

NORTH CAROLINA **SYMPHONY**

Beethoven Symphony No. 5

SUN, JAN 18, 2024 | 7:30PM

RIVERFRONT CONVENTION CENTER, NEW BERN

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 the support of New Bern Series
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The North Carolina Symphony gratefully
acknowledges the support of Concert
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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



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.”

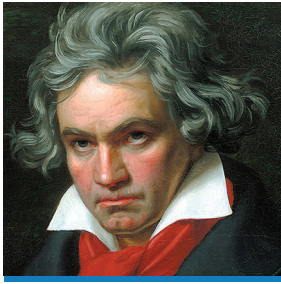
Conspicuously modeled after the Seventh Symphony (1924) of the late-Romantic Finnish composer Jean Sibelius, Barber’s Symphony links the typical four movements of a symphony into a single cohesive movement that proceeds without pause. Barber introduces the three main themes in the initial section of 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