

NORTH CAROLINA **SYMPHONY**

Beethoven Symphony No. 2

THU, SEP 28, 2023 | 7:30PM

MEMORIAL HALL, CHAPEL HILL

North Carolina Symphony
Carlos Miguel Prieto, conductor

PROGRAM

Wolfgang Amadeus Mozart (1756-1791)
Overture to *The Abduction from the Seraglio*, K. 384

Ludwig van Beethoven (1770-1827)
Symphony No. 2 in D Major, Op. 36
I. Adagio molto – Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

INTERMISSION

Felix Mendelssohn (1809-1847)
Symphony No. 4 in A Major, Op. 90, "Italian"

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

The Chapel Hill concert is made possible in part by
The E.T. Rollins, Jr. and Frances P. Rollins Foundation Fund.

The North Carolina Symphony gratefully acknowledges
financial support from the State of North Carolina.



About the Artists



Carlos Miguel Prieto, *conductor*

The Maxine and Benjamin Swalin Chair

Carlos Miguel Prieto became Music Director of the North Carolina Symphony on July 1, 2023, at the beginning of the 2023/24 season. He first appeared with the Symphony as guest conductor in 2011 and was named Artistic Advisor in 2021.

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 served from 2006 to 2023 as Music Director of the Louisiana Philharmonic Orchestra, where he is now Conductor Laureate. He was Music Director of the Orquesta Sinfónica Nacional de México from 2007 to 2022, and 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. In 2023 he made his BBC Proms debut at the Royal Albert Hall with the National Youth Orchestra of Great Britain.

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. 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.

About the Music



Overture to *The Abduction from the Seraglio*, K. 384

WOLFGANG AMADEUS MOZART (1756-1791)

THE STORY

As a newcomer to Vienna, the Salzburg-born Mozart was eager to establish himself, especially in the world of opera. Mozart had arrived at a particularly auspicious time, as Emperor Joseph II had recently founded a company devoted to commissions and performances of *Singspiel*: “sung plays” in which dialogue is interspersed with music. *The Abduction from the Seraglio* was premiered by the company in 1782.

Taking place in the Ottoman Empire, the plot focuses on two pairs of lovers. The noble Konstanze and her maid, Blonde, have been abducted by pirates and sold to the Pasha Selim (Pasha denotes a high-ranking military title). The ladies’ fiancés, Belmonte and his servant Pedrillo, come to the rescue but are thwarted by the palace caretaker, Osmin—but in an act of magnanimity, the Pasha releases them.

The setting and subject of Mozart’s *Singspiel* reflects the tension between West and East: the Habsburg and Ottoman Empires had long been at war with each other. The popularity of *The Abduction from the Seraglio* portended well for Mozart’s professional life in Vienna. There he also composed his Symphony No. 40, which the North Carolina Symphony will perform in November.

LISTEN FOR

- The stylized version of a Janissary band (an Ottoman military band): piccolo, triangle, tambourine, cymbals, and bass drum
- The form of the overture, with the energetic Janissary band followed by a more solemn section led by the violins and oboes, concluding with a return to the rousing opening music

INSTRUMENTATION

Piccolo, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, strings

Symphony No. 2 in D Major, Op. 36

LUDWIG VAN BEETHOVEN (1770-1827)



THE STORY

Composed on the cusp of Beethoven's "heroic" period (1802-15), his Second Symphony foreshadows important developments for which he would become famous. It is experimental and grand, with elongated proportions, rhythmic verve, and exaggerated contrasts in dynamics,

harmony, and orchestration.

In the body of the first movement, large outbursts by the entire orchestra continually threaten to destabilize more lyrical moments in the woodwinds or the forward momentum of rhythmically driving passages. After the dramatic abundance of the first movement, the pastoral *Larghetto* suggests the pleasure that Beethoven found in his long walks in nature.

The third movement marks the first time Beethoven uses the title "Scherzo" instead of the traditional "minuet." The fourth movement offers a playful figure in the woodwinds counterbalanced by murmuring strings, singing lines in the oboe and bassoon, and belligerent tutti punctuations. A dramatic pause marks the beginning of the extended coda, in which the wagging figure that began the movement returns innocently but then builds to a raucous recapitulation of the thematic material taken at breakneck speed.

LISTEN FOR

- The ambivalence between the warmth and darkness of major and minor keys in the slow introduction to the first movement
- In the Scherzo, the rising scales in the violins—continually interrupted by the full orchestra
- The finale's cheeky beginning with an upward flick in the woodwinds, followed by a tumbling gesture in the entire orchestra, which then dissipates into scuttling figures in the strings

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings



Symphony No. 4 in A Major, Op. 90, "Italian"

FELIX MENDELSSOHN (1809-1847)

THE STORY

From 1829-31, Mendelssohn undertook a tour of Europe, during which he spent 1830-31 in Italy. He was impressed by the Italian scenery, committing his impressions to watercolors and sketches as well as beginning his Fourth Symphony. In 1831, he wrote to his sister Fanny: "The *Italian* symphony is making great progress. It will be the jolliest piece I have ever done, especially the last movement."

The Symphony captures the mood and atmosphere of the land and the people. Mendelssohn fondly called the composition a "blue sky in A major." He continued revising the work after its 1833 premiere in London, but passed away before completing revisions. The composition was never performed in the composer's native Germany during his lifetime and was only published in 1851, four years after his death.

LISTEN FOR

- The joyful theme of the first movement, identifiable by the repeated skipping figure introduced by the violins to the accompaniment of bubbling woodwinds, before the whole orchestra joins in the merriment
- The solemn melody of the second movement led by the oboe, bassoon, and strings, and accompanied by a walking bassline
- A flute duet in the finale that is passed on to the violins and drives the movement Mendelssohn called a "sartarello" (after an Italian folk dance that involves fast hops); the flute duet makes one last appearance before the orchestra ends with a fierce flourish

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, strings

Notes on the music by Emily Shyr

The Musicians of the North Carolina Symphony

Carlos Miguel Prieto,
Music Director
*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*

Jessica Hung,
Associate Concertmaster
*The Assad Meymandi and Family
Chair*

Anna Black,
Assistant Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin,
Assistant Concertmaster

Carol Chung*

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*

Maria Meyer
*The Tom and Mary Mac
Bradshaw Chair*

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

Jessica Ryou
*The James C. Byrd and Family
Chair*

Lin-Ti Wang*

Eileen Wynne
The Harvey At-Large Chair

Erin Zehngut
The J. Felix Arnold Chair

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*

Leah Latorraca*

Oskar Ozolinch

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

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

David Meyer
The Nell Hirschberg Chair

Marc Moskowitz*
*The William Charles Rankin
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*

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

Craig Brown
*The Mark W. McClure Foundation
Chair*

Erik Dyke
*The Harlee 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*

Vaynu Kadiyali*
The Jack and Sing Boddie Chair

Piccolo

Vaynu Kadiyali*
The Jean Dunn Williams Chair

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

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

Rachel Ahn*
*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*

Corbin Castro*
*The Roger Colson and Bobbi
Lyon Hackett Chair*

Gabriel Mairson*
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*

Steven Osborne*, Assistant
Principal

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*

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.*

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