

NORTH CAROLINA **SYMPHONY**

Rachmaninoff Symphony No. 3 and Brahms Piano Concerto No. 1

FRI/SAT, OCT 18-19, 2024 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Jorge Federico Osorio, *piano*

PROGRAM

Ludwig van Beethoven (1770-1827)
Overture to *Egmont*

Johannes Brahms (1833-1897)
Piano Concerto No. 1 in D Minor, Op. 15

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo
Jorge Federico Osorio, *piano*

INTERMISSION

Sergei Rachmaninoff (1873-1943)
Symphony No. 3 in A Minor, Op. 44

- I. Lento – Piu vivo
- II. Adagio ma non troppo – Allegro vivace
- III. Allegro

Sergei Rachmaninoff
Vocalise from *14 Romances*, Op. 34, No. 14

The North Carolina Symphony dedicates the Saturday, October 19 performance
in memory of Assad Meymandi, M.D.

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, Prieto 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.



Jorge Federico Osorio, *piano*

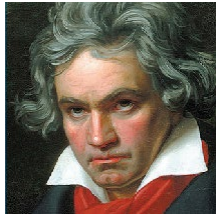
These concerts are the North Carolina Symphony debut for Jorge Federico Osorio.

Recipient of the Medalla Bellas Artes, the highest honor granted by Mexico's National Institute of Fine Arts and Literature, Jorge Federico Osorio has performed with many of the world's leading orchestras and has collaborated with such conductors as Marin Alsop, Rafael Frühbeck de Burgos, James Conlon, Bernard Haitink, Manfred Honeck, Lorin Maazel, Ken-David Masur, Jorge Mester, Carlos Miguel Prieto, Robert Spano, and Jaap van Zweden, among others. He has performed at venues including Amsterdam's Concertgebouw, London's Royal Festival Hall, and Leipzig Gewandhaus.

Osorio has appeared on the Chicago Symphony Orchestra's Symphony Center Presents Piano Series on four occasions. He has also given two recitals in New York City at Lincoln Center's Alice Tully Hall, both highly acclaimed by Allan Kozinn of *The New York Times*. North American festival appearances have included the Hollywood Bowl, Mainly Mozart, Bard Music Festival, Grant Park Music Festival, and Ravinia Festival, where he performed all five Beethoven Concertos with the Chicago Symphony Orchestra.

Osorio has documented a wide variety of repertoire. Orchestral recordings include Beethoven's five piano concertos and *Choral Fantasy*; both Brahms concertos; and concertos by Chávez, Mozart, Rachmaninoff, Ravel, Rodrigo, Schumann, Tchaikovsky, and Weinberg. Solo recordings include *Final Thoughts – The Last Piano Works of Schubert & Brahms*; *Russian Recital*; *Salón Mexicano*; a disc of music by Ponce; a set of Debussy and Liszt; *Piano Español*; *The French Album*; and the recent *Conciertos románticos*, featuring concertos by Ponce and Castro, conducted by Carlos Miguel Prieto with the Orquesta Sinfónica de Minería.

About the Music



Overture to *Egmont*, Op. 84 LUDWIG VAN BEETHOVEN (1770-1827)

THE STORY

Beethoven lived much of his early life in the midst of social upheaval throughout Europe and beyond, with the rise of Enlightenment ideals and the decline of monarchical rule. As a young man, he observed the French Revolution with awe. He too would become a revolutionary—not only in his music, but also in his politics and philosophy.

Beethoven was profoundly affected by the writings of Johann Wolfgang von Goethe and leapt at the chance to compose music in 1809 for the Vienna premiere of Goethe's play *Egmont*. Written in 1787, the play tells the story of the titular Dutch count, struggling for freedom from the imperial rule of Spain. Sentenced to death for his rebellion, Count Egmont delivers an impassioned call for independence before being executed, unbowed by oppression.

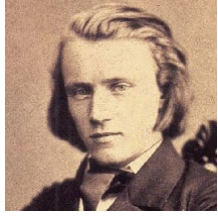
It was popular at that time to have incidental music accompany stage productions (a precursor to soundtracks for films); Beethoven composed an Overture and nine incidental pieces depicting scenes from the play. Goethe himself said "Beethoven has done wonders matching music to the text." Though the scenic music has largely been disregarded, the Overture has stood the test of time and is today one of Beethoven's most-performed works.

LISTEN FOR

- The transition from the opening introduction of the Overture into the faster, stormy middle section
- The final bars of the fast middle section, in which the decapitation of Egmont is musically depicted in the violins

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, strings



Piano Concerto No. 1 in D Minor, Op. 15

JOHANNES BRAHMS (1833-1897)

THE STORY

In 1853, 20-year-old Johannes Brahms knocked on a door in Düsseldorf with a letter of introduction to the famed German composer Robert Schumann, who invited the young Brahms in and asked to hear one of his compositions on the piano. Later that evening, Schumann recorded the meeting simply in his diary: “Brahms from Hamburg—a genius.”

Shortly thereafter, Schumann introduced Brahms to the musical world as “a young man over whose cradle Graces and Heroes have stood watch.” The message was clear: the successor to Beethoven had arrived.

Brahms would develop a very close relationship with Schumann and his wife, pianist and composer Clara Schumann. Then tragedy struck: within three years of their first meeting, Schumann passed away after an intense and harrowing deterioration of his mental health. The loss was devastating.

Beginning in 1854, the year after meeting the Schumanns, Brahms would work diligently on his First Piano Concerto until its premiere in 1859, revising and weighing each note until it satisfied his uncompromising standard. The work is dark and apocalyptic, reflecting the emotional and psychological tolls of these overwhelming years in his young life. The result is stunning; a work of maturity and mastery that stands amongst Brahms’s greatest works.

LISTEN FOR

- The piano soloist’s first entrance in the first movement—not virtuosic or bombastic, but contemplative and hymn-like
- The gorgeous melody in the strings and winds that opens the second movement, which the composer described to Clara Schumann as “...a tender portrait of you...”
- The low notes of the piano and the orchestra in the third movement, inspired by the compositional style of Johann Sebastian Bach which often featured furiously weaving bass lines

INSTRUMENTATION

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



Symphony No. 3 in A Minor, Op. 44

SERGEI RACHMANINOFF (1873-1943)

THE STORY

As a young man, Sergei Rachmaninoff displayed what many of his teachers considered to be infinite potential as a pianist and a composer. In 1895, at the age of 22, he began work on his First Symphony—ready to step into the spotlight.

To call the premiere a disaster would be an understatement. The orchestra was under-rehearsed and conductor Alexander Glazunov was rumored to have been drunk during the performance. Critics were merciless.

Rachmaninoff fell into a crippling depression, unable to compose for three years. He would eventually return to the symphonic medium in 1908 with his Second Symphony, but his third and final contribution to the genre came nearly three decades after his second.

The Symphony No. 3 in A Minor took shape in the summers of 1935 and 1936 on the shores of Lake Lucerne in Switzerland. The work betrays none of the composer's insecurities and is filled with the lush melodies and drama that are integral to his signature style.

The first performance of the Third Symphony was given in 1936 by The Philadelphia Orchestra and legendary conductor Leopold Stokowski. The premiere received lukewarm reviews, but Rachmaninoff's response put his growth on full display: "Personally, I'm convinced that this is a good work. But sometimes, composers are mistaken too! Be that as it may, I am holding to my opinion so far."

LISTEN FOR

- The melody that opens the first movement—played by the clarinet, muted horn, and solo muted cello—serving as the seed from which the entire symphony blooms
- The sudden shift in tone in the middle of the second movement, from slow and romantic to scurrying and march-like
- The end of the final movement, in which the music dies down, then builds to an exhilarating finish

INSTRUMENTATION

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

The Musicians of the North Carolina Symphony

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

Grant Llewellyn,
Music Director Laureate

To Be Filled,
Associate 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

Rachel Ahn*
*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

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.



NORTH CAROLINA SYMPHONY

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