

# NORTH CAROLINA **SYMPHONY**

## All Strings

**FRI, FEB 2, 2024 | NOON**

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

**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

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.

## About the Music

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### 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

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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*

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*