

NORTH CAROLINA **SYMPHONY**

# GERSHWIN PIANO CONCERTO

**FRIDAY & SATURDAY, APR 8-9, 2022 | 8PM**

Meymandi Concert Hall  
Woolner Stage

**Duke Energy Center**  
for the Performing Arts  
Raleigh



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



# NORTH CAROLINA SYMPHONY

## Gershwin Piano Concerto

Raleigh Classical

Fri/Sat, Apr 8-9, 2022 | 8pm

MEYMANDI CONCERT HALL, WOOLNER STAGE

DUKE ENERGY CENTER FOR THE PERFORMING ARTS, RALEIGH

*The Friday concert is made possible in part by **The Betty Lou Fletcher Goodmon Guest Pianist Fund**.*

*The North Carolina Symphony gratefully acknowledges the support of **Saturday Concert Sponsor The Forest at Duke**.*



## Program

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**North Carolina Symphony**

**Joshua Weilerstein**, *conductor*

**Aaron Diehl**, *piano*

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**Leonard Bernstein** (1918-1990)

**Overture to *Candide***, K. 620

**George Gershwin** (1898-1937)

**Piano Concerto in F Major**

Aaron Diehl, *piano*

- I. Allegro aperto
  - II. Adagio – Andante con moto
  - III. Allegro agitato
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## Intermission

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**William Dawson** (1899-1990)

**Negro Folk Symphony**

- I. The Bond of Africa
  - II. Hope in the Night
  - III. O, Le' Me Shine, Shine Like a Morning Star!
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For the complete program, text the word **program** to 919.364.6864 or scan this QR code with your phone:



## About the Artists

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### Joshua Weilerstein

conductor

*The North Carolina Symphony previously welcomed Joshua Weilerstein as guest conductor in 2016. Those concerts featured Horn Concerto No. 2 by Richard Strauss, performed by NCS Principal Horn Rebekah Daley. The program also included Dark Sand, Sifting Light, by Julia Adolphe; Epifania, by Pēteris Vasks; and Elgar's "Enigma" Variations.*

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In September 2021, Joshua Weilerstein marked the end of his six-year tenure as Artistic Director of the Orchestre de Chambre de Lausanne with two concerts at the George Enescu Festival in Romania. Highlights of his 21/22 season include debuts with the Seattle Symphony, Kansas City Symphony, Kammerakademie Potsdam, Orchestre national de Lille, and Ireland's RTÉ National Symphony Orchestra, as well as return engagements with the Oslo Philharmonic, NDR Radiophilharmonie Hannover Symphony, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, and Bergen Philharmonic Orchestra.

In recent seasons, Weilerstein's guest engagements have included concerts in Europe with the London Philharmonic Orchestra, Danish National Symphony Orchestra, Orchestre philharmonique de Radio France, Finnish Radio Symphony Orchestra, and Tonhalle-Orchester Zürich, and in the United States the San Francisco Symphony and The Philadelphia Orchestra. During his time as Artistic Director of the Orchestre de Chambre de Lausanne, they released recordings by Shostakovich, Stravinsky, Smyth, and Ives, along with a complete Beethoven symphony cycle on DVD.

Born into a musical family, Weilerstein's formative experience with classical music was as a violinist on tour to Panama and Guatemala with the Youth Philharmonic Orchestra of Boston, performing for thousands of young people who had never heard a live orchestra concert. While pursuing his master's degree in violin and conducting at the New England Conservatory of Music, he won both the First Prize and the Audience Prize at the Malko Competition for Young Conductors in Copenhagen in 2009. He was subsequently appointed as Assistant Conductor of the New York Philharmonic, where he served from 2012-2015.

In 2017, Weilerstein launched a classical music podcast called *Sticky Notes*, for music lovers and newcomers alike, which has had more than 2 million downloads in 165 countries. In the 2021/22 season he returns to Boston to serve as the Music Director of Phoenix, a dynamic and ambitious orchestra devoted to creating unforgettable experiences with classical music.



### Aaron Diehl

piano

*Aaron Diehl made his North Carolina Symphony debut in November 2021 with the Aaron Diehl Trio, performing selections from Zodiac Suite by Mary Lou Williams.*

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Pianist and composer Aaron Diehl transforms the piano into an orchestral vessel in the spirit of beloved predecessors Ahmad Jamal, Erroll Garner, and Jelly Roll Morton. Following three critically-acclaimed albums on Mack Avenue Records—and appearances with the New York Philharmonic and at historic venues such as Jazz at Lincoln Center and the Village Vanguard—the American Pianist Association's 2011 Cole Porter fellow now focuses his attention on his forthcoming solo album and on curating programs featuring Black American composers, with emphasis on William Grant Still.

Born in Columbus, Ohio, Diehl flourished among family members supportive of his artistic inclinations. His grandfather, piano and trombone player Arthur Baskerville, inspired him to pursue music and nurtured his talent. At age 17, he was a finalist in Jazz at Lincoln Center's Essentially Ellington competition, where he was noticed by Wynton Marsalis. Soon after, he was invited to tour Europe with the Wynton Marsalis Septet (Marsalis has famously referred to him as "The Real Diehl.")

Now a graduate of The Juilliard School, Diehl has also performed with artists including Branford Marsalis, Benny Golson, Jimmy Heath, Buster Williams, Wycliffe Gordon, and Grammy Award-winning vocalist Cecile McLorin Salvant. Recent highlights have included appearing at the New York premiere of Philip Glass' complete Etudes at the Brooklyn Academy of Music, collaborating with flamenco guitarist Dani De Morón in *Flamenco Meets Jazz* (produced by Savannah Music Festival and Flamenco Festival), and performing with the New York Philharmonic and The Cleveland Orchestra as featured soloist on George Gershwin's Piano Concerto in F. *The New York Times* lauded the "brilliance" of his Gershwin performance: "The roomy freedom of [his] playing in bluesy episodes was especially affecting. He folded short improvised sections into the score, and it's hard to imagine that Gershwin would not have been impressed."

## About the Music

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### Overture to *Candide*

Leonard Bernstein (1918-1990)

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## THE STORY

Leonard Bernstein's comic operetta (an opera with spoken dialogue), *Candide*, opened on Broadway in December 1956; but closing three months later with just 73 performances, it didn't exactly catch on with the public. That run would be impressive for a contemporary opera but was practically a disaster for a Broadway show.

That was at the heart of the issue for audiences—they couldn't understand whether the new work was an opera or a musical. Plus, they found the story of the naive young man Candide and his misadventures in half-a-dozen locations around the world to be esoteric, lacking in the standard romantic plot of a musical, and simply too long.

Yet, no one could seem to give up on *Candide*. The operetta was revised numerous times over four decades, by Bernstein and others. (When a new book was written to replace the one by Lillian Hellman, she was outraged and withdrew her 1956 original; it remains unavailable for performance to this day.)

Bernstein's music is undoubtedly the work's greatest asset, with the overture in particular having become a hugely popular concert classic. With energetic wit and sophistication, it perfectly captures the mood of the musical comedy and has become one of the most-performed pieces of contemporary music.

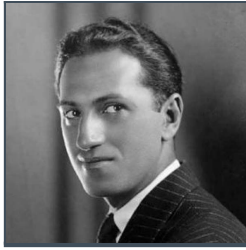
The first concert performance of the overture was given in 1957, the year following the Broadway opening. Bernstein conducted the New York Philharmonic, where he became music director in 1957 and Laureate Conductor in 1969. It is a long-held tradition of that ensemble to perform the work without a conductor, in tribute to their former music director.

## LISTEN FOR

- The foreshadowing of some of *Candide's* most well-known musical moments—"Glitter and Be Gay," "Oh, Happy We," "The Best of All Possible Worlds," and the instrumental *Battle Music*—in addition to melodies that Bernstein created specifically for the overture
- The gleeful violin solo
- At the end of the five-minute overture, a shower of all of the musical fragments already heard, growing to a sparkling, rousing crescendo

## INSTRUMENTATION

*Piccolo, two flutes, two oboes, E-flat clarinet, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, strings*



**Piano Concerto in F Major**  
**George Gershwin (1898-1937)**

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## THE STORY

The premiere of George Gershwin's *Rhapsody in Blue* for solo piano and orchestra was a sensation. Among the many illustrious musicians in the audience was conductor Walter Damrosch, who immediately commissioned Gershwin for a new project—a more traditional piano concerto for his New York Symphony Orchestra (the ensemble that would soon merge with the Philharmonic Symphony Society to become the New York Philharmonic).

Although he had a number of other projects on the burner already, Gershwin accepted. “Many persons had thought that the *Rhapsody* was only a happy accident,” he explained later. “I went out to show them that there was plenty more where that came from.”

One rumor has it that Gershwin's first order of business was to buy a book that would teach him exactly what a “concerto” was. The more likely version of this story is that he found books on orchestration, which he knew little about. And if that is true, then his efforts worked—unlike the *Rhapsody in Blue*, Gershwin orchestrated the entire Piano Concerto in F Major on his own.

While built in a traditional three-movement form, the concerto retains the heavy jazz influence that is part of Gershwin's musical DNA. He described his concerto as follows:

“The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettle drums.... The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano. The second movement has a poetic, nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated. The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping to the same pace throughout.”

Gershwin was soloist at the 1925 premiere and said that finally hearing his concerto come to life with the orchestra was his “greatest musical thrill.” His commissioner, Maestro Damrosch, was equally pleased, sharing that Gershwin had “dressed his extremely independent and up-to-date young lady [jazz] in the classic garb of a concerto.”

If audiences for Bernstein's *Candide* had been uncertain whether the work was an opera or a musical, critics first hearing Gershwin's concerto were unable to classify it as jazz or classical. Gershwin's concerto—and his music at large—defies categorization, appearing regularly on both classical and pops programs. As Arnold Schoenberg stated, “He only feels he has something to say and he says it.”

## LISTEN FOR

- Explosive blasts from the timpani at the opening of the *Allegro*
- A swanky trumpet solo introducing the theme of the second movement, accompanied by the clarinet section (the same melody is later given to the flute)
- The reintroduction of the first movement's theme—but now at a much more vigorous tempo—in the *Allegro agitato*

## INSTRUMENTATION

*Solo piano; piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, strings*



## ***Negro Folk Symphony***

**William Dawson (1899-1990)**

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### **THE STORY**

While Gershwin bridged a divide between jazz and classical music, William L. Dawson bridged a divide between spirituals and classical music. In 1934, in the depths of the Great Depression, The Philadelphia Orchestra premiered Dawson's *Negro Folk Symphony* at Carnegie Hall, conducted by Leopold Stokowski. The new work brought the audience to its feet—and the audience brought the 35-year-old conductor back to the stage again and again for bows. The work was hailed in the New York press as "the most distinctive and promising American symphonic proclamation which has so far been achieved."

Stokowski revisited the work 30 years later when he recorded it with the American Symphony Orchestra. (Dawson revisited it around the same time as well, making revisions after a trip to Africa in 1963 to infuse it with more African rhythms.) But otherwise, this work that had made such an impression when it was first premiered largely fell off the radar—until recently.

The symphony is vibrant and emotionally charged, taking inspiration for its main themes from "what are popularly known as Negro Spirituals," Dawson wrote. In his program notes for the Carnegie Hall performance, he continues, "In this composition, the composer has employed three themes taken from typical melodies over which he has brooded since childhood, having learned them at his mother's knee."

As a child, Dawson had not stayed at his mother's knee for long. Born in Alabama, he ran away from home at age 13 to study music at the pre-college program of Tuskegee Institute, where he worked his way through school. He continued his studies in Chicago, earning his master's degree and then performing as an orchestral trombonist. Dawson returned to Tuskegee Institute (now Tuskegee University) 10 years after his graduation to officially launch its music school and is credited with developing its internationally renowned choir.

### **LISTEN FOR**

- In the first movement, *The Bond of Africa*, the opening blues gesture in the solo French horn and a tender melody in the strings
- Three soft gong strokes that begin the melancholy lullaby of the second movement, *Hope in the Night*, followed by a plaintive melody in the English horn; Dawson described this movement as an "atmosphere of the humdrum life of a people whose bodies were baked by the sun and lashed with the whip for two hundred and fifty years; whose lives were proscribed before they were born"
- The 19th-century Romanticism of the third movement, *O, Le' Me Shine, Shine Like a Morning Star!* (although he drew on European styles, Dawson was clear that he wanted his music to be "unmistakably not the work of a white man")

### **INSTRUMENTATION**

*Piccolo, two flutes, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, strings*



## About Our Musicians

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Grant Llewellyn, Music Director Laureate  
*The Maxine and Benjamin Swalin Chair*

Carlos Miguel Prieto, Artistic Advisor

Michelle Di Russo, Assistant Conductor  
*The Lucy Moore Ruffin Chair*

### Violin I

Brian Reagin, Concertmaster  
*The Annabelle Lundy Fetterman Chair*

Dovid Friedlander\*\*, Associate  
Concertmaster  
*The Assad Meymandi and Family Chair*

Emily Rist Glover\*, Associate  
Concertmaster  
*The Anne Heartt Gregory Chair*

Karen Strittmatter Galvin\*\*, Assistant  
Concertmaster

Erin Zehngut\*, Assistant Concertmaster

Robert Anemone\*\*

Carol Chung\*  
*The James C. Byrd and Family 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*

Leah Latorraca\*

Maria Meyer\*\*  
*The Tom and Mary Mac Bradshaw Chair*

Irina Shelepov\*

Lin-Ti Wang\*  
*The Jessie Wyatt Ethridge Chair*

Eileen Wynne  
*The Harvey At-Large Chair*

To Be Filled  
*The J. Felix Arnold 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*

David Kilbride\*, Associate Principal  
*The Blanche Martin Shaw Chair*

Anton Shelepov\*, Assistant Principal

Qi Cao

Janet Gayer Hall

Mallory Hayes\*

Oskar Ozolinch

Pablo Sánchez Pazos\*

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*

To Be Filled, Assistant Principal

Petra Berényi

Celia Daggy\*

Paul Malcolm

Amy Mason  
*The J. Sidney Kirk Chair*

Sandra Schwarcz  
*The Samuel H. and Anne Latham Johnson  
Chair*

### 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*

David Meyer  
*The Nell Hirschberg 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*

Robert K. Anderson, Associate Principal  
*The Dr. and Mrs. Preston H. Gada Chair*

Craig Brown  
*The Mark W. McClure Foundation Chair*

Erik Dyke  
*The Harllee H. and Pauline G. Jobe Chair*

Bruce Ridge  
*The John C. and Margaret P. Parker 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*

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*

Matthew Griffith\*, 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*

Christopher Caudill\*\*

Rachel Niketopoulos\*\*

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.*

**Thank you** to the generous individuals, businesses, foundations, and community partners who support the North Carolina Symphony through contributions each season. The Symphony's performances and extensive music education and community service programs are made possible by your support.