

NORTH CAROLINA **SYMPHONY**

Ravel Boléro

THU, APR 11 | 7:30PM

MEMORIAL HALL, CHAPEL HILL

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Bokyung Byun, *guitar*

PROGRAM

Claude Debussy (1862-1918)
Prelude to the Afternoon of a Faun

Joaquín Rodrigo (1901-1999)
Concierto de Aranjuez

- I. Allegro con spirito
- II. Adagio
- III. Allegro gentile

Bokyung Byun, *guitar*

INTERMISSION

Leonard Bernstein (1918-1990)
Symphonic Suite from On the Waterfront

Maurice Ravel (1875-1937)
Boléro

The North Carolina Symphony gratefully acknowledges the support of
Chapel Hill Concert Sponsor The Forest at Duke.



THE FOREST AT DUKE

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.



Bokyung Byun, *guitar*

These concerts are the North Carolina Symphony debut for Bokyung Byun.

2023 Avery Fisher Career Grant recipient Bokyung Byun is also the first female winner of the JoAnn Falletta International Guitar Concerto Competition, where Falletta herself described her performance as “stunning, showcasing her gorgeous tone, immaculate technique, and sophisticated musicianship.” Other recent honors include the grand prize at the 2021 Guitar Foundation of America International Concert Artist Competition and the Montreal International Classical Guitar Competition

In recent seasons, Byun has performed as a soloist with orchestras including the Buffalo Philharmonic Orchestra, Utah Symphony, West Los Angeles Symphony, New Juilliard Ensemble, and Aspen Music Festival Orchestra, among others. Committed to expanding the role of a 21st-century musician, she co-founded Sounding Board: The New Music Initiative for Guitarists and Composers. The project focuses on promoting collaborative relationships between composers and performers to create new works for guitar.

Byun’s debut recording in 2020 has been praised by *Soundboard Magazine* as “a very beautiful disc...We are treated to extraordinary musicianship, technical assurance, and beauty of sound.” In 2022, *American Record Guide* chose her Naxos Laurate Series recording as the Critics’ Choice album, remarking her style as “very reminiscent of Andrés Segovia.”

Born in Seoul, Korea, Byun began playing guitar at the age of six. At 11, she took the stage for her first solo recital, leading to concert tours around Korea. After moving to the United States, she briefly studied in Los Angeles before moving to New York City, where she entered The Juilliard School at the age of 16. She holds bachelor’s and master’s degrees from The Juilliard School and a doctoral degree from the University of Southern California.

In 2020, Byun co-founded Guitarlab, an online learning platform offering classes for young professionals around the world. She is currently on the guitar faculty of University of North Texas. She plays a guitar by Dieter Mueller (2019).

About the Music



Prelude to the Afternoon of a Faun

CLAUDE DEBUSSY (1862-1918)

THE STORY

In April of 1876, the French poet Stéphane Mallarmé published his *L'après-midi d'un faune* (*The Afternoon of a Faun*), wherein a faun (a half-human, half-goat creature) awakens from a warm afternoon nap and presents a monologue recounting whether his encounter with two amorous nymphs was indeed real. The sensual account inspired artistic interpreters ranging from Édouard Manet, who appended wood-engraved illustrations to the poem's publication, to the present orchestral tone poem by Claude Debussy in 1894.

For Debussy, *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*) marked the beginning of a new artistic maturity born out of Mallarmé's poetic language. Distancing himself from the operatic conventions of Wagner, Debussy aimed not for literal representations but rather feelings, impressions, moods, and landscapes rising from the poetry. Fragments of melodies materialize from a dream-like state, imbuing the atmosphere with impalpable colors and textures. The composer explained: "The music of this prelude is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon." To the journalist Henri Gauthier-Villars, Debussy commented "...if music were to follow more closely it would run out of breath, like a dray horse competing for the Grand Prize with a thoroughbred."

LISTEN FOR

- Delicately balanced sonorities of the glissando harp, woodwinds, and strings, offset by muted horns
- Wafting harmonies with no strong tonal center—as Debussy wrote: "there is no reverence for the key! Rather it is in a mode that tries to contain all the shadings..."

INSTRUMENTATION

Three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, percussion, two harps, strings



Concierto de Aranjuez

JOAQUÍN RODRIGO (1901-1999)

THE STORY

Composed at the suggestion of guitarist Regino Sáinz de la Maza, *Concierto de Aranjuez* takes its title from the royal seat of the Bourbon kings south of Madrid. Although the *Concierto* is abstract music, the title evokes the luxurious palace and gardens in the late 18th and early 19th centuries, graced with French architecture and marble statuary.

Beneath the delights of the famed concerto the listener may sense the immense resilience that marked the composer's life. Having lost partial sight at the age of three from a diphtheria epidemic, Joaquín Rodrigo studied music from an early age at a school for the blind in his hometown of Valencia. He composed in Braille before dictating each note of each instrument to his copyists.

In his 20s, he moved to study at the Paris Conservatoire with Paul Dukas, as had other prominent Spanish composers before him including Manuel de Falla and Isaac Albéniz. When the Spanish Civil War ended, in 1939, Rodrigo and his wife returned to Spain carrying all their worldly possessions in two suitcases. One suitcase held the composition which has become perhaps the most famous work for guitar and orchestra—though the composer himself never mastered the instrument.

LISTEN FOR

- The virtuosic flamenco influences of the first movement, with playing styles in the strummed chords that Rodrigo proudly described as being “the soul of Spanish music”
- The elegiac six-bar cantabile melody of the famed Adagio, reiterated with inflections by the guitar in a memorable dialogue
- A courtly dance in the final movement, featuring unaccompanied and increasingly dexterous guitar passages which conclude in a light and subdued ending

INSTRUMENTATION

Solo guitar; piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, two horns, two trumpets, strings



Symphonic Suite from *On the Waterfront*

LEONARD BERNSTEIN (1918-1990)

THE STORY

In 1954, Leonard Bernstein was asked to compose his first film score. Elia Kazan's *On the Waterfront* is a tale of two brothers, Irish longshoremen embroiled in a moral crisis in the slums and docks of post-war Hoboken, New Jersey. Initially, he turned down the offer—between leading orchestras worldwide, he was also serving as a visiting music professor at Brandeis University. But seeing a work print of the film brought about a change of mind: Bernstein took a leave of absence from Brandeis and flew to Los Angeles.

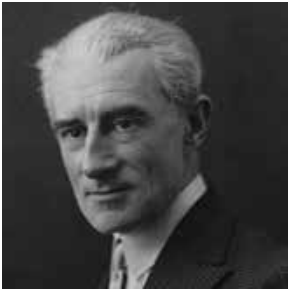
Bernstein had set music for the stage—in his one-act opera *Trouble in Tahiti* (1951) as well as in musicals *On the Town* (1944), *Peter Pan* (1950), and *Wonderful Town* (1953)—but film presented new challenges. In a *New York Times* interview, Bernstein confessed, “I had to keep reminding myself that [the score] really is the least important part: that a spoken line covered by music is a lost line, and by that much a loss to the picture, while a bar of music completely obliterated by speech is only a bar of music lost, and not necessarily a loss to the picture.” Despite his difficulties in this new medium, Bernstein’s score won an Academy Award. The composer conducted the premiere of the symphonic suite at Tanglewood in 1955.

LISTEN FOR

- An introduction in horn and woodwinds which eases into a percussive section featuring a saxophone solo that climaxes to harsh dissonances
- A languid saxophone accompanied by violins (“with intensity”) ushering the listener into the suite’s love theme from the harp and flute
- A scherzo-like section leading to the return of the (now developed and conclusive) opening horn introduction

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, bass clarinet, E-flat clarinet, two bassoons, contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, two timpani, percussion, piano, harp, strings



Boléro

MAURICE RAVEL (1875-1937)

THE STORY

Ravel's *Boléro* dates from the end of the composer's career. It was commissioned in 1928 by the famed Russian ballerina Ida Rubinstein, who had stunned Parisian audiences two decades earlier with sensual performances at the Ballets Russes. Coming from a family of immense wealth, she went on to form her own dance company and commissioned ballet scores from Debussy and Stravinsky, among others.

Ravel suggested a score that was Spanish-flavored, based on a novel idea he had been toying with: repeating a single melody "a number of times without any development, gradually increasing the orchestra as best I can." The idea was well-received by Rubinstein, who had the work choreographed by Bronislava Nijinska to feature a woman dancing in a Spanish tavern against a lush backdrop painted by the Russian artist Alexandre Benois. The ballet premiered at the Paris Opéra and was an instant success.

Ravel's conception for his *Boléro* was far less sensual and, in fact, an experiment in a new direction: "[The piece consists] wholly of orchestral texture without music—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. [T]he orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity... I have done exactly what I have set out to do, and it is for listeners to take it or leave it."

LISTEN FOR

- The "long, very gradual crescendo" with its ostinato rhythm initiated by the snare drum, played 169 times
- Both the melody and ostinato rhythm passing among different instruments of the orchestral family, eventually growing into a thicker and more sonorous climax

INSTRUMENTATION

Piccolo, two flutes, two oboes, oboe d'amore, English horn, two clarinets, bass clarinet, E-flat clarinet, two bassoons, contrabassoon, soprano saxophone, tenor saxophone, four horns, four trumpets, three trombones, tuba, timpani, percussion, celesta, harp, strings

Notes on the music by Joanna Chang

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
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

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

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