

# NORTH CAROLINA **SYMPHONY**

## Mozart & Mahler

**FRI/SAT, MAR 21-22, 2025 | 8PM**

MEYMANDI CONCERT HALL, RALEIGH

**North Carolina Symphony**  
**Carlos Miguel Prieto**, *conductor*

### PROGRAM

**Wolfgang Amadeus Mozart** (1756-1791)  
**Symphony No. 41 in C Major, K. 551, "Jupiter"**

- I. Allegro vivace
- II. Andante cantabile
- III. Allegretto
- IV. Molto allegro

### INTERMISSION

**Gustav Mahler** (1860-1911)  
**Symphony No. 5 in C-sharp Minor**

Part I:

1. Trauermarsch
2. Stürmisch bewegt, mit grösster Vehemenz

Part II:

3. Scherzo: Kräftig, nicht zu schnell

Part III:

4. Adagietto: sehr langsam
5. Rondo – Finale: Allegro giocoso. Frisch

## About the Artists

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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.

## About the Music

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Symphony No. 41 in C Major, K. 551, "Jupiter"  
**WOLFGANG AMADEUS MOZART** (1756-1791)

### THE STORY

In the final five years of his short life, Mozart produced masterpieces including the operas *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, and *The Magic Flute*, five piano concertos, four symphonies, and his unfinished Requiem mass.

Mozart's final three symphonies including his last, Symphony No. 41, were written in the span of a remarkable nine weeks in the summer of 1788—while the composer was simultaneously grieving the loss of a six-month-old child, taking care of his sick wife, and dodging debt collectors. He would pass away in a little over three years, at the age of 36.

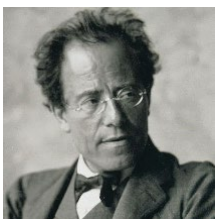
Though no reliable source exists detailing the premiere or its reception, this final symphony quickly gained renown as one of the greatest compositions for orchestra. Mozart put on display his mastery of compositional technique— form, melodic writing, rhythmic play, and orchestration. Its status as the pinnacle of symphonic writing up to that point earned it the nickname "Jupiter," named by a future publisher after the Roman king of the gods. Despite the turmoil in his life, in his final symphony Mozart grins confidently and winks, declaring, "Look what I can do."

### LISTEN FOR

- The three ascending gestures that open the first movement, played in unison by the orchestra, followed by a sweet, lilting figure in the violins: two elements which serve as the foundation for the entire movement
- The muted strings giving the second movement a dreamy, distant, and warm quality
- The descending chromatic scale that begins the courtly dance of the third movement
- The end of the fourth movement, which features five independent melodic lines playing simultaneously in a dazzling display

### INSTRUMENTATION

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



## Symphony No. 5 in C-sharp Minor **GUSTAV MAHLER** (1860-1911)

### **THE STORY**

Gustav Mahler was aware of the revolutionary nature of his Fifth Symphony. In a letter to his new wife Alma in 1904, during rehearsals for the work's premiere in Cologne, he despaired: "Heavens, what is the public to ... say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent, and flashing breakers? ... Oh that I might give my symphony its first performance fifty years after my death!"

The work's breaking of convention begins with its structure. The first part consists of the first and second movements, both dark and stormy in their effect. The second part is the massive third movement, acting as a pivot from the ominous opening part to the triumphant closing. The third and final part, consisting of the fourth and fifth movements, is an exploration of love and celebration.

Mahler's use of the orchestra is also striking. Its massive forces are divided— small subgroups interact with one another, juxtaposed with the full might of the orchestra. The result is an incredible variety of soundscapes.

### **LISTEN FOR**

- The trumpet solo opening the Symphony with an homage to Beethoven's Fifth Symphony, mirroring its short-short-short-long rhythmic motif
- The joyous hymn-like brass chorale near the end of the second movement, portending the boisterous ending in the fifth movement
- The solo horn acting as a protagonist in the third movement, conversing and sometimes battling with other sections of the orchestra
- The romantic music in the fourth movement (often heard as a stand-alone piece), written for Alma and played only by the strings and harp
- The horn and woodwinds which open the fifth movement—some of the most uplifting music Mahler ever composed

### **INSTRUMENTATION**

*Two piccolos, four flutes, three oboes, English horn, three clarinets, bass clarinet, E-flat clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tuba, timpani, percussion, harp, strings*

# The Musicians of the North Carolina Symphony

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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*

To Be Filled,  
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*

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.*

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**Thank you to the generous individuals, businesses, foundations, and  
community partners who support the North Carolina Symphony each year.**

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The North Carolina Symphony gratefully  
acknowledges financial support from  
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and the State of North Carolina.



### NORTH CAROLINA SYMPHONY

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