

NORTH CAROLINA **SYMPHONY**

Romeo & Juliet

FRI-SAT, MAY 10-11 | 8PM

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

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Augustin Hadelich, *violin*

PROGRAM

Piotr Ilyich Tchaikovsky (1840-1893)
Romeo and Juliet Fantasy Overture

Sergei Prokofiev (1891-1953)
Violin Concerto No. 2 in G Minor, Op. 63

- I. Allegro moderato
 - II. Andante assai
 - III. Allegro, ben marcato
- Augustin Hadelich, *violin*

INTERMISSION

Sergei Prokofiev
Music from the Ballet *Romeo and Juliet*

Introduction
The Morning Dance
The Fight
The Prince Gives His Order/Montagues and Capulets Juliet as a Young Girl
Masks
Dance
Death of Tybalt
Farewell Before Parting
Romeo at Juliet's Tomb
Death of Juliet

The Saturday concert is made possible in part by
The Helton Family Foundation Fund.

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 (LPO), 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 (OSM), 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.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him, and has championed works by Black and African American composers such as Florence Price, Margaret Bonds, and Courtney Bryan, among others. He was awarded the 2024 Grammy for Best Regional Roots Music Album for a live recording with LPO and the Lost Bayou Ramblers. Among his many other 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 OSM received two Grammy nominations.

Prieto served as Principal Conductor of the Youth Orchestra of the Americas from its inception in 2002 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.

Carlos Miguel Prieto was recognized by *Musical America* as the 2019 Conductor of the Year. A graduate of Princeton and Harvard universities, he studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.



Augustin Hadelich, *violin*

Augustin Hadelich has had a long relationship with the North Carolina Symphony since his debut in 2011, most recently performing Beethoven's Violin Concerto with NCS in 2021.

Augustin Hadelich is Artist in Residence for the 2023/24 season at the Konzerthaus Berlin; he opened their season with the German premiere of Donnacha Dennehy's Violin Concerto, composed for him. He was also featured at the season-opening concerts of the Orchestre national de France and the Czech Philharmonic. In North America his season has included The Cleveland Orchestra, Minnesota Orchestra, Orchestra of St. Luke's, and the symphonies of San Francisco, San Diego. In Asia, he was engaged by the NHK Symphony Orchestra and the philharmonic orchestras of Taiwan and Seoul.

In 2016, Hadelich received a Grammy Award for his recording of Dutilleux's violin concerto *L'Arbre des songes*. He received an Opus Klassik Award in 2021 for *Bohemian Tales* with Dvořák's Violin Concerto. His recording of Bach's Sonatas and Partitas was also nominated for a Grammy. His latest recording, *Recuerdos*, includes works by Britten, Prokofiev, and Sarasate.

A dual American-German citizen born in Italy to German parents, Hadelich studied at The Juilliard School. In 2006 he won the International Violin Competition in Indianapolis. His accomplishments continued with the Avery Fisher Career Grant in 2009, a Borletti-Buitoni Trust Fellowship in 2011, and an honorary doctorate from the University of Exeter in 2017. He was named "Instrumentalist of the Year" by *Musical America* in 2018.

In June 2021 Hadelich was appointed to the faculty of the Yale School of Music. He plays a violin by Giuseppe Guarneri del Gesù from 1744, known as "Leduc, ex Szeryng," on loan from the Tarisio Trust.

About the Music



Romeo and Juliet Fantasy Overture

PIOTR ILYICH TCHAIKOVSKY (1840-1993)

THE STORY

In 1865, Tchaikovsky numbered among the first graduating class of the new St. Petersburg Conservatory; in the following year, the young composer assumed a teaching position at the newly established Moscow Conservatory. In Moscow, Tchaikovsky met Mily Balakirev, the leader of a group of composers known as the “Mighty Five.” It was Balakirev who in 1869 suggested to Tchaikovsky a composition based on Shakespeare’s *Romeo and Juliet*, and even went as far as to suggest specifics regarding the work—including its form, themes, and musical keys.

Although Tchaikovsky did not take all of Balakirev’s suggestions, he accepted many. In a letter, the grateful younger composer promised “it will be my most monumental work,” and eventually he dedicated the *Romeo and Juliet Fantasy Overture* to Balakirev. After its premiere in 1870, it underwent two subsequent revisions. The music now familiar to audiences is the third version, whose famous love theme has saturated television and film scores.

LISTEN FOR

- The solemn chords in the slow introduction—the chorale-like quality is supposed to represent Friar Laurence, who marries the young lovers in an attempt to put an end to the long-standing feud between the Montagues and Capulets
- The same note that alternates between the woodwinds and strings, leading to the introduction of the belligerent first theme that alludes to the fighting between the two families—also evoked by cymbals, furiously rising and ebbing scales in the strings, and calls in the woodwinds
- The famous love theme, lyrically stated by the English horn and elaborated by the woodwinds before it is disturbed by the return of the first theme—only to return in its most passionate form as the strings soar to the piece’s climax

INSTRUMENTATION

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



Violin Concerto No. 2 in G Minor, Op. 63

SERGEI PROKOFIEV (1891-1953)

THE STORY

In 1934, Prokofiev wrote, “the question of what kind of music should be written at the present time is one that interests many Soviet composers today.... To begin with it must be melodious; moreover, the melody must be simple and comprehensible, without being repetitive or trivial.... The same applies to the technique and idiom; it must be clear and simple, but not banal. We must seek a new simplicity.” This new turn in Prokofiev’s style, marked by “new simplicity,” is evident in his Violin Concerto No. 2. It was his last Western commission before the composer officially returned to his native Russia the following year, having fled following the Revolution of 1917.

Indicative of Prokofiev’s “new simplicity,” the Violin Concerto juxtaposes clear, transparent textures and beautifully crafted yet simple melodies alongside spiky technical passages and eerie orchestral colors. These qualities in Prokofiev’s music highlight his particular way of bringing together innovation with accessibility, and it is his eclectic style that draws in the listener.

LISTEN FOR

- The sensuous, haunting melody introduced by the violin before the orchestra joins—in a different key—which transforms from a lyrical melody to fit more technical passages and is reintroduced by the cellos and basses in the recapitulation
- The violin’s soaring, unending melody in the second movement, which seems to shine ever more brilliantly as it climbs higher—while plucked strings accompany the violin in the first statement of the melody, the soloist takes on the role of accompanist when the same melody is presented for the last time in the low woodwinds
- The castanets in the finale, which must have delighted the audience in Madrid, where the concerto had its premiere

INSTRUMENTATION

Solo violin; two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, percussion, strings



Music from the Ballet *Romeo and Juliet* **SERGEI PROKOFIEV**

THE STORY

As part of the Soviet Union's efforts to woo Prokofiev back to Russia, the Mariinsky Theater (then the Kirov) commissioned a ballet: *Romeo and Juliet*. When the Kirov's management fell out with the government, the ballet switched theaters to the Bolshoi—but there, too, the composer faced difficulties. Although he quickly completed the ballet in 1935, the company complained that the music was impossible to dance to, and he received criticism for his decision to make the ending of the tragedy a happy one.

While his ballet remained without a company, Prokofiev arranged two orchestral suites from the score which were performed before the ballet's premiere in Brno, Czechoslovakia in 1938. Not until 1940 did *Romeo and Juliet* receive its Russian premiere—at the Kirov, with the ending restored to its tragic conclusion. In 1946, when the ballet—revised yet again—received its Bolshoi premiere, it was finally declared a success. From this, Prokofiev arranged yet another symphonic suite. Tonight's performance brings together music from the ballet and from the three suites.

LISTEN FOR

- The lyrical and amorous theme of the Introduction, presented in the strings
- Driving rhythms, jagged melodies, and spiky accents in *The Morning Dance* and *Dance*
- Alternating episodes of scurrying strings and menacing low brass in *The Fight*
- Careening figures in the strings and brass, propelled by motor-like percussion in *The Death of Tybalt*
- The high, anguished horn solo, which grows darker with restatements in the low brass, in *Romeo at Juliet's Tomb*
- The reprise of the flute melody from *Juliet as a Young Girl* in *Death of Juliet*, which brings the tragedy to an emotional conclusion

INSTRUMENTATION

Piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, tenor saxophone, mandolin, six horns, two trumpets, cornet, three trombones, tuba, timpani, percussion, two harps, piano, celesta, 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 Moskovitz*
*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

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