

NORTH CAROLINA **SYMPHONY**

# MAHLER SYMPHONY NO. 4

FRIDAY & SATURDAY, JAN 28-29, 2022 | 8PM

Meymandi Concert Hall  
Woolner Stage

**Duke Energy Center**  
for the Performing Arts  
Raleigh



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.



The North Carolina Symphony gratefully acknowledges financial support from Wake County and the City of Raleigh.



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## **Mahler Symphony No. 4**

Raleigh Classical

Fri/Sat, Jan 28-29, 2022 | 8pm

MEYMANDI CONCERT HALL, WOOLNER STAGE

DUKE ENERGY CENTER FOR THE PERFORMING ARTS, RALEIGH

### **Program**

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#### **North Carolina Symphony**

**Carlos Miguel Prieto**, *conductor*

**Joëlle Harvey**, *soprano*

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#### **Joseph Haydn (1732-1809)**

#### **Symphony No. 90 in C Major**

- I. Adagio – Allegro assai
  - II. Andante
  - III. Menuet
  - IV. Finale: Allegro assai
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### **Intermission**

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#### **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

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### Carlos Miguel Prieto

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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.*

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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

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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.*

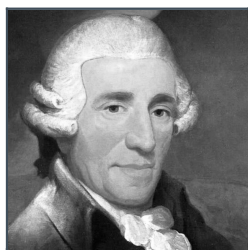
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A native of Bolivar, New York, soprano Joëlle Harvey's engagements during the 2021/22 season include debuts at Opernhaus Zürich and the Chicago Symphony Orchestra. Among many engagements during the 2020/21 season, she filmed a performance of Villa-Lobos' *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

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### Symphony No. 90 in C Major

Joseph Haydn (1732-1809)

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## THE STORY

One might wonder why—and how—Franz Joseph Haydn wrote such a mind-boggling number of symphonies (104, to be exact). The simple answer is, he was paid to do so.

Haydn often was employed full-time as a court composer, expected to serve up a constant stream of new symphonies for entertainment. At the end of his career, he had a concert series in London and churned out new symphonies to continually draw audiences to the concert hall with something fresh and exciting. Unlike later composers such as Mahler, who wrote symphonies as grand, complex, and often personal artistic statements, Haydn's commissions were his impetus. He composed on demand and on tight deadlines, and the more popular he became, the more commissions he received.

His 90th symphony was composed in 1788 as the first of a three-symphony commission from the French nobleman Count d'Ongy, who had also commissioned his "Paris" Symphonies, Nos. 82 to 87. The work was requested for the Concert de la Loge Olympique—a concert presenting company whose orchestra was led by the Black composer, conductor, and nobleman, Joseph Bologne de Saint-George.

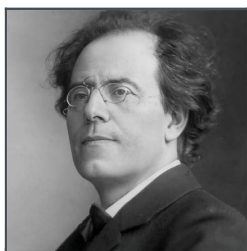
When Haydn composed the symphony in 1788, famine was already spreading in the French countryside and bread riots were breaking out in Paris. France was just months away from the beginning of the French Revolution that would change the country's political and social landscape forever. Yet, Haydn's music is delightfully jovial and includes one of the best musical jokes of all time in the finale.

## LISTEN FOR

- The main melodic idea of the slow introduction continued at a quicker pace in the *Allegro assai*—the direct connection between the introduction and the music that follows was unusual at the time
- The double variation form of the *Andante*—after two themes are presented, we hear a set of variations on each (the third movement of Mahler's Symphony No. 4 also follows this form)
- French-sounding musical idioms in the third movement, likely used to please the Count (Haydn even used the French spelling of "minuet" as the title of this movement)
- The "gotcha" moment at the end of the finale—the symphony seems to come to a close on a C major chord, but (spoiler alert!) after four measures of complete silence, the orchestra begins playing again in the unexpected key of D major before concluding, in earnest, in C major

## INSTRUMENTATION

*Flute, two oboes, two bassoons, two horns, two trumpets, timpani, strings*



## 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

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### 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 englisches 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

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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  
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.