

NORTH CAROLINA **SYMPHONY**

Bach Double Violin Concerto

INVITATION-ONLY DRESS REHEARSAL

WED, JAN 29, 2025 | 2PM

MEYMANDI CONCERT HALL, RALEIGH

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

There will be a 15-minute intermission.

About the Artists



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



“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.”

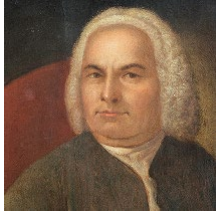
Despite the flattery, Bach received no performance of the Concertos, no payment, and no job. The six “Brandenburg” Concertos would sit in the archives of the Margrave until they were found over a century later. Since their rediscovery, the Concertos have become known for their technical mastery and innovative 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

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.*

**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.



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