

NORTH CAROLINA **SYMPHONY**

**SAINT-SAËNS CELLO
CONCERTO NO. 1**

FRIDAY & SATURDAY, APR 28-29, 2023 | 8PM

Meymandi Concert Hall
Woolner Stage



Raleigh



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SYMPHONY

Saint-Saëns Cello Concerto No. 1

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

North Carolina Symphony
Grant Llewellyn, *conductor*
Sterling Elliott, *cello*

Claude Debussy (1862-1918) / Arr. Camille Pépin
Hommage à Rameau from *Images*

Camille Saint-Saëns (1835-1921)
Cello Concerto No. 1 in A Minor, Op. 33
Sterling Elliott, *cello*

INTERMISSION

Georges Bizet (1838-1875)
Roma

- I. Andante tranquillo – Allegro agitato
- II. Allegretto vivace
- III. Andante molto
- IV. Allegro vivacissimo

About the Artists



Grant Llewellyn, conductor

Grant Llewellyn served as the North Carolina Symphony's Music Director for sixteen seasons and now holds the post of Music Director Laureate.

Grant Llewellyn is renowned for his exceptional charisma, energy, and easy authority in music of all styles and periods. This season is his eighth as Music Director of the Orchestre National de Bretagne. Guest engagements have included the BBC Symphony Orchestra, Helsinki Philharmonic, Philharmonia Orchestra, Royal Philharmonic Orchestra, and Royal Scottish National Orchestra, among others.

Llewellyn has conducted widely across North America, most notably the symphony orchestras of Atlanta, Boston, Houston, Milwaukee, Montreal, St. Louis, and Toronto, The Philadelphia Orchestra, and the Orchestra of St Luke's at Caramoor Festival. During his time as Music Director of the Handel and Haydn Society, America's leading period orchestra, he gained a reputation as a formidable interpreter of music of the baroque and classical periods. An accomplished opera conductor, he has appeared at the opera companies of English National Opera, Opera North, and the Opera Theatre of Saint Louis.

Notable recordings with the North Carolina Symphony include American Spectrum, featuring 20th century works with the saxophonist Branford Marsalis, and Britten's Cello Symphony and Prokofiev's Sinfonia Concertante with the cellist Zuill Bailey.

Deeply committed and passionate about engaging young people with music, Llewellyn regularly leads education and outreach projects; in 2017 he led the first ever "relaxed" BBC Prom with the BBC National Orchestra of Wales, a concert specially designed for those with autism, sensory and communication impairments, and learning disabilities.

Born in Tenby, South Wales, Llewellyn won a Conducting Fellowship to the Tanglewood Music Center in Massachusetts in 1985, where he worked with Bernstein, Ozawa, Masur, and Previn.



Sterling Elliott, cello

These concerts are Sterling Elliott's debut with the North Carolina Symphony.

Cellist Sterling Elliott is a 2021 Avery Fisher Career Grant recipient and the winner of the Senior Division of the 2019 National Sphinx Competition. He has appeared with The Philadelphia Orchestra and The Cleveland Orchestra, the New York Philharmonic and Los Angeles Philharmonic, and the Boston, Detroit, and Dallas symphony orchestras, among others.

The 2022/23 season includes debuts with the Colorado Symphony and the symphony orchestras of Cincinnati and Ft. Worth, with return appearances including the Buffalo Philharmonic. In October of last year, Elliott participated in the Caramoor Music Festival's Evnin Rising Stars series. He debuted last summer at the Aspen Music Festival and has appeared previously at Music@Menlo, ChamberFest Cleveland, ChamberFest West in Calgary, Music from Angel Fire, and the La Jolla Music Society.

After learning to play the cello at the age of three under the direction of Suzuki cello teacher Susan Hines, Elliott made his concerto debut at the age of seven by winning the Junior Division of the Philadelphia Youth Orchestra Concerto Competition, and later the Richmond Symphony Concerto Competition and the Bay Youth Orchestras of Virginia Concerto Competition.

Elliott has a long history with the Sphinx Organization where he first received second place in the 2013 National Sphinx Competition Junior Division, then won the 2014 Junior Division. In 2016 he received the Organization's Isaac Stern Award, and he toured with the Sphinx Virtuosi in 2018 before winning in 2019.

In 2019, Elliott was the first recipient of The National Arts Club's Herman and Mary Neuman Music Scholarship Award. In 2022, he participated in the *Performance Today* Young Artist Residency, which featured educational events, interviews, and a feature on the nationally syndicated radio program.

Elliott is currently a Kovner Fellow at The Juilliard School, where he is pursuing his master's degree in music. He completed his undergraduate degree in cello performance at Juilliard in 2021. He currently performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.

About the Music



Hommage à Rameau from *Images*

CLAUDE DEBUSSY (1862-1918)

THE STORY:

Claude Debussy is often regarded as an originator of “impressionistic” music: rather than seeking to tell a specific story, he sought to evoke a mood or atmosphere. His use of scales inspired by Eastern musical traditions opened Western ears to new sounds—and rather than rely on motivic development to propel the music forward, he reveled in static sonorities.

Hommage à Rameau is the second piece from Debussy’s first series of three *Images*, composed for solo piano from 1901-1905. Fascinated with the cross between music and the visual arts, he composed a second series of three in 1907, and even created a different set specifically for orchestra, *Images pour orchestre*, from 1905-1912.

The title refers to Jean-Philippe Rameau (1683-1764)—Debussy composed the tribute to Rameau while revising an edition of the Baroque composer’s works. The arrangement of the piece by contemporary composer Camille Pépin was the first for full orchestra.

LISTEN FOR:

- The melody that travels through the orchestra—rather than assign a specific instrument to the melody in each phrase, Pépin allows each instrument to play a part in constructing the sonorous tapestry
- Pedal tones—sustained pitches in the lower registers—which juxtapose with the shifting chords in the upper registers
- Debussy’s treatment of dissonance—rather than resolve the musical tension, he is content to bask in unconventional harmonic structures

INSTRUMENTATION:

Two flutes, two oboes, English horn, two clarinets, two bassoons, two horns, two trumpets, percussion, strings



Cello Concerto No. 1 in A Minor, Op. 33

CAMILLE SAINT-SAËNS (1835-1921)

THE STORY:

Beginning his musical career at the age of 10 with a public performance (from memory) of Beethoven and Mozart piano concertos, Camille Saint-Saëns was quickly hailed as the “French Mozart.” After his studies at the Paris Conservatoire, he took a position as a music professor and, soon after, as a church organist; however, he was fortunate enough to be able to devote the entire last half of his life solely to composition and performance.

Composed in 1872, the Cello Concerto No. 1 is a cosmopolitan work of quintessential Saint-Saëns charm. He links all three traditional movements of a concerto into a continuous single movement—a technique familiar from the music of Robert Schumann, Liszt, and Mendelssohn. Yet Saint-Saëns enlivens the form with hallmarks of the French style, including precise musical phrases, colorful orchestration, and a lightness that informs the entire work. At its premiere, the concerto was warmly received by critics and audience alike and continues to be a cornerstone of the cello repertoire.

LISTEN FOR:

- The frantic main theme, which the solo cello uncharacteristically introduces from the very outset—this theme returns at the beginning of the last movement, bringing a cyclic unity to the piece
- The middle section’s delicate minuet—a respite from the tumult of the first section
- The immense range in the cello part, reaching from the lowest notes possible on the instrument to the upper reaches of the harmonic spectrum

INSTRUMENTATION:

Solo cello; two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings



Roma

GEORGES BIZET (1838-1875)

THE STORY:

While exploring Italian coastal towns on a leisurely return journey to Paris in 1860, Georges Bizet began to conceive of a work that would preoccupy him on and off for most of his remaining years. He wrote to his mother, "I have in mind a symphony which I should like to call *Rome, Venice, Florence, and Naples*. That works out wonderfully: *Venice* will be my andante, *Rome* my first movement, *Florence* my scherzo and *Naples* my finale. It's a new idea, I think."

Completed in 1866 and revised over the next three years, the work finally received a premiere in 1869—but only three of the four movements were performed under the title *Fantasie symphonique, Souvenirs de Rome*. The full premiere did not occur until 1880, five years after the young composer's death.

While Bizet is best-known for his opera *Carmen* (1875), *Roma* is an example of his theatrical abilities transferring to the realm of abstract concert music. His skill for melodic invention results in a delightful, and at times profound, collection of musical ideas.

LISTEN FOR:

- The involved role of the horn section, which begins the work with a four-part chorale and is featured extensively throughout the first movement
- The bustling imitation and rapid woodwind passages in the scherzo second movement—this movement was hailed by the work's initial critics as the most exquisitely crafted
- The heroic second theme of the third movement (accompanied by the harp), which also serves as the second theme of the fourth movement—helping to bind the work together as a cohesive whole

INSTRUMENTATION:

Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, two harps, strings

Notes on the music by Andrew Moenning

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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