

NORTH CAROLINA **SYMPHONY**

Rachmaninoff Piano Concerto No. 3

FRI/SAT, SEP 18-19, 2026 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, conductor
Boris Giltburg, piano

PROGRAM

Claude Debussy (1862-1918)
Prélude à l'Après-midi d'un faune
[*Prelude to the Afternoon of a Faun*]

Sergei Rachmaninoff (1873-1943)
Piano Concerto No. 3 in D minor, Op. 30

- I. Allegro ma non tanto
- II. Intermezzo
- III. Finale

Boris Giltburg, *piano*

Intermission

Igor Stravinsky (1882-1971)
***Petrushka* (1947 revision)**

- I. The Shrovetide Fair
- II. Petrushka's Cell
- III. The Moor's Cell
- IV. The Shrovetide Fair (Toward Evening)

The North Carolina Symphony expresses our appreciation to Friday Concert Sponsors
Mr. Don K. Davis and **Ms. Peggy L. Wilks** for their generous support.

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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community partners who support the North Carolina Symphony through
contributions each season.*

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. Since 2008, he has been the music director of Orquesta Sinfónica de Minería (OSM), guiding the ensemble to a Latin Grammy award and residencies at Bravo! Vail in 2024 and 2025. 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. From 2007 to 2022, he was Music Director of the Orquesta Sinfónica Nacional de México.

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. In March 2026, Prieto conducted Britten’s *War Requiem* with the Radio Television Orchestra Madrid (RTVE) in a special concert for victims of terrorism attended by the Spanish Royal Family; he also returned to the National Orchestra of Spain this past season.

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, on a 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.



Boris Giltburg, piano

Boris Giltburg made his debut with the North Carolina Symphony in 2024.

Boris Giltburg is widely regarded as a leading Rachmaninoff interpreter. As *Gramophone* noted: "His originality stems from a convergence of heart and mind, served by immaculate technique and motivated by a deep and abiding love for one of the 20th century's greatest composer-pianists." His most recent release of early Rachmaninoff piano cycles, a *Gramophone* Editor's Choice, continues his complete Rachmaninoff recordings.

Highlights of the 2026/27 season include his debut in the Elbphilharmonie's Grand Hall performing Gershwin's Concerto, and Tchaikovsky's First Concerto with the Deutsche Kammerphilharmonie Bremen under Edward Gardner. As Artist-in-Residence with the Bournemouth Symphony Orchestra, he works with Mark Wigglesworth on two programs – a partnership extending to Brahms's Second Concerto in Warsaw. Further debuts include the KBS Symphony in Seoul and the Bilbao Orkestra Sinfonikoa. He joins the Osaka Philharmonic under Kahchun Wong and returns to the WDR Sinfonieorchester Köln, the Residentie Orkest and the Tampere Philharmonic. As Associate Artist at Wigmore Hall, he gives three recitals exploring Prokofiev, while also performing at "Le Grand Récital" Lausanne and returning to Premiere Performances in Hong Kong, the Berlin Piano Festival, and Portland Piano International, where he serves as Guest Artistic Curator. He reunites with his frequent collaborators the Pavel Haas Quartet for chamber music at the Seoul Arts Center.

In recent years, Beethoven has become one of the focal points of Giltburg's career. In 2020 he filmed and recorded all 32 piano sonatas to critical acclaim, with the *Süddeutsche Zeitung* writing of "miracles of musical reflection" and *BBC Music Magazine* noting: "These interpretations are enormously pleasurable and at times revelatory... Giltburg's pianism is ideally suited to late Beethoven." His complete sonata cycle across eight sold-out recitals at Wigmore Hall in 2024/25 was followed last season by the launch of further cycles in Brussels, Valencia, and Santiago de Chile—all three will conclude in 2027, the bicentenary of Beethoven's death. This season he performs the complete piano concertos with the Taipei Symphony Orchestra and Thierry Fischer in January 2027, and plays individual concertos with the Concertgebouw Chamber Orchestra, at the Teatro Colón in Buenos Aires, and with the George Enescu Philharmonic. Beethoven recitals take him to the Rudolfinum in Prague, and to Switzerland, Denmark, the UK, the USA, and South Korea.

Recently, his live recording of Beethoven's Piano Sonatas launched the digital-exclusive partnership between Wigmore Hall and Apple Music Classical. A consummate recording artist, Giltburg has received an Opus Klassik and Diapason d'Or for his Rachmaninoff and Shostakovich albums. He has also won a *Gramophone* Award, a Diapason d'Or, and Choc de Classica for his recordings with the Pavel Haas Quartet.

Winner of the 2013 Queen Elisabeth Competition, Giltburg feels a strong urge to engage audiences beyond the concert hall. His blog “Classical Music for All” is aimed at a non-specialist audience, which he complements with articles in publications such as *Gramophone*, *BBC Music Magazine*, *The Guardian*, *The Times*, and *Fono Forum*.

About the Music

Prélude à l'après-midi d'un faune [1894]

CLAUDE DEBUSSY (1862-1918)

Claude Debussy started his professional life on a typical path for a French composer, studying at the Paris Conservatory and earning the ultimate seal of approval, the Rome Prize, which bankrolled a two-year Italian residency. He returned to Paris in 1886 without a steady job and with less faith in his musical direction, sending him into a short-lived phase as an acolyte of Richard Wagner. His aesthetic direction finally came into focus after he soaked up new sounds from around the world at the Universal Exposition in Paris in 1889 (especially Javanese gamelan), and when he entered the orbit of the Symbolist writers who valued the sounds of words as much as their meaning, showing him a way out of the straitjacket of tonal harmony with all its rules and expectations.

In 1890, the Symbolist poet Stéphane Mallarmé outlined a theatrical project based on his poem *L'après-midi d'un faune* (*The Afternoon of a Faun*), and he invited Debussy to compose the music. The project fell through, but Debussy returned to his preliminary work on the piece to complete an orchestral prelude in 1894. He described the composition as “a very free illustration of Mallarmé’s beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep.”

The flute solo at the beginning of Debussy’s score introduces the faun with a motive that traverses the unsettling interval of a tritone (or augmented fourth), shimmying up and down in smooth, chromatic slurs. Whole-tone scales and unresolved harmonies, all bathed in a supple and warm orchestration, reinforce the air of languid mystery.

Three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, percussion, two harps, strings

“[Rachmaninoff’s] Third Piano Concerto stretches the limits of what one can do on the piano with this incredible virtuosity.”

Carlos Miguel Prieto, *Music Director*

Piano Concerto No. 3 in D minor, Op. 30 [1909]

SERGEI RACHMANINOFF (1873-1943)

Sergei Rachmaninoff had already been a star in Russia and Europe for years when he finally negotiated a lucrative debut tour of the United States for the 1909 season. He wanted a new showpiece for the tour, so he spent his summer vacation in 1908 drafting the Piano Concerto No. 3, but given his packed schedule he didn’t have time to learn the piano part until he was sailing across the Atlantic, practicing in his stateroom on a silent keyboard he brought along.

The much-anticipated premiere of Rachmaninoff’s Third Piano Concerto took place on November 28, 1909, with the New York Symphony Society conducted by Walter Damrosch. (Rachmaninoff stopped in New York again later on the tour, reprising the concerto with Gustav Mahler conducting the New York Philharmonic.) The concerto became an even bigger sensation when another Russian expatriate, Vladimir Horowitz, added it to his repertoire and recorded it in 1930. Rachmaninoff was so astounded by Horowitz’ rendition that he never performed the concerto again in public, but other rising stars took the challenge, and “Rach 3” became a benchmark for aspiring soloists and a fixture at competitions. The concerto’s iconic status jumped yet another notch following its star turn in the 1996 movie *Shine*.

For all the hyperbole surrounding it, the Third Piano Concerto comes off quite elegant and understated, starting with the octave melody that opens the work. The musical vocabulary bears the stamp of High Romanticism in its sunset days, with surging climaxes and nostalgic melodies. The centerpiece of the first movement is an extended cadenza—most pianists use the longer and denser of the two versions Rachmaninoff wrote—which emerges into transcendent woodwind solos.

The second movement passes through mournful themes of a Slavic character, tinted by the dark hues of muted strings and low woodwinds, until connecting without pause to the Finale. Here Rachmaninoff is at his most playful, developing a martial-like theme in the piano and exploring crisp and dry orchestral textures.

Solo piano; two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, strings

Petrushka [1911, revised 1947]

IGOR STRAVINSKY (1882-1971)

As of 1908, no one could have predicted what was right around the corner for Igor Stravinsky, a 26-year-old protégé of Nikolai Rimsky-Korsakov in Saint Petersburg. It had only been six years since Stravinsky had abandoned his law studies and started taking private composition lessons, and pretty much all he had to show for it were two short pieces for orchestra. But those pieces, heavily influenced by his teacher's singular talent for orchestration, were enough to attract the attention of a dance impresario with a mission to spread Russian ballet to the West: Serge Diaghilev.

For his company's debut season in Paris in 1909, Diaghilev commissioned Stravinsky to contribute two orchestrations for a ballet set to Chopin's music; then the next season, when a more experienced composer fell through, Diaghilev took a gamble and asked Stravinsky to compose the music for *The Firebird*. With the debut of that fantastical ballet based on Russian folk themes—the very first performance of Stravinsky's music outside of Russia—he established himself as the ultimate trendsetter in contemporary music.

Stravinsky soon proposed creating another over-the-top score for the Ballets Russes, this one based on prehistoric pagan sacrifice, an idea that would soon become *The Rite of Spring*. But first, as he later recorded in his autobiography, "I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part." The music he conceived brought to mind "a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra."

When Diaghilev heard the initial sketches, he persuaded Stravinsky to develop it into a ballet, and together they shaped a plot that transpires at a traditional Russian fair, in which dolls magically come to life and get entangled in a tragic love triangle. *Petrushka* debuted in Paris on 1911, and its intoxicating synthesis of music, sets, costumes, and choreography (with the legendary Vaslav Nijinsky dancing the title role) exemplified everything that made the Ballet Russes a modern sensation. The version of *Petrushka* heard here features a slightly reduced orchestration that Stravinsky prepared in 1947, which increased the prominence of the piano and had the practical effect of renewing his copyrights and royalties after his immigration to the United States.

The outer scenes of *Petrushka* transpire in the fairgrounds, while the two central episodes occur in the cells of Petrushka and the Moor, rivals for the affection of the Ballerina—all of them being puppets whom a magician has brought to life. In the final scene, the Moor kills Petrushka, and the ballet ends with the ghost of Petrushka taunting the magician.

A signature sound in the score is the superimposition of two clashing triads, their root notes separated by the pungent interval of an augmented fourth. This ambiguous "Petrushka" chord appears near the beginning of the second tableau: Listen for the rising triads from two clarinets, starting a few measures after the barrage from a military drum. The bitonal sound mirrors the predicament of Petrushka, who exists in two different worlds (human and puppet) and belongs in neither.

Piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta, piano, strings

The Musicians of the North Carolina Symphony

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

Sophie Sze-Ki Mok,
Assistant Conductor
The Lucy Moore Ruffin Chair

Violin I

Justin Bruns, Concertmaster
*The Annabelle Lundy Fetterman
Chair*

Kai Bryngelson, 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

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

Qui Cao

Nicholas Garcia-Hettinger
*The Joseph C. and Diane Bastian
Chair*

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

Pin-Hao Liao

Amy Mason
The J. Sidney Kirk Chair

Daniel Moore

To Be Filled
*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

Emma Cary
The Sara Wilson Hodgkins Chair

David Meyer
The Nell Hirschberg Chair

Samuel Sykes
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*

Omar Haffar
*The Harllee H. and Pauline G. Jobe
Chair*

Javier Hernandez

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*

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

To Be Filled, Principal
The George Smedes Poyner Chair

David Dash*, Associate Principal
The Henry and Martha Zaytoun and Family Chair

Benjamin Hauser**

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

Rajesh Prasad*, Principal
The Margery and Earl Johnson, Jr. Chair

To Be Filled*, 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

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All string players rotate stands on a periodic basis in each section with the exception of titled players: Principals, Associate Principals, and Assistant Principals.

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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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