

NORTH CAROLINA **SYMPHONY**

All Beethoven

FRI/SAT, OCT 10-11, 2025 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Paul Huang, *violin*

PROGRAM

Ludwig van Beethoven (1770-1827)
Overture to *Fidelio*, Op. 72c

**Ludwig van Beethoven Violin Concerto
in D, Op. 61**

- I. Allegro ma non troppo
 - II. Larghetto
 - III. Rondo: Allegro
- Paul Huang, *violin*

Intermission

Ludwig van Beethoven
Symphony No. No. 4 in B-flat, Op. 60

- I. Adagio – Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro ma non troppo

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About the Artists



Carlos Miguel Prieto, *Music Director*

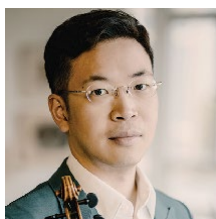
The Maxine and Benjamin Swalin Chair

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 served as Music Director of the Louisiana Philharmonic Orchestra from 2006 to 2023, helping lead the cultural renewal of New Orleans following Hurricane Katrina and earning a Grammy in 2024. Since 2008, he has also led the Orquesta Sinfónica de Minería (OSM), guiding the ensemble to a Latin Grammy award and residencies at Bravo! Vail in 2024 and 2025. This past summer, he continued an ambitious recording project of the complete works of Revueltas and Ortiz, as well as recording Beethoven Piano Concertos with Anne-Marie McDermott.

Prieto is in demand as a guest conductor for major 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. In 2025, he led concerts with the Philharmonia Orchestra in London and Switzerland and conducted the Los Angeles Philharmonic at the Hollywood Bowl. He also served as Semifinal and Final Round Conductor for the 2025 Van Cliburn International Piano Competition.

Since 2002, Prieto has conducted the Orchestra of the Americas, serving as Principal Conductor until 2011, when he was appointed Music Director. He has also worked extensively with young musicians at The Juilliard School, the Colburn School, the Curtis Institute, and elsewhere. In 2025 he led the Sinfónica Azteca (Mexico’s acclaimed youth orchestra) tour of Mexico. He continues to mentor emerging talent through 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 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.



Paul Huang, violin

Paul Huang made his debut with the North Carolina Symphony in 2017 at UNC Health Summerfest in Cary, where he performed Barber's Violin Concerto.

Known for his “unfailing attractive, golden, and resonant tone” (*The Strad*), violinist Paul Huang received an Avery Fisher Career Grant in 2015 and a Lincoln Center Award for Emerging Artists in 2017. *The Washington Post* proclaimed him “an artist with the goods for a significant career” following his recital debut at the John F. Kennedy Center for the Performing Arts.

During the 2025/26 season, Huang’s debuts will include the London Philharmonic Orchestra, Philon Orchestra, Rochester Philharmonic Orchestra, and Naples Philharmonic; he returns to Rotterdam Philharmonic Orchestra and Vancouver Symphony Orchestra as well as the Pacific, Colorado, and Omaha symphonies. He will launch the fourth “Paul Huang & Friends” International Chamber Music Festival with the National Symphony Orchestra of Taiwan.

In 2021, Huang became the first classical violinist to perform his own arrangement of the National Anthem for the opening game of the NFL at the Bank of America Stadium in Charlotte to an audience of 75,000. His second album *Mirrors* was released worldwide in January of 2025.

Winner of the 2011 Young Concert Artists International Auditions, Huang’s other honors include First Prize at the 2009 Tibor Varga International Violin Competition, the 2009 Chi-Mei Cultural Foundation Arts Award for Taiwan’s Most Promising Young Artists, the 2013 Salon de Virtuosi Career Grant, and the 2014 Classical Recording Foundation Young Artist Award.

Born in Taiwan, Huang began violin lessons at the age of seven. He is a recipient of the inaugural Kovner Fellowship at The Juilliard School, where he earned his bachelor’s and master’s degrees. He plays on the 1742 “ex-Wieniawski” Guarneri del Gesù, on extended loan through the Stradivari Society of Chicago, and is on the faculty of Taipei National University of the Arts. He resides in New York.

About the Music



Overture to *Fidelio*, Op. 72c

[1814]

LUDWIG VAN BEETHOVEN (1770-1827)

Beethoven, a man of big ideas and unbridled ambition, was naturally drawn to the grandest platform available to composers of his era: the operatic stage. Despite his best efforts, he never gained traction as an opera composer, with his one major effort, *Leonore*, landing as a flop that closed after three performances in 1805. Beethoven revised and shortened the opera for a revival the next year, at which point he swapped in a new overture. Further revisions in 1814 brought yet another new overture and the new title of *Fidelio*, the name Leonore assumes when she dresses as a man to free her husband from jail.

Like the rest of the revised opera—and so much else from Beethoven’s “middle period”—the final overture to *Fidelio* is compressed and distilled down to its essential gestures. No themes from the opera populate its scant six minutes, but its heroic posture sets up the drama’s emotional thrust, conveying ideals of personal honor and freedom from tyranny.

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, bass trombone, timpani, strings

Violin Concerto in D, Op. 61

[1806]

LUDWIG VAN BEETHOVEN

When the 21-year-old Beethoven arrived in Vienna in 1792, he was following in the footsteps of his hero Mozart, whose death a year earlier left an opening for a hotshot keyboard player. Beethoven hustled for all sorts of paying gigs around town—teaching lessons, performing public and private concerts, and writing accessible music that could be published and sold to amateurs.

One of the most effective ways for popular musicians in Vienna to rake in a good chunk of income on a single night was to self-produce a concert for their own benefit. When Beethoven’s friend Franz Clement asked for a concerto to play on his own benefit concert, the composer felt obliged to come through for the violinist—who had introduced Beethoven’s Third Symphony on an earlier benefit concert, and who had been instrumental in getting the opera *Fidelio* produced.

Beethoven threw together an entire Violin Concerto with uncharacteristic speed, cutting it so close that the soloist supposedly had to sight-read his part at the performance. The Violin Concerto starts with a quintessential Beethoven theme: a single note, D, struck five consecutive times by the timpanist. This modest tapping motive proves to be the backbone of the substantial first movement. One exceptionally refined moment comes just after the first movement cadenza, when the violin offers a guileless melody over a naked accompaniment of plucked strings.

The slow movement continues the rarified mood with a stately theme and variations accompanied only by the lower winds and muted strings. The Rondo finale, reached without pause through a solo cadenza, supplies the concerto with a more extroverted conclusion. Taking a page from Haydn, who loved to introduce a theme softly and then hammer it hard the second time, Beethoven goes a step farther by delaying the impact until two melodic cycles have passed by, the second voiced even more delicately than the first.

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

Symphony No. 4 in B-flat, Op. 60

[1806]

LUDWIG VAN BEETHOVEN

Beethoven's first two symphonies took their cues from Haydn, the formidable "father of the symphony" and Beethoven's teacher for a short while after he moved to Vienna. Soon enough, Beethoven honed a symphonic voice that eclipsed even Haydn's in its scale and grandeur, beginning with the massive Symphony No. 3 ("Eroica") from 1803—which the North Carolina Symphony will perform in November—and continuing in the fateful Symphony No. 5 from 1808. Sandwiched between those landmark symphonies was a smaller specimen, the Symphony No. 4 in B-flat Major, underscoring Beethoven's lasting debt to Haydn.

Beethoven composed the Fourth Symphony in mid-1806, and he first unveiled it at a private concert in March 1807. Close followers of Haydn's "London" symphonies might have noted Beethoven's nod to the Symphony No. 102, which likewise begins with a held B-flat in octaves. Whereas Haydn made a subtle detour to B-flat minor in his introduction, Beethoven fully embraced the move to the minor scale, until the harmonies sneak back to the major key via one of the score's many slippery and surprising transitions, launching the *Allegro vivace* body of the movement.

The *Adagio* begins with an introductory figure that seems to have lingered from the end of the first movement, preparing the way for a sweet, singing melody. The third movement was labeled a Minuet, but the quick and boisterous music is really a scherzo in all but name, representing Beethoven's faster and wilder take on Haydn's dancing diversions.

Beethoven's finale is full of Haydn's impish wit, and it saves the best punch line for the

end, when the violins, as if thoroughly exhausted, slowly trudge through the main theme one last time. After a similarly lethargic response from the bassoons and then the cellos and basses, the group rallies to end the symphony with an energetic flourish.

Flute, 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

Justin Bruns, Concertmaster
*The Annabelle Lundy Fetterman
Chair*

Anna Black*,
Associate Concertmaster
*The Assad Meymandi and Family
Chair*

Karen Strittmatter Galvin,
Assistant Concertmaster

Rotating,
Assistant Concertmaster
The Anne Heartt Gregory Chair

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*

K. Lee Morris
The Harvey At-Large Chair

Esther Roestan

Jessica Ryou
The James C. Byrd and Family Chair

Pablo Sánchez Pazos**
The Phyllis ("Pat") Conrad Wells Chair

Erin Zehngut
The J. Felix Arnold Chair

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

Amy Mason
The J. Sidney Kirk Chair

Daniel Moore

Sandra Schwarcz
*The Samuel H. and Anne Latham
Johnson Chair*

To Be Filled

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

Emma Cary

The Sara Wilson Hodgkins Chair

David Meyer
The Nell Hirschberg Chair

Marc Moskovitz*
The William Charles Rankin Chair

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*

Bruce Ridge
*The John C. and Margaret P. Parker
Chair*

To Be Filled
*The Harlee H. and Pauline G. Jobe
Chair*

To Be Filled

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*

Vaynu Kadiyali
The Jack and Sing Boddie Chair

Piccolo

Vaynu Kadiyali

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters, Associate Principal
The Lizette T. Dunham Chair

Hoon Chang
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 Mary Susan Kirk Fulghum Chair

The North Carolina Symphony gratefully acknowledges financial support from the State of North Carolina, the honorable Josh Stein, Governor.



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



Trumpet

Paul Randall, Principal
The George Smedes Poyner Chair

Benjamin Hauser, Associate Principal
The Henry and Martha Zaytoun and Family Chair

Trombone

Devin Drinan, Principal
The Thomas Warwick Steed, Jr. Family Chair

John Ilika, 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.

The North Carolina Symphony Foundation gratefully acknowledges the generous gift of the Lupot violin from Arnold and Zena† Lerman.
†deceased

NORTH CAROLINA SYMPHONY

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