Musicians

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

Grant Llewellyn,
Music Director Laureate

Michelle Di Russo,
Associate Conductor
The Lucy Moore Ruffin Chair

Violin I

Brian Reagin, Concertmaster
The Annabelle Lundy Fetterman Chair

To Be Filled, Associate Concertmaster
The Assad Meymandi and Family Chair

To Be Filled, 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

So Yun Kim
The Governor James B. Hunt, Jr. Chair

Marilyn Kouba
The Phyllis ("Pat") Conrad Wells Chair

Maria Meyer
The Tom and Mary Mac Bradshaw Chair

Pablo Sánchez Pazos

Jessica Ryou

Lin-Ti Wang*

Eileen Wynne
The Harvey At-Large Chair

Erin Zehngut
The J. Felix Arnold Chair

To Be Filled
The James C. Byrd and Family 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

To Be Filled, Associate Principal
The Blanche Martin Shaw Chair

David Kilbride, Assistant Principal

Qi Cao

Janet Gayer Hall

Oskar Ozolinch

Anton Shelepov

Jeanine Wynton

To Be Filled

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

Sandra Schwarcz
*The Samuel H. and Anne Latham Johnson
Chair*

Kirsten Swanson*

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

Rosalind Leavell*

David Meyer**
The Nell Hirschberg Chair

Marc Moskovitz*

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

Bruce Ridge*, Associate Principal
The John C. and Margaret P. Parker Chair

Craig Brown
The Mark W. McClure Foundation Chair

Erik Dyke
The Harllee H. and Pauline G. Jobe Chair

John Spuller*
The Dr. and Mrs. Preston H. Gada 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

Amanda LaBrecque*

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

Zhenyu Wang*, 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

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.

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