

# NORTH CAROLINA **SYMPHONY**

## An American in Paris

**FRI-SAT, NOV 17-18, 2023 | 8PM**

MEYMANDI CONCERT HALL, WOOLNER STAGE  
MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS, RALEIGH

**North Carolina Symphony**  
**Carlos Miguel Prieto**, *conductor*  
**Aubree Oliverson**, *violin*

### PROGRAM

**Aaron Copland** (1900-1990)  
**Suite from *Billy the Kid***

- I. *The Open Prairie*
- II. *Street in a Frontier Town*
- III. *Card Game at Night*
- IV. *Gun Battle*
- V. *Celebration After Billy's Capture*
- VI. *Billy's Death*
- VII. *The Open Prairie Again*

**Reena Esmail** (b. 1983)  
***The Blue Room*** Violin Concerto  
Aubree Oliverson, *violin*

### INTERMISSION

**George Gershwin** (1898-1937)  
***An American in Paris***

**Leonard Bernstein** (1918-1990)  
***Symphonic Dances from West Side Story***

- I. Prologue
- II. *Somewhere*
- III. Scherzo
- IV. Mambo
- V. Cha Cha
- VI. *Meeting Scene*
- VII. *"Cool" Fugue*
- VIII. *Rumble*
- IX. Finale

The North Carolina Symphony gratefully acknowledges the support of Concert Sponsor Roux MacNeill Studio.

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S T U D I O

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



## About the Artists

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### 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.



## Aubree Oliverson, *violin*

*These concerts are the North Carolina Symphony debut for Aubree Oliverson.*

American violinist Aubree Oliverson is distinguishing herself with performances which have been described as “powerful... brimming with confidence and joy” (*Miami New Times*) and “masterful” (*San Diego Story*).

Recent and forthcoming highlights include performances with the San Diego Symphony (under Edo de Waart), Utah Symphony (Conner Gray Covington), Puerto Rico Symphony Orchestra (Maximiano Valdés), Pacific Symphony, Roma Tre Orchestra, Brno Philharmonic (František Macek), and the Pasadena Symphony (Nic McGegan). In 2021, she joined the Louisiana Philharmonic Orchestra for a two-week residency during which she performed Beethoven’s Violin Concerto (Carlos Miguel Prieto) as well as chamber music.

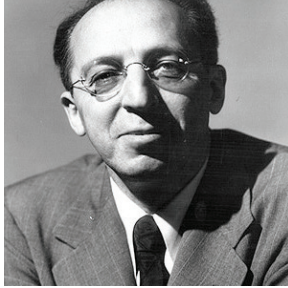
Elsewhere, she has worked with the Aspen Philharmonic Orchestra, Redlands Bowl Orchestra, Boca del Río Philharmonic Orchestra, National Symphony Orchestra of Costa Rica, Cappella Istropolitana in Vienna, Kontrapunktus Baroque, and the Orchestra of the Americas (Carlos Miguel Prieto and Paolo Bortolameolli).

In recital, having made her Carnegie Hall Weill Hall recital debut at age 12, Oliverson has gone to perform to sold-out audiences at the Grand Teton Music Festival, Soka Performing Arts Center, and the SCERA Centre for the Arts. She has been featured on NPR’s *From the Top* numerous times.

Oliverson graduated from the Colburn Music Academy in Los Angeles in 2016 and is a former student of Deborah Moench, Eugene Watanabe, and Danielle Belen, as well as Boris Kuschmir at Vienna’s Musik und Kunst Privatuniversität der Stadt Wien. She currently studies with Robert Lipsett, the Jascha Heifetz Distinguished Violin Chair, at the Colburn Conservatory of Music in Los Angeles. She plays a Giovanni Battista Guadagnini violin, loaned to her by Irene R. Miler through the Beare’s International Violin Society, and a Jean “Grand” Adam bow on loan from the Metzler Violin Shop.

## About the Music

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### Suite from *Billy the Kid*

**AARON COPLAND** (1900-1990)

#### THE STORY

In 1938, Copland was a few years into a stylistic shift away from the jazz-inspired idiom of his early compositions and the stringent modernism of the early 1930s. With works such as *El Salón México* (1936) and *Prairie Journal* (1937), he began to explore a more accessible style. In *El Salón México*, he utilized pre-existing folk themes in a stylized manner to create an approachable modern sound.

When ballet impresario Lincoln Kirstein handed him two volumes of cowboy songs from which to adapt themes for a “cowboy ballet,” Copland undoubtedly recognized an opportunity to continue his foray into the use of folk materials for the creation of a modern music for the common man.

Set in the American Southwest during the late 19th century, the ballet centers around the exploits of the outlaw “Billy the Kid” and features Copland’s adaptation of six cowboy tunes from the original score, including “Git Along, Little Dogies” and “The Old Chisholm Trail.” A suite from the ballet was created in 1939 by the composer and remains one of his most popular works.

#### LISTEN FOR

- The musical interval of a fifth which defines the opening movement, *The Open Prairie*—Copland intentionally used these open fifths to give the “impression of space and isolation” that pioneers undoubtedly felt as they moved West
- Copland’s characteristic fragmentation of melody—one melodic idea will be played by a group of instruments and then repeated around the orchestra
- The plodding “oom-pah” rhythms of *The Open Prairie* and *Street in a Frontier Town*—one can almost see the covered wagons bobbing up and down as they traverse the uneven terrain
- The evocative percussion in *Gun Battle*, suggesting the flying bullets of a Western shootout

#### INSTRUMENTATION

*Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano, harp, strings*



## *The Blue Room* Violin Concerto

**REENA ESMAIL** (b. 1983)

### THE STORY

Reena Esmail's *The Blue Room* began as a set of two sketches. Unrealized for several years, they were given full shape as a piece for conductor Robert Bolyard's graduation recital at Yale in 2007. The first movement creates a dramatic soundscape with trembling string parts, twisting violin solo writing, and drone effects. This initial movement contains the original two sketches and is followed by a second movement which Esmail envisions as a response to those sketches, brimming with a nervous energy and timbral exploration.

The title of the work comes from a poem ("White Key") by Carol Muske-Dukes—former Poet Laureate of California—that reads "...like the light on the bed / In the blue room where I last held you." Esmail refers to the poem as "a poignant expression of love and loss" and later set the entire poem in a composition for a *capella* choir, *White Key* (2009). Esmail, who is Indian-American, is highly regarded for compositions that reference both Western and Hindustani classical music traditions. Her Violin Concerto draws the ear to contemplate the fusing of seemingly disparate musical cultures into an arresting and effective concert piece.

### LISTEN FOR

- Subtle pitch inflections of the solo violin, particularly in the first movement opening and closing sections—such micro alterations in pitch are an essential element of Hindustani classical music
- The sustained tones of the first movement that pulsate throughout, enveloping the solo violin in a wash of sonic color
- The initial violin statement of the second movement—variations of this motive appear throughout the ensemble, often in dialogue with the violin

### INSTRUMENTATION

*Solo violin; piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp, strings*



## *An American in Paris*

**GEORGE GERSHWIN** (1898-1937)

### **THE STORY**

In 1928, at the urging of Maurice Ravel, George Gershwin travelled to Paris to study composition with famed French pedagogue Nadia Boulanger. Boulanger insisted she had nothing new to teach Gershwin. But rather than return to New York City, Gershwin opted to remain in Paris for several months, turning the sights and sounds of the city into a new “tone poem for orchestra”—*An American in Paris*.

According to Gershwin, the work begins with a depiction of a stroll down the bustling Champs-Élysées, complete with the traffic sounds of the Place de la Concorde at rush hour (Gershwin used real Parisian taxi horns to achieve the effect). Known as the “walking themes,” these light-hearted moments give way to the sight of the Seine River—perhaps recalling New York’s Hudson River—leaving the protagonist “suddenly succumbed to a spasm of homesickness.” The work ends with a return to the initial “walking themes,” depicting the swarming city streets as a cure to the American homesickness. As Gershwin suggested of the ending, “Home is swell! But after all, this is Paris—so let’s go!”

### **LISTEN FOR**

- The honking taxi horns—upon meeting Gershwin in his Paris apartment, the pianist Mario Braggiotti recalled nearly twenty differently pitched taxi horns perched atop Gershwin’s piano; he had to find just the right combination!
- The violin solo linking the first “homesick” blues theme to the second—Gershwin suggests the wobbly motive displays the effect of too much “French wine”
- Gershwin’s use of colorful and, at times, dissonant harmonies, particularly on display in the “walking themes”
- The extensive writing for the saxophone, which was not a commonly utilized instrument in concert music settings, but adds a distinctive jazz flair

### **INSTRUMENTATION**

*Piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, strings*



## Symphonic Dances from *West Side Story*

**LEONARD BERNSTEIN** (1918-1990)

### THE STORY

Leonard Bernstein's *West Side Story* (1957)—with choreography by Jerome Robbins, book by Arthur Laurents, and lyrics by Stephen Sondheim—stands as one of the 20th century's great artistic collaborations. Reimagining Shakespeare's *Romeo and Juliet* in New York City, *West Side Story* revolves around the love story of Maria and Tony and their ties to rival street gangs: the Sharks (from Puerto Rico) and the Jets (Bronx natives). The musical promoted a message of peace and mutual understanding—a poignant message for Cold War America. Bernstein's score characterizes the gangs by incorporating elements of Latin music, such as extensive percussion and dance rhythms, as well as the swinging rhythms of the American jazz tradition.

In 1960, Bernstein began to reimagine the music to *West Side Story* scored for full orchestra rather than the limited forces of a Broadway pit orchestra. The result was the Symphonic Dances, which unifies the dissimilar musical numbers into a definitive and convincing whole.

### LISTEN FOR

- The way Bernstein incorporates elements of the musical's distinctive feel, such as the finger snaps by the orchestra members in the "Prologue" and the chants of "Mambo!" in the dance movement of the same name
- The recurrent use of the tritone—one of the most dissonant intervals in Western music—symbolizing the conflict inherent in the plot of the musical
- Bernstein's dynamic pacing, bookending the piece with the memorable love songs from the musical—"Somewhere" at the beginning of the work, and "I Have a Love" in the Finale

### INSTRUMENTATION

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

*Notes on the music by Andrew Moenning*

# The Musicians of the North Carolina Symphony

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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*