

NORTH CAROLINA **SYMPHONY**

Saint-Saëns Piano Concerto No. 5

FRI-SAT, FEB 23-24, 2024 | 8PM

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

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Jean-Yves Thibaudet, *piano*

PROGRAM

Errollyn Wallen (b. 1958)

Mighty River

Camille Saint-Saëns (1835-1921)

Piano Concerto No. 5 in F Major, Op. 103, "Egyptian"

- I. Allegro animato
- II. Andante
- III. Molto allegro

Jean-Yves Thibaudet, *piano*

INTERMISSION

Ottorino Respighi (1879-1936)

Roman Festivals

- I. *Circus Games*
- II. *The Jubilee*
- III. *October Harvest*
- IV. *Epiphany*

Ottorino Respighi

Pines of Rome

- I. *The Pines of the Villa Borghese*
- II. *Pines Near a Catacomb*
- III. *The Pines of the Janiculum*
- IV. *The Pines of the Appian Way*

The North Carolina Symphony
gratefully acknowledges the support
of Concert Sponsor UNC Health.



The North Carolina Symphony expresses our appreciation to
Concert Sponsor Ross Lampe, Jr. for his generous support.

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



About the Artists



Carlos Miguel Prieto, *conductor*

The Maxine and Benjamin Swalin Chair

Carlos Miguel Prieto became Music Director of the North Carolina Symphony on July 1, 2023, at the beginning of the 2023/24 season. He first appeared with the Symphony as guest conductor in 2011 and was named Artistic Advisor in 2021.

Carlos Miguel Prieto was born into a musical family of Spanish and French descent in Mexico City and is the foremost Mexican conductor of his generation. He served from 2006 to 2023 as Music Director of the Louisiana Philharmonic Orchestra, where he is now Conductor Laureate. He was Music Director of the Orquesta Sinfónica Nacional de México from 2007 to 2022, and in 2008 he was appointed Music Director of the Orquesta Sinfónica de Minería, which performs a series of summer programs in Mexico City.

Prieto is in great demand as a guest conductor with orchestras including The Cleveland Orchestra, Minnesota Orchestra, National Symphony Orchestra, Dallas Symphony Orchestra, Toronto Symphony Orchestra, and New World Symphony, and has enjoyed a particularly close and successful relationship with the Chicago Symphony Orchestra. In 2023 he made his BBC Proms debut at the Royal Albert Hall with the National Youth Orchestra of Great Britain.

Since 2002, alongside Gustavo Dudamel, Prieto has conducted the Youth Orchestra of the Americas (YOA). He served as Principal Conductor of the YOA from its inception until 2011, when he was appointed Music Director. He has also worked regularly with the National Youth Orchestra of Great Britain and the NYO2 in New York.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him. Among his many recordings, his rendition of the Rachmaninoff Piano Concerto No. 2 & *Études-tableaux* Op. 33, with Boris Giltburg and the Royal Scottish National Orchestra, won a 2018 Opus Klassik award and was listed as a *Gramophone* Critics' Choice for 2017. His recording of Korngold's Violin Concerto with Philippe Quint and the Orquesta Sinfónica de Minería received two Grammy nominations.

Carlos Miguel Prieto was recognized by *Musical America* as the 2019 Conductor of the Year. A graduate of Princeton and Harvard universities, Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.



Jean-Yves Thibaudet, *piano*

Jean-Yves Thibaudet performed Gershwin's Concerto in F with the North Carolina Symphony in 2015, on a program that also included Barber's Overture to The School for Scandal, Bernstein's Three Dance Episodes from On the Town, and the world premiere of Sarah Kirkland Snider's Hiraeth.

Through elegant musicality and an insightful approach to contemporary and established repertoire, Jean-Yves Thibaudet has earned a reputation worldwide. He is especially known for his diverse interests beyond the classical world, including numerous collaborations in film, fashion, and visual art. A prolific recording artist, Thibaudet appears on more than 70 albums and six film scores. He is a devoted educator and is the first-ever Artist-in-Residence at the Colburn School, which awards several scholarships in his name.

Thibaudet appears as soloist in seven compositions this season, performed with 19 orchestras: Gershwin's Concerto in F, Saint-Saëns's Piano Concerto No. 5, Khachaturian's Piano Concerto, Ravel's Concerto in G, Debussy's *Fantaisie*, Messiaen's *Turangalila-Symphonie*, and Scriabin's *Prometheus*. He also continues his multi-season focus on Debussy's *Préludes*, performing both books in recitals throughout Europe. With Michael Feinstein, he continues the acclaimed program *Two Pianos: Who Could Ask for Anything More?* this season, presenting works by Gershwin, Rodgers, and more in new arrangements for piano, voice, and orchestra.

Thibaudet records exclusively for Decca. His most recent solo album, 2021's *Carte Blanche*, features deeply personal solo piano pieces never before recorded by the pianist. Other highlights from his catalog include a 2017 recording of Bernstein's *The Age of Anxiety*, recordings of the complete solo piano music of Debussy and Satie, and Grammy-nominated recordings of Ravel's complete solo piano works and Saint-Saëns' Second and Fifth Piano Concertos. He is the soloist on Wes Anderson's *The French Dispatch*; his playing can also be heard in *Pride and Prejudice*, *Extremely Loud & Incredibly Close*, *Wakefield*, and the Oscar-winning and critically acclaimed film *Atonement*. His concert wardrobe is designed by Dame Vivienne Westwood.

About the Music



Mighty River

ERROLLYNN WALLEN (b. 1958)

THE STORY

Belize-born British composer Errollynn Wallen penned *Mighty River* to celebrate the bicentenary of the Act for the Abolition of the Slave Trade in England. She dedicated the work to her own ancestors and to the 19th-century Abolitionists, honoring “willpower, dignity, energy and joy—and triumph over suffering.” Commissioned by Holy Trinity Church in Clapham, where evangelical Anglicans led by William Wilberforce organized to oppose slavery, the piece premiered in the church sanctuary and was featured in 2017 at the New Music Biennial in Kingston upon Hull, where Wilberforce was born.

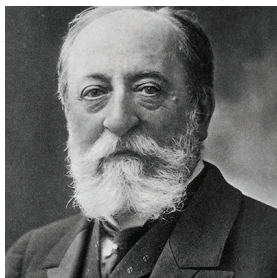
Wallen’s prolific output includes 22 operas and a large catalogue of orchestral, chamber, and vocal works. Wallen was the first black woman to have a work featured in the Proms and the first woman to receive an Ivor Novello award for Classical Music for her body of work. She composed for the opening ceremony of the Paralympic Games 2012 and for the Queen’s Golden and Diamond Jubilees, arranged a re-imagined “Jerusalem” for BBC’s Last Night of the Proms in 2020, and composed the song “Inherit the World,” commissioned by the Royal Scottish National Orchestra, for the 2021 United Nations climate change summit in Glasgow. Wallen is one of the top 20 most-performed living composers of classical music in the world. Her book *Becoming a Composer* was published in 2023.

LISTEN FOR

- The opening quotation of “Amazing Grace,” the Christian hymn from 1722 written by John Newton—who had been involved in the slave trade but later turned theologian, poet, and abolitionist
- Gentle but steady rhythms in the background, conveying Wallen’s observation that “it is an innate human instinct to be free, just as it is a law of nature that the river should rush headlong to the sea.”

INSTRUMENTATION

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



Piano Concerto No. 5 in F Major, Op. 103, “Egyptian”

CAMILLE SAINT-SAËNS (1835-1921)

THE STORY

In the late 19th century, French composer Camille Saint-Saëns numbered among the many European travelers in Cairo attracted by the booming travel industry. With an increase in opportunities for travel, and the publication of travel guidebooks and travelogues, Europeans began excursions to northern Africa. Ferdinand de Lesseps’ monumental opening of the Suez Canal in 1869 further expanded Europe’s presence in Egypt.

With regular winter visits to Egypt, Saint-Saëns offered his own “musical” travelogues. Prior to the Fifth Concerto, the composer wrote a one-movement piano and orchestra fantasy, *Africa* (1891)—a work that won immense praise internationally as audiences from New York and Rio de Janeiro to Algiers marveled at the cross-rhythms, the Arabic modes, and the collage of colorful themes.

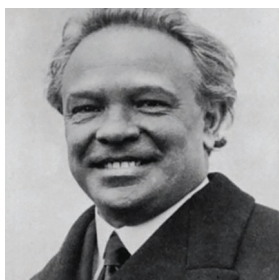
Five years later, Saint-Saëns offered yet another tribute to Egypt with this, his final piano concerto, composed during a three-week stay in Luxor and Cairo—the composer had fallen in love with the “open-air museum” lined with ancient tombs and temples. He dedicated the second movement of the concerto to a wide-ranging musical tour, writing that the passage in F sharp “even reached the Far East” and that the passage in G was inspired by “a love song that I heard sung by boatmen on the Nile.”

LISTEN FOR

- The sparkling simplicity of the F-major theme bubbling forward in contrast to the somber, minor-mode second theme
- Bell-like timbres in the middle of the *Andante*, as well as several exotic and rhythmically robust melodies highlighting the Egyptian landscape
- The jovial *Molto allegro* showcasing Saint-Saëns’ penchant for brilliance and virtuosity

INSTRUMENTATION

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



Roman Festivals

OTTORINO RESPIGHI (1879-1936)

THE STORY

Composed in 1928, with a premiere a year later in New York, *Feste Romane* is the final piece in Respighi's symphonic "trilogy" dedicated to the Eternal City. The four movements depict events from ancient to present-day Rome. In the opening *Circus Games*, spectators gather at the Circus Maximus, Rome's oldest and largest stadium and the home to public games such as chariot racing and gladiator fights.

In the following tableau, Respighi observes pilgrims heading toward Rome for *The Jubilee*, an event celebrated every 50 years reflecting the Jewish tradition of remission of sins and debts after seven Sabbath years. Penitent and weary souls are heard but eventually awaken with courage.

October Harvest unfolds in the luxurious *castelli*, country castle residences built by the Roman aristocracy. Rome's balmy weather and bright days in the autumnal month called for celebration—within the vine-covered fortresses, one hears hunting horns, tinkling bells, and songs of love at a distance.

In the closing *Epiphany*, the Piazza Navona comes to life with the annual Christmas market on the eve of Epiphany. The witch, *La Befana* (an Italian equivalent of Santa Claus), distributes gifts to children as the crowds celebrate the Three Wise Men's visit to the newborn Christ.

LISTEN FOR

- Ferocious beasts evoked by the low brass in *Circus Games* while a recurring trumpet solo heralds the games
- The flagging spirits of pilgrims, initially marked *doloroso e stanco* (sad and weary) but rejuvenated upon arrival in the Eternal City and its tolling bells at the movement's end
- The mandolin and sleighbells of *October Harvest*, adding layers of activities at dusk
- Boisterous noises of the busy market in *Epiphany*, with festive celebrations of gifts and holiday cheer

INSTRUMENTATION

Piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, E-flat clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, mandolin, timpani, percussion, piano, organ, strings (offstage: three trumpets)



Pines of Rome

OTTORINO RESPIGHI (1879-1936)

THE STORY

In 1924, Respighi composed *Pines of Rome*, his second tone poem inspired by the city where he had lived since 1913. The pines that “so characteristically dominate the Roman landscape” unify four locations experienced from mid-day to evening, as described by the composer:

The Pines of the Villa Borghese—Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of “Ring around a Rosy.” They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms.

Pines Near a Catacomb—We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced.

The Pines of the Janiculum—There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo’s Hill. A nightingale sings.

The Pines of the Appian Way—Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

LISTEN FOR

- The resplendent shimmer of woodwinds, triangle, celesta, harp, piano, and glockenspiel in *Villa Borghese*
- The noble *Sanctus* theme played by an offstage trumpet in *Catacomb*, followed by the unmuted “chant” initiated by the lower strings
- The nightingale’s song near the end of *Janiculum* played by a recording (unprecedented until this composition!)
- Ground tremors of the Roman military suggested by the organ and brass

INSTRUMENTATION

Piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, four trombones, timpani, percussion, piano, celesta, organ, harp, strings (offstage: four trombones, two trumpets)

Notes on the music by Joanna Chang

The Musicians of the North Carolina Symphony

Carlos Miguel Prieto,
Music Director
*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*

Jessica Hung,
Associate Concertmaster
*The Assad Meymandi and Family
Chair*

Anna Black,
Assistant Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin,
Assistant Concertmaster

Carol Chung*

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*

Maria Meyer
*The Tom and Mary Mac
Bradshaw Chair*

Pablo Sánchez Pazos
*The Phyllis ("Pat") Conrad Wells
Chair*

Jessica Ryou
*The James C. Byrd and Family
Chair*

Lin-Ti Wang*

Eileen Wynne
The Harvey At-Large Chair

Erin Zehngut
The J. Felix Arnold Chair

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*

Leah Latorraca*

Oskar Ozolinch

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

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

David Meyer
The Nell Hirschberg Chair

Marc Moskowitz*
*The William Charles Rankin
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*

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

Craig Brown
*The Mark W. McClure Foundation
Chair*

Erik Dyke
*The Harlee 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*

Vaynu Kadiyali*
The Jack and Sing Boddie Chair

Piccolo

Vaynu Kadiyali*
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

Corbin Castro*
The Roger Colson and Bobbi Lyon Hackett Chair

Gabriel Mairson*
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

Steven Osborne*, Assistant Principal

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

Taylor Troyer,
Assistant Orchestra Librarian

*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.

The North Carolina Symphony Foundation gratefully acknowledges the generous gift of the Lupot violin from Arnold and Zenat Lerman.
†deceased