

# NORTH CAROLINA SYMPHONY

## Holst: The Planets

**SUN, NOV 3, 2024 | 3PM**

MEMORIAL HALL, CHAPEL HILL

**Stephanie Childress**, *conductor*

**Brian Woods**, *piano*

**Sopranos and Altos of Carolina Choir**

**Susan Klebanow**, *Director*

### PROGRAM

**Oswald Huynh** (b. 1997)

***"Then, as if breathing, the sea swelled beneath us"***

- I. *Uống nước nhớ nguồn*
- II. *But birds, as you say, fly forward*
- III. *I will learn to love a monster*

**Sergei Prokofiev** (1891-1953)

**Piano Concerto No. 1 in D-flat Major, Op. 10**

- I. *Allegro brioso*
  - II. *Andante assai*
  - III. *Allegro scherzando*
- Brian Woods, *piano*

### INTERMISSION

**Gustav Holst** (1874-1934)

***The Planets, Op. 32***

- I. *Mars, the Bringer of War*
- II. *Venus, the Bringer of Peace*
- III. *Mercury, the Winged Messenger*
- IV. *Jupiter, the Bringer of Jollity*
- V. *Saturn, the Bringer of Old Age*
- VI. *Uranus, the Magician*
- VII. *Neptune, the Mystic*

Sopranos and Altos of Carolina Choir

Susan Klebanow, *Director*

## About the Artists

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### Stephanie Childress, *conductor*

*Stephanie Childress most recently conducted the North Carolina Symphony in January of 2024, for concerts in Raleigh and Wilmington that featured Debussy's La Mer, Shostakovich's Symphony No. 5, and Anna Clyne's Masquerade.*

In the 2024/25 season, Franco-British conductor Stephanie Childress begins her tenure as Principal Guest Conductor of Orquestra Simfònica de Barcelona i Nacional de Catalunya. This season also marks returns to The Cleveland Orchestra and the New World and Utah symphonies, as well as Konzerthausorchester Berlin, Orchestre national d'Île-de-France, and Opéra orchestre national de Montpellier. She debuts with Royal Philharmonic Orchestra, the Hallé, Royal Northern Sinfonia, and MDR-Sinfonieorchester. From 2021 to 2023, she was Assistant Conductor of the St Louis Symphony Orchestra under Stéphane Denève. Last season saw her debut with the National Arts Centre Ottawa and the Detroit, Baltimore, and Cincinnati symphony orchestras. She is currently the Associate Conductor of the Sun Valley Music Festival.

Inspired to pursue conducting through her love for opera, Childress started the 2023/24 season at the Staatsoper Hamburg and returned to Glyndebourne's autumn season for Mozart's *Don Giovanni*. Last season also marked her debut at the Detroit Opera, with Missy Mazzoli's *Breaking the Waves*, and the world premiere of Simon Voseček's *Ogres* at the Prague State Opera.

Since her second-prize win at the 2020 La Maestra inaugural conducting competition, Childress has conducted Orchestre de Paris, Paris Mozart Orchestra, and Orchestre de chambre de Paris. In 2023, she made her debut at the Palais Garnier with l'Orchestre Padeloup.

Childress previously undertook a residency at the Villa Albertine, a network for arts and ideas spanning France and the United States. She is also a member of the Franco-British Young Leaders' Program. A relentless supporter of youth music programs, she is passionate about conducting, coaching, and mentoring young musicians. She is currently the artistic director of the Sun Valley Music Festival Institute and returns to the Sarasota Music Festival in June 2025.



Brian Woods, *piano*

*These concerts are the North Carolina Symphony debut for Brian Woods.*

American pianist Brian Woods has a 2024/25 season including numerous solo and collaborative appearances, including Rachmaninoff's Piano Concerto No. 3 with the St. Louis Philharmonic Orchestra. He is also honored to serve as Music Director for Classical Programming at the World Chess Hall of Fame.

Woods' debut studio album *Wanderings*, released in 2024, features the complete Ballades of Frédéric Chopin alongside groundbreaking compositions by women composers. *Wanderings* was hailed as "a recorded introduction to a musician of rare technical faculty and interpretive insight" (Joseph Newsome, *Voix de arts*).

A native of St. Louis, Woods has enjoyed success in competitions including the Verona International Piano Competition, The American Prize in Piano Performance, the Beverly Hills National Auditions, and the Artist Presentation Society Auditions. Following his debut concerto performance at age 18, he maintains an extensive concerto repertoire, from Liszt and Tchaikovsky's First Concertos to Beethoven's Fifth, Brahms' Second, and Rachmaninoff's Third. Woods has recently performed with such ensembles as the Gateway Festival Orchestra, Quincy Symphony Orchestra, Belleville Philharmonic Society, Manassas Symphony Orchestra, Southeast Missouri Symphony, University City Symphony Orchestra, and Southern Illinois Symphony Orchestra.

Past seasons have included solo recitals in Toronto; Washington, D.C.; Nashville; St. Louis; San Diego; Kansas City; Chicago; and Dublin, Ireland. He has collaborated with tenor Vinson Cole and cellist Julian Schwarz, among many other partners in the United States and Canada. His artistic partnership with Canadian violinist Daniel Dastoor as the Dastoor-Woods Duo has led to performances for Music Toronto and the Banff Centre for Arts and Creativity.

Woods holds degrees from Vanderbilt University, University of Missouri- Kansas City, Shenandoah University, and the Glenn Gould School of The Royal Conservatory of Music in Toronto, where he completed the Artist Diploma Program on full scholarship with Irish pianist and Beethoven interpreter John O'Connor.

## About the Music

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*Then, as if breathing, the sea swelled beneath us*

**OSWALD HUÝNH** (b. 1997)

### THE STORY

*Then, as if breathing, the sea swelled beneath us* was commissioned by the Illinois Philharmonic Orchestra from composer Oswald Huýnh, winner of their 2022 Classical Evolve Composer Competition. The title is from the first line of a poem called *Immigrant Haibun* by Ocean Vuong, with whom Huýnh shares Vietnamese heritage. The composer describes the work as “a contemplation of family traditions, dynamics of intergenerational relationships, and the barriers of communication between eras—both spoken and unspoken.”

The first movement’s title is a Vietnamese proverb, translated as “when drinking water, remember its source.” Huýnh writes, “This movement considers filial piety and the responsibilities that are expected of each new generation.” The second movement is titled “But birds, as you say, fly forward”—a line from a poem by American poet Li-Young Lee called *For a New Citizen of These United States*, which describes the fixation with the past often experienced by immigrants. The third and final movement is another line from *Immigrant Haibun*: “I will learn to love a monster.” The movement explores how cultural and generational divides can make connection between immigrants and their children difficult, but also evokes the intense love and devotion that can bloom.

### LISTEN FOR

- The melody introduced by a solo cello that begins the work and is transformed and passed down through each movement
- The duet of two violins in the second movement which Huýnh describes as two entities speaking to each other across time
- The fragment of a melody from a popular Vietnamese song in the final movement as the cello theme is integrated into the texture

### INSTRUMENTATION

*Strings*



## Piano Concerto No. 1 in D-flat Major, Op. 10

**SERGEI PROKOFIEV** (1891-1953)

### **THE STORY**

Prokofiev began composing his First Piano Concerto while still a student, in the summer of 1910. He had spent his teenage years at the St. Petersburg Conservatory—dazzling instructors and fellow students with his ability while simultaneously infuriating them with his unshakeable belief in his own musical sensibilities. The Concerto was completed in 1911 and premiered in July of 1912 with the composer as the soloist.

By this time, word of Prokofiev's skill as a pianist had spread and the performance was attended by a massive audience, with reports ranging from 3,000 to 6,000 spectators. Like many meaningful works of art, the reception to the work was mixed—some critics called it derivative and nonsensical, while others deemed it brilliant and imaginative.

The premiere of the Concerto shortly preceded Prokofiev's graduation. He entered the piano competition for the Rubinstein Award, which awarded a grand piano to the winner. His competitors chose to play standard concertos, but Prokofiev decided to enter with his own First Piano Concerto.

The jurors were immediately at odds, with some demanding Prokofiev be ejected from the competition for his arrogance and others proclaiming he deserved "a dozen grand pianos." In the end, the young phenom's artistry was undeniable and he was awarded the prize.

### **LISTEN FOR**

- The transition in the first movement from the grand romantic introduction into the scampering, joke-like faster section started by the solo piano
- A lyrical, eerie melody in the violins followed by a clarinet solo, which signals the start of the second movement after only a short pause
- Quick rhythmic patterns in the final sections influenced by an Italian folk dance called the *tarantella*, characterized by quick footwork and upbeat music

### **INSTRUMENTATION**

*Solo piano; piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion, strings*



*The Planets, Op. 32*  
**GUSTAV HOLST** (1874-1934)

## **THE STORY**

Before the composition of *The Planets*, Gustav Holst had found only modest success as a composer. A quiet, nervous man, his primary vocation was as a teacher of music at the St. Paul's Girls' School in London, beloved by students and colleagues alike.

Holst's imagination was sparked by the pseudoscience of astrology. The composer explained, "These pieces were suggested by the astrological significance of the planets; there is no programme music, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle of each piece will be found sufficient..."

Holst worked meticulously for three years during the First World War, completing *The Planets* in 1917. A full premiere came three years later, in 1920. The work brought instant and worldwide fame to its creator. Holst, shy and wary of the spotlight, was baffled by the success of the piece, noting, "Every artist ought to pray that he may not be a success."

## **LISTEN FOR**

- The asymmetric five-beat march pattern consistently repeated in the first movement of the work to evoke the savagery and suffering brought about by war
- Scurrying strings and woodwinds in the third movement to convey the "process of human thought"
- Bells in the fifth movement to emulate the tolling of a clock, plus a steady pulse that is passed around the orchestra signifying the constant and unstoppable marching of time
- The offstage choir at the end of the final movement, giving the listener a sense of floating in the endless void of space

## **INSTRUMENTATION**

*Two piccolos, four flutes, alto flute, three oboes, bass oboe, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, two tubas, two timpani, percussion, celesta, organ, two harps, 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*

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 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*

Rachel Ahn\*  
*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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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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community partners who support the North Carolina Symphony each year.**

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acknowledges financial support from  
the State of North Carolina.



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