

NORTH CAROLINA **SYMPHONY**

Pictures at an Exhibition

FRI/SAT, APR 24-25, 2026 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Marcelo Lehninger, *conductor*
Maria loudenitch, *violin*

PROGRAM

Carlos Simon (b. 1986)
"Festive Fanfare and Overture"

Samuel Barber (1910-1981)
Violin Concerto, Op. 14

- I. Allegro
 - II. Andante
 - III. Presto in moto perpetuo
- Maria loudenitch, *violin*

Intermission

Modest Mussorgsky (1839-1881) / **Orch. Maurice Ravel**
Pictures at an Exhibition, Op. 35

- Promenade
- I. The Gnome
- Promenade
- II. The Old Castle
- Promenade
- III. Tuileries
 - IV. Cattle
- Promenade
- V. Ballet of the Unhatched Chicks
 - VI. Samuel Goldenberg and Schmuÿle
 - VII. The Marketplace at Limoges
 - VIII. Catacombs
- Cum mortuis in lingua mortua*
- IX. The Hut on Fowl's Legs
 - X. The Great Gate of Kiev

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.



Thank you also to the generous individuals, businesses, foundations, and community partners who support the North Carolina Symphony through contributions each season.



About the Artists



Marcelo Lehninger, *conductor*

Marcelo Lehninger most recently appeared as guest conductor with the North Carolina Symphony in 2021, leading Mendelssohn's Violin Concerto, Brahms' Symphony No. 1, and Villa-Lobos' Bachianas Brasileiras No.9.

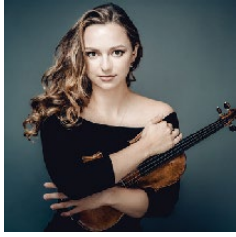
Brazilian-born Marcelo Lehninger has been Music Director of the Grand Rapids Symphony since 2016 and was appointed Artistic Director of the Bellingham Festival of Music in 2023. Previously, he served as Music Director of the New West Symphony in Los Angeles, for which the League of American Orchestras awarded him the Helen H. Thompson Award for Emerging Music Directors. For five years, he was Assistant and then Associate Conductor of the Boston Symphony Orchestra, a tenure that included a debut at Carnegie Hall in 2011.

During the 2025/26 season, Lehninger has returned to the Rochester Philharmonic Orchestra, made his debut with the Rhode Island Philharmonic Orchestra, and led multiple engagements with the Brazilian Symphony Orchestra in Rio de Janeiro. Last year, he visited South Africa for the first time, conducting concerts with the philharmonic orchestras of Johannesburg and KwaZulu Natal.

Lehninger has appeared as guest conductor with the symphony orchestras of Chicago, Pittsburgh, St. Louis, Detroit, Baltimore, Indianapolis, Toronto, and Winnipeg, among many others. European highlights include engagements with the Deutsches Symphonie-Orchester Berlin, Orchestre national de France, Lucerne Symphony Orchestra, and Prague Philharmonia, as well as regular visits to the Slovenian Philharmonic and a tour with the Royal Concertgebouw Orchestra.

Lehninger was Music Advisor of the Orchestra of the Americas for the 2007/08 season and conducted concerts on tour in Argentina, Brazil, and Uruguay. He has served as Associate Conductor of the Minas Gerais Philharmonic Orchestra, where he returns frequently as guest conductor. He also appears regularly at the Campos do Jordão Winter Festival in Brazil.

Before dedicating his career to conducting, Lehninger studied violin and piano. He holds a master's degree from the Conductors Institute at Bard College. A dual citizen of Brazil and Germany, he is the son of Brazilian pianist Sônia Goulart and German violinist Erich Lehninger.



Maria Loudenitch, violin

These concerts are the North Carolina Symphony debut for Maria Loudenitch.

Violinist Maria Loudenitch won first prizes at three international violin competitions in 2021—the Ysaÿe, Tibor Varga, and Joseph Joachim Competitions. In 2023, she won the Opus Klassik Award in the category “Chamber Music Recording of the Year” for her debut album, *Songbird*, with pianist Kenny Broberg.

Highlights of the 2025/26 season include an upcoming debut appearance with the ORF Vienna Radio Symphony Orchestra under Marin Alsop, as well as recent debut engagements with the Royal Danish Opera Orchestra, George Enescu Philharmonic Orchestra, and Stavanger Symphony Orchestra. She will tour Munich, Vienna, and Ljubljana with the Basel Symphony Orchestra and Markus Poschner. She has also accepted invitations from the Bochum Symphony Orchestra, the Nuremberg State Philharmonic, and the Vienna Chamber Orchestra, and has returned to the Sofia Philharmonic Orchestra to perform Dvořák’s Violin Concerto. She also performs extensively in the USA and Canada, including recent appearances this season with the symphony orchestras of Baltimore and Vancouver.

Loudenitch will give recitals this season with pianist Roman Borisov, including one at London’s Wigmore Hall. She is a member of the chamber music collective *ensemble132*, with whom she will release an album of works by Stravinsky and Schumann in early 2026.

Loudenitch grew up in Kansas City and began playing violin at the age of three. She studied at the International Center for Music in Kansas City, Curtis Institute of Music, and New England Conservatory before completing the Professional Studies Program at the Kronberg Academy.

About the Music



"Festive Fanfare and Overture"

[2024]

CARLOS SIMON (b. 1986)

Growing up in Georgia as the son of a Pentecostal preacher, Carlos Simon absorbed the Black church music and spiritual lessons that still underpin his compositions. He went on to study at Georgia State University, Morehouse College, and the University of Michigan; career highlights have included a tenure as Composer in Residence at the Kennedy Center and commissions from major orchestras including The Philadelphia Orchestra and Boston Symphony Orchestra (BSO).

As the BSO's Composer Chair, Simon created this "Festive Fanfare and Overture" in honor of Music Director Andris Nelsons. Carnegie Hall joined in to co-commission the work for the National Youth Orchestra of the USA, conducted by Simon's frequent collaborator at the National Symphony Orchestra, Gianandrea Noseda. Citing Nelsons' history as a champion of Shostakovich, Simon designed his introductory brass fanfare to reflect the Soviet composer's style. The overture itself, he writes, "moves gallantly with rhythmic syncopation across the various orchestral families before coming to a triumphant close."

Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp, strings



Violin Concerto, Op. 14

[1939]

SAMUEL BARBER (1910-1981)

Samuel Barber enrolled in the founding class at Philadelphia's Curtis Institute of Music at the age of 14. A radio broadcast in 1938 of his devastatingly sad Adagio for Strings, conducted by Arturo Toscanini, catapulted the 28-year-old into stardom. Commissions came pouring in, including one from a soap tycoon, Samuel Fels, who had taken under his wing one of Barber's old Curtis classmates, Russian-born violinist Iso Briselli. Fels advanced Barber \$500 to write a violin concerto, which he began in Switzerland in the summer of 1939.

The outbreak of war forced Barber to head home to the United States, but he was able to deliver the first two movements on time. Unfortunately, the violinist (or really his teacher) was not impressed, complaining that it was not virtuosic enough. Barber made a point of incorporating “brilliant technique” in the perpetual-motion finale, delivered two months before the planned premiere.

According to a biography of Barber published in 1954, Briselli rejected the concerto on the grounds that the finale was unplayable. To prove him wrong, Barber gave the part to a violin student at Curtis, and a few hours later they gave a triumphant private reading with Barber on the piano. That student got the honor of giving the first performance in 1940, with the Curtis Symphony Orchestra—and within a year, the concerto was bringing down the house in Carnegie Hall.

The opening movement is lyrical and understated, with the soloist entering right on the first downbeat with a heartfelt theme. The other distinctive melody (characterized by its rhythmic snap) appears only in the orchestra until the soloist finally takes it up in a throbbing coda. In the central *Andante* movement, the oboe solo before the violinist’s entrance is perhaps the greatest concerto melody *not* written for a soloist since a similar oboe solo in the slow movement of Brahms’ Violin Concerto. The finale is a dazzling *tour de force*, not just for its rapid figurations but also for its seamless construction and ceaseless variety. An accelerated coda has the white-knuckled intensity of a gymnast’s final dismount.

Solo violin; piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, piano, strings



Pictures at an Exhibition

[1874]

MODEST MUSSORGSKY (1839-1881) / ORCH. MAURICE RAVEL

Modest Mussorgsky was a military cadet with a knack for the piano when, at age 19, he dedicated himself to composing music. The highpoint of his short career came in 1874, with the successful premiere of his opera *Boris Godunov*. That same year, a memorial retrospective of paintings by his friend Viktor Hartmann, who had recently died from an aneurysm at age 39, inspired Mussorgsky to compose *Pictures at an Exhibition*. The suite for solo piano adopted a novel form in which a recurring promenade represents the composer strolling through the exhibit, linking the movements inspired by specific images.

Five years after Mussorgsky's death, his friend and fellow composer Nikolai Rimsky-Korsakov arranged for a posthumous publication of the original piano version. The music is best known through the orchestral version heard here, created in 1922 by Maurice Ravel.

The "Promenade" struts to an irregular gait in groups of five and six beats. The next movement, "The Gnome," celebrates Hartmann's design for a gnome-shaped nutcracker, depicted with halting phrases and brittle ensemble effects.

A gentle restatement of the promenade leads to "The Old Castle," evoking a medieval troubadour represented by the dreamy buzz of a solo alto saxophone. Another fragment of promenade ushers in "Tuileries," based on a painting of children in the Tuileries Garden in Paris. The recurring motif of a descending minor third captures the musical gesture with which children tease and call each other.

"Cattle" recalls a painting of an ox-drawn cart, casting the tuba's sullen melody over plodding accompaniment. An interlude of promenade material links into the "Ballet of the Unhatched Chicks," inspired by Hartmann's sketch for a costume in which only the dancer's head, arms, and legs emerge from an eggshell. Flitting grace notes and bright treble instruments maximize the chirping playfulness.

"Samuel Goldenberg and Schmuÿle" represents two separate portraits of Jewish men, one rich and one poor. The first theme in octaves rings with Semitic intervals and inflections, while a second chorale-like passage, peppered with muted trumpet, offsets the initial incantation.

"The Marketplace at Limoges" transports the animated chatter of female shoppers engaged in frenetic crosstalk. At the climax, it breaks off into the deep, slow resonance of "The Catacombs," drawn from a self-portrait of Hartmann in the depths of Paris. The next section, "*Cum mortuis in lingua mortua*" ("With the Dead in a Dead Language"), brings the composer into the picture through a spectral recollection of the promenade theme. As Mussorgsky wrote, "The creative spirit of the dead Hartmann leads me towards the skulls, invokes them; the skulls begin to glow softly from within."

From that most hallowed place, the exhibition proceeds to the most outlandish movement, "The Hut on Fowl's Legs." Hartmann's design for a clock modeled after the bird-legged house of the witch Baba-Yagá inspired Mussorgsky to depict the folk tale, where the witch flies around in the mortar she uses to grind human bones. That whirlwind music pivots in an instant to the most grand and majestic passage in the piece, "The Great Gate of Kiev," reflecting Hartmann's winning design for a ceremonial gate for the Ukrainian capital.

Two piccolos, three flutes, three oboes, English horn, two clarinets, alto saxophone, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, 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

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 Ryou
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
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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 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*

Vaynu Kadiyali
The Jack and Sing Boddie Chair

Piccolo

Vaynu Kadiyali

Oboe

Melanie Wilsden, Principal
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Joseph Peters, Associate Principal
The Lizette T. Dunham Chair

Hoon Chang
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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

Benjamin Hauser, Associate Principal
The Henry and Martha Zaytoun and Family Chair

Trombone

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

John Ilika, 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 Zena† Lerman.
†deceased

NORTH CAROLINA SYMPHONY

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