

NORTH CAROLINA **SYMPHONY**

Beethoven "Emperor" Piano Concerto

FRI, MAR 20, 2026 | NOON
MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Anne-Marie McDermott, *piano*

PROGRAM

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 5 in E-flat, Op. 73, "Emperor"

- I. Allegro
 - II. Adagio un poco mosso
 - III. Rondo: Allegro
- Anne-Marie McDermott, *piano*

Béla Bartók (1881-1945)
Selections from Concerto for Orchestra

- I. Introduzione: Andante non troppo – Allegro vivace
- II. Giuoco delle coppie: Allegretto scherzando
- IV. Intermezzo interrotto: Allegretto
- V. Finale: Pesante – Presto

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CONCERT
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The North Carolina Symphony gratefully acknowledges financial support from the State of North Carolina, the honorable Josh Stein, Governor; Wake County; and the City of Raleigh.



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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.



Anne-Marie McDermott, *piano*

These concerts are the North Carolina Symphony debut for Anne-Marie McDermott.

Anne-Marie McDermott has played concertos, recitals, and chamber music throughout the United States, Europe, and Asia. She continues her tenure as music and artistic director of the Bravo! Vail music festival, in Colorado, through 2026. She is also the artistic director of the Ocean Reef Chamber Music Festival, in Florida; the artistic director of the McKnight Center's Chamber Music Festival, at Oklahoma State University; and a former curator of the Mainly Mozart Spotlight Series, in San Diego.

A recording artist, McDermott is currently recording the complete Beethoven piano concertos with Carlos Miguel Prieto and Orquesta Sinfónica de Minería. Her other recordings include the complete piano sonatas of Prokofiev, solo works by Chopin, Bach's *English Suites* and *Partitas* (Editor's Choice, *Gramophone Magazine*), and Gershwin's complete works for piano and orchestra with the Dallas Symphony Orchestra (also Editor's Choice, *Gramophone Magazine*).

McDermott continues to perform with orchestras including the New York Philharmonic, Minnesota Orchestra, Hong Kong Philharmonic, National Symphony Orchestra, and Los Angeles Chamber Orchestra; the symphony orchestras of Dallas, Pittsburgh, St. Louis, Atlanta, Columbus, and Baltimore; and the Seattle, Houston, Colorado, San Diego, and New Jersey symphonies. She has also toured with the Australian Chamber Orchestra and the Moscow Virtuosi.

McDermott, who studied at the Manhattan School of Music, is a winner of the Mortimer Levitt Career Development Award for Women, the Young Concert Artists auditions, and an Avery Fisher Career Grant. She is the recipient of a 2024 Honorary Doctorate from the Manhattan School of Music. McDermott lives in New York City.



Piano Concerto No. 5 in E-flat, Op. 73, “Emperor” [1809]

LUDWIG VAN BEETHOVEN (1770-1827)

In the summer of 1809, Napoleon’s army occupied Vienna for the second time in four years. Beethoven remained in the city, and passed the miserable season with little contact with the outside world. He spent some of that time finishing the Fifth Piano Concerto, his final and most substantial work in the genre. It would also be the only concerto he did not perform himself, given the deteriorated state of his hearing by the time of the 1811 premiere in Leipzig.

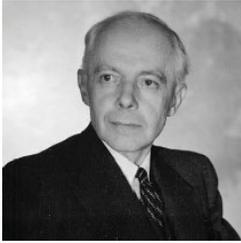
Beethoven’s early symphonies and concertos built upon the classical traditions of Haydn and Mozart. The work with which Beethoven eclipsed all symphonic precedents was the Symphony No. 3 in E-flat, from 1803, nicknamed “Eroica” (Italian for “heroic”). The Piano Concerto No. 5, also in the key of E-flat, is in many ways a sibling to the “Eroica” Symphony. In the case of the concerto, Beethoven had no part in the nickname—“Emperor” came later from an English publisher—but both works share a monumental posture and a triumphant spirit.

The “Emperor” Concerto begins at a climax: The orchestra proclaims the home key with a single chord, and the piano leaps in with a virtuosic cadenza. The ensemble holds back until the pianist completes three of these fanciful solo flights, the last finally ushering in the start of the orchestra’s customary presentation of the themes. Even once the piano returns, the movement continues in a symphonic demeanor, forgoing a standalone cadenza in favor of solo escapades that integrate deftly into the forward progress.

The slow movement enters in the luminous and unexpected key of B-major with a simple theme, first stated as a chorale for muted strings. The piano plays a decorated version over pizzicato accompaniment, and woodwinds later intone the same theme, supported by piano filigree and off-beat string pulses.

The transition back to the home key for the finale is brilliantly understated, pivoting on a held note that drops a half-step to set up the piano’s entrance. The upward arpeggio of the main theme generates extra propulsion through its unexpected climax on an accented off-beat, injecting a dash of Haydn’s humor into a score that has all the power and majesty of Beethoven in his prime.

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



Concerto for Orchestra

[1943]

BÉLA BARTÓK (1881-1945)

Not long after he graduated from the Budapest Academy in 1903, Béla Bartók became obsessed with recording and cataloging folksongs in his native Hungary and beyond. His efforts made him one of the founding fathers in the field of ethnomusicology and helped him create some of the most original and attractive music of the 20th century.

Bartók's career dreams came true in 1934 when he was able to stop teaching music and switch to a role at the Budapest Academy of Sciences, where he created a systematic catalog of his field recordings and transcriptions. This period also turned out to be fruitful for his own compositions, until the buildup to war made life impossible in Hungary and he had to leave for New York in 1940. His career and his health both deteriorated, and by 1943 he was hospitalized and unable to pay for his medical care.

Two friends and fellow Hungarians, violinist Josef Szigeti and conductor Fritz Reiner, intervened. They convinced Serge Koussevitzky, conductor of the Boston Symphony Orchestra and a self-funded patron of new music, to visit Bartók's hospital room with a commission for a new work (along with a substantial down payment). The offer buoyed Bartók, and soon he was at work on his Concerto for Orchestra, the first in a series of major works composed in his final years.

Rather than a concerto featuring an individual or small group of soloists, or a symphony that treats the orchestra as a singular unit, Bartók's Concerto for Orchestra showcases *all* the musicians within a symphony orchestra. Bartók never wrote a true symphony, and it seems fitting that this master of chamber music made his most acclaimed orchestral statement in a format suited to the individual expression of each instrument.

The concerto's *Introduzione* builds several themes from equidistant leaps of perfect fourths, as in the expanding statements of the lower strings. The second movement, *Giuoco delle coppie* (Game of the Pairs), features pairs of woodwinds each entering at different intervals.

The fourth movement is an intermezzo full of shifting rhythms, and the finale allows orchestral groups to flex their particular muscles, with passages for stentorian brass, scampering strings, nimble winds, and explosive percussion.

Piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, 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

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*

Jakob Gerritsen

Omar Haffar
*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*

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 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

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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