

NORTH CAROLINA **SYMPHONY**

MAHLER SYMPHONY NO. 4

THURSDAY, JAN 27, 2022 | 7:30PM

Memorial Hall
University of North Carolina, Chapel Hill



The North Carolina Symphony, in grateful acknowledgment of its generous grant-in-aid, performs under the auspices of the State of North Carolina, the Honorable Roy Cooper, Governor.



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Chapel Hill

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MEMORIAL HALL

UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Program

North Carolina Symphony

Carlos Miguel Prieto, *conductor*

Joëlle Harvey, *soprano*

Gustav Mahler (1860-1911)

Symphony No. 4 in G Major

- I. Bedächtig, nicht eilen
 - II. In gemächlicher Bewegung, ohne Hast
 - III. Ruhevoll (Poco adagio)
 - IV. Sehr behaglich
-

For the complete program, text the word **program** to 919.364.6864 or scan this QR code with your phone:



About the Artists



Carlos Miguel Prieto

conductor

Carlos Miguel Prieto is Artistic Advisor to the North Carolina Symphony and a frequent guest conductor. He most recently led concerts in Raleigh and Wilmington featuring Tchaikovsky's "Pathétique" Symphony and Schumann's Symphony No. 4.

Carlos Miguel Prieto is considered a leading conductor of his generation. A highly respected cultural leader, Prieto was named *Musical America's* 2019 Conductor of the Year. He possesses a wide-ranging repertoire, has led more than 100 world premieres, and is a champion of American and Latin American composers.

Prieto serves as Music Director and Principal Conductor of the Louisiana Philharmonic Orchestra; Music Director of Orquesta Sinfónica Nacional de México and Orquesta Sinfónica de Minería in Mexico; and Music Director of the Orchestra of the Americas. He is a graduate of Princeton University and received his MBA from Harvard Business School.



Joëlle Harvey

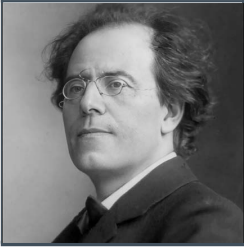
soprano

A frequent guest, Joëlle Harvey last performed on the North Carolina Symphony stage in 2018 concerts featuring Mozart arias and his Mass in C Minor.

A native of Bolivar, New York, soprano Joëlle Harvey's engagements during the 2021/22 season include debuts at Opernhaus Zürich and the Chicago Symphony Orchestra. Among many engagements during the 2020/21 season, she filmed a performance of Villa-Lobos' *Bachianas Brasileiras* No. 5 with The Cleveland Orchestra and joined the Handel & Haydn Society for a filmed production of their annual *Messiah* concert. Recent engagements have also included Mahler's Second Symphony with The Cleveland Orchestra and Toronto Symphony and his Fourth with the San Diego Symphony.

The recipient of a 2011 First Prize Award from the Gerda Lissner Foundation and The Shoshana Foundation's 2007 Richard F. Gold Career Grant, Harvey received degrees in vocal performance from the University of Cincinnati College-Conservatory of Music.

About the Music



Symphony No. 4 in G Major
Gustav Mahler (1860-1911)

THE STORY

Gustav Mahler's Symphony No. 4 is his smallest in size and scope. It is also his sunniest, with lighter orchestration that leaves out his signature low brass (there are no tubas or trombones).

The Symphony No. 4 was the first symphony for which Mahler did not provide accompanying programmatic descriptions. He also refused to allow the symphony to be programmed with other vocal works, wanting the soprano in the fourth movement to come as a complete surprise. Indeed, it was: Never before had a single solo voice been combined with orchestral forces in a symphony.

The entire symphony is built upon the song that appears in the final movement, with its theme anticipated in the previous three movements. This lends an undeniable sense of arrival when the song finally makes its full appearance—appropriate, considering it depicts heaven through a child's imagination. The text is from "Das himmlische Leben," or "The Heavenly Life," a piece (originally with a different title) in a collection of German folk poetry called *Des Knaben Wunderhorn* ("The Boy's Magic Horn").

After great anticipation for the new symphony (several ensembles were in a tug-of-war to premiere it and the honor went to the Kaim Orchestra in 1901), it was booed by the audience and panned by the press. Many felt that its smaller scale didn't live up to what a Mahler symphony was "supposed" to be, or found its sensuality to be "vulgar."

Mahler brought the symphony on tour, but the response didn't improve. Apparently undeterred, he conducted it 11 times in total, his final performance taking place at Carnegie Hall in 1911. (He made several revisions along the way, based on his experience conducting the work—revised versions were published in 1905, 1910, and 1911.) Now, it is considered to be one of his most accessible compositions, masterfully portraying childhood innocence, humor, and spirituality.

LISTEN FOR

- The introduction played by flutes and sleigh bells, and a sense of *gemutlichkeit* throughout—an untranslatable German word that encompasses both "coziness" and "belonging"
- In the second movement, the eerie atmosphere that is created by the solo violin, which is tuned unconventionally (a whole-tone higher than usual)
- After the double theme and variations, a loud and brilliant E-major chord—a new and surprising tonality—that ushers in the coda (concluding section) of the third movement and seems to symbolize the gates of heavens opening up
- In the finale, the verses of "Das himmlische Leben" alternated with orchestral refrains that bring back the sleigh bell motive from the opening of the symphony in short bursts of intensity; the symphony concludes with a sense of serenity

INSTRUMENTATION

Solo soprano; four flutes (two doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet, one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, timpani, percussion, harp, strings

Text & Translation: Mahler Symphony No. 4

Das himmlische Leben

(aus *Des Knaben Wunderhorn*)

Wir genießen die himmlischen Freuden,
Drum tun wir das Irdische meiden,
Kein weltlich Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'!
Wir führen ein engelisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost' kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.

The Heavenly Life

(from *The Boy's Magic Horn*)

We enjoy the heavenly pleasures
and avoid the earthly things.
No worldly tumult
does one hear in Heaven!
Everything lives in the gentlest peace!
We lead an angelic life!
Nevertheless we are very merry:
we dance and leap,
hop and sing!
Meanwhile, Saint Peter in the sky looks on.

Saint John has let his little lamb go
to the butcher Herod.
We lead a patient,
innocent, patient,
a dear little lamb to death!
Saint Luke slaughters oxen
without giving it thought or attention.
Wine costs not a penny
in Heaven's cellar;
and angels bake the bread.

Good vegetables of all sorts
grow in Heaven's garden!
Good asparagus, beans
and whatever we wish!
Full bowls are ready for us!
Good apples, good pears and good grapes!
The gardener permits us everything! Would
you like roebuck, would you like hare? In the
very streets
they run by!

Should a fast-day arrive,
all the fish swim up to us with joy!
Over there, Saint Peter is running already
with his net and bait
to the heavenly pond.
Saint Martha must be the cook!

No music on earth
can be compared to ours.
Eleven thousand maidens
dare to dance!
Even Saint Ursula herself is laughing! Cecilia
and all her relatives
are splendid court musicians!
The angelic voices
rouse the senses
so that everything awakens with joy.

About Our Musicians

Grant Llewellyn, Music Director Laureate
The Maxine and Benjamin Swalin Chair

Carlos Miguel Prieto, Artistic Advisor

Michelle Di Russo, Assistant Conductor
The Lucy Moore Ruffin Chair

Violin I

Brian Reagin, Concertmaster
The Annabelle Lundy Fetterman Chair

Dovid Friedlander**, Associate
Concertmaster
The Assad Meymandi and Family Chair

Emily Rist Glover*, Associate
Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin**, Assistant
Concertmaster

Erin Zehngut*, Assistant Concertmaster

Robert Anemone**

Carol Chung*
The James C. Byrd and Family Chair

Paul Goldsberry
The Richard and Joy Cook Chair

So Yun Kim
The Governor James B. Hunt, Jr. Chair

Marilyn Kouba
The Phyllis ("Pat") Conrad Wells Chair

Leah Latorraca*

Maria Meyer**
The Tom and Mary Mac Bradshaw Chair

Irina Shelepov*

Lin-Ti Wang*
The Jessie Wyatt Ethridge Chair

Eileen Wynne
The Harvey At-Large Chair

To Be Filled
The J. Felix Arnold Chair

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

†deceased

Violin II

Jacqueline Saed Wolborsky, Principal
The Nancy Finch Wallace Chair

David Kilbride*, Associate Principal
The Blanche Martin Shaw Chair

Anton Shelepov*, Assistant Principal

Qi Cao

Janet Gayer Hall

Mallory Hayes*

Oskar Ozolinch

Pablo Sánchez Pazos*

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

To Be Filled, Assistant Principal

Petra Berényi

Celia Daggy*

Paul Malcolm

Amy Mason
The J. Sidney Kirk Chair

Sandra Schwarcz
*The Samuel H. and Anne Latham Johnson
Viola 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

Sunrise Kim
The William Charles Rankin Chair

David Meyer
The Nell Hirschberg 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

Robert K. Anderson, Associate Principal
The Dr. and Mrs. Preston H. Gada Chair

Craig Brown
The Mark W. McClure Foundation Chair

Erik Dyke
The Harllee H. and Pauline G. Jobe Chair

Bruce Ridge
The John C. and Margaret P. Parker 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

Elizabeth Anderton Lunsford
The Jack and Sing Boddie Chair

Piccolo

Elizabeth Anderton Lunsford
The Jean Dunn Williams Chair

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters, Associate Principal
The Lizette T. Dunham Chair

Sandra Posch
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

Matthew Griffith*, 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

Christopher Caudill**

Rachel Niketopoulos**

Tanner West*
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

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

*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.

Thank you to the generous individuals, businesses, foundations, and community partners who support the North Carolina Symphony through contributions each season. The Symphony's performances and extensive music education and community service programs are made possible by your support.