

# NORTH CAROLINA **SYMPHONY**

## Beethoven Symphony No. 5

**FRI-SAT, JAN 16-17, 2024 | 8PM**

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

**North Carolina Symphony**  
**Carlos Miguel Prieto**, *conductor*

### **PROGRAM**

**Courtney Bryan** (b. 1982)  
*Rejoice*

**Samuel Barber** (1910-1981)  
**Symphony No. 1, Op. 9**

- I. Allegro ma non troppo
- II. Allegro molto
- III. Andante tranquillo
- IV. Con moto (Passacaglia)

### **INTERMISSION**

**Ludwig van Beethoven** (1770-1827)  
**Symphony No. 5 in C Minor, Op. 67**

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro

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

---



### *Rejoice*

**COURTNEY BRYAN** (b. 1982)

#### **THE STORY**

In 2023, pianist and composer Courtney Bryan was awarded a fellowship from the MacArthur Foundation. Growing up in New Orleans, Bryan was introduced to orchestral music by the Louisiana Philharmonic Orchestra (LPO). It was only fitting that after her studies, she earned a commission from the LPO for an orchestral work. *Rejoice* (2019) was inspired by a passage from Saint Paul's letter to the Philippian church from the New Testament:

"Rejoice in the Lord always; again, I will say, rejoice. Let your gentleness be known to everyone. The Lord is near. Do not be anxious about anything, but in everything by prayer and supplication with thanksgiving let your requests be made known to God. And the peace of God, which surpasses all understanding, will guard your hearts and your minds in Christ Jesus." (*Philippians 4:4–7*, NRSV)

Bryan's music brings elements of jazz, experimental music, and sacred music into dialogue with classical technique. *Rejoice* gradually evolves from silence into a sustained mass of sound, decorated by melodic fragments in the harp, piano, and high strings. Using a rich harmonic palette and vibrant orchestration, Bryan develops the sonic texture toward two main points of culmination which suggest an air of celebratory thanksgiving—musical expressions of incomprehensible peace and exhortations to rejoice.

#### **LISTEN FOR**

- The tremolo strings that open the work, which are barely audible at first but grow to command the texture
- The use of "blue" notes, derived from the blues scale and thus creating a distinctive nod to jazz
- The effects Bryan achieves through a constantly changing instrumental texture—these fragments ebb and flow seamlessly with the overall sustained background texture, creating multiple sonic dimensions

#### **INSTRUMENTATION**

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



## Symphony No. 1, Op. 9

**SAMUEL BARBER** (1910-1981)

### THE STORY

In August of 1935, Samuel Barber began what he called his “Symphony in One Movement” in Rome. Barber’s time in Italy would prove fruitful: there he finished both the Symphony and his String Quartet—the second movement of which would be adapted into his most enduring work, the Adagio for Strings.

Unlike some of his peers, Barber did not often incorporate idioms from popular, jazz, and folk music. Rather, he relied on the conventions of late-19th century Romanticism, employing a deep lyricism and commitment to classic musical forms. As Barber himself remarked in 1935, “Skyscrapers, subways, and train lights play no part in the music I write.”

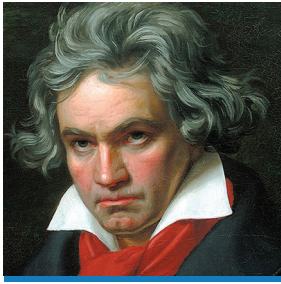
Conspicuously modeled after the Seventh Symphony (1924) of the late-Romantic Finnish composer Jean Sibelius, Barber’s Symphony links the typical four movements of a symphony into a single cohesive movement that proceeds without pause. Barber introduces the three main themes in the initial section of the work, all of which return to be extensively developed in turn. While each theme is distinct, an overall darkness of tone pervades the work, which rarely ventures into the major mode.

### LISTEN FOR

- The three themes—the first characterized by dramatic leaps, the second featuring an expressive melody for English horn, and the third a tragic descending melody
- The energetic Scherzo in the second section, which uses a quickened version of the first theme
- The return of the lyrical English horn melody, which is elaborated to a climax and dissolves into the fourth and final section
- The recurring motive in the low strings following the third section—Barber uses the first six notes of the initial theme to create this pensive ground bass that underlies the final moments of the Symphony

### INSTRUMENTATION

*Piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, strings*



## Symphony No. 5 in C Minor, Op. 67

**LUDWIG VAN BEETHOVEN** (1770-1827)

### THE STORY

Beethoven's Symphony No. 5 stands as a tour de force which, as the author and critic E. T. A. Hoffmann pronounced, "irresistibly sweeps the listener into the wonderful spirit-realm of the infinite." Beethoven began his Fifth Symphony in 1804, but did not complete the work until 1808.

While Beethoven had previously experimented with expanding the scope of 18th-century symphonic convention with his Third Symphony ("Eroica") in 1803, his Fifth Symphony unites the four movements of the symphonic form in a novel way. Rather than loosely related episodes, the movements of the Fifth Symphony are intimately connected through a network of similar themes and motivic ideas.

Beginning in the tumultuous key of C minor with the immortal "Fate" motive permeating every measure, the work weaves through a tranquil theme and variations in A-flat before returning to a brooding Scherzo third movement in the original C minor. Directly from the Scherzo bursts the triumphant C-major fourth movement, a moment Hoffmann described as "a brilliant shaft of blinding sunlight suddenly penetrating the darkness of night."

### LISTEN FOR

- The arresting opening "Fate" motive which Beethoven uses throughout the movement
- The "double" variation form of the second movement, which states not one, but two themes to be developed: the first tranquil, the second foreshadowing the grandeur of the fourth movement
- The return of the "Fate" motive rhythm in the third movement horns
- The seamless transition from the third movement into the fourth movement—the timpani build anticipation as sparse strings gradually introduce the C major key, culminating in the triumphant resolution to the initial "Fate" motive

### INSTRUMENTATION

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

*Notes on the music by Andrew Moenning*

# 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*