

NORTH CAROLINA **SYMPHONY**

Saint-Saëns Organ Symphony

FRI/SAT, APR 25-26, 2025 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony

Marie Jacquot, *conductor*

Marie-Ange Nguci, *piano*

PROGRAM

Richard Wagner (1813-1883)

Overture to *Tannhäuser*

Franz Liszt (1811-1886)

Piano Concerto No. 2 in A

Marie-Ange Nguci, *piano*

INTERMISSION

Camille Saint-Saëns (1835-1921)

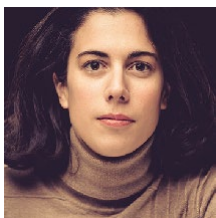
Symphony No. 3 in C minor, Op. 78, "Organ Symphony"

I. Adagio – Allegro moderato – Poco adagio

II. Allegro moderato – Presto – Maestoso

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

About the Artists



Marie Jacquot, *conductor*

These concerts are the North Carolina Symphony debut for Marie Jacquot.

Since the 2023/24 season, Marie Jacquot has been Principal Guest Conductor of The Wiener Symphoniker, whom she has led on tour in addition to concerts at the Vienna Konzerthaus, the Vienna Musikverein, and the Bregenz Festival. Starting with season 2024/25, she also serves as Chief Conductor of the Royal Danish Theatre Copenhagen, and she has appeared this season with orchestras including the BBC Symphony Orchestra with violinist Paul Huang, Orchestre national de France, and Oslo Philharmonic. From 2026/27 on, she will be Chief Conductor of the WDR Symphony Orchestra.

Successful debuts and re-invitations of recent seasons include a new production of Pushkin's *Eugene Onegin* at the Copenhagen Opera; a world premiere by Marc-André Dalbavie at the Deutsche Staatsoper Berlin; and concerts with the Yomiuri Nippon Symphony Orchestra in Tokyo and the symphony orchestras of Dallas and Gothenburg, as well as DSO Berlin, the Karajan Academy of the Berlin Philharmonic, Munich Philharmonic, Malmö Symphony Orchestra, and Orchestre de Chambre de Lausanne.

Between 2016 and 2019, Jacquot was First Kapellmeister and Deputy General Music Director in Würzburg. From 2019, she was First Kapellmeister at the Deutsche Oper am Rhein Düsseldorf/Duisburg for three years.

After studying trombone in Paris, Jacquot studied conducting in Vienna and Weimar and held a scholarship of the Conductors' Forum of the German Music Council. In 2016, she was assistant to Kirill Petrenko at the Bavarian State Opera for the world premiere of Miroslav Srnka's *South Pole* and subsequently conducted two productions of her own at the Munich Opera Festival. Her awards include the Ernst von Schuch Conducting Prize in 2019, as well as a nomination for "Newcomer of the year" at the International Opera Awards. In February 2024 she won the palm "Révélation / Chef d'orchestre" at the 31st Victoires de la musique classique.



Marie-Ange Nguci, *piano*

These concerts are the North Carolina Symphony debut for Marie-Ange Nguci.

Among the highlights of her 2024/25 season, Marie-Ange Nguci has debuted performing Saint-Saëns' Piano Concerto No. 2 with the Rotterdam Philharmonic Orchestra and Stéphane Denève and Mozart's Piano Concerto No. 21 with Royal Stockholm Philharmonic Orchestra under Alan Gilbert. She has also returned for performances with the Orchestra Sinfonica Nazionale della RAI and Marc Albrecht, and will make her debut with Orchestre Symphonique de Montréal and Marie Jacquot performing Rachmaninoff's Piano Concerto No. 3.

The French magazine *Classica* wrote that "Each facet of her talent belies her age: the pianist Marie-Ange Nguci offers a jewel where virtuosity rhymes with musicality and inventiveness. Much more than a promising talent: an accomplished artist." She has performed with orchestras such as NHK Symphony Orchestra, Konzerthausorchester Berlin, BBC Symphony Orchestra, Sydney Symphony Orchestra, Danish National Symphony Orchestra, St. Louis Symphony Orchestra, and Orchestre de Paris. She was named Artist in Residence of the Basel Symphony Orchestra for the 2023/24 season, and collaborated as Associate Artist with the Filarmonica Arturo Toscanini in Parma.

Nguci won her first competition, with First Prize at the Lagny-sur-Marne International Piano Competition, in 2011. In 2015 she was awarded the Dorothy MacKenzie Award by the International Keyboard Institute and Festival. She has received grants from, among others, the Foundation L'Or du Rhin, French American Piano Society, International Academy of Music in the Principality of Liechtenstein, and Yamaha Music Foundation. She received the Charles Oulmont 2016 Award for Music.

Growing up in Albania, Nguci was accepted into the Paris Conservatoire at the age of 13. She studied orchestra conducting at Vienna's Universität für Musik und darstellende Kunst, and was admitted at the age of 18 for a doctoral degree at the City University of New York. She also holds a master's degree in cultural management.

About the Music



Overture to *Tannhäuser*

RICHARD WAGNER (1813-1883)

THE STORY

In addition to being a composer and conductor, Richard Wagner wrote prolifically on the nature of art and philosophy. In an essay from 1841 called "On the Overture," he dissects the operatic overture as a genre: he describes its function not only as an introduction to the events of the opera, but also as an introduction to the thematic elements of the story—both musically and conceptually.

Four years after the essay Wagner completed *Tannhäuser*, his fifth opera, with the overture exemplifying the very virtues he had laid out in his writing. The opera is named for its hero, who is tested with the choice between sacred and profane love. The mythic tale begins with Tannhäuser in the realm of Venusberg, a land of lust and pleasure, under the rule of the goddess Venus. The hero escapes and makes his way to Wartburg, a Christian city, where he enters a singing competition to win the hand of Elisabeth, a paragon of virtue and chastity.

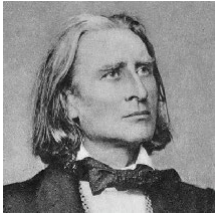
The opera was premiered in Dresden, Germany in 1845 and did not meet with the instant success of most Wagner operas that came before or after it. The composer continued revising the work, though he would never truly be satisfied. Despite the opera's initial lukewarm response, its overture has stood the test of time and has become a staple of orchestral performances worldwide.

LISTEN FOR

- The first theme, played by the woodwinds and later taken up by trombones, which represents faith and purity
- The second theme, a scurrying, chaotic melody begun in the violas, which represents Venusberg and profanity, battling against the first theme

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, strings



Piano Concerto No. 2 in A **FRANZ LISZT** (1811-1886)

THE STORY

Hungarian Franz Liszt was one of the first stars of the classical music world. He was able to execute feats on the keyboard that had previously never been attempted. Accounts of his performances as a pianist are reminiscent of a modern-day pop star, with crowds of adoring fans mobbing the stage and screaming his name. The revolutionary nature of his performances also drew on his physicality as a performer, with facial expressions, intense gyrations, and dramatic poses—spellbinding to some but repulsive to others.

As a composer, Liszt strove to establish himself as a true artist rather than the empty poser that his harshest critics deemed him to be. He saw himself as following in the lineage of Beethoven, throwing off the shackles of old forms and idioms to create music that told stories, expressed emotions, and reached new heights of virtuosic difficulty.

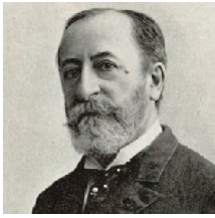
Liszt began writing the Second Piano Concerto in his 20s, while touring throughout Europe. He called it his “symphonic concerto,” and he would continue to revise the piece for the next two decades. This lengthy gestation period is understandable, since the work reimagines the concerto form: the soloist is integrated into the orchestra rather than standing above it, and the concerto traverses multiple musical terrains in a single movement.

LISTEN FOR

- The seven-note romantic theme introduced by clarinets at the beginning of the work, which is developed throughout
- The cadenzas, the sections when the orchestra drops out and the piano plays alone—giving the soloist opportunities to showcase virtuosity and improvisatory skill
- The solo cello, which is accompanied by the piano soloist in a return of the gorgeous melody from the beginning—one of the most transcendent moments of the work

INSTRUMENTATION

Solo piano; piccolo, three flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, percussion, strings



Symphony No. 3 in C minor, Op. 78, "Organ"
CAMILLE SAINT-SAËNS (1835-1921)

THE STORY

The symphony as a form was firmly considered a Germanic tradition for most of the history of Western classical music. Its foundations were laid by Joseph Haydn, earning him the moniker "Father of the Symphony," and the traditions were developed by Mozart, Beethoven, Brahms, and later, Mahler. With his final symphony, French composer Camille Saint-Saëns rivaled the greatest works of the form. The composer was 51 years old when he received the commission to write a symphony for the London Philharmonic Society in England. It had been over 25 years since his last symphony, a medium he had abandoned due to what he thought was its highly formulaic nature and a loss of interest amongst audiences. Saint-Saëns' popularity in England—as a composer, conductor, and pianist—gave him confidence to revisit the genre. Still, he was wary, writing to his publisher, "You ask for the symphony: you don't know what you ask. It will be terrifying..."

Saint-Saëns wrote quickly, combining the traditional four movements into two. The subtitle "Organ" comes from the inclusion of the pipe organ, endowing the soundscape with even more power and grandiosity than an orchestra already provides. The result was stunning, with the premiere in London receiving ecstatic praise.

LISTEN FOR

- The transition from the intense first section into slower, more romantic music—creating two different sound worlds in one unified movement
- The juxtaposition of the apocalyptic first theme of the second movement and the scurrying second theme which prominently features the piano, a timbre not often heard in the symphonic medium
- The glorious entrance of the organ in the final movement, which signals the arrival of victory and transcendence after a stormy struggle

INSTRUMENTATION

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

The Musicians of the North Carolina Symphony

Carlos Miguel Prieto,
Music Director
The Maxine and Benjamin Swalin Chair

Grant Llewellyn,
Music Director Laureate

Sophie Sze-Ki Mok,
Assistant Conductor
The Lucy Moore Ruffin Chair

Violin I

To Be Filled, Concertmaster
The Annabelle Lundy Fetterman Chair

To Be Filled,
Associate Concertmaster
The Assad Meymandi and Family Chair

Anna Black,
Assistant Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin, Assistant
Concertmaster

Emily Rist Glover
The Jessie Wyatt Ethridge Chair

Paul Goldsberry
The Richard and Joy Cook Chair

Seula Lee
The Governor James B. Hunt, Jr. Chair

Joseph Meyer*

Maria Meyer
The Tom and Mary Mac Bradshaw Chair

Minjoo Moon*
The Harvey At-Large Chair

Pablo Sánchez Pazos
The Phyllis ("Pat") Conrad Wells Chair

Jessica Ryou
The James C. Byrd and Family Chair

Erin Zehngut
The J. Felix Arnold Chair

*The North Carolina Symphony
Foundation gratefully
acknowledges the generous gift
of the Lupot violin from Arnold
and Zena† Lerman.*
†deceased

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

Oskar Ozolinch

Subin Shin

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

Daniel Moore

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

David Meyer
The Nell Hirschberg Chair

Marc Moskovitz*
*The William Charles Rankin
Chair*

Lisa Howard Shaughnessy
The Sara Wilson Hodgkins Chair

Samuel Sykes*

Nathaniel Yaffe
*The Secretary of Cultural
Resources Betty Ray McCain
Chair*

Double Bass

Leonid Finkelshteyn, Principal
*The Martha and Peyton
Woodson Chair*

Joshua DePoint,
Associate Principal
*The Dr. and Mrs. Preston H. Gada
Chair*

Craig Brown
*The Mark W. McClure Foundation
Chair*

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

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

Flute

Megan Torti, Principal
*The Mr. and Mrs. George M.
Stephens Chair*

Mary E. Boone,
Assistant Principal
*The Dr. and Mrs. Shaler Stidham,
Jr. Chair*

Alexandra Stokes*
The Jack and Sing Boddie Chair

Piccolo

Alexandra Stokes*
The Jean Dunn Williams Chair

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters,
Associate Principal,
The Lizette T. Dunham Chair

To Be Filled
*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*

Gabriel Mairson
The James Marion Poyner Chair

Russell Rybicki
*The Roger Colson and
Bobbi Lyon Hackett Chair*

To Be Filled
*The Mary Susan Kirk Fulghum
Chair*

Trumpet

Paul Randall, Principal
The George Smedes Poyner Chair

Ben Hauser,
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
The Frances Armour Bryant Chair

Bass Trombone

Matthew Neff
Anonymously Endowed

Tuba

Seth Horner, Principal
*The Governor and Mrs. James G.
Martin, Jr. Chair*

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.*

**Thank you to the generous individuals, businesses, foundations, and
community partners who support the North Carolina Symphony each year.**

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



NORTH CAROLINA SYMPHONY

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