

NORTH CAROLINA **SYMPHONY**

Rhapsody in Blue

FRI/SAT, MAR 8-9, 2024 | 8PM

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

North Carolina Symphony
William Eddins, *conductor and piano*

PROGRAM

Darius Milhaud (1892-1974)
The Creation of the World, Op. 81a

George Gershwin (1898-1937) / **Arr. Ferde Grofé**
Rhapsody in Blue

William Eddins, piano

INTERMISSION

Aaron Copland (1900-1990)
Suite from Appalachian Spring (1945 orchestration)

Aaron Copland
Four Dance Episodes from Rodeo

1. *Buckaroo Holiday*
2. *Corral Nocturne*
3. *Saturday Night Waltz*
4. *Hoe-Down*

The Friday and Saturday evening concerts
are made possible in part by
The Betty Lou Fletcher Goodmon Guest Pianist Fund.

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



About the Artist



William Eddins, *conductor and piano*

William Eddins previously conducted the North Carolina Symphony in 2005. In addition to Ives' Symphony No. 3 and Gershwin's An American in Paris, the concerts featured Ravel's Piano Concerto in G and Milhaud's The Creation of the World.

William Eddins is Music Director Emeritus of the Edmonton Symphony Orchestra, where he was Music Director from 2004-2017, and is a frequent guest conductor of orchestras throughout the world. Recent engagements include conducting The Philadelphia Orchestra with Yo-Yo Ma and collaborations with Wynton Marsalis' Jazz at Lincoln Center Orchestra and the Detroit Symphony Orchestra and Minnesota Orchestra.

Eddins has conducted the New York Philharmonic, the symphony orchestras of Boston, Cincinnati, Atlanta, Detroit, Dallas, Baltimore, Indianapolis, Milwaukee, and St. Louis, and the Los Angeles Philharmonic. Before joining the Edmonton Symphony Orchestra, he served the Chicago Symphony Orchestra as Associate Conductor (1998-1999) and Resident Conductor (1999-2004).

Internationally, Eddins was Principal Guest Conductor of the RTÉ National Symphony Orchestra (Ireland) from 2002-2006. He has also conducted the Staatskapelle Berlin, Berlin Radio Symphony Orchestra, Welsh National Opera, and the Royal Scottish National Orchestra.

Career highlights include taking the Edmonton Symphony Orchestra to Carnegie Hall in May of 2012 and leading the KwaZulu-Natal Philharmonic Orchestra on tour in South Africa with soprano Renée Fleming.

An accomplished pianist and chamber musician, he regularly conducts from the piano in works by Mozart, Beethoven, Gershwin, and Ravel. Recently, Eddins has been performing Enrique Granados' seminal solo piano work Goyescas (1911), having performed recitals in Minneapolis, Milwaukee, and Houston in 2023.

Eddins has performed at the Ravinia Festival, the Aspen Music Festival, the Hollywood Bowl, Chautauqua Festival, the Boston University Tanglewood Institute, and the Civic Orchestra of Chicago.

About the Music



*The Creation of the World, Op. 81a**

DARIUS MILHAUD (1892-1974)

THE STORY

An avid world traveler, French composer Darius Milhaud was fond of incorporating his globe-trotting experiences into his music; one can find references to the music traditions of Brazil, Mexico, Italy, and Portugal. During a 1922 tour of the United States, he encountered the jazz of Harlem in New York City, becoming transfixed by the melodic lines interweaving in “a breathless pattern of broken and twisted rhythms.” Upon return to Paris, Milhaud began a ballet energized by his experiences with Harlem jazz, composing *La création du monde* (*The Creation of the World*) with a scenario based on an African creation myth.

Milhaud’s configuration of American jazz idioms into the form of a classical ballet is a testament to jazz’s burgeoning international status in 1923. He approaches jazz from a slightly different angle than his American peers. Rather than attempting to use jazz as a way of forming a distinct American compositional tradition, Milhaud’s *The Creation of the World* offers one snapshot of what jazz meant to European composers in the 1920s—an imported emblem of modernity, an iconoclastic gaze into the musical future.

LISTEN FOR

- Brash outbursts of brass that interrupt the undulating chords of the introductory section—these interruptions often utilize sliding notes, recalling the extended techniques employed by jazz performers
- The striking presence of the alto saxophone—by no means a standard orchestral instrument—used as a solo instrument throughout
- Milhaud’s take on a hallmark of early jazz: collective improvisation—in these moments, multiple instruments sound as if soloing on top of one another

INSTRUMENTATION

Piccolo, two flutes, oboe, two clarinets, alto saxophone, bassoon, horn, two trumpets, trombone, timpani, percussion, piano, strings



Rhapsody in Blue

GEORGE GERSHWIN (1898-1937) / **ARR. FERDE GROFÉ**

THE STORY

Already successful as a Broadway composer and songwriter by his early 20s, George Gershwin had an aching desire to compose and perform “big compositions” for the concert hall. So, when his friend, the dance band leader Paul Whiteman, called him in January of 1924 asking for an extended work for piano and dance orchestra, he quickly set to work on his “American Rhapsody.” Working furiously to finish the piece for Whiteman’s February concert at Aeolian Hall in Manhattan, Gershwin delivered the score with only days to spare.

In the early 1920s, American composers were beginning to wonder what a decidedly American music would sound like. For many, American music had resided too long in the shadows of European tradition. Gershwin’s *Rhapsody in Blue* was his attempt to answer this question, resulting in a work unlike anything yet composed for the American concert hall—featuring blue notes, jazzy syncopation, sliding pitches, and melodies that recall Gershwin’s career as a writer of popular music.

Gershwin himself considered the work a “musical kaleidoscope of America” capturing the essence of urban American life with all its bustle, blues, and cosmopolitan flair. With the composer at the piano, the work had its premiere just over just over one hundred years ago on February 12, 1924. *Rhapsody in Blue* was an immediate success: as critic Deems Taylor put it, Gershwin had created “something that had not hitherto been said in music.”

LISTEN FOR

- The screaming glissando of the opening clarinet ascent that dramatically introduces the first theme
- Gershwin’s virtuosic piano part, which often requires rapid leaps, deft finger work, and a nuanced sense of timing and touch
- Gershwin’s navigation of his many catchy themes, often taking unexpected turns into new material before reprising familiar melodies

INSTRUMENTATION

Solo piano; oboe, clarinet, E-flat clarinet, bass clarinet, soprano saxophone, tenor saxophone, alto saxophone, baritone saxophone, two horns, two trumpets, two trombones, tuba, timpani, percussion, piano, celesta, strings



Suite from *Appalachian Spring* (1945 orchestration)

AARON COPLAND (1900-1990)

THE STORY

Aaron Copland began composing *Appalachian Spring* in 1943 at the invitation of the prominent dancer and choreographer Martha Graham. Given the working title “Ballet for Martha,” the work was originally composed for 13 instruments. Upon the success of the premiere in 1944, Copland arranged the work into an orchestral suite of eight seamlessly connected movements, cutting several scenes and expanding the instrumentation. The suite was soon performed around the country, winning the Pulitzer Prize for Music in 1945. *Appalachian Spring* is the last major ballet score composed by Copland, following *Billy the Kid* (1938) and *Rodeo* (1942)—each representing a significant development in Copland’s accessible yet modern American style.

Set in the early 19th century, the ballet depicts a springtime pioneer wedding in the Appalachian countryside of Pennsylvania. As the couple prepares for life together, they encounter visitors who both warn and encourage them of the highs and lows that life will surely bring.

While the work is most often performed apart from the original choreography, Copland’s use of expansive textures, buoyant melodies, and American folk song vividly evokes the pastoral charm and celebration found in the original ballet.

LISTEN FOR

- The serene atmosphere in the opening moments of the work—defined by simplicity, the sustained tones and broad harmonies suggest the tranquility of a spring morning
- The unison strings of the second movement, which suddenly burst forth from the introductory calm; unison melodies throughout the work provide a powerful sense of collective voice and optimism
- The tune from the Shaker hymn “Simple Gifts”—the only borrowed melody in the work—which forms the basis of a theme and variations that bring the piece to its most grand climax before calmly fading away

INSTRUMENTATION

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



Four Dance Episodes from *Rodeo*

AARON COPLAND (1900-1990)

THE STORY

Aaron Copland's first "cowboy ballet," *Billy the Kid* (1938), was still in the contemporary repertory when he premiered *Rodeo* (1942), offering a different take on the theme.

Choreographed by Agnes de Mille in her debut as director of the famed Ballet Russe de Monte Carlo, *Rodeo* had little to do with the cowboy-hero archetype presented in *Billy the Kid*. Rather, the lead of *Rodeo* was played by de Mille herself, performing the role of a cowgirl attempting to prove her abilities and find love in her small western town.

Copland matched de Mille's light-hearted take, providing a score that drew extensively from recently collected folksong melody books. Under Copland's pen, these melodies were spliced, extended, and developed into the present four-movement suite derived from the complete ballet score. Perhaps the most familiar episode, *Hoe-Down* is a transcription of the American folksong "Bonyparte"—which, since Copland's use in *Rodeo*, has become a sonic icon of the American West. In *Rodeo*, as with the *Billy the Kid Suite*, Copland's use of folk melodies is a signature of his populist style—which sought to make modern classical music accessible to more people.

LISTEN FOR

- Copland's now-classic "oom-pah" gesture, used extensively in *Holiday* and *Hoe-Down*—low instruments play on the down beat while the upbeat is performed by higher pitched instruments, creating a musical effect now synonymous with the West
- Copland's reliance on the percussion section to provide an extra layer of emphasis and instrumental color—the xylophone part is particularly notable in *Hoe-Down*
- The opening of both *Saturday Night Waltz* and *Hoe-Down*, which feature prominent open fifths in the strings—Copland captures the rustic charm of string players "tuning instruments" before performing dance music

INSTRUMENTATION

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

Notes on the music by Andrew Moenning

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