

# NORTH CAROLINA SYMPHONY

## Gershwin & More

FRI, FEB 6, 2026 | NOON

MEYMANDI CONCERT HALL, RALEIGH

**North Carolina Symphony**  
**Carlos Miguel Prieto, conductor**  
**Timothy McAllister, alto saxophone**

### PROGRAM

#### **John Adams Saxophone Concerto**

Animato: tranquillo, suave

Molto vivo: a hard, driving pulse

Timothy McAllister, *alto saxophone*

**George Gershwin** (1898-1937) / Arr. Robert Russell Bennett

**Porgy and Bess: A Symphonic Picture**

**James P. Johnson** (1894-1955)

**“Victory Stride”**



The North Carolina Symphony's **America 250** season continues with a vibrant snapshot of American musical imagination, celebrating the inventive spirit that runs through these works—from Broadway vitality to symphonic jazz to today's bold new sounds.

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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 served as Music Director of the Louisiana Philharmonic Orchestra from 2006 to 2023, helping lead the cultural renewal of New Orleans following Hurricane Katrina and earning a Grammy in 2024. Since 2008, he has also led the Orquesta Sinfónica de Minería (OSM), guiding the ensemble to a Latin Grammy award and residencies at Bravo! Vail in 2024 and 2025. This past summer, he continued an ambitious recording project of the complete works of Revueltas and Ortiz, as well as recording Beethoven Piano Concertos with Anne-Marie McDermott.

Prieto is in demand as a guest conductor for major 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. In 2025, he led concerts with the Philharmonia Orchestra in London and Switzerland and conducted the Los Angeles Philharmonic at the Hollywood Bowl. He also served as Semifinal and Final Round Conductor for the 2025 Van Cliburn International Piano Competition.

Since 2002, Prieto has conducted the Orchestra of the Americas, serving as Principal Conductor until 2011, when he was appointed Music Director. He has also worked extensively with young musicians at The Juilliard School, the Colburn School, the Curtis Institute, and elsewhere. In 2025 he led the Sinfónica Azteca (Mexico's acclaimed youth orchestra) tour of Mexico. He continues to mentor emerging talent through 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 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.



### Timothy McAllister, saxophone

*These concerts are the North Carolina Symphony debut for Timothy McAllister.*

Timothy McAllister has appeared with over 40 orchestras across 25 countries; he is credited with over 60 recordings and 300 premières.

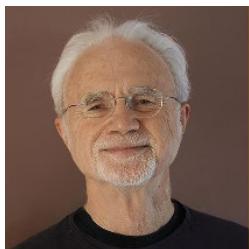
Pulitzer and Oscar-winning composer John Corigliano wrote *TRIATHLON: Concerto for Saxophonist and Orchestra* for McAllister, who premiered the work with the San Francisco Symphony, followed by a recording with the Nashville Symphony. He reprised the work with the New York Philharmonic under Leonard Slatkin. Longtime collaborator Tyshawn Sorey wrote his 2024 Pulitzer Prize-winning work *Adagio (For Wadada Leo Smith)* for McAllister.

McAllister premiered the John Adams Saxophone Concerto with the Sydney Symphony Orchestra and was honored with a Grammy for his Adams Concerto and *City Noir* recordings with the St. Louis Symphony Orchestra. He later appeared with Marin Alsop and the BBC Symphony Orchestra at the London Proms performing the Adams Concerto. His recording of Kenneth Fuchs' *Rush*, with the London Symphony Orchestra under JoAnn Falletta, won another Grammy. Notable soloist debuts include the symphony orchestras of Detroit, Galicia, Indianapolis, Milwaukee, and Minería (Mexico).

McAllister is soprano saxophonist of the Grammy-winning PRISM Quartet and Professor of Saxophone at the University of Michigan; he has also held posts at Arizona State University and Northwestern University, among others. He holds degrees with distinction from the University of Michigan.

## About the Music

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### Saxophone Concerto [2013]

JOHN ADAMS (b. 1947)

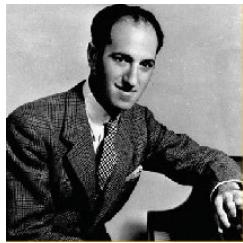
At 25, John Adams left behind his New England roots and the Eurocentric modernism he learned at Harvard to settle in San Francisco. There in that capital of counterculture, influenced by the mysticism of John Cage and the minimalism of Steve Reich, Terry Riley, and Philip Glass, Adams developed his own approach to repetitive cycles and stretched-out forms. He began to diverge from the ascetic purity of minimalism, making room for the orchestral opulence and jazzy punctuation that have defined his voice since the mid-1980s.

A key ingredient in the liveliness of Adams' orchestral sound is his ear for popular music styles in general, and the saxophone in particular—a love inherited from his father, who played alto sax in a swing band. Adams included a quartet of saxophones in his breakthrough opera *Nixon in China* (1987), and the sax reappeared in a number of works that followed, most prominently in *City Noir* (2009). It was through that score that Adams met Timothy McAllister.

"When one evening during a dinner conversation," Adams recalled in a program note, "Tim mentioned that during high school he had been a champion stunt bicycle rider, I knew that I must compose a concerto for this fearless musician and risk-taker." Adams steeped himself in recordings where jazz saxophonists encountered orchestral backdrops, including examples from Charlie Parker, Stan Getz, and Cannonball Adderley.

"While the concerto is not meant to sound jazzy per se," Adams wrote, "its jazz influences lie only slightly below the surface. I make constant use of the instrument's vaunted agility as well as its capacity for a lyrical utterance that is only a short step away from the human voice." After an extended first part that combines the traditional fast first movement and slow middle movement of a typical concerto, the work ends with what Adams described as "a species of funk-rondo with a fast, driving pulse."

*Solo saxophone; piccolo, two flutes, three oboes, English horn, two clarinets, bass clarinet, two bassoons, three horns, two trumpets, harp, piano, celesta, strings*



### *Porgy and Bess: A Symphonic Picture*

[1935]

GEORGE GERSHWIN (1898-1937) ARR. ROBERT RUSSELL BENNETT

Broadway (and, later, Hollywood) made Gershwin rich and famous, but he still aspired to create serious concert music. His early efforts could hardly have been more successful—they included *Rhapsody in Blue* (1924) and *An American in Paris* (1928). Eventually he set his sights on the loftiest realm of all: grand opera.

Once he decided to adapt DuBose Heyward's novella *Porgy*, Gershwin spent a summer on the barrier islands near Charleston, South Carolina, to soak up the distinctive Gullah culture in those isolated communities where descendants of enslaved people had preserved traditions with unbroken links back to West Africa. Using a libretto that Heyward and his wife Dorothy adapted from their stage play version, plus additional lyrics from his brother and songwriting partner, Ira, Gershwin composed *Porgy and Bess* for an all-Black cast that premiered the opera on Broadway in 1935. It turned out to be Gershwin's last major work of "serious" music; he died from brain cancer two years later, at the age of 38, while working on a movie musical in Hollywood.

In 1942, when the conductor and former Gershwin collaborator Fritz Reiner wanted a concert suite from *Porgy and Bess* for the Pittsburgh Symphony Orchestra, he commissioned Gershwin's friend and colleague Robert Russell Bennett. This "Symphonic Picture" features many of the opera's most recognizable tunes, including "I Got Plenty O' Nuttin'," "Bess, You Is My Woman Now," "It Ain't Necessarily So," and of course "Summertime," which has crossed over from its origins as a sweetly sad and consoling aria to become an essential standard in the Great American Songbook.

*Piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two alto saxophones, tenor saxophone, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, banjo, harp, strings*



### “Victory Stride”

[1944]

**JAMES P. JOHNSON (1894-1955)**

James P. Johnson was a pioneering pianist who developed the influential “Harlem Stride” technique that requires the performer’s left hand to leap rapidly between bass notes and chords. As a composer, he’s best remembered for “The Charleston” from 1923, a song that has defined the zeitgeist of the Roaring Twenties ever since. Far less attention was paid in his lifetime to more weighty projects like his *Harlem Symphony* from 1932 and the concert he presented at Carnegie Hall in 1944, the same year he recorded this “Victory Stride” with a jazz septet.

Many of Johnson’s “serious” works were lost until the conductor Marin Alsop tracked down the long-forgotten scores in his daughter’s attic in California. This orchestral adaptation of “Victory Stride” was recorded by Alsop with the Concordia Orchestra in 1994.

*Piccolo, two flutes, two oboes, two clarinets, two alto saxophones, tenor saxophone, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, percussion, piano, 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**

Justin Bruns, Concertmaster  
*The Annabelle Lundy Fetterman  
Chair*

Anna Black\*,  
Associate Concertmaster  
*The Assad Meymandi and Family  
Chair*

Karen Strittmatter Galvin,  
Assistant Concertmaster

Rotating,  
Assistant Concertmaster  
*The Anne Heartt Gregory Chair*

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*

K. Lee Morris  
*The Harvey At-Large Chair*

Esther Roestan

Jessica Ryoo  
The James C. Byrd and Family Chair

Pablo Sánchez Pazos  
*The Phyllis ("Pat") Conrad Wells Chair*

Erin Zehngut  
*The J. Felix Arnold Chair*

## **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

Amy Mason  
*The J. Sidney Kirk Chair*

Daniel Moore

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

To Be Filled

## **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*

Emma Cary

*The Sara Wilson Hodgkins Chair*

David Meyer

*The Nell Hirschberg Chair*

Marc Moskovitz\*

*The William Charles Rankin Chair*

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*

Jakob Gerritsen

Omar Haffar  
*The Harilee 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*

Vaynu Kadiyali  
*The Jack and Sing Boddie Chair*

## **Piccolo**

Vaynu Kadiyali

## Oboe

Melanie Wilsden, Principal  
*The Hardison and Stoltze Chair*  
Joseph Peters, Associate Principal  
*The Lizette T. Dunham Chair*  
Hoon Chang  
*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 Mary Susan Kirk Fulghum Chair*

## Trumpet

Paul Randall, Principal  
*The George Smedes Poyner Chair*  
Benjamin Hauser,  
Associate Principal  
*The Henry and Martha Zaytoun and Family Chair*

## Trombone

Devin Drinan, Principal  
*The Thomas Warwick Steed, Jr. Family Chair*  
John Ilka,  
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.*

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

# NORTH CAROLINA SYMPHONY

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The North Carolina Symphony gratefully acknowledges financial support from the State of North Carolina, the honorable Josh Stein, Governor; Wake County; and the City of Raleigh.



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