

NORTH CAROLINA **SYMPHONY**  
**MAHLER SYMPHONY NO. 1**

**FRIDAY, MAY 12, 2023 | 10AM**

Meymandi Concert Hall  
Woolner Stage



Raleigh



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



# Mahler Symphony No. 1

Fri, May 12, 2023 | 10am  
MEYMANDI CONCERT HALL, WOOLNER STAGE  
MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS  
RALEIGH

**North Carolina Symphony**  
**Carlos Miguel Prieto**, *conductor*  
**Stella Chen**, *violin*

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**Joan Tower** (b. 1938)  
*Fanfare for the Uncommon Woman* No. 1

**Béla Bartók** (1881-1945)  
**Violin Concerto No. 2**  
I. Allegro non troppo  
II. Andante tranquillo  
III. Allegro molto  
Stella Chen, *violin*

**Gustav Mahler** (1860-1911)  
**Symphony No. 1** in D Major, "Titan"  
IV. Langsam, schleppend – Immer sehr gemächlich  
V. Kräftig bewegt  
VI. Feierlich und gemessen, ohne zu schleppen – Sehr einfach und schicht, wie eine Volksweise  
VII. Stürmisch bewegt – Energisch

*There will be a 20-minute intermission during the rehearsal.*

## About the Artists

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**Carlos Miguel Prieto**, conductor  
*The Maxine and Benjamin Swalin Chair*

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*Carlos Miguel Prieto, Music Director Designate of the North Carolina Symphony, assumes the role of Music Director in 2023/24. He first appeared with the Symphony as guest conductor in 2011 and has conducted symphonies, choral works, and works by living composers in Raleigh and around the state. He most recently conducted concerts this season featuring Mozart's Requiem and Sibelius' Symphony No. 7.*

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Carlos Miguel Prieto was born into a musical family of Spanish and French descent in Mexico City and is the foremost Mexican conductor of his generation. He was Music Director of the Orquesta Sinfónica Nacional de México from 2007 to 2022 and has been Music Director of the Louisiana Philharmonic Orchestra since 2006. In 2008 he was appointed Music Director of the Orquesta Sinfónica de Minería, which performs a series of summer programs in Mexico City.

Prieto is in great demand as a guest conductor with orchestras including The Cleveland Orchestra, Minnesota Orchestra, National Symphony Orchestra, Dallas Symphony Orchestra, Toronto Symphony Orchestra, and New World Symphony, and has enjoyed a particularly close and successful relationship with the Chicago Symphony Orchestra. Recent highlights include engagements with the London Philharmonic Orchestra, NDR Elbphilharmonie Orchestra, Frankfurt Radio Symphony, Royal Liverpool Philharmonic, and Spanish National Orchestra.

Since 2002, alongside Gustavo Dudamel, Prieto has conducted the Youth Orchestra of the Americas (YOA). He served as Principal Conductor of the YOA from its inception until 2011, when he was appointed Music Director. He has also worked regularly with the National Youth Orchestra of Great Britain and the NYO2 in New York.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him, and has championed works by Black and African American composers such as Florence Price, Margaret Bonds, and Courtney Bryan, among others. Among his many recordings, his rendition of the Rachmaninoff Piano Concerto No. 2 & *Études-tableaux* Op. 33, with Boris Giltburg and the Royal Scottish National Orchestra, won a 2018 Opus Klassik award and was listed as a *Gramophone* Critics' Choice for 2017. His recording of Korngold's Violin Concerto with Philippe Quint and the Orquesta Sinfónica de Minería received two Grammy nominations.

Carlos Miguel Prieto was recognized by *Musical America* as the 2019 Conductor of the Year. A graduate of Princeton and Harvard universities, Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.



**Stella Chen, violin**

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*These concerts are Stella Chen's debut with the North Carolina Symphony.*

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American violinist Stella Chen was awarded first-prize at the 2019 Queen Elizabeth International Violin Competition, followed by a 2020 Avery Fisher Career Grant and 2020 Lincoln Center Emerging Artist Award. Since then, she has appeared across North America, Europe, and Asia in concerto, recital, and chamber music performances. She recently made debuts with the New York Philharmonic, Chicago Symphony Orchestra, Minnesota Orchestra, Israel Philharmonic Orchestra, Chamber Orchestra of Europe, Baltimore Symphony Orchestra, Belgian National Orchestra, and others. In recital, recent appearances include Lincoln Center, Carnegie Hall, the Phillips Collection, Rockport Chamber Music Festival, and Nume Festival. Chen appears frequently with Chamber Music Society of Lincoln Center, both in New York and on tour. She has appeared as a chamber musician in festivals including the Ravinia, Seattle Chamber Music, Perlman Music Program, Music@Menlo, Bridgehampton, Rockport, Kronberg Academy, and Sarasota. Chamber music partners include Itzhak Perlman, James Ehnes, and Matthew Lipman.

Chen is the inaugural recipient of the Robert Levin Award from Harvard University, where she was inspired by Robert Levin himself. Teachers and mentors have included Donald Weilerstein, Itzhak Perlman, Miriam Fried, and Catherine Cho. She received her doctorate from The Juilliard School, where she serves as teaching assistant to her longtime mentor Li Lin.

Chen plays the 1700 ex-Petri Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium Artists and Benefactors Collaborative, and the 1708 Huggins Stradivarius, courtesy of the Nippon Foundation.

## About the Music

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### *Fanfare for the Uncommon Woman No. 1*

JOAN TOWER (b. 1938)

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#### **THE STORY:**

Born in New York in 1938, Tower spent much of her childhood in Bolivia, where her father worked as a mining engineer. She returned to the United States for her studies and received her doctorate in composition from Columbia in 1968. In 1972 Tower joined the composition faculty at Bard College in upstate New York, where she continues to teach to this day. Her honors include a Guggenheim award and three Grammy awards, and in 2020 she was named Composer of the Year by *Musical America*.

Tower's six *Fanfares for the Uncommon Woman* honor various "women who take risks and who are adventurous." The dedicatee of the fanfare featured this evening is the esteemed conductor Marin Alsop. The title clearly nods to Aaron Copland's *Fanfare for the Common Man* (1943), and four of the fanfares (including this one) call for the same instruments as Copland's: four horns, three trumpets, three trombones, tuba, timpani, and percussion.

#### **LISTEN FOR:**

- The bass drum strikes that open the fanfare which draws inspiration from Copland's fanfare
- How motives are imitated (such as the opening motive in the trumpets) and layered within the brass family: from the trombones, to the horns, and finally to the trumpets
- The separation of brass fanfares by different percussion instruments, including the cymbals, timpani, tam-tam, and tom-tom drums

#### **INSTRUMENTATION:**

*Four horns, three trumpets, three trombones, tuba, timpani, percussion*



## Violin Concerto No. 2

BÉLA BARTÓK (1881-1945)

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### THE STORY:

Although we now call this composition Bartók's Second Violin Concerto, during his lifetime, it was simply referred to as his Violin Concerto (his first concerto for the instrument was published posthumously). Written for his friend Zoltán Székely, the first violinist of the Hungarian String Quartet, this concerto was one of the last works Bartók composed in his native Hungary before emigrating to the United States in 1940.

Bartók's music brings together modernism with his own strong interests in folk music. In this concerto, the main theme of the first movement uses all twelve notes of the musical scale—a technique that forms the basis of "atonal" music compositions in which a musical key is abolished. Yet Bartók's melody never loses its sense of tonality and feels centered and at home. Elements from folk music appear in the first movement, where the soloist evokes the fast sections (*friska*) of *verbunkos* music—Hungarian dance music. Although Bartók did not get to hear his concerto played until 1943, two years before his death, he was evidently pleased: he proclaimed that "nothing had to be changed."

### LISTEN FOR:

- The lush main theme of the first movement, introduced by the solo violin, which undergoes various reconfigurations throughout the first movement
- The pastoral, yet haunting melody of the second movement, which consists of six variations on a theme
- Bartók's colorful orchestration, including the use of quarter-tones, glissandos (sliding and bending pitch between notes), and creative instrumentation

### INSTRUMENTATION:

*Solo violin; piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, harp, celesta, strings*



## Symphony No. 1 in D Major, "Titan"

GUSTAV MAHLER (1860-1911)

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### THE STORY:

Mahler famously asserted that "a symphony must be like the world. It must contain everything." Indeed, his First Symphony incorporates sounds of the natural world as well as art song, vernacular, folk, and dance music, and was inspired in part by art and literature. Offstage horns and bird calls in the woodwinds evoke the beginning of spring, while lyrical melodies in the first and third movements were taken directly from his orchestral song cycle *Songs of a Wayfarer* (1885). Musical influences range from Austrian folk dance, in the second movement, to a children's song in the third movement.

The first version premiered in 1899 as a "symphonic poem in two parts," which strongly implied extra-musical elements. By 1893, he had named the symphony "Titan," after a novel by the Romantic writer Jean Paul Richter, and included detailed program notes for each of the five movements. Finally, by 1896, Mahler dropped the title "symphonic poem," and the symphony assumed the four-movement form that it retains to this day.

### LISTEN FOR:

- The descending two-note motive that begins the symphony: Mahler originally described this introduction as "the awakening of nature"
- The double bass solo that begins the third movement, based on the tune "Bruder Martin"—also known as the French children's song "Frère Jacques"
- The menacing march theme of the fourth movement, which at the end of the finale transforms into a regal, victorious proclamation by the brass

### INSTRUMENTATION:

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

## About Our Musicians

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Carlos Miguel Prieto,  
Music Director Designate  
*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*

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

To Be Filled, 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*

So Yun Kim  
*The Governor James B. Hunt, Jr. Chair*

Marilyn Kouba  
*The Phyllis ("Pat") Conrad Wells Chair*

Maria Meyer  
*The Tom and Mary Mac Bradshaw Chair*

Pablo Sánchez Pazos

Jessica Ryou

Lin-Ti Wang\*

Eileen Wynne  
*The Harvey At-Large Chair*

Erin Zehngut  
*The J. Felix Arnold Chair*

To Be Filled  
*The James C. Byrd and Family 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*

To Be Filled, Associate Principal  
*The Blanche Martin Shaw Chair*

David Kilbride, Assistant Principal

Qi Cao

Janet Gayer Hall

Oskar Ozolinch

Anton Shelepov

Jeanine Wynton

To Be Filled

### 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*

Sunrise Kim\*\*  
*The William Charles Rankin Chair*

Rosalind Leavell\*

David Meyer\*\*  
*The Nell Hirschberg Chair*

Marc Moskovitz\*

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 Harllee 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*

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*

Amanda LaBrecque\*

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*

Zhenyu Wang\*, 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*

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.

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