

NORTH CAROLINA **SYMPHONY**

Celebrating the Duke Centennial

SAT, FEB 3, 2024 | 3PM

BALDWIN AUDITORIUM, DUKE UNIVERSITY, DURHAM

North Carolina Symphony
Carlos Miguel Prieto, *conductor*

PROGRAM

Felix Mendelssohn (1809-1847)
String Symphony No. 5 in B-flat Major

- I. Allegro vivace
- II. Andante
- III. Presto

Rodion Shchedrin (b. 1932)
Carmen Suite for Percussion and Strings

- I. Introduction
- II. Dance
- III. First Intermezzo
- IV. *Changing of the Guard*
- V. *Carmen's Entrance and Habanera*
- VI. Scene
- VII. Second Intermezzo
- VIII. Bolero
- IX. Torero
- X. *Torero and Carmen*
- XI. Adagio
- XII. *Fortune-Telling*
- XIII. Finale

Presented in partnership with



This concert is made possible in part by
The E.T. Rollins, Jr. and Frances P. Rollins Foundation Fund,
in memory of E.T. Rollins, Jr.

The North Carolina Symphony gratefully acknowledges financial support
from 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



String Symphony No. 5 in B-flat Major

FELIX MENDELSSOHN (1807-1847)

THE STORY

Although Mendelssohn's five symphonies for full orchestra are better known, he penned 13 string symphonies when he was just a boy. Composed from 1821-23 between the ages of 12 and 14, the string symphonies came after Mendelssohn's teacher, Carl Friedrich Zelter, taught him how to write counterpoint: multiple independent melodic lines that follow strict rules but yield harmony.

Mendelssohn's string symphonies bear the influence of both the Baroque and Classical periods—they display contrapuntal textures in the style of the Bachs, but also the clarity and ease of Haydn and Mozart. The three-movement form indicates their historical influence. While symphonies from the Classical period onward are usually in four movements, the first of which introduces two themes in the exposition that are then developed, older symphonies from the Baroque feature just one theme. The string symphonies demonstrate Mendelssohn's precocity and foreshadow his future achievements.

LISTEN FOR

- The upright theme of the first movement, with thunderous iterations in the lower strings as the upper strings bustle above
- The placid atmosphere of the slow movement, with chromatic undulating harmonies underneath the transparent melodic line
- The jubilant upward sweep that begins the finale as the strings echo one another in a jovial and effusive medley, like the confluence of many bubbling streams into a larger river

INSTRUMENTATION

Strings



Carmen Suite for Percussion and Strings

RODION SHCHEDRIN (b. 1932)

THE STORY

Rodion Shchedrin studied composition and piano at the Moscow Conservatory, where he later returned to teach and received an honorary doctorate. He has won numerous awards including the USSR State Prize, Lenin Prize, State Prize of the Russian Federation, and Dmitri Shostakovich Prize. At the behest of Dmitri Shostakovich, Shchedrin assumed the position of chairman of the Composers' Union of Russia after the older composer's tenure.

Shchedrin's works encompass a wide variety of genres, ranging from chamber music to piano concertos, symphonies, operas, concertos, and ballets. Ballet holds a special place in his musical output: his wife, Maya Plisetskaya, was *prima ballerina assoluta* ("absolute first principal ballerina") of the esteemed Bolshoi Ballet. Shchedrin arranged (he preferred to call it "a meeting of the minds") Bizet's opera *Carmen* into a ballet suite at the request of his wife, whose favorite role was the titular character. Although Soviet censors initially banned Shchedrin's ballet for its purported lasciviousness and the Minister of Culture called the music "mutilated," Shostakovich intervened and voiced his support for the *Carmen* suite, which ultimately resulted in the reversal of the ban.

LISTEN FOR

- The foreshadowing of the Habanera by the chimes and plucked violins in the introduction
- The rousing repeated phrase in the Bolero—which is actually not from *Carmen*, but instead from Bizet's *L'Arlésienne* Suite No. 2—updated with imaginative harmonic effects in the upper strings that sound like woodwind flourishes and dramatic glissandi in the marimba
- Shchedrin's musical wit and humor, often created by changing the most famous melodies from *Carmen* or through interaction between the strings and percussion

INSTRUMENTATION

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