

NORTH CAROLINA **SYMPHONY**

Mozart & Bizet

FRI, OCT 27, 2023 | NOON

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

North Carolina Symphony
Grant Llewellyn, conductor
Orion Weiss, piano

Paul Dukas (1865-1935)
The Sorcerer's Apprentice

Wolfgang Amadeus Mozart (1756-1791)
Piano Concerto No. 12 in A Major, K.414

I. Allegro
II. Andante
III. Allegretto
Orion Weiss, piano

Georges Bizet (1838-1875)
Symphony No. 1 in C Major

I. Allegro vivo
II. Andante: Adagio III. Allegro vivace
IV. Finale: Allegro vivace

The Friday concert is made possible in part by
The Charles E. Potts/Fanny R. Potts 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 Artists



Grant Llewellyn, *conductor*

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

Grant Llewellyn is renowned for his exceptional charisma, energy, and easy authority in music of all styles and periods. Concluding his tenure as Music Director of the Orchestre National de Bretagne (ONB) in 2023 after eight years, he finished the season with a spectacular concert at Festival de Saint Denis in Paris with Bryn Terfel and Carlos Núñez. He will return as guest conductor for the final concert of ONB's 2023/24 season.

Llewellyn's guest engagements have included the BBC Symphony Orchestra, Helsinki Philharmonic, Philharmonia Orchestra, Royal Philharmonic Orchestra, and Royal Scottish National Orchestra, among others. He has conducted widely across North America, most notably The Philadelphia Orchestra and the symphony orchestras of Atlanta, Boston, Houston, Milwaukee, Montreal, St. Louis, and Toronto.

During his time as Music Director of the Handel and Haydn Society, America's leading period orchestra, Llewellyn gained a reputation as a formidable interpreter of music of the baroque and classical periods. An accomplished opera conductor, he has appeared at opera companies including the 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.



Orion Weiss, *piano*

Orion Weiss previously appeared with the North Carolina Symphony as guest soloist for a special event concert on May 21, 2021, performing Mozart's Piano Concerto No. 19 in F Major, K. 459.

Orion Weiss is regarded as a “brilliant pianist” (*The New York Times*) with “powerful technique and exceptional insight” (*The Washington Post*) and has performed with dozens of orchestras in North America including the Chicago Symphony Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, and New York Philharmonic.

Highlights of Weiss’s 2023/24 season include a performance at Carnegie Hall and concerts led by conductor Michael Tilson Thomas with the Chicago Symphony Orchestra and National Symphony Orchestra, both featuring programs of Mozart and Brahms. In concerts at the Kennedy Center, as well as at Toronto’s Royal Conservatory of music and Charlottesville, Virginia’s Cabell Hall, Weiss performs alongside violinist Augustin Hadelich. He also mentors and performs with students during a weeklong residency at the Colburn School in Los Angeles.

Recent seasons have seen Weiss in performances for the Lucerne Festival, Denver Friends of Chamber Music, Chamber Music Society of Lincoln Center, and the Kennedy Center. Other highlights include a performance of Beethoven’s Triple Concerto with the Saint Paul Chamber Orchestra, a live-stream with the Minnesota Orchestra, the release of his recording of Christopher Rouse’s *Seeing*, and recordings of Gershwin’s complete works for piano and orchestra with the Buffalo Philharmonic and JoAnn Falletta. Weiss performs regularly with violinists Augustin Hadelich, William Hagen, Benjamin Beilman, and James Ehnes; pianists Michael Brown and Shai Wosner; cellist Julie Albers; and the Ariel, Parker, and Pacifica Quartets.

A native of Ohio, Weiss attended the Cleveland Institute of Music and made his debut with The Cleveland Orchestra performing Liszt’s Piano Concerto No. 1 in 1999. His awards have included the Classical Recording Foundation’s Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, and more. In 2004, he graduated from The Juilliard School, where he studied with Emanuel Ax.

About the Music



The Sorcerer's Apprentice

PAUL DUKAS (1865-1935)

THE STORY

Dukas's breathtaking orchestration in *The Sorcerer's Apprentice* was a marvel to contemporary audiences, and his exploration of harmony clearly influenced both Stravinsky and Debussy. Composed in 1897, the work has also managed to become one of the most successful pieces of concert music to cross over into American popular culture, thanks to Walt Disney's *Fantasia* (1940)—indeed, “Sorcerer Mickey” is an enduring character even today.

The Sorcerer's Apprentice is a programmatic work based on the 1797 poem “Der Zauberlehrling” (“The Sorcerer's Apprentice”) by the German poet Johann Wolfgang von Goethe (1749-1832), whose imaginative works had a grip on many 19th-century composers. The poem describes a young sorcerer's apprentice who, growing tired of the menial chore of fetching pails of water, attempts a spell to animate a broom to complete the task. Finding he has no control over the magic broom, the apprentice tries to split it with an axe, only to find that each half becomes a whole broom—now the work continues at twice the pace! To the relief of the apprentice, the sorcerer returns just in time to break the faulty spell and restore order.

LISTEN FOR

- Foreshadowing in the mysterious introductory section, which displays the themes of the main body of the piece in fragmentary forms
- Extensive harp and percussion parts combining with the strings in washes of sound
- The familiar main theme marching through the work, ever evolving and gaining intensity until the final moments of the piece where, like the brooms, it is finally contained by the sorcerer

INSTRUMENTATION

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



Piano Concerto No. 12 in A Major, K.414

WOLFGANG AMADEUS MOZART (1756-1791)

THE STORY

While the harpsichord and clavichord had been the dominant keyboard instruments for centuries, Mozart came to compositional maturity as the more expressive and dynamic fortepiano (the direct precursor of the modern piano) was becoming the primary choice of keyboardists. As Mozart was one of the foremost keyboard virtuosos of the late 18th century, he viewed these concertos as a vehicle to showcase his skill at the keyboard and to display his fresh compositional ideas.

Mozart's Concerto No. 12 in A Major is one of his three early Viennese concertos for the instrument, composed in 1782. Having just relocated to Vienna in 1781, Mozart was keen to establish a respected reputation among the musical elite while also earning the admiration of the wider musical public. Mozart himself described the trilogy as "a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid." Such an aesthetic balance foreshadows the expansive expressive range of the later Mozart concertos.

LISTEN FOR

- The descending scale figures that occur in many of the concerto's themes
- The hymn-like opening to the second movement, which is nearly a quotation of Johann Christian Bach's *La calamita del cuori* (*The Calamity of Love*)— Bach died in 1782 while Mozart was composing K. 414, hence the apparent homage to his friend and mentor
- The light ornamentation of the third movement's main theme, which leaps up and then jumps down—the theme returns throughout the movement, as is standard for the "rondo" third movement of a concerto

INSTRUMENTATION

Solo piano; two oboes, two horns, strings



Symphony No. 1 in C Major

GEORGES BIZET (1838-1875)

THE STORY

Perhaps best known for his opera *Carmen* (1875), Georges Bizet wrote an extraordinary amount of music in his relatively short life. His Symphony No. 1 in C Major, remarkably, was a product of his student years at the Paris Conservatoire— begun a mere four days after his 17th birthday. Being a student work, the Symphony contains a degree of conservatism that is almost Mozartean in its lucid textures; nevertheless, the Symphony also contains kernels of Bizet's mature style, characterized by a dynamic energy and expressive lyricism.

Now considered a staple of the Romantic symphonic repertoire, the work was never performed during Bizet's lifetime; it was revived purely by a chance discovery of the score. In 1933 the manuscript was found in the Library of the Paris Conservatoire, apparently gifted to the library after passing through the hands of Bizet's widow and family friends. Given to the conductor Felix Weingartner by one of Bizet's biographers, Douglas Charles Parker, Weingartner prepared the piece for its premiere in Basel, Switzerland on February 26, 1935, nearly 80 years after Bizet finished the work.

LISTEN FOR

- Bizet's use of staccato strings, producing a sense of clarity and precision throughout the first movement and providing a contrast for the oboe's lyrical melody that follows
- The moment when the second movement's melodic elegance gives way to a fugue before returning to the opening musical ideas
- The drone-like cellos in the trio section of the playful Scherzo movement, perhaps suggesting a stroll through the countryside or a folk-dance
- The bustling perpetual motion of the Finale, which flies with a joyful intensity toward its conclusion with a catchy second theme in tow

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, 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*