

NORTH CAROLINA **SYMPHONY**

SCHEHERAZADE

OPEN REHEARSAL

THURSDAY, APR 28, 2022 | 10AM

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.



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The North Carolina Symphony gratefully acknowledges the support of **Saturday Concert Sponsor celito.net**.



Program to include

North Carolina Symphony

Ruth Reinhardt, *conductor*

Colin Currie, *percussion*

Antonín Dvořák (1841-1904)

Polonaise from *Rusalka*, Op. 114

Jennifer Higdon (b. 1962)

Percussion Concerto

Colin Currie, *percussion*

Intermission

Nikolai Rimsky-Korsakov (1844-1908)

Scheherazade, Op. 35

I. The Sea and Sinbad's Ship

II. The Tale of the Kalandar Prince

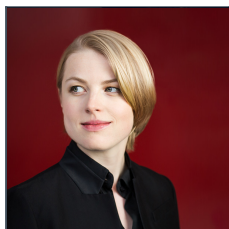
III. The Young Prince and the Young Princess

IV. The Festival at Baghdad – The Sea – The Ship Founders on a Rock Topped by the Bronze Statue of a Warrior – Conclusion

For the complete program, text the word **program** to 919.364.6864 or scan this QR code with your phone:



About the Artists



Ruth Reinhardt

conductor

Ruth Reinhardt made her North Carolina Symphony debut at UNC Healthcare Summerfest in 2018, leading a classical program that featured Rachmaninoff's Piano Concerto No. 3 performed by Daniel Hsu. The concert also included Mussorgsky's Dawn on the Moskva River, selections from Tchaikovsky's Swan Lake, Rachmaninoff's Vocalise, and Borodin's Polovtsian Dances.

In the 2021/22 season, Ruth Reinhardt makes debuts with the San Francisco Symphony, Naples Philharmonic (Florida), and the symphony orchestras of Portland and Milwaukee, culminating in summer festival debuts at Blossom Music Center and Wolf Trap. In Europe, debuts include Deutsches Symphonie-Orchester Berlin, Raidió Teilifís Éireann Dublin, Orchestre philharmonique de Radio France, MDR Leipzig Radio Symphony, and Konzerthausorchester Berlin. She will also return to the Seattle Symphony, Indianapolis Symphony Orchestra, North Carolina Symphony, San Diego Symphony, Orquesta Simfónica de Barcelona, and Helsingborg Symphony Orchestra, among others.

Highlights of Reinhardt's recent seasons have included debuts in the United States with the symphony orchestras of Detroit, Baltimore, Portland, and Fort Worth; the symphonies of Houston, San Antonio, Omaha, and Grand Rapids; as well as the Orlando Philharmonic, Sarasota Orchestra, and the Los Angeles and St. Paul Chamber Orchestras. She also returned to conduct The Cleveland Orchestra, Seattle Symphony, Malmö Symphony Orchestra, Impuls Festival in Germany, and Dallas Symphony Orchestra for both a subscription week and their contemporary alternative ReMix series. In the summers of 2018 and 2019, she served as the assistant conductor of the Lucerne Festival Academy Orchestra.

Born in Saarbrücken, Germany, Reinhardt began studying violin at an early age and sang in the children's chorus of Saarländisches Staatstheater, Saarbrücken's opera company. By age 17, she had already composed and conducted an opera performed by the children and youths of her hometown. While studying in Zurich, she also conducted the premieres of two chamber operas for children: *Die Kleine Meerjungfrau (The Little Mermaid)* by Swiss composer Michal Muggli, and *Wassilissa* by German composer Dennis Bäsecke.

Reinhardt attended Zurich's University of the Arts (Zürcher Hochschule der Künste) to study violin with Rudolf Koelman, and began conducting studies with Constantin Trinks, with additional training under Johannes Schlaefli. She received her master's degree in conducting from The Juilliard School, where she studied with Alan Gilbert. Assistant Conductor of the Dallas Symphony Orchestra under Jaap van Zweden for two seasons, from 2016 to 2018, she was also a Dudamel Fellow of the Los Angeles Philharmonic (2017-18), conducting fellow at the Seattle Symphony (2015-16) and Boston Symphony Orchestra's Tanglewood Music Center (2015), and an associate conducting fellow of the Taki Concordia program (2015-17).



Colin Currie

percussion

Colin Currie has previously performed Jennifer Higdon's Percussion Concerto with the North Carolina Symphony in 2009, conducted by Grant Lewellyn for concerts in Chapel Hill and Raleigh.

Hailed as being "at the summit of percussion performance today" (*Gramophone*) Colin Currie appears with orchestras including the New York Philharmonic and the Royal Concertgebouw, Royal Stockholm Philharmonic, London Philharmonic, and Minnesota orchestras.

Recognized in 2015 by the Royal Philharmonic Society with their Instrumentalist Award, Currie won the Royal Philharmonic Society Young Artist Award in 2001 and received a Borletti-Buitoni Trust Award in 2005. He has premiered works by composers such as Steve Reich, Elliott Carter, Louis Andriessen, HK Gruber, Mark-Anthony Turnage, Sir James MacMillan, Brett Dean, Jennifer Higdon, Andrew Norman, Julia Wolfe, and Nico Muhly.

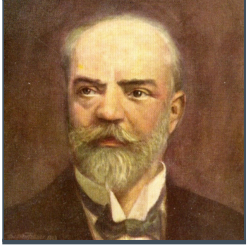
In October 2017 Currie launched Colin Currie Records, in conjunction with the London Symphony Orchestra's LSO Live. Since the label's first release, the Colin Currie Group's recording of Steve Reich's *Drumming*, he has released *The Scene of the Crime*, with Håkan Hardenberger; *Colin Currie & Steve Reich Live at Fondation Louis Vuitton*, featuring the Colin Currie Group; and most recently, *HK Gruber Percussion Concertos*, with the BBC Philharmonic, Juanjo Mena, and John Storgårds.

A major highlight of Currie's 2021/22 season is the world premiere of a significant new work by Steve Reich, *Traveler's Prayer*. Other highlights include the world premiere of Bruno Mantovani's Percussion Concerto, *Allegro Barbaro*, with the Orchestre Philharmonique de Radio France, and the world premiere of Danny Elfman's Percussion Concerto with the London Philharmonic Orchestra, followed by the U.S. premiere with Pacific Symphony, and the world premiere of Nicole Lizée's percussion concerto *Blurr is the Colour of My True Love's Eyes* with Ottawa's National Arts Centre Orchestra.

Currie is co-Artistic Curator of the Grafenegg Academy alongside Håkan Hardenberger, where he will perform the Austrian premiere of Helen Grime's Percussion Concerto as well as coaching, conducting, and performing chamber music. He is also Artist in Association at London's Southbank Centre, where he was the focus of a major percussion festival, *Metal Wood Skin*, in 2014; he continues to perform there every season.

Colin Currie plays Zildjian cymbals and is a Marimba One Artist.

About the Music



Polonaise from *Rusalka*, Op. 114
Antonín Dvořák (1841-1904)

THE STORY

Antonín Dvořák's *Rusalka* is his ninth and most famous opera, which has grown in popularity in recent decades and is now performed regularly by major opera companies. The story is based on a Czech fairy tale of a water sprite, with parallels to Hans Christian Andersen's *The Little Mermaid*—the first act recounts how Rusalka, the water sprite, makes a deal with a witch that will allow her to pursue love with a prince in exchange for her voice.

The Polonaise music appears in the second act of the opera, taking place in the garden of the prince's castle. It accompanies a courtly dance scene which serves to starkly contrast Rusalka's magical world with the prince's human, aristocratic one.

LISTEN FOR

- Trumpet blasts at the opening that call the court to attention
- A pompous string melody with military percussion that accompanies the courtly procession
- The elegant woodwind melody in 3/4 waltz time as the dance begins

INSTRUMENTATION

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



Percussion Concerto
Jennifer Higdon (b. 1962)

THE STORY

The Percussion Concerto by Pulitzer Prize-winning composer Jennifer Higdon was commissioned by The Philadelphia Orchestra, Indianapolis Symphony Orchestra, and Dallas Symphony Orchestra, and was written for and dedicated to this evening's soloist, percussionist Colin Currie. The concerto won the 2010 Grammy Award for Best Classical Contemporary Composition and in 2019, a recording by the London Philharmonic Orchestra conducted by Marin Alsop was selected by the Library of Congress for preservation in the National Recording Registry as a work that is "culturally, historically, or aesthetically significant."

Although Higdon's main instrument is the flute, she also has a special history with percussion instruments, having performed as a percussionist in her high school marching band in Tennessee. For this one-movement concerto, she employs a wide spectrum of percussion sounds—both pitched and non-pitched—from bongos, to marimba, to cowbell, to a singing bowl.

The concerto often alternates between emphasizing the melodic versus the rhythmic aspects of the instruments. Higdon suggests that the pitched instruments be positioned on one side of the stage and the non-pitched instruments on the other to accentuate this effect as the soloist juggles approximately 30 instruments. Adding to the excitement, some musical decisions are left to the performer—for example, they are asked to select from a range of pitches to sound within set, notated rhythms.

Higdon shares the following about her concerto:

The 20th century saw the development of the percussion section grow as no other section in the orchestra. Both the music and the performers grew in visibility as well as in capability. And while the form of the concerto wasn't the least bit new in the century, the appearance and growth of the percussion concerto as a genre exploded during the later half of the century.

My "Percussion Concerto" follows the normal relationship of a dialogue between soloist and orchestra. In this work, however, there is an additional relationship with the soloist interacting extensively with the percussion section. The ability of performers has grown to such an extent that it has become possible to have sections within the orchestra interact at the same level as the soloist.

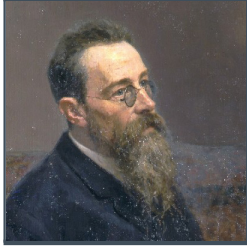
When writing a concerto I think of two things: the particular soloist for whom I am writing and the nature of the solo instrument. In the case of percussion, this means a large battery of instruments, from vibraphone and marimba (the favorite instrument of soloist Colin Currie), to non-pitched smaller instruments (brake drum, wood blocks, Peking Opera gong), and to the drums themselves. Not only does a percussionist have to perfect playing all of these instruments, but he must make hundreds of decisions regarding the use of sticks and mallets, as there is an infinite variety of possibilities from which to choose. Not to mention the choreography of the movement of the player; where most performers do not have to concern themselves with movement across the stage during a performance, a percussion soloist must have every move memorized. No other instrumentalist has such a large number of variables to challenge and master.

LISTEN FOR

- The opening of the concerto with the solo marimba, Colin Currie's favored instrument; the solo is based largely on open fifths, a signature interval in Higdon's musical vocabulary
- A slow, lyrical section, which involves playing the crotales (small cymbals) and vibraphone with a bow—a technique Higdon attributes to her studies with George Crumb
- A cadenza introduced by the orchestral percussionists (on woodblocks and temple blocks) and then fully improvised by the soloist
- The dramatic close to the cadenza which leads back to the orchestra's opening material, concluding the work in D major—another Higdon signature

INSTRUMENTATION

Solo percussion; three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, celesta, strings



Scheherazade, Op. 35

Nikolai Rimsky-Korsakov (1844-1908)

THE STORY

When Alexander Borodin died unexpectedly, Nikolai Rimsky-Korsakov took over the task of completing his opera *Prince Igor*. That work was filled with musical references to Central Asia, and it must have captured Rimsky-Korsakov's imagination; he channeled this inspiration into a four-movement orchestral suite, *Scheherazade*, one of the most dazzling and colorful works in the orchestral repertoire.

The work is based on the Arabian folk tales collected in *The One Thousand and One Nights*, in which a vengeful Sultan's clever wife, Scheherazade, saves her life by weaving intriguing tales for her husband—always ending on a cliffhanger to keep him wanting more, night after night.

Rimsky-Korsakov wrote this introduction to the suite: "The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely."

The titles of the four sections of the work are vague enough that they can't be associated with specific tales—exactly as Rimsky-Korsakov intended. He cautioned that the listener need not listen too closely for specific characters or events in the music, and that he meant the titles "to direct but slightly the hearer's fancy" as we embark on a fairy-tale adventure.

LISTEN FOR

- The musical depictions of the Sultan and Sultana—the growling, menacing opening statement from the Sultan and Scheherazade's response in the form of a hypnotic solo violin with ethereal chords in the harp
- The waves in "The Sea and Sinbad's Ship" evoked by rollicking accompaniment in the cellos, and bright melodies that call to mind ocean sunrises; Rimsky-Korsakov may have felt nostalgia for his past career in the navy
- After an introduction from Scheherazade (voiced by the solo violin), a wistful, Eastern-flavored bassoon solo in "The Kalendar Prince"
- Lyrical, romantic music in "The Young Prince and The Young Princess," including a heart-racing, fluttering, scalar figure in the clarinet that one could imagine to be a first kiss
- In the finale, the return of themes from the second and third movements, ultimately resolving in a peaceful conclusion as Scheherazade wins the heart of the Sultan—and can finally get a good night's rest!

INSTRUMENTATION

Piccolo, two flutes, two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, strings

About Our Musicians

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.