

NORTH CAROLINA **SYMPHONY**

Carlos Conducts Sibelius

FRI/SAT, OCT 25-26, 2024 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

Carlos Miguel Prieto, *conductor*

Philippe Quint, *violin*

PROGRAM

Johannes Brahms (1833-1897)

Variations on a Theme by Haydn, Op. 56a

Chorale St. Antoni: Andante

Variation I: Poco più animato

Variation II: Più vivace

Variation III: Con moto

Variation IV: Andante con moto

Variation V: Vivace

Variation VI: Vivace

Variation VII: Grazioso

Variation VIII: Presto non troppo

Finale: Andante

Errollyn Wallen (b. 1958)

Violin Concerto*

Philippe Quint, *violin*

Lora Kvint (b. 1953) / **Arr. Sergei Tararin**

Odyssey Rhapsody for Violin and Orchestra**

Philippe Quint, *violin*

INTERMISSION

Jean Sibelius (1865-1957)

Symphony No. 2 in D Major, Op. 43

I. Allegretto

II. Andante, ma rubato

III. Vivacissimo

IV. Finale: Allegro moderato

* NCS co-commission

** NCS World Premiere

The North Carolina Symphony expresses our appreciation to
Saturday Concert Sponsor **Sandy Sully** for her generous support.

About the Artists



Carlos Miguel Prieto, *Music Director*

The Maxine and Benjamin Swalin Chair

Mexican conductor and Grammy-winner Carlos Miguel Prieto started his tenure as Music Director of the North Carolina Symphony at the beginning of the 2023/24 season.

From 2007 to 2022, Prieto was Music Director of the Orquesta Sinfónica Nacional de México. In 2023 he received the Fine Arts Medal, Mexico's highest honor for a musician. He was Music Director of the Louisiana Philharmonic Orchestra from 2006 to 2023, where he helped lead the cultural renewal of New Orleans following Hurricane Katrina and won a Grammy in 2024. In 2008, he was appointed Music Director of the Orquesta Sinfónica de Minería (OSM), which he has led to a Latin Grammy nomination, a Grammy award, and a residence in 2024 at Bravo! Vail.

Prieto is in demand as a guest conductor for orchestras including the Chicago Symphony Orchestra; the symphony orchestras of Atlanta, Dallas, and Toronto; The Cleveland Orchestra and Minnesota Orchestra; and the San Francisco, Houston, and New World symphonies. He made his BBC Proms debut in 2023 and led the Los Angeles Philharmonic at the Hollywood Bowl in 2024. Recent engagements include the London Philharmonic Orchestra, Frankfurt Radio Symphony, Spanish National Orchestra, BBC National Orchestra of Wales, and Auckland Philharmonia.

Since 2002 Prieto has conducted the Orchestra of the Americas, which draws young musicians from the entire American continent—serving as Principal Conductor until 2011, when he was appointed Music Director. He has also worked with young musicians at The Juilliard School, the Colburn School, the Curtis Institute, and elsewhere, and leads the Carlos Miguel Prieto Conducting Fellowship at OAcademy, an online conservatory bringing together teachers and students from around the world. He has also worked with the National Youth Orchestra of Great Britain and conducted both the National Youth Orchestra-USA and NYO2 at Carnegie Hall.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many commissioned by him. He places equal importance on championing works by Black and African American composers such as Florence Price, Margaret Bonds, and Courtney Bryan, among others.

Prieto has an extensive discography and was recognized by *Musical America* as Conductor of the Year in 2019. He is a graduate of Princeton and Harvard universities.



Philippe Quint, *violin*

Philippe Quint most recently appeared with the North Carolina Symphony in 2019 for concerts in Raleigh and Moore County, where he performed the Barber Violin Concerto and Charlie Chaplin's Smile on a program that also included Rachmaninoff's Symphony No. 2.

Philippe Quint has been praised for his “searingly poetic lyricism”(*The Telegraph*) and his “breadth of tone and passion” (*The New York Times*). With multiple Grammy Award nominations for his recordings, he is consistently recognized for performances of classical repertoire and advocacy for contemporary music.

Quint has performed with orchestras including the London Philharmonic, Chicago Symphony Orchestra, Los Angeles Philharmonic, and Royal Scottish National Orchestra. Other notable performances include appearances with the Baltimore, Detroit, and Indianapolis symphony orchestras; Seattle and Houston symphonies; and the Minnesota Orchestra, Weimar Staatskapelle, Orchestre National du Capitole de Toulouse, Bilbao Orkestra Sinfonikoa, China National Symphony Orchestra, and Orquesta Sinfonica de Galicia.

Quint’s dedication to contemporary music is evident in numerous premieres by composers including Errollyn Wallen, Lera Auerbach, and John Corigliano. He will release a recording of Wallen’s Violin Concerto in spring 2025, along with Lera Auerbach’s Concerto No. 1, composed for him in 2001, with the Royal Scottish National Orchestra led by Andrew Litton. Highlights of his 17 previous recordings include *Chaplin's Smile* with pianist Marta Aznavoorian and *Opera Breve* with Lily Maisky. His Grammy-nominated recording of Korngold’s Violin Concerto featured the Orquesta Sinfónica de Minería conducted by Carlos Miguel Prieto.

Based in New York since 1991, Quint studied at the Special Music School with Andreï Korsakov and earned degrees from The Juilliard School under the guidance of mentors including Dorothy DeLay, Itzhak Perlman, and Cho-Liang Lin. He plays the 1708 “Ruby” Antonio Stradivari violin, generously loaned by The Stradivari Society.

About the Music



Variations on a Theme by Joseph Haydn

JOHANNES BRAHMS (1833-1897)

THE STORY

One of Johannes Brahms's most charming and dazzling compositions, *Variations on a Theme by Joseph Haydn* owes its origins to Carl Ferdinand Pohl, a music historian and librarian who had a special interest in Haydn. In 1870, Pohl excitedly shared with his friend Brahms a work he had transcribed, believing it to have been composed by the late Viennese master. Future music historians would discover that the piece was actually written by one of Haydn's students, but no matter—Brahms was particularly taken with a melody in the second movement: a stately, slightly disjointed theme.

Three years later Brahms began a set of variations on the theme. The work was originally composed for two pianos, but it seems Brahms had always envisioned the work for orchestra; he began the process of orchestrating almost immediately. Brahms' use of the orchestra in this work is of particular import and the diversity of sound is striking. Each variation not only brilliantly mutates the primary theme in a technical sense, but also in character and effect; each of the nine short iterations is its own universe.

This piece holds a special place in Brahms' development as a composer—there is a shift in focus toward composing works for orchestra, including his first venture into the genre of the symphony, a medium he had previously and conspicuously avoided. Brahms had finally found his confidence and identity in composing for the orchestra.

LISTEN FOR

- The main theme itself, played by the woodwinds, which begins the work and runs for roughly the first two minutes
- The final variation in which Brahms honors the lineage of Western classical composers through his use of counterpoint: interweaving, independent musical lines that play simultaneously

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, timpani, percussion, strings



Violin Concerto

ERROLLYN WALLEN (b. 1958)

THE STORY

The ethos of Belize-born British composer Errollyn Wallen is best summed up by the motto of the ensemble she founded called Ensemble X: “We don’t break down barriers in music... we don’t see any.” Wallen’s music is a collage of classical traditions, the avant-garde, and popular songwriting: her works include more than 20 operas as well as orchestral, chamber, and vocal works. She is among the most-performed living composers in the world. In 2024 she has published the memoir *Becoming a Composer* and been given the honorary title “Master of the King’s Music” by King Charles III.

The composer shares this note about her violin concerto, which had its world premiere in March of 2024.

When one composes for a virtuoso such as Philippe Quint, a world of possibilities opens up when the combination of expressivity, character, and technical prowess is in one musician’s hands and available to explore. This has been a great inspiration to my musical thinking in this work.

A notable feature of the violin concerto is the inclusion of material which is biographical.

The listener will hear in the first movement music which triggered the memory of the sound of church bells heard by Philippe as a child in the Soviet Union and, in the second movement, a lullaby, Shlof Mayn Fegele, sung to the young Philippe by his grandfather. The final movement is playful and optimistic—evoking the welcome of a new life in America.

I take this opportunity to extend my gratitude to Philippe Quint for discovering and championing my music and for the opportunity to collaborate with him and with all the orchestras involved in this commission, in such a fruitful and enjoyable way.

Wallen’s Violin Concerto was co-commissioned by the North Carolina Symphony in a consortium with the Calgary Philharmonic Orchestra, Kansas City Symphony, Royal Scottish National Orchestra, Brevard Festival Orchestra, and Cabrillo Festival Orchestra. German and Spanish premieres are forthcoming with the Magdeburg Philharmonic and Orquesta Sinfónica de Galicia.

INSTRUMENTATION

Solo violin; two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, strings



Odyssey Rhapsody for Violin and Orchestra

LORA KVINT (b.1952)

THE STORY

Lora Kvint, one of the most celebrated Soviet-born composers, is known for her significant contributions to symphonic repertoire, musical theater, opera, film, and TV. Her works, including the polystylist opera *Giordano*, the musical *The Count of Monte Cristo*, and the musical drama *Pomegranate Bracelet*, have received critical acclaim for their innovative approaches and emotional depth.

One of her most notable recent compositions is the oratorio *La Corrida* (Bullfight Passions), inspired by the poetry of Yevgeny Yevtushenko, a celebrated Russian poet and dissident who resided in Tulsa, Oklahoma until his death in 2017.

These performances mark the World Premiere of Kvint's latest work for violin and orchestra, *Odyssey Rhapsody*—a piece specially composed for her son, violinist Philippe Quint.

When Lora was six, her parents took her to the Hermitage Museum for the first time, where she immediately fell in love with ancient sculptures. She even dreamt of becoming an archaeologist. Her favorite book was *Myths of Ancient Greece*, that captivated young Lora's attention.

In *Odyssey Rhapsody*, Kvint's music vividly brings to life the epic journey of King Odysseus: his decision to go to war with the Trojans, the pleas of his devoted wife Penelope, the turbulent seas and storms, the encounter with the enchanting yet perilous sirens, and the triumphant return and celebration of salvation—all depicted with a richness that captures the hero's cunning and resilience.

INSTRUMENTATION

Solo violin; two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, strings



Symphony No. 2 in D Major, Op. 43

JEAN SIBELIUS (1865-1957)

THE STORY

Finnish composer Jean Sibelius said “I have to live in Finland... I could never fully leave this country; it would end me and mean the death of my art.” Once expected to emulate the Germanic traditions of Haydn, Mozart, and Beethoven, composers in the late 19th century began drawing inspiration from their own homelands.

Though Sibelius had a growing international reputation, his tone poem *Finlandia* (1899) had been taken as inspiration by his homeland’s artistic and political communities. As the 20th century began, Finland was gripped by fierce opposition to occupation by the Russian Empire and “Russification” laws that called for conscription and restricted the Finnish language.

Sibelius began his Second Symphony on a trip to Italy in 1901 but returned to Finland, where he organized and solidified his ideas and completed the work. The premiere came in March of 1902 and was received with adoration in Helsinki, where many heard the Symphony as a rousing call for the freedom of Finland and called it the “Symphony of Independence.” The composer denied any specific message, but his love for his homeland is impossible to miss.

LISTEN FOR

- The quiet and poignant ending of the first movement, saving the sense of finality until the end of the last movement
- Pizzicato low strings accompanied by solo bassoons in the second movement—the first idea Sibelius had for the Symphony
- The seamless transition from the third movement into the fourth and final movement
- The main theme of the fourth movement which is based on a simple major scale, underlining the movement’s sense of arrival and victory

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, strings

The Musicians of the North Carolina Symphony

Carlos Miguel Prieto,
Music Director
*The Maxine and
Benjamin Swalin
Chair*

Grant Llewellyn,
Music Director Laureate

Sophie Sze-Ki Mok,
Assistant Conductor
The Lucy Moore Ruffin Chair

Violin I

To Be Filled, 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

Emily Rist Glover
The Jessie Wyatt Ethridge Chair

Paul Goldsberry
The Richard and Joy Cook Chair

Seula Lee
The Governor James B. Hunt, Jr. Chair

Joseph Meyer*

Maria Meyer
The Tom and Mary Mac Bradshaw Chair

Minjoo Moon*
The Harvey At-Large Chair

Pablo Sánchez Pazos
The Phyllis ("Pat") Conrad Wells Chair

Jessica Ryou
The James C. Byrd and Family Chair

Erin Zehngut
The J. Felix Arnold Chair

*The North Carolina Symphony
Foundation gratefully
acknowledges the generous gift
of the Lupot violin from Arnold
and Zena† Lerman.
†deceased*

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

Oskar Ozolinch

Subin Shin

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

Samuel Sykes*

Nathaniel Yaffe
*The Secretary of Cultural
Resources Betty Ray McCain
Chair*

Double Bass

Leonid Finkelshteyn, Principal
*The Martha and Peyton
Woodson Chair*

Joshua DePoint,
Associate Principal
*The Dr. and Mrs. Preston H. Gada
Chair*

Craig Brown
*The Mark W. McClure Foundation
Chair*

Erik Dyke
*The Harlee H. and Pauline G.
Jobe Chair*

Bruce Ridge
*The John C. and Margaret P.
Parker Chair*

Flute

Megan Torti, Principal
*The Mr. and Mrs. George M.
Stephens Chair*

Mary E. Boone,
Assistant Principal
*The Dr. and Mrs. Shaler Stidham,
Jr. Chair*

Alexandra Stokes*
The Jack and Sing Boddie Chair

Piccolo

Alexandra Stokes*
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*

Gabriel Mairson
The James Marion Poyner Chair

Russell Rybicki
*The Roger Colson and
Bobbi Lyon Hackett Chair*

To Be Filled
*The Mary Susan Kirk Fulghum
Chair*

Trumpet

Paul Randall, Principal
The George Smedes Poyner Chair

Ben Hauser,
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
The Frances Armour Bryant Chair

Bass Trombone

Matthew Neff
Anonymously Endowed

Tuba

Seth Horner, Principal
*The Governor and Mrs. James G.
Martin, Jr. Chair*

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

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*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.*

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and the State of North Carolina.



NORTH CAROLINA SYMPHONY



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