

# NORTH CAROLINA **SYMPHONY**

## Elgar Enigma Variations

**FRI/SAT, APR 11-12, 2025 | 8PM**

MEYMANDI CONCERT HALL, RALEIGH

**North Carolina Symphony**  
**Carlos Miguel Prieto**, *conductor*  
**Susanna Phillips**, *soprano*

### PROGRAM

**Franz Schubert** (1797-1828)

**Symphony No. 8 in B minor, D. 759, "Unfinished"**

- I. Allegro moderato
- II. Andante con moto

**Richard Strauss** (1864-1949)

**Four Last Songs**

- I. *Frühling*
  - II. *September*
  - III. *Bein Schlafengehen*
  - IV. *Im Abendrot*
- Susanna Phillips, *soprano*

### INTERMISSION

**Edward Elgar** (1857-1934)

**Variations on an Original Theme, Op. 36, "Enigma Variations"**

Enigma: Andante

Variations:

- "C.A.E." L'istesso tempo
- "H.D.S.- P." Allegro
- "R.B.T." Allegretto
- "W.M.B." Allegro di molto
- "R.P.A." Moderato
- "Ysobel" Andantino
- "Troyte" Presto
- "W.N." Allegretto
- "Nimrod" Adagio
- "Dorabella" Intermezzo: Allegretto
- "G.R.S." Allegro di molto
- "B.G.N." Andante
- "\*\*\*" Romanza: Moderato
- "E.D.U." Finale: Allegro

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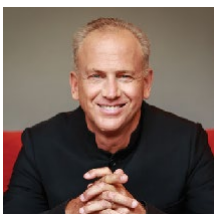
The Friday concert is made possible in part by  
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## About the Artists

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

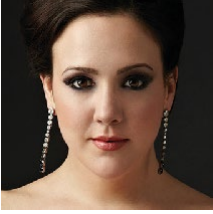
Mexican conductor and Grammy-winner Carlos Miguel Prieto started his tenure as Music Director of the North Carolina Symphony at the beginning of the 2023/24 season. From 2007 to 2022, he was Music Director of the Orquesta Sinfónica Nacional de México. In 2023 he received the Fine Arts Medal, Mexico's 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 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.



Susanna Phillips, *soprano*

*These concerts are the North Carolina Symphony debut for Susanna Phillips.*

Soprano Susanna Phillips' 2024/25 season has included engagements with Musica Sacra, Oratorio Society of New York, Saint Louis Symphony Orchestra, and San Francisco Symphony. Career highlights include numerous roles at The Metropolitan Opera, with a role debut in 2024 as Mimì in Puccini's *La bohème* as well as portrayals including Musetta in *La bohème*, Pamina in Mozart's *The Magic Flute*, Micaëla in Bizet's *Carmen*, Countess Almaviva in Mozart's *Le nozze di Figaro*, and Clémence in The Metropolitan Opera's 2016 premiere of Kaija Saariaho's *L'amour de loin*. *The New York Times* called her performance as Fiordiligi in Mozart's *Così fan tutte* a "breakthrough night." She has also performed the role of Stella in a concert staging of Previn's *A Streetcar Named Desire* opposite Renée Fleming and sung leading roles with Boston Baroque.

Dedicated to symphonic works, Phillips has collaborated with orchestras including the Royal Stockholm Philharmonic, Chicago Symphony Orchestra, The Philadelphia Orchestra, Santa Fe Symphony, Dallas Symphony Orchestra, Gulbenkian Orchestra, Orchestra of St. Luke's, and Chamber Music Society of Lincoln Center, as well as Huntsville Symphony in her native Alabama. Some credits include Beethoven's Ninth Symphony, Mahler's Second and Fourth Symphonies, Mozart's *Coronation Mass*, Fauré's and Mozart's Requiems, and Orff's *Carmina Burana*.

Her awards include The Metropolitan Opera's Beverly Sills Artist Award (2010), Operalia (First Place and the Audience Prize), The Metropolitan Opera Laffont Competition, the MacAllister Awards, and the George and Nora London Foundation Awards for Singers Competition. She is a graduate of Lyric Opera of Chicago's Patrick G. and Shirley W. Ryan Opera Center and holds both a bachelor's and a master's degree from The Juilliard School.

## About the Music

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Symphony No. 8 in B minor, D. 759, "Unfinished"  
**FRANZ SCHUBERT** (1797-1828)

### THE STORY

It is ironic that Franz Schubert's arguably most famous work is one that he did not complete. Though he died at the age of 31, Schubert was extraordinarily prolific. He wrote more than 1,500 works for orchestra, piano, chamber ensembles, and voice—his output exceeding that of many composers who lived more than twice as long.

It is unknown why Schubert never finished his Eighth Symphony. He began the work in 1822, six years before his death, but moved on after completing two movements and sketching a third. With his health already in decline and other projects in progress, he sent the manuscript of the completed movements to musician Anselm Hüttenbrenner in gratitude for a professional favor.

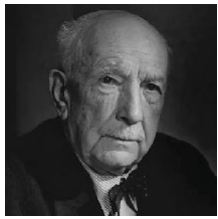
Schubert's fame skyrocketed after his passing, but the Unfinished Symphony remained unknown until Hüttenbrenner's brother Joseph mentioned it in a letter to Viennese conductor Johann von Herbeck—calling it a "treasure" comparable to "all the symphonies of Beethoven." Eventually von Herbeck was shown the manuscript, and the work was given its official premiere in 1865, nearly forty years after Schubert's death. Despite its unfinished status, it would become one of his most beloved works.

### LISTEN FOR

- The two juxtaposing themes of the first movement, both introduced by cellos: the first is ominous, setting up the movement's uneasy effect; the second lilting, reminiscent of a nursery rhyme
- The songful compositional style of the second movement, particularly in the solos of the woodwind section—Schubert was particularly famous for his composition of *lieder*, German art songs for voice and piano

### INSTRUMENTATION

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



*Four Last Songs*  
**RICHARD STRAUSS** (1864-1949)

### THE STORY

The work known as *Four Last Songs* began with 82-year-old Richard Strauss's discovery of a poem by Joseph von Eichendorff titled "At Sunset." In it, an old couple contemplates the end of their lives: "We have gone hand in hand/Through joys and distress,/Now we rest from our wanderings/High above the quiet land." Strauss was reminded of his own long and happy marriage to the soprano Pauline de Ahna.

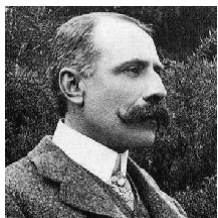
In the twilight of his life, Strauss had lived through the desolation of Europe after two World Wars, the crumbling of traditional techniques of composing music, and the souring of his reputation after institutions he led in Germany were taken over by the Nazi regime. Over the next two years Strauss composed four songs, beginning with the von Eichendorff poem that had so affected him and continuing with three poems by Hermann Hesse. Following his death, his publisher compiled the four songs under the title *Four Last Songs*. The cycle follows a life in seasons, beginning with *Spring*, followed by *September*, then *When Going to Sleep*, and culminating in *At Sunset*. In these songs, we hear Strauss's wistful farewell to the world.

### LISTEN FOR

- The flute in the first song, *Spring*, which mimics birdsong as the voice intones words marveling at the trees and sky
- The long, soaring melodic lines in *September*—a signature of Strauss' compositional style
- The duet between the horn and solo violin in *Going to Sleep*, the horn representing himself (Strauss' father was a professional horn player) and the solo violin representing his wife
- The last word sung by the singer, "Tod" or "Death," as the violas, horn, and English horn quote a melody Strauss composed in his youth: *Death and Transfiguration*

### INSTRUMENTATION

*Two piccolos, three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, harp, celesta, strings*



## Variations on an Original Theme, Op. 36, "Enigma Variations"

**EDWARD ELGAR** (1857-1934)

### THE STORY

By the time English composer Edward Elgar reached his forties, he had found limited success as a composer, making a modest living by teaching and doing copywork for a music publisher. After a particularly long day of instructing students, Elgar sat at the piano and began playing for his wife, Alice. Her interest was captured by a melody he conjured; for her amusement, he began improvising on the theme, embodying different members of their group of friends. Eventually the composer created a set of variations for orchestra, each based on one of his friends—a project that began “in a spirit of humor, and continued in deep seriousness.”

The subtitle “Enigma” refers to a theme that Elgar hinted at but never explained. Some believe the Enigma refers to the mysterious way in which the piece’s principal melody came to him that first evening; others believe that there is an actual melody, hidden by the composer somewhere within the variations.

When the work was premiered in London on June 18, 1899, Elgar was catapulted to instant fame. The dedication inscribed on the score reads: “To my friends pictured within.”

### LISTEN FOR

- The original theme that opens the work, and from which all fourteen variations are derived
- The hauntingly beautiful first variation, *C.A.E.*, in which Elgar pays homage to his partner: Caroline Alice Elgar
- The timpani in the fourth variation—titled *W.M.B.* after Elgar’s friend William Meath Baker—which uses the timpani to depict William’s bombastic nature, especially his propensity for slamming doors
- The viola section in the sixth variation, *Ysobel*, paying tribute to Isabel Fitton—an amateur violist with whom Elgar enjoyed playing chamber music
- The gorgeous, sweeping theme in the work’s most famous variation, titled *Nimrod*, which depicts Elgar’s best friend, August Jaeger

### INSTRUMENTATION

*Piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, organ, strings*

# TEXT AND TRANSLATION

## ***Four Last Songs***

Richard Strauss (1864-1949)

### **"Frühling"**

*Hermann Hesse*

In dämmrigen Grüften  
Träumte ich lang  
Von deinen Bäumen und blauen Lüften,  
Von deinem Duft und Vogelsang.

Nun liegst du erschlossen  
In Gleiß und Zier,  
Von Licht übergossen  
Wie ein Wunder vor mir.

Du kennst mich wieder,  
Du lockst mich zart,  
Es zittert durch all meine Glieder  
Deine selige Gegenwart.

### **"September"**

*Hermann Hesse*

Der Garten trauert,  
Kühl sinkt in die Blumen der Regen.  
Der Sommer schauert  
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt  
Nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
In den sterbenden Gartentraum.

Lange noch bei den Rosen  
Bleibt er stehen, sehnt sich nach Ruh.  
Langsam tut er die großen  
Müdgewordnen Augen zu.

### **"Spring"**

*In shadowy crypts  
I dreamt long  
of your trees and blue skies,  
of your fragrance and birdsong.*

*Now you appear  
in all your finery,  
drenched in light  
like a miracle before me.*

*You recognize me,  
you entice me tenderly.  
All my limbs tremble  
at your blessed presence!*

### **"September"**

*The garden is in mourning.  
Cool rain seeps into the flowers.  
Summertime shudders,  
quietly awaiting his end.*

*Golden leaf after leaf falls  
from the tall acacia tree.  
Summer smiles, astonished and feeble,  
at his dying dream of a garden.*

*For just a while he tarries  
beside the roses, yearning for repose.  
Slowly he closes  
his weary eyes.*

## “Beim Schlafengehen”

*Hermann Hesse*

Nun der Tag mich müd gemacht,  
Soll mein sehnliches Verlangen  
Freundlich die gestirnte Nacht  
Wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,  
Stirn vergiß du alles Denken,  
Alle meine Sinne nun  
Wollen sich in Schlummer senken.

Und die Seele unbewacht  
Will in freien Flügen schweben,  
Um im Zauberkreis der Nacht  
Tief und tausendfach zu leben.

## “Im Abendrot”

*Joseph Karl Benedikt, Freiherr von Eichendorff*

Wir sind durch Not und Freude  
Gegangen Hand in Hand,  
Vom Wandern ruhen wir  
Nun überm stillen Land.

Rings sich die Täler neigen,  
Es dunkelt schon die Luft,  
Zwei Lerchen nur noch steigen  
Nachträumend in den Duft.

Tritt her, und laß sie schwirren,  
Bald ist es Schlafenszeit,  
Daß wir uns nicht verirren  
In dieser Einsamkeit.

O weiter stiller Friede!  
So tief im Abendrot,  
Wie sind wir wandermüde—  
Ist dies etwa der Tod?

## “Going to Sleep”

*Now that I am wearied of the day,  
my ardent desire shall happily receive  
the starry night  
like a sleepy child.*

*Hands, stop all your work.  
Brow, forget all your thinking.  
All my senses now  
yearn to sink into slumber.*

*And my unfettered soul  
wishes to soar up freely  
into night's magic sphere  
to live there deeply and thousandfold.*

## “At Sunset”

*We have through sorrow and joy  
gone hand in hand;  
From our wanderings, let's now rest  
in this quiet land.*

*Around us, the valleys bow  
as the sun goes down.  
Two larks soar upwards  
dreamily into the light air.*

*Come close, and let them fly.  
Soon it will be time for sleep.  
Let's not lose our way  
in this solitude.*

*O vast, tranquil peace,  
so deep in the evening's glow!  
How weary we are of wandering—  
Is this perhaps a hint of death?*



## 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

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*The North Carolina Master  
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