

NORTH CAROLINA SYMPHONY

Stravinsky Rite of Spring

FRI-SAT, MAR 22-23, 2024 | 8PM

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

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Boris Giltburg, *piano*

PROGRAM

Sergei Rachmaninoff (1873-1943)
Isle of the Dead, Op. 29

Piotr Ilyich Tchaikovsky (1840-1893)
Piano Concerto No. 1 in B-flat minor, Op. 23

- I. Allegro non troppo e molto maestoso
 - II. Andantino semplice
 - III. Allegro con fuoco
- Boris Giltburg, *piano*

INTERMISSION

Igor Stravinsky (1882-1971)
Le Sacre du printemps (The Rite of Spring)

- Part I: *The Adoration of the Earth* Part
II: *The Sacrifice*

The North Carolina Symphony expresses our appreciation to
Concert Sponsors Mr. Don K. Davis and Ms. Peggy L. Wilks for
their 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.



Boris Giltburg, *piano*

These concerts are the North Carolina Symphony debut for Boris Giltburg.

The Moscow-born Israeli pianist Boris Giltburg has been praised for his “singing line, variety of touch and broad dynamic palette capable of great surges of energy” (*The Washington Post*).

To celebrate Rachmaninoff’s 150th anniversary in 2023, Giltburg continued his cycle of recordings of the composer’s solo works and released the last disc in his Rachmaninoff concerto cycle. To coincide with this, his plans have included Rachmaninoff concertos with the BBC Symphony Orchestra, Czech Philharmonic, Finnish Radio Symphony Orchestra, and Dresden Philharmonic, and the complete cycle with the Brussels Philharmonic.

In recent years Giltburg has also engaged in a series of in-depth explorations of other major composers. Over the past two seasons he has explored the complete works of Maurice Ravel, finishing with the violin sonatas in October 2023 with Alina Ibragimova. He played the Ravel concertos with the Orchestre National de France/Macelaru, Brussels Philharmonic, and Residentie Orkest.

To celebrate the Beethoven anniversary in 2020, he embarked upon a project to record and film all 32 of Beethoven’s piano sonatas across the year, blogging about the process as it unfolded. He also recorded the complete concertos with the Royal Liverpool Philharmonic Orchestra and appeared in the BBC TV series *Being Beethoven*.

Giltburg has worked with orchestras across the world including the Philharmonia Orchestra, London Philharmonic Orchestra, Oslo Philharmonic, and NHK Symphony Orchestra. Awards for Rachmaninoff’s Piano Concerto No. 2, conducted by Carlos Miguel Prieto with the Royal Scottish National Orchestra.

Giltburg’s blog *Classical Music for All* is aimed at a non-specialist audience, which he complements with articles in publications such as *Gramophone*, *BBC Music Magazine*, *The Guardian*, and *The Times of London*.

About the Music



Isle of the Dead, Op. 29

SERGEI RACHMANINOFF (1873-1943)

THE STORY

On a visit to Paris in 1907, Sergei Rachmaninoff became transfixed by a black-and-white reproduction of Arnold Böcklin's dream-like painting *Island of the Dead*, which depicts a cloaked figure rowing across dark waters, approaching a looming island with a coffin in tow. Rachmaninoff was not alone in his fascination with Böcklin's funereal depiction—the novelist Vladimir Nabokov even suggested that a copy could be “found in every Berlin home.”

Opening with a vivid portrayal of the brooding waters surrounding the island, Rachmaninoff subtly overlays fragments of the “Dies Irae” (“Day of Wrath”) plainchant from the medieval Mass for the Dead. Rachmaninoff's obsession with this chant pervades much of his catalogue, appearing in his First and Third Symphonies, the *Symphonic Dances*, his choral symphony *The Bells*, and the *Rhapsody on a Theme of Paganini*. Following this ominous opening, a contrasting section emerges replete with lush strings in a major key; as Rachmaninoff explained of this juxtaposition: “In the former is death—in the latter, life.” Rachmaninoff concludes the work as it began, further inviting the listener to—as Böcklin suggested of his painting—“dream [oneself] into a world of dark shadows.”

LISTEN FOR

- The unsteady rhythm of the opening and closing episodes, both in an uneven 5/8 meter, contributing a sense of unease and aiding the image of a rowboat undulating on the waves toward the rocky shores of the island
- The “Dies Irae” chant fragments, increasingly discernible as the work progresses and particularly evident in the section that follows the “life” middle section
- The chorale of brass in the transition between the “death” and “life” sections—Rachmaninoff conjures the massive rocky cliffs that would tower above the island's visitors

INSTRUMENTATION

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



Piano Concerto No. 1 in B-flat minor, Op. 23 PIOTR ILYICH TCHAIKOVSKY (1840-1893)

THE STORY

On Christmas Eve of 1874, Tchaikovsky sat down at the piano to perform the first draft version of his first piano concerto for his close friend, the pianist and conductor Nikolai Rubinstein. Things did not go as he had hoped. As he recounted in a letter to his patron: "I played the first movement. Not a word, not a single remark!" Rubinstein's silence gradually exploded into a scathing rebuke of the work, calling it impossible to perform and questioning Tchaikovsky's compositional abilities.

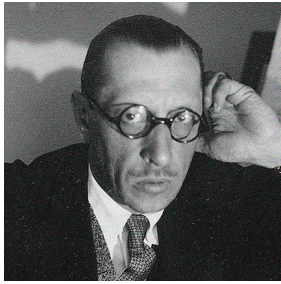
Tchaikovsky's response would prove an important career move; rather than listening to Rubinstein, he gave the piece (and its dedication) to pianist Hans von Bülow without changing a single note! Von Bülow had an entirely different reaction, praising the concerto as "so original in thought, so noble, so strong, so interesting in details...this is a real pearl, and you deserve the gratitude of all pianists." Von Bülow subsequently took the work on a tour of America, premiering it in Boston Music Hall on October 25, 1875, followed by multiple performances across America and London—Tchaikovsky was well on his way to becoming an international name.

LISTEN FOR

- The iconic descending horn line of the opening moments of the concerto leading to the magnificent first theme in D-flat major that follows, accompanied by thunderous chords in the piano
- The balance of the demanding piano part with expressive orchestral writing—while concertos inherently feature a dialogue between the soloist and the orchestra, Tchaikovsky exploits the orchestra to its fullest capacity rather than having it serve as a mere accompaniment to the flashy piano writing
- The rondo form of the last movement, which compactly laces together recurring themes to form the concerto's folksong-inspired finale

INSTRUMENTATION

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



Le Sacre du printemps (The Rite of Spring)

IGOR STRAVINSKY (1882-1971)

THE STORY

Following the success of his first two ballets, *The Firebird* (1910) and *Petrushka* (1911), for Sergei Diaghilev and his Ballet Russes, Igor Stravinsky was catapulted to the forefront of the modern musical world. Eager to continue fruitful collaboration with the company, Stravinsky resumed working on a sketch he began alongside *Petrushka*, tentatively named “The Great Sacrifice.” The ballet that resulted, *The Rite of Spring*, centered on the sacrificial rite of an ancient Slavic tribe, ending with the elders of the tribe selecting a young girl to dance to her death in order to renew the fertility of the soil. Stravinsky used Lithuanian folksong to capture a sense of authenticity, but imparted the score with immense dissonance, metric irregularity, and polyrhythms,—uniting “primitive” with modern.

While tales of violent scandal at the 1913 premiere are likely overblown, *The Rite of Spring* certainly caused an uproar, in no small part due to its unorthodox choreography. In fact, it was reported that at times the laughter and mockery were so loud one could scarcely even hear the music, despite the orchestra’s massive size.

Despite the premiere, *The Rite of Spring* is often cited as one of the most influential works of the entire 20th century for Stravinsky’s redefinition of the limits of descriptive musical language.

LISTEN FOR

- The opening bassoon passage, intentionally composed in a dramatically high range of the instrument
- The horrific tramping of the strings in the first movement, offset by repeated passages that layer upon one another—a key feature of Stravinsky’s style
- The erratic rhythms on display in *The Sacrifice*, where the chosen young girl dances to her demise

INSTRUMENTATION

Two piccolos, three flutes, alto flute, four oboes, two English horns, three clarinets, two bass clarinets, E-flat clarinet, four bassoons, two contrabassoons, eight horns, four trumpets, three trombones, two tubas, two timpani, percussion, 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