

NORTH CAROLINA SYMPHONY

Symphonie fantastique

FRI/SAT, SEP 20-21, 2024 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
James Ehnes, *violin*

PROGRAM

Gabriela Ortiz (b. 1964)
Téenek — Invenciones de Territorio

Sergei Prokofiev (1891-1953)
Violin Concerto No. 1 in D Major, Op. 19
I. Andantino
II. Scherzo: Vivacissimo
III. Moderato: Allegro moderato James Ehnes, *violin*

INTERMISSION

Hector Berlioz (1803-1869)
Symphonie fantastique, Op. 14
I. *Reveries, Passions*
II. *A Ball: Waltz*
III. *In the Country*
IV. *March to the Scaffold*
V. *Dream of the Witches' Sabbath*

The North Carolina Symphony expresses our appreciation to Friday Concert Sponsors
Mr. Philip W. Terrell, Jr. and **Mrs. Stephanie Gray**
for their generous support.

CONCERT SPONSOR



About the Artists



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, Prieto 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.



James Ehnes, *violin*

The most recent North Carolina Symphony concerts featuring James Ehnes were the finale of the 2022/23 Classical season, where he performed the Brahms Violin Concerto.

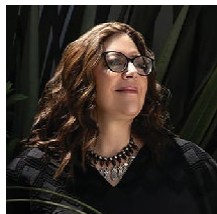
Recent orchestral highlights for James Ehnes include the MET Orchestra at Carnegie Hall, Gewandhausorchester Leipzig, San Francisco Symphony, London Symphony, NHK Symphony and Munich Philharmonic. Through the 23/24 season, Ehnes continued as Artist in Residence with the National Arts Centre of Canada and as Artistic Partner with Artis–Naples. During this season, he made debuts with Royal Concertgebouw Orchestra, Tonhalle Zurich, and Israel Philharmonic Orchestra.

Alongside his concerto work, Ehnes performs regularly at the Wigmore Hall (including the complete cycle of Beethoven Sonatas in 2019/20 and the complete violin/viola works of Brahms and Schumann in 2021/22), Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Montreux, Verbier Festival, Dresden Music Festival and Festival de Pâques in Aix. A devoted chamber musician, he is the leader of the Ehnes Quartet and the Artistic Director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won awards including two Grammy Awards, three Gramophone Awards, and eleven Juno Awards. In 2021, Ehnes was announced as the recipient of the coveted Artist of the Year title in the Gramophone Awards.

Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, and made his orchestra debut with L'Orchestre symphonique de Montréal aged 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. He is a Member of the Order of Canada and the Order of Manitoba, a Fellow of the Royal Society of Canada, and an honorary fellow of the Royal Academy of Music, where he is a Visiting Professor.

Ehnes plays the “Marsick” Stradivarius of 1715.



Téenek — Inventiones de Territorio

GABRIELA ORTIZ (b. 1964)

THE STORY

Composer Gabriela Ortiz is the definition of a global citizen. Born in Mexico to two prominent musicians, she grew up surrounded by the vibrant music of her homeland. She studied music at the Conservatoria Nacional de Música and the Universidad Nacional Autónoma de México, then continued her education in Europe, at the Guildhall School of Music and Drama and the City University of London. Her music has been performed and commissioned by orchestras including the New York Philharmonic and the Berlin Philharmonic.

Téenek is a language spoken in the region of Huasteca in Mexico. The word translates to “local man.” Ortiz expands this concept to the idea of human beings belonging to Earth as a whole. Ortiz says, “All of us belong to the same planet, all of us share the same land, all of us have to take care of our planet... it makes me think a lot about why we have borders between countries... but [ultimately], we are human beings.”

Téenek — Inventiones de Territorio (“Inventions of Territory”) was commissioned and premiered by the Los Angeles Philharmonic and conductor Gustavo Dudamel in 2017. Dudamel called the work “one of the most brilliant I have ever directed. Its color, its texture, the harmony and the rhythm that it contains are all something unique. Gabriela possesses a particular capacity to showcase our Latin identity.”

LISTEN FOR

- The sounds of a massive percussion section, including many Latin instruments like the güiro, claves, crotales, and maracas
- The rhythmic groove that is established at the beginning of the work, which is passed around to different sections of the orchestra throughout the piece
- Strings ascending and descending their full range
- The appearance of a hymn with chattering interludes from percussion and flutes

INSTRUMENTATION

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



Violin Concerto No. 1 in D Major, Op. 19

SERGEI PROKOFIEV (1891-1953)

THE STORY

The music of Russian composer Sergei Prokofiev has had a reputation for being mechanical: many moving parts, seamlessly interacting. This description is not incorrect—the craftsmanship and attention to detail in his music is astounding.

Often overlooked, however, is his lyricism. Prokofiev himself said, “For a long time, I was given no credit for any lyric gift whatever, and for want of encouragement it developed slowly. But as time went on I gave more and more attention to this aspect of my work.” His First Violin Concerto—begun in 1915 as a smaller work for violin, then revived as a full concerto in 1917—is a perfect example of his gift for gorgeous themes.

1917 was one of the most productive periods of Prokofiev’s compositional life, in which he conceived works that would prove to be amongst his finest—also including his *Classical Symphony* No. 1, his Third and Fourth Piano Sonatas, and his Third Piano Concerto. However, this artistic outpouring would be overshadowed by the political and social chaos of the Russian Revolution. Prokofiev’s First Violin Concerto would be forced to wait until 1923 for a premiere, which was greeted with a lukewarm reception in Paris. It has since earned its status as one of the brightest jewels in the instrument’s repertoire.

LISTEN FOR

- The gorgeous melody played by the solo violin at the beginning of the first movement highlighting Prokofiev’s ability to write lyrical themes using seemingly dissonant notes
- The solo violin playing *sul ponticello* (“on the bridge”) in the second movement, creating an eerie, scratchy, and distorted sound
- The third movement’s opening, with a simple march led by the bassoon, leading into a powerful exploration of melody by the soloist and orchestra that ends in tranquility, with woodwinds and violins lifting the music into the stratosphere

INSTRUMENTATION

Solo violin; piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, percussion, harp, strings



Symphonie fantastique, Op. 14

HECTOR BERLIOZ (1803-1869)

THE STORY

On a September evening in 1827, 24-year old French composer Hector Berlioz attended a production of Shakespeare's *Hamlet* and fell desperately in love with a young English actress named Harriet Smithson. He described himself as "paralyzed by passion."

Met with indifference, Berlioz poured his oceanic obsession into a symphony— creating one of the largest orchestral forces used by any composer up to that point. The artist's passion appears throughout in a melody Berlioz called the *idée fixe* ("fixed idea"). The early movements are reveries, as when the artist glimpses his beloved surrounded by glittering harps and strings in the elegant waltz of the second movement.

By the fourth movement, hopelessness has become unbearable. The artist attempts to poison himself with opium, but instead experiences a vivid hallucination in which he has murdered his beloved and is marched to his own execution. With the fifth and final movement, the artist encounters the ghost of his beloved at a ritual of witches and monsters gathered for his own funeral. The lover's melody is now grotesque and disturbing. The work ends with, as Berlioz described it, a "burlesque parody" of the liturgical *Dies Irae*, or "Day of Wrath."

Berlioz and Smithson did eventually become lovers, two years after the premiere of the *Symphonie fantastique* in 1830, and were married in 1833. They had one child, but eventually separated—though they remained married until her death in 1854.

LISTEN FOR

- The "fixed idea" melody, presented by violins and woodwinds in the first movement of the work, and in every movement thereafter
- The use of two harps, especially in the second movement
- The duet between the English horn and the oboe playing offstage in the third movement, meant to represent two shepherds singing to each other

INSTRUMENTATION

Piccolo, two flutes, two oboes, English horn, two clarinets, E-flat clarinet, four bassoons, four horns, two trumpets, two cornets, three trombones, two tubas, two timpani, percussion, two harps, strings

The Musicians of the North Carolina Symphony

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

Grant Llewellyn,
Music Director Laureate

To Be Filled,
Associate 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

*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.*

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

The North Carolina Symphony gratefully
acknowledges financial support from
Wake County, the City of Raleigh,
and the State of North Carolina.



NORTH CAROLINA SYMPHONY

You can support over 150,000
North Carolina students this
year by donating to the Annual
Fund so they can experience *your*
Symphony's education programs!
Your contribution supports **artistic
excellence, statewide service, and
music education.**

*Plus, your gift counts towards the
2024/25 State Challenge Grant goal!*

Scan the QR code, visit
ncsymphony.org/donate,
or call 919.733.2750. **Thank you!**

