

NORTH CAROLINA **SYMPHONY**

Beethoven Piano Concerto No 4

FRI/SAT, FEB 14-15, 2025 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Isata Kanneh-Mason, *piano*

PROGRAM

Michael Abels (b. 1962)
Delights & Dances

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 4 in G Major, Op. 58
I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace
Isata Kanneh-Mason, *piano*

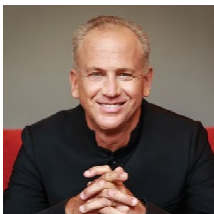
INTERMISSION

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92
I. Poco sostenuto – Vivace
II. Allegretto
III. Presto
IV. Allegro con brio

CONCERT SPONSOR



About the Artists



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

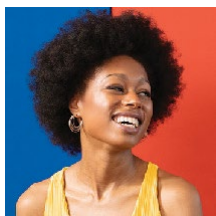
Mexican conductor and Grammy-winner Carlos Miguel Prieto started his tenure as Music Director of the North Carolina Symphony at the beginning of the 2023/24 season. From 2007 to 2022, he was Music Director of the Orquesta Sinfónica Nacional de México. In 2023 he received the Fine Arts Medal, Mexico's 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.



Isata Kanneh-Mason, *piano*

These concerts are the North Carolina Symphony debut for Isata Kanneh-Mason.

Following her concerto debut at the BBC Proms in 2023, pianist Isata Kanneh-Mason was invited to open the festival in July 2024 with the BBC Symphony Orchestra and conductor Elim Chan. She appeared with the European Union Youth Orchestra and Iván Fischer in the summer of 2024, performing Dohnányi's *Variations on a Nursery Tune* at Carnegie Hall, the Grafenegg Festival, and Bolzano Festival Bozen.

Highlights of the 2024/25 season include Beethoven's Fourth Piano Concerto, at the Junge Deutsche Philharmonie's FREISPIEL festival and at the Ulster Orchestra's season opening concert, and Prokofiev's Third Concerto with the Chineke! Orchestra on tour at Hamburg's Elbphilharmonie, the Berliner Philharmonie, Brussels' BOZAR, and London's Queen Elizabeth Hall. Solo recital appearances include the Lucerne Festival, Piano aux Jacobins in Toulouse, the Schumann-Haus in Düsseldorf, and PHIL Haarlem in the Netherlands. In concerto performance, she appears with the philharmonic orchestras of London, Bergen, Bremen, and Duisburg, as well as on tour with the Staatskapelle Weimar and the Residentie Orkest.

In 2023/24, Kanneh-Mason gave performances with The Philadelphia Orchestra and The Cleveland Orchestra, National Arts Centre Orchestra Ottawa, NCPA Orchestra Beijing, Royal Philharmonic Orchestra on tour in the United States and Germany, Toronto Symphony Orchestra, and Royal Stockholm Philharmonic Orchestra, among others.

Kanneh-Mason has recorded four solo albums: *Romance* (2019), *Summertime* (2021), *Childhood Tales* (2023), and *Mendelssohn* (2024). Her latest release presents music from two Mendelssohn siblings, including the First Piano Concerto by Felix and the long-lost *Easter Sonata* by his sister Fanny, alongside transcriptions of some of Felix's most famous music by Rachmaninoff and Liszt.

Kanneh-Mason has received awards including the Leonard Bernstein Award from the Schleswig-Holstein Festival and an Opus Klassik award for best young artist. She also released two albums of her favorite works for intermediate and advanced piano students in 202

About the Music



Delights & Dances
MICHAEL ABELS (b. 1962)

THE STORY

Delights and Dances showcases American composer Michael Abels' mastery of numerous musical forms and genres and his background growing up on a farm in South Dakota. An Emmy- and Grammy- nominated artist, he is perhaps best-known for his work in film with director Jordan Peele, composing the award-winning scores for *Get Out*, *Us*, and *Nope*. His concert works have been performed by orchestras including the New York Philharmonic and Chicago Symphony Orchestra. Abels shared the 2023 Pulitzer Prize for Music with Rhiannon Giddens for the opera *Omar*; an excerpt from that work will be performed by the North Carolina Symphony February 21 and 22 (see p. 16 in this program).

Composed in 2007. *Delights and Dances* was commissioned by the Sphinx Organization, which supports Black and Latino musicians in classical music. The work features sounds from across the United States and beyond, including bluegrass, jazz, gospel, and Latin dance. The premiere took place at Carnegie Hall with the Harlem Quartet, an ensemble of first-place laureates of the Sphinx Competition; the work was recorded in 2013 with the Harlem Quartet and the Chicago Sinfonietta. In a program note, Abels wrote "It's a piece that celebrates musicians playing together. I hope it fills you with joy."

LISTEN FOR

- The string quartet which accompanies and interacts with the rest of the string orchestra
- The blues-influenced middle section marked by the entrance of plucked strings
- The quartet trading riffs in the final fast section, which the composer called "a rousing bluegrass hoedown"

INSTRUMENTATION

Strings



Piano Concerto No. 4 in G Major, Op. 58
LUDWIG VAN BEETHOVEN (1770-1827)

THE STORY

Beethoven's Fourth Piano Concerto is the eccentric sibling among the composer's five contributions to the genre. The first two concertos, written early in Beethoven's career, took their inspiration from Mozart, reflecting a sunny disposition and mastery of the concerto form. The Third and the Fifth Piano Concertos are more "Beethovenesque" in character—daring and dramatic. The Fourth is quietly introspective and deeply poetic. Most piano concertos frame the pianist as heroic, above or even in conflict with the orchestra. In the Fourth, the soloist and ensemble are joined in spirit, imbuing the dynamic with a sense of communion.

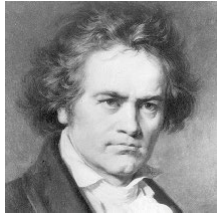
Completed in 1806, Piano Concerto No. 4 was composed during one of Beethoven's most prolific periods; the concert in which the work was given its premiere, on December 22, 1808, is famous in the history of Western Classical music. In addition to the Concerto, the concert included the premieres of the Fifth and Sixth Symphonies and the *Choral Fantasy*. Of these works, the Fourth Piano Concerto stands out for simplicity and honesty of expression.

LISTEN FOR

- The unusual opening of the first movement, which begins with the piano soloist alone—like a solitary figure offering a prayer, which is answered by the orchestra, representing the divine
- The dialogue unfolding between piano and strings in the second movement, in which Beethoven omits the winds, brass, and timpani completely and the strings play almost the entire movement in unison
- The boisterous theme of the third movement—which consistently returns in the form called a "rondo"—juxtaposed with a hymn-like counter-theme

INSTRUMENTATION

Solo piano; flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings



Symphony No. 7 in A Major, Op. 92
LUDWIG VAN BEETHOVEN (1770-1827)

THE STORY

The seventh of Beethoven's nine symphonies is raucous, lively, and energetic, a work that composer Richard Wagner would later call "the apotheosis of the dance." From the stately trot of the second movement to the free-wheeling gusto of the finale, the Seventh Symphony seems to have taken inspiration from bodily movement.

The Symphony was primarily composed in 1811, though bits and pieces of its musical ideas appear in Beethoven's sketchbooks as early as 1808. The dance and folk elements may be attributed to another project he was focused on at the same time: the arrangement of a collection of folk songs from Ireland and Scotland. The first movement's rhythmic pattern sounds remarkably like an Irish jig, and the horns, trumpets, and bassoons in the third movement suggest the drone of bagpipes.

Symphony No. 7 had its premiere in December of 1813 to great acclaim, with the audience demanding that the second movement be performed again. Beethoven himself conducted, with one contemporary reporting that, "... he would crouch down, bending lower as the music became softer... then, he would gradually raise himself until he sprang to his full height. Sometimes... he would shout aloud to the orchestra, without being aware of it."

LISTEN FOR

- The steady motif of the introduction transformed by flute and violins into the swinging fast section
- The rhythmic pattern of the lower strings in the second movement, over which the composer slowly adds instruments in a masterpiece of orchestration
- Long, droning notes underneath the melodies of the third movement
- The explosive coda at the end of the final movement, marked with the loudest dynamic instruction Beethoven had ever notated: "FFF," or *triple forte*

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, 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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