

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

FRIDAY & SATURDAY, MAY 12-13, 2023 | 8PM

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.



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SYMPHONY

Mahler Symphony No. 1

Fri/Sat, May 12-13, 2023 | 8pm
MEYMANDI CONCERT HALL, WOOLNER STAGE
MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS
RALEIGH

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

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*

INTERMISSION

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

About the Artists



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

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.

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

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

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



Fanfare for the Uncommon Woman No. 1

JOAN TOWER (b. 1938)

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*.

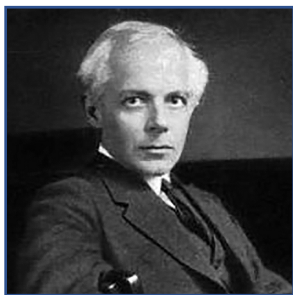
Tower's six *Fanfares for the Uncommon Woman* honor various "women who take risks and who are adventurous." The dedicatee of the fanfare featured this evening is the esteemed conductor Marin Alsop. The title clearly nods to Aaron Copland's *Fanfare for the Common Man* (1943), and four of the fanfares (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)

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)

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

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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