

NORTH CAROLINA **SYMPHONY**

Beethoven Piano Concerto No. 3

OPEN REHEARSAL

THU, NOV 14, 2024 | 10AM

MEYMANDI CONCERT HALL, RALEIGH

Carlos Miguel Prieto, *conductor*
Stephen Hough, *piano*

PROGRAM

Sarah Gibson (1986-2024)

warp & weft

Ludwig van Beethoven (1770-1827)

Piano Concerto No. 3 in C Minor, Op. 37

- i. Allegro con brio
- ii. Largo
- iii. Rondo: Allegro

Stephen Hough, *piano*

Johannes Brahms (1833-1897)

Symphony No. 1 in C Minor, Op. 68

- i. Un poco sostenuto - Allegro
- ii. Andante sostenuto
- iii. Un poco allegretto e grazioso
- iv. Adagio - Più andante - Allegro non troppo,
ma con brio

There will be a 20-minute intermission.

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.



Stephen Hough, *piano*

The North Carolina Symphony most recently welcomed Stephen Hough in 2020. He performed Brahms' Piano Concerto No. 2 in Raleigh.

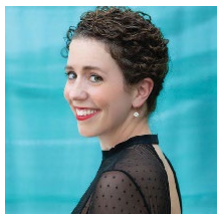
Sir Stephen Hough is a pianist, composer, and writer who in 2001 became the first classical performer to be awarded a MacArthur Fellowship. He was awarded Northwestern University's 2008 Jean Gimbel Lane Prize in Piano Performance, won the Royal Philharmonic Society (RPS) Instrumentalist Award in 2010, and in 2016 was made an Honorary Member of RPS. In 2014 he was made a Commander of the Order of the British Empire (CBE) and was knighted in the Queen's Birthday Honors in 2022.

Since taking first prize at the 1983 Walter W. Naumburg Foundation Piano Competition, Hough has appeared with most of the major European, Asian, and American orchestras and plays recitals in halls and concert series around the world. He has been a regular guest at festivals internationally and has made 29 concerto appearances at the BBC Proms. His catalogue of over 60 albums has garnered international prizes including the Deutsche Schallplattenpreis, Diapason d'Or, several Grammy nominations, eight Gramophone Classical Music Awards, and the Gramophone "Gold Disc" Award in 2008.

Hough has composed for orchestra, choir, chamber ensemble, organ, harpsichord, and solo piano. A noted writer, he has contributed articles for *The New York Times*, the *Guardian*, *The Times*, *Gramophone*, and *BBC Music Magazine*, and wrote a blog for *The Telegraph* for seven years. He has published four books: *The Bible as Prayer* (2007); a novel: *The Final Retreat* (2018); a book of essays: *Rough Ideas: Reflections on Music and More* (2019); and a memoir: *Enough: Scenes from Childhood* (2023).

Hough is an Honorary Fellow of Cambridge University's Girton College and holds the International Chair of Piano Studies at his alma mater, the Royal Northern College in Manchester. He is also a member of the faculty at The Juilliard School.

About the Music



warp & weft

SARAH GIBSON (1986-2024)

THE STORY

Works by Sarah Gibson have been performed by orchestras including the Los Angeles Philharmonic and the Seattle and New Jersey symphonies, as well as the Atlanta Symphony Orchestra—with whom she debuted as a pianist at age 19. A graduate of Indiana University and the University of Southern California, she was recognized with a Copland House Residency and served as Assistant Director for the Los Angeles Philharmonic Composer Fellowship Program and Assistant Professor in Composition/Theory at the California State University, Long Beach Bob Cole Conservatory of Music. The Los Angeles Chamber Orchestra commissioned *warp & weft* in 2019.

The composer described the piece exploring the structure of creative work:

Inspired by the trailblazing work of artist Miriam Schapiro, warp & weft is a celebration of the creative process and specifically the Schapiro- coined term “femmage.” Femmage, or feminist collage, defines any activity practiced by women using traditional women’s techniques to achieve their art—collage, decoupage, and weaving, just to name a few. Schapiro used the term to elevate the significance of women’s crafting in the home which was historically denigrated as “decorative” art compared to predominantly male artists whose pieces were classified as “high” art.

The form and content of warp & weft is particularly inspired by the art of weaving. I visualized a loom and the act of weaving while composing, where the weft (horizontal axis of the loom) is represented by sections dedicated to gradually developing melodies, and the warp (vertical axis of the loom) depicts the sections identified by strong vertical chords. Throughout the piece, I imagine Schapiro’s studio, full of color, various materials, and ideas, swirling around in a fantastical way as she moves from medium to medium celebrating the history and artistic viewpoints of women past, present, and future.

INSTRUMENTATION

Two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, two horns, two trumpets, timpani, percussion, piano, strings



Piano Concerto No. 3 in C Minor, Op. 37

LUDWIG VAN BEETHOVEN (1775-1827)

THE STORY

18th-century Western classical music followed the tenets of the Enlightenment: undergirded by formula, symmetry, and rationale, music was meant to embody universal truths. Composers like Mozart and Haydn began to explore emotion and the drama of the human experience, but Beethoven pushed music over the edge. His Third Piano Concerto was one of the first works of this musical revolution that would influence nearly every aspect of music—including length, scope, subject matter, and technical demands on performers.

Piano Concerto No. 3 in C Minor was primarily composed in 1802, though fragments appeared years earlier. Beethoven was living in Vienna and had begun to gain a reputation for his fiery piano performances and as an up-and-coming compositional voice.

The concerto received its premiere in April of 1803 in Vienna on a concert that included the premieres of the Second Symphony and the oratorio *Christ on the Mount of Olives*. Beethoven, who played the solo piano part himself, worked frantically to prepare parts for the orchestra in time. The performance was under-prepared, with only one rehearsal dedicated to three long and difficult works; but the premiere put Beethoven in good spirits. It seems the composer knew what he had accomplished with this ground-breaking work.

LISTEN FOR

- The spectacular range of the solo piano—recent technological advances had made the instrument louder and added notes in both the high and low registers
- The use of mutes on the strings that accompany the piano in the opening of the second movement, resulting in a soft, pillowy sound
- The rondo form of the third movement, with a theme introduced by the piano at the beginning that consistently returns as an anchor point for the music

INSTRUMENTATION

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



Symphony No. 1 in C Minor, Op. 68
JOHANNES BRAHMS (1833-1897)

THE STORY

The long development of Brahms' First Symphony can be encapsulated in a comment the composer wrote to a friend: "I shall never write a symphony! You have no idea how it feels to hear behind you the tramp of a giant like Beethoven."

Brahms' early contributions for the orchestra, including his First Piano Concerto and his Variations on a Theme by Haydn, feel like preparations for his first dive into the lauded genre. The first sketches of the First Symphony were written when he was 23 years old; he finished revising the work nearly 20 years later.

Though he was already an established and celebrated composer, Brahms chose to have the premiere in the small German town of Karlsruhe. He wrote to the conductor of the orchestra, "It was always my cherished and secret wish to hear the thing first in a small town which possessed a good friend, a good conductor and a good orchestra."

The following two decades would see three additional symphonies, each with its own distinctive style. The story of this First Symphony is the story of a patient and meticulous man, searching for and finding his own voice.

LISTEN FOR

- The "short-short-short-long" rhythmic pattern that permeates the first movement of the Symphony—homage to the famed motif that appears in the first movement of Beethoven's Fifth Symphony
- The gorgeous melody played by the horn, oboe, and solo violin that concludes the second movement
- A solo from the clarinet—a favorite instrument of Brahms—which begins the third movement
- The heroic horn solo ringing after the dark, stormy introduction of the final movement, inspired by two mountain horns he heard while on a trip to the Alps

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, 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

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

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
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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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