

# NORTH CAROLINA **SYMPHONY**

## Beethoven Piano Concerto No. 3

**SUN, NOV 17, 2024 | 3PM**

WILSON CENTER, WILMINGTON

**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*

### INTERMISSION

**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

## 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.

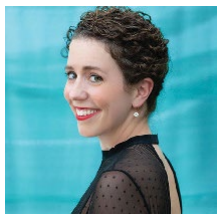
Since taking first prize at the 1983 Walter W. Naumburg Foundation Piano Competition, Hough has appeared with most of the major European, Asian, and American orchestras and plays recitals in halls and concert series around the world. He has been a regular guest at festivals internationally and has made 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  
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  
the State of North Carolina.



### NORTH CAROLINA SYMPHONY



You can support over 150,000  
North Carolina students this  
year by donating to the Annual  
Fund so they can experience *your*  
Symphony's education programs!  
Your contribution supports **artistic  
excellence, statewide service, and  
music education.**

*Plus, your gift counts towards the  
2024/25 State Challenge Grant goal!*

Scan the QR code, visit  
[ncsymphony.org/donate](https://ncsymphony.org/donate),  
or call 919.733.2750. **Thank you!**

