

NORTH CAROLINA **SYMPHONY**  
**Dvořák Cello Concerto**

**THU, JAN 25, 2024 | 7:30PM**

MEMORIAL HALL, CHAPEL HILL

**North Carolina Symphony**  
**Carlos Miguel Prieto**, *conductor*  
**Alban Gerhardt**, *cello*

**PROGRAM**

**Edward Elgar** (1857-1934)  
**Selection from Variations on an  
Original Theme, Op. 36, "Enigma" \***  
*Nimrod Adagio*

**Antonín Dvořák** (1841-1904)  
**Cello Concerto in B Minor, Op. 104**

- I. Allegro
  - II. Adagio ma non troppo
  - III. Finale: Allegro moderato
- Alban Gerhardt, *cello*

**INTERMISSION**

**Johannes Brahms** (1833-1897)  
**Symphony No. 4 in E Minor, Op. 98**

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

**\*Performed in memory of  
Hugh Cullman  
(January 27, 1923 – November 4, 2023)**

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



## Hugh Cullman

(January 27, 1923–November 4, 2023)

This week, we pay tribute to the extraordinary life of Mr. Hugh Cullman.

A man of passion, determination, and good humor, Hugh and his wife Nan Ogburn Cullman became part of the North Carolina Symphony family when Nan joined the Symphony's Board of Trustees in 1996. Just three years prior, they had relocated from New York to Nan's beloved North Carolina, returning to her southern roots.

Hugh and Nan's philanthropy was purposeful and visionary, particularly evident in their unwavering support for the North Carolina Symphony's mission to serve "Nan's people," the people of North Carolina, who they believed deserve the best orchestra possible. After Nan's death in 2015, Hugh's love for the Symphony continued. A trusted advisor, generous benefactor, and subscriber, Hugh demonstrated his belief in the orchestra's brilliant artistry and promising future.

We will continue to celebrate Hugh's life and the life of his beloved Nan through our commitment to excellence as the state's orchestra, a legacy that will live on for years to come.

## 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.



## Alban Gerhardt, *cello*

*These concerts are the North Carolina Symphony debut for Alban Gerhardt.*

Having launched his career with Berliner Philharmoniker and Semyon Bychkov in 1991, Alban Gerhardt collaborated with orchestras including the Royal Concertgebouw Orchestra, all the British and German radio orchestras, Tonhalle-Orchester Zürich, Orchestre national de France, and Orquesta Nacional de España as well as The Cleveland Orchestra, The Philadelphia Orchestra, and the Boston and Chicago symphony orchestras.

Highlights in the 2023/24 season include Deutsches Symphonie-Orchester Berlin with Marin Alsop, Gürzenich-Orchester Köln with Susanna Mälkki, Royal Concertgebouw Orchestra with Andrew Manze, and Sydney Symphony Orchestra with Simone Young. Gerhardt also appears in the 2023/24 season at Aldeburgh Festival as Artist in Focus and in Duisburger Philharmoniker's Kammerkonzerte series with the classical saxophone ensemble Alliage Quintett, as he takes up the mantle of Duisburger Philharmoniker's Artist in Residence for the season.

A prolific recording artist, Gerhardt has received several awards for his recordings including an ECHO Klassik Award in 2008 for *Reger: Cello Sonatas* with pianist Markus Becker, a *BBC Music Magazine* Award in 2015 for his recording of Unsuk Chin's Cello Concerto with Myung-whun Chung and Seoul Philharmonic Orchestra (for which he was also shortlisted for a *Gramophone* Award), and an International Classical Music Award in 2021 for *Shostakovich: Cello Concertos* with WDR Sinfonieorchester Köln and Jukka-Pekka Saraste.

Gerhardt is passionate about sharing his discoveries with audiences far beyond the traditional concert hall, undertaking outreach projects across Europe and the United States that have involved performances and workshops not only in schools and hospitals, but also public spaces and young offender institutions.

Gerhardt plays a Matteo Gofriller cello dating from 1710.

## About the Music

---



### Cello Concerto in B Minor, Op. 104

**ANTONÍN DVOŘÁK** (1841-1904)

#### THE STORY

Symphonic in its length, Dvořák's Cello Concerto in B Minor abounds with ravishing melodies, ferocious themes, and vivid color, and shares harmonic and melodic similarities with another famous composition from this period: his Symphony No. 9, "From the New World." Composed from 1894-95, the Cello Concerto numbers among the last pieces that Dvořák wrote during his stay in the United States.

After Dvořák finished the concerto, he received news of the death of his first love, Josefina Čermáková. In her memory, he revised the work to incorporate a song of his that Josefina had been especially fond of, titled *Leave Me Alone*, in the middle section of the slow movement.

While Dvořák initially expressed reservations about the cello's upper and lower registers and worried that the orchestra would drown out the cello, this concerto exhibits mastery in orchestration. Johannes Brahms, a mentor of Dvořák, exclaimed, "If I had known that it was possible to compose such a concerto for the cello, I would have tried it myself!"

#### LISTEN FOR

- The orchestral exposition in the first movement introducing the themes with which the soloist will also enter—a first theme that rises mysteriously from the clarinets and woodwinds and gains dramatic power in the strings and horns, followed by a second theme that appears with the horn singing the majestic melody
- The pastoral woodwind ensemble that begins the second movement—a distressed outburst in the orchestra disrupts the bucolic atmosphere, which returns with bird-like interjections in the flute and bassoon that flit around the cello
- The martial beginning to the finale that concludes the concerto—but not before the violin reminisces on the quote from *Leave Me Alone* that appeared in the previous movement.

#### INSTRUMENTATION

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



## Symphony No. 4 in E Minor, Op. 98

**JOHANNES BRAHMS** (1833-1897)

### THE STORY

The composition of Brahms' First Symphony proved an arduous process that spanned over 20 years as he wrestled with the anxiety of composing a symphony in the shadow of Beethoven's masterworks for the genre. By the Fourth Symphony—his last—Brahms displays facility, ease, and mastery. The result combines economy of language with dynamic expression—and while it is the shortest of the four, it shows an abundance of emotional riches: the Fourth Symphony is at once serious and elegant, alternately elegiac and belligerent.

Brahms demonstrates that even when some considered the symphony exhausted of its expressive power, meaningful ways of composing for this established genre still existed. The harmonic language of the second movement borrows from Medieval and Renaissance music, and the formidable finale is constructed upon a *passacaglia*—a Baroque form in which a repeated melodic line is constantly refitted with new variations. Consisting of 30 variations, the finale demonstrates both reverence for historical forms and inexhaustible ingenuity.

### LISTEN FOR

- The elegant, sighing first theme that begins the symphony as the violins inhale and exhale with alternately descending and ascending gestures, like a giant organ
- The chant-like melody of the second movement, first intoned by the horns, then echoed by the oboe and flute
- The boisterous energy of the third movement, whose restlessness manifests in strong accents on weak beats, punchy chords, and colorful orchestration
- The flute solo that marks the midpoint of the finale, giving way to a tender duet between the clarinet and oboe and then to a lush brass chorale before the trombones announce the return of the tragic theme that opened the finale, pushing with relentless ferocity to the end

### INSTRUMENTATION

*Piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, 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*

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 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 Flavia 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*

Clinton McLendon,  
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 Zena† Lerman.*

*†deceased*