

NORTH CAROLINA SYMPHONY

Scheherazade

FRI/SAT, JAN 24-25, 2025 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Pablo Ferrández, *cello*

PROGRAM

Caroline Shaw (b. 1982)

Entr'acte

Henri Dutilleux (1916-2013)

Tout un monde lointain...

- i. *Énigme* ("Enigma"): Very free and flexible
- ii. *Regard* ("Gaze"): Extremely calm
- iii. *Houles* ("Surges"): Wide and ample
- iv. *Miroirs* ("Mirrors"): Slow and ecstatic
- v. *Hymne* ("Hymn"): Allegro Pablo Ferrández, *cello*

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*

WEEKEND SPONSORS



About the Artists



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

Mexican conductor and Grammy-winner Carlos Miguel Prieto started his tenure as Music Director of the North Carolina Symphony at the beginning of the 2023/24 season. From 2007 to 2022, he was Music Director of the Orquesta Sinfónica Nacional de México. In 2023 he received the Fine Arts Medal, Mexico's highest honor for a musician. He was Music Director of the Louisiana Philharmonic Orchestra from 2006 to 2023, where he helped lead the cultural renewal of New Orleans following Hurricane Katrina and won a Grammy in 2024. In 2008, he was appointed Music Director of the Orquesta Sinfónica de Minería (OSM), which he has led to a Latin Grammy nomination, a Grammy award, and a residence in 2024 at Bravo! Vail.

Prieto is in demand as a guest conductor for orchestras including the Chicago Symphony Orchestra; the symphony orchestras of Atlanta, Dallas, and Toronto; The Cleveland Orchestra and Minnesota Orchestra; and the San Francisco, Houston, and New World symphonies. He made his BBC Proms debut in 2023 and led the Los Angeles Philharmonic at the Hollywood Bowl in 2024. Recent engagements include the London Philharmonic Orchestra, Frankfurt Radio Symphony, Spanish National Orchestra, BBC National Orchestra of Wales, and Auckland Philharmonia.

Since 2002 Prieto has conducted the Orchestra of the Americas, which draws young musicians from the entire American continent—serving as Principal Conductor until 2011, when he was appointed Music Director. He has also worked with young musicians at The Juilliard School, the Colburn School, the Curtis Institute, and elsewhere, and leads the Carlos Miguel Prieto Conducting Fellowship at OAcademy, an online conservatory bringing together teachers and students from around the world. He has also worked with the National Youth Orchestra of Great Britain and conducted both the National Youth Orchestra-USA and NYO2 at Carnegie Hall.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many commissioned by him. He places equal importance on championing works by Black and African American composers such as Florence Price, Margaret Bonds, and Courtney Bryan, among others.

Prieto has an extensive discography and was recognized by *Musical America* as Conductor of the Year in 2019. He is a graduate of Princeton and Harvard universities.



Pablo Ferrández, *cello*

These concerts are the North Carolina Symphony debut for Pablo Ferrández.

Prizewinner at the XV International Tchaikovsky Competition, Pablo Ferrández has been hailed as a “new cello genius” (*Le Figaro*). *El País* declared “Ferrández has the lot: technique, mettle, spirit, authority as a soloist, expressivity and charm.” His debut album *Reflections*, released in 2021, received the Opus Klassik Award. In 2022 he released his second album, which comprised the Brahms Double Concerto, performed with violinist Anne-Sophie Mutter and the Czech Philharmonic under Manfred Honeck, as well as Clara Schumann’s Piano Trio, performed with Mutter and Lambert Orkis.

Recent seasons have seen appearances including the Boston Symphony Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Pittsburgh Symphony Orchestra, Filarmonica della Scala, Orchestra dell’Accademia Nazionale di Santa Cecilia, Tonhalle-Orchester Zürich, Bayerischen Rundfunk Symphony Orchestra, and the philharmonic orchestras of Israel and Seoul.

The 24/25 season brings returns to Munich Philharmonic, Bamberg Symphony, Orchestra Sinfonica Nazionale della RAI, London Philharmonic Orchestra, Orquesta Nacional de España, KBS Symphony Orchestra, and Orchestre philharmonique de Monte-Carlo. He also debuts with NDR Radiophilharmonie Orchester and Belgian National Orchestra, among others, and serves as Artist-in-Residence at the Tongyeong International Music Festival in South Korea. Additionally, he tours with the Royal Liverpool Philharmonic, Borusan Istanbul Philharmonic Orchestra, and in Spain with the WDR Sinfonieorchester Köln under Andrés Orozco-Estrada.

Ferrández has recently appeared in trio alongside Anne-Sophie Mutter and Martha Argerich at Hamburg Elbphilharmonie and with Mutter and Yefim Bronfman on tour in the United States. This season he also appears as recitalist in New York, Baltimore, Milan, Florence, Bilbao, Laufen, and Münster, as well as at festivals in Aix-en-Provence, Sion, Peralada, Verbier, and Abu Dhabi.

Ferrández plays the Stradivarius “Archinto” 1689, on a generous life-long loan from a member of the Stretton Society.

About the Music



Entr'acte

CAROLINE SHAW (b. 1982)

THE STORY

Few composers have had as meteoric a rise as Caroline Shaw. A native of Greenville, North Carolina, she became the youngest-ever recipient of the Pulitzer Prize for Music in 2013 for her seminal work, *Partita for 8 Voices*. Since then, she has become one of the most prominent voices of her generation, transcending genres and building collaborations with internationally renowned ensembles and artists.

One of the most striking features of Shaw's music is her focus on timbre, the quality of musical sounds—whether they be pure or harsh, whispery or rich. This stylistic signature is especially present in *Entr'acte* as the composer plays with the sound quality of the string ensemble through unique methods of sound production.

Entr'acte was composed in 2011, after Shaw heard a performance of a Haydn string quartet by the Brentano Quartet and was struck by a moment in which the ensemble shifted through a transition particularly beautifully. As she described it: "I love the way some music suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition."

LISTEN FOR

- The portion of the work where the strings move their bows vertically along the strings of their instruments, from the top of the instrument to the bottom, rather than horizontally across the strings as normal, creating a brushing effect
- The variation on pizzicato when the composer instructs musicians to slide the fingers of the left hand along the fingerboard while they pluck the strings with the right hand, bending the pitch to create a distorted effect
- Harmonics in the middle section of the work creating a glassy, high-pitched sound by lightly touching the string with the left hand rather than pushing down firmly

INSTRUMENTATION

Strings



Tout un monde lointain...
HENRI DUTILLEUX (1916-2013)

THE STORY

French composer Henri Dutilleux's concerto was composed between 1967 and 1970. Like many works for cello and orchestra from this time period, it was written for the influential Russian cellist Mstislav Rostropovich, who sent suggestions and edits for the solo part throughout the compositional process.

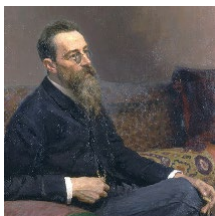
The title, which roughly translates to "A whole distant world," is taken from the poetry of Charles Baudelaire (1821-1867). In the score, each of the five movements is introduced by a line of Baudelaire that inspired it. The concerto is played continuously, without pauses between movements.

LISTEN FOR

- The rolling cymbal and snare drum that begin the piece, introducing the solo cello—quiet and meditative, with short bursts of intensity—in a movement headed with the Baudelaire line "... And in this strange and symbolic nature"
- The interplay in the second movement—when the solo cello ascends, the strings descend and vice versa, in reference to the end of the quotation: "... the poison that flows from your eyes, from your green eyes, lakes in which my soul trembles and sees itself upside down"
- Grueling and difficult solo passages in the third movement, gradually encompassed by the orchestra "... You contain, sea of ebony, a dazzling dream of sails, of rowers, of flames and of masts..."
- The harp in the slow fourth movement that mirrors the chords of the cello and the phrases of the violins: "... Our two hearts will be two large torches that will reflect their double lights in our two spirits, those twin mirrors..."
- The final moments of the work, where the solo cello is left playing alone with a murmuring repeated figure that slowly fades: "Keep your dreams: wise men do not have such beautiful ones as fools!"

INSTRUMENTATION

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



Scheherazade, Op. 35

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

THE STORY

Scheherazade, composed in 1888 by Russian composer Nikolai Rimsky-Korsakov, draws inspiration from *One Thousand and One Nights*, a series of Middle Eastern folk tales compiled during the Islamic Golden Age. The collection of stories had become wildly popular in Europe during the 18th and 19th-centuries with the rise of Orientalism, the depiction of Asian, Middle Eastern, and North African societies by Western artists, writers, and designers that emphasized their exoticism and were often built on stereotypes.

One Thousand and One Nights comes in many renditions and languages, but common to all versions of the story is the overarching framing device of the ruling Sultan hearing the many different tales from his wife Scheherazade. Rimsky-Korsakov heads his score with this preface: "The Sultan Shahriar, convinced of the duplicity and infidelity of all women, vowed to slay each of his wives after the first night. The Sultana Scheherazade, however, saved her life by the expedient recounting to the Sultan a succession of tales over a period of one thousand one nights. Overcome by curiosity, the monarch postponed the execution of his wife from day to day, and ended by renouncing his sanguinary resolution altogether."

LISTEN FOR

- The dark, sinister theme, or *leitmotif*, which immediately begins the first movement meant to represent the character of the Sultan
- The violin solo and theme making an appearance in each of the movements, accompanied by a harp, which represents Scheherazade herself weaving her tales
- Twinkling percussion in the jovial middle section of the third movement
- Themes from throughout the work reappearing in the fourth and final movement—ending with the solo violin disappearing into the stratosphere, as Scheherazade successfully staves off the Sultan's cruel intention

INSTRUMENTATION

Piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, 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*

Jessica Hung,
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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