

NORTH CAROLINA **SYMPHONY**

The Ring Without Words

FRI, FEB 28, 2025 | 8PM

SAT, MAR 1, 2025 | 3PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, conductor

PROGRAM*

Richard Wagner (1813-1883) / Compiled by Lorin Maazel
The Ring Without Words

Das Rheingold (The Rhine Gold)

The Twilight at the Bottom of the Rhine
A Glimpse of Vahalla, Castle of the Gods
Alberich's Cave: the Nibelung Horde
Donner Summons a Thunderstorm

Die Walküre (The Valkyrie)

Siegmond's Loving Gaze
Siegmond & Sieglinde's Flight
Wotan's Rage
Ride of the Valkyries
Wotan's Farewell and Magic Fire Music

Siegfried (Siegfried)

Wotan, Mime and the Dragon
Siegfried Forges the Magic Sword
Forest Murmurs: Song of the Woodbird
Siegfried Slays the Dragon
The Dragon's Lament

Götterdämmerung (Twilight of the Gods)

Dawn (Siegfried & Brünnhilde)
Siegfried's Journey to the Rhine
Hagen's Call to his Clan
Siegfried and the Rhine Maidens
Siegfried's Death and Funeral Music
Brünnhilde's Immolation

**This concert will be performed without an intermission.*

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, he 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.



The Ring Without Words
RICHARD WAGNER (1813-1883) /
COMPILED BY LORIN MAAZEL

THE STORY

There are few in the history of Western art who possessed the sheer ambition (and the ego to match) of Richard Wagner. He once said, "I am not made like other people... I must have brilliance and beauty and light. The world owes me what I need." Whether or not his words seem excessive, it is indisputable that Wagner created astounding artistic spectacles, including the monumental *Ring* cycle.

Der Ring des Nibelungen consists of four operas: *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*. Based on German, Nordic, and English mythology, they tell an epic fantasy tale. A cursed ring grants its wearer the ability to rule the world; gods, monsters, and heroes struggle to gain possession of it. Wagner composed the four operas, writing both the music and the librettos, over the course of 26 years. In performance, the entire work spans approximately 15 hours.

The orchestral forces required are massive—nearly 100 musicians are required to execute the full opera score. Wagner's innovative and captivating use of the orchestra has made performances of individual sections of the cycle popular with concert-going audiences ever since the premiere of the full cycle in 1876.

In 1987, American conductor and composer Lorin Maazel was asked to compile orchestral selections from the work to be recorded by the Berlin Philharmonic. After considerable acclaim for the recording, the dramatic sweep of the 75-minute work earned a concert premiere in 1990 with Maazel leading the Pittsburgh Symphony Orchestra, where he was Music Director. He would go on to conduct *The Ring Without Words* with orchestras including the New York Philharmonic and Vienna Philharmonic, and it has joined the orchestral repertoire with performances around the world, including concerts in 2024 with the National Symphony Orchestra in Washington, D.C.

As he began his arrangement, Maazel laid out for himself four rules: "One: The synthesis must be free-flowing (no stops) and chronological, beginning with the first note of *Rheingold* and finishing with the last chord of *Götterdämmerung*. Two: The transitions must be harmonically and formally justifiable... Three: Most all of the music originally written for orchestra without voice must be used, adding those sections with a vocal line essential to a synthesis but only where the line is either doubled by an orchestral instrument or when it can be reproduced by an instrument. Four: Every note must be Wagner's own."

LISTEN FOR

- Recurring melodies called *leitmotifs* which represent characters, themes, and settings
- The Wagner tuba, a brass instrument invented by Wagner that sits sonically between the horn and trombone
- The opening of the work, with undulating strings, woodwinds, and brass representing the flowing Rhine river where the cursed ring is guarded by the magical Rhinemaidens
- The sound of anvils from the percussion section to represent the Nibelungen, a race of dwarves who created the ring
- Horns representing the main hero of the cycle, Siegfried, who carries with him a hunting horn as well as his sword
- Rhythmic strings and woodwinds followed by the famous brass call that heralds the *Ride of the Valkyries*, as the warrior princess Brünnhilde flees her angry father Wotan, king of the gods
- The finale, in which Brünnhilde rides her horse into the funeral pyre of the hero Siegfried—fulfilling a prophecy and bringing about the end of the gods as the Rhinemaidens return to reclaim the ring from the ashes

INSTRUMENTATION

Two piccolos, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, eight horns, four Wagner tubas, three trumpets, bass trumpet, three trombones, bass trombone, tuba, two timpani, percussion, two harps, 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 Moskowitz*
*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

To Be Filled
*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

*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 each year.**

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



NORTH CAROLINA SYMPHONY

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