

# NORTH CAROLINA **SYMPHONY**

## Bach Double Violin Concerto

**FRI, JAN 31, 2025 | NOON**

MEYMANDI CONCERT HALL, RALEIGH

**North Carolina Symphony**  
**Carlos Miguel Prieto**, *conductor*  
**Jessica Hung**, *violín*  
**Carlos Miguel Prieto**, *violin*

### PROGRAM

**Johann Sebastian Bach** (1685-1750)

**“Brandenburg” Concerto No.3 in G Major, BWV 1048**

- i. Allegro
- ii. Adagio
- iii. Allegro assai

**Johann Sebastian Bach**

**Concerto for Two Violins in D Minor, BWV 1043**

- i. Vivace
- ii. Largo, ma non tanto
- iii. Allegro  
Jessica Hung, *violin*  
Carlos Miguel Prieto, *violin*

**Béla Bartók** (1881-1945)

**Divertimento for Strings**

- i. Allegro non troppo
- ii. Molto adagio
- iii. Allegro assai

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This concert is made possible in part by **Raleigh Fine Arts Society**.



## About the Artists

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Carlos Miguel Prieto, *Music Director*

*The Maxine and Benjamin Swalin Chair*

*This concert includes Carlos Miguel Prieto's first appearance with the North Carolina Symphony as a soloist.*

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, 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.



**Jessica Hung, violin**

*The Assad Meymandi and Family Chair*

*Appointed as Associate Concertmaster of the North Carolina Symphony in 2023, Jessica Hung has also performed in chamber music ensembles with the North Carolina Symphony. This concert is her debut as a featured soloist.*

Before coming to North Carolina, Jessica Hung served as Concertmaster of the Dayton Philharmonic Orchestra (DPO) in Ohio from 2008 to 2023. For the 2022/23 season, she was a member of the Jacksonville Symphony and the Orlando Philharmonic, after completing a one-year appointment as Principal Second Violin of the Sarasota Orchestra. She previously served as Concertmaster with the Annapolis Symphony Orchestra, Civic Orchestra of Chicago, Cleveland Institute of Music Orchestra, and Northwestern University Symphony Orchestra, and as Assistant Concertmaster with the Akron Symphony Orchestra.

Hung's solo appearances with DPO included concertos by Beethoven, Bruch, Chevalier de Saint-Georges, Mendelssohn, Mozart, Sean Neukom (world premiere in 2018), Florence Price, Prokofiev, and Shostakovich. She has also performed with the Cincinnati Symphony Orchestra as a regular substitute and with The Cleveland Orchestra and the Baltimore and Milwaukee symphony orchestras. In 2022, she was chosen as Concertmaster for Disney's *Harmonious Live!*, streaming worldwide on Disney+.

Hung received a bachelor's degree from the Cleveland Institute of Music. She decided to pursue a career as an orchestral violinist after joining the Civic Orchestra of Chicago at age 14. She is also an alumna of the Midwest Young Artists Conservatory and the Chicago Youth Symphony Orchestras.

Outside of her musical career, Hung holds a master's degree in social work from Widener University and has worked in the fields of hospice and mental health. Born in Kankakee, Illinois, to Taiwanese parents, she grew up in the Chicago area, made her home in Ohio for 16 years, and now resides in Raleigh.

## About the Music

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### “Brandenburg” Concerto No. 3 in G Major, BWV 1048 **JOHANN SEBASTIAN BACH** (1685 -1750)

#### **THE STORY**

In 1721 Johann Sebastian Bach was 36 and afraid of losing his job. He was Kapellmeister (director of music) in the court of a prince who had steadily been making cuts to the orchestra. Bach’s first wife had died the year before, and by the end of the year he would remarry—so he began looking for other opportunities.

He compiled a collection of six concertos, copying them out by hand himself, and sent them to Christian Ludwig, Margrave of Brandenburg-Schwedt. He dedicated the works to the nobleman (hence the name “Brandenburg”) and wrote, “I have in accordance with Your Highness’s most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste.”

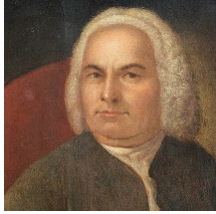
Despite the flattery, Bach received no performance of the Concertos, no payment, and no job. The six “Brandenburg” Concertos would sit in the archives of the Margrave until they were found over a century later. Since their rediscovery, the Concertos have become known for their technical mastery and innovative use of instruments. The Third, written for strings alone, is the shortest of the six but has become a particular favorite.

#### **LISTEN FOR**

- The kaleidoscope of different timbres throughout the orchestra which is divided (unconventionally, for the Baroque period) into three violins, three violas, and three cellos
- The short second movement, which acts as a bridge between the first and last movements and is a single measure with only two chords—over which Bach probably expected the players to improvise
- The rhythmic, bouncing feel of the final movement (common to concertos at the time) allowing the soloists to showcase fast virtuosic passages

#### **INSTRUMENTATION**

*Strings, continuo*



## Concerto for Two Violins in D Minor, BWV 1043 JOHANN SEBASTIAN BACH (1685-1750)

### THE STORY

At the time of the composition of the Concerto for Two Violins, Johann Sebastian Bach was undoubtedly the most prominent musician in the German city of Leipzig. Working for the city council in the position of *Thomaskantor*, he oversaw the performance and composition of music for four of the city's largest churches and taught students in singing.

Records indicate that Bach worked tirelessly, seeming to have inexhaustible energy and passion for his work—but after nearly seven years, he accepted an additional position. He became Music Director of Leipzig's Collegium Musicum, an ensemble of professional and student musicians who performed weekly concerts to great acclaim.

Possibly Bach accepted the position so that he might have the opportunity to compose more instrumental music. One of the first compositions Bach wrote for his new employer was the Concerto for Two Violins. The Collegium performed the premiere in 1730 in a large coffee house—a significant change of venue, since musical performance at the time was for the most part the province of the church. The age of concert halls was still many years away, but the dramatic exchanges of the “Double Concerto” have been brought to life on stages around the world.

### LISTEN FOR

- The sections in the first movement where the two soloists play as part of the full ensemble, with the contrasting sections in which they play alone with orchestral accompaniment
- The cello, bass, and harpsichord—collectively called the *basso continuo*— providing the skeletal structure in the second movement for the soloists and other instruments to ornament
- Musical lines playing simultaneously in counterpoint—a difficult compositional technique of which Bach was considered the master

### INSTRUMENTATION

*Strings, continuo*



## Divertimento for Strings **BÉLA BARTÓK** (1881-1945)

### **THE STORY**

The infectious energy of Béla Bartók's Divertimento for Strings contrasts the dark circumstances under which it was composed. The year was 1939 and Bartók was horrified at the rise of Nazism and the influence of fascism in his native Hungary. An opportunity for distraction came in the form of a commission to write a work in the style of previous generations of composers—complete with an invitation to work in a chalet in the Swiss Alps. Bartók leapt at the opportunity and finished the work in 15 days. He wrote to his son, "Somehow I feel like a musician of the olden time; the invited guest of a patron of the arts... The newspapers are full of military articles, they have taken defense measures on the more important passes etc. - military preparedness. I am also worried about whether I shall be able to get home from here if this or that happens. Fortunately I can put this worry out of my mind if I have to..."

The "divertimento," Italian for "diversion," was a popular form from the 18th-century meant as lighthearted entertainment for both the audience and the musicians. Bartók honors this style but includes unconventional rhythms and shifting relationships between soloists and the ensemble. This would be the final piece Bartók wrote in Europe; in 1940, he fled the war and became an exile in the United States.

### **LISTEN FOR**

- The irregular rhythms in the first movement: Bartók intentionally tries to fool the ear of the listener, writing in disjointed rhythmic patterns to confuse the sense of pulse
- Muted strings and discordant harmonies in the second movement creating an eerie atmosphere that Bartók named "night music"
- The juxtaposition of soloists and the ensemble in the third movement, in which Bartók imitates the Baroque compositional style

### **INSTRUMENTATION**

*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*

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

*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.*

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

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The North Carolina Symphony gratefully  
acknowledges financial support from  
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and the State of North Carolina.



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