

NORTH CAROLINA **SYMPHONY**

**RACHMANINOFF PIANO
CONCERTO NO. 3**

FRIDAY & SATURDAY, MAR 10-11, 2023 | 8PM

Meymandi Concert Hall
Woolner Stage



Raleigh



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SYMPHONY

Rachmaninoff Piano Concerto No. 3

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MEYMANDI CONCERT HALL, WOOLNER STAGE
MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS
RALEIGH

North Carolina Symphony
Christopher Allen, *conductor*
Natasha Paremski, *piano*

Sergei Rachmaninoff (1873-1943)
Piano Concerto No. 3 in D Minor, Op. 30
I. Allegro ma non tanto
II. Intermezzo
III. Finale
Natasha Paremski, *piano*

INTERMISSION

Edvard Grieg (1843-1907)
Symphonic Dances on Norwegian Themes, Op. 64
IV. Andante – Allegro molto e risoluto

Edvard Grieg
Selections from *Peer Gynt* Suites 1 and 2
Morning Mood
The Abduction of the Bride (Ingrid's Lament)
Arabian Dance
Anitra's Dance
The Death of Ase
Peer Gynt's Homecoming
Solveig's Song
In the Hall of the Mountain King

About the Artists



Christopher Allen, *conductor*

These concerts are Christopher Allen's debut with the North Carolina Symphony.

Recipient of The Sir Georg Solti Conducting Award, Christopher Allen has led performances with the Atlanta Symphony Orchestra, Los Angeles Opera, Opera Philadelphia, English National Opera, Opera Theatre of Saint Louis, Washington National Opera, Detroit Opera, Florida Grand Opera, Daegu Opera House in South Korea, and China National Opera Orchestra and Chorus. As The John L. Magro Resident Conductor for Cincinnati Opera, he has joined the company for three consecutive seasons, in addition to leading the Cincinnati Symphony Orchestra in the annual Washington Park Concert each summer.

In 2022, Allen conducted the broadcast of Lyric Opera of Chicago's *Rising Stars* concert and made his debut with the National Symphony Orchestra at Wolf Trap, followed by a subscription concert with the Korean Symphony Orchestra. Projects this season have included Opera Philadelphia's film and audio recording of Poulenc's *La voix humaine* and an album, *Beneath the Sky*, featuring works by American composers and Allen at the piano. Other highlights include Beethoven's 9th Symphony with the Orquestra Sinfônica do Estado de São Paulo and appearances with the George Enescu Philharmonic Orchestra.

Allen's career was launched by the Bruno Walter Conducting Award and Memorial Career Grant. As Associate Conductor at LA Opera, he led the musical preparation for John Corigliano's *The Ghosts of Versailles*, which won a Grammy Award. In addition to earning recognition as a *Musical America* Artist of the Month and one of their "25 Stars Still Rising," he recently received the Young Alumni Award from the University of Cincinnati College-Conservatory of Music.

Allen works with young artists at the Aspen Music Festival, New England Conservatory of Music, and A.J. Fletcher Institute at University of North Carolina School of the Arts, among others. Also a pianist, multimedia visual artist, and playwright, he resides in New York City.



Natasha Paremski, piano

Natasha Paremski most recently visited the North Carolina Symphony to perform Schubert's "Trout" Quintet for a streaming concert in 2020.

Pianist Natasha Paremski is a regular return guest of orchestras including the Minnesota Orchestra, San Francisco Symphony, Grant Park Festival, Oregon Symphony, Colorado Symphony, Buffalo Philharmonic Orchestra, and the Royal Philharmonic Orchestra. She has performed with the Dallas Symphony Orchestra and Baltimore Symphony Orchestra, among many others, and has toured extensively in Europe and appeared with the National Taiwan Symphony Orchestra in Taipei.

Paremski is a regular recital partner of Grammy-winning cellist Zuill Bailey. Their 2014 recording of Britten's Cello Sonata debuted at No. 1 on the *Billboard* Classical Chart. The album also included Britten's Cello Symphony, recorded by Bailey with the North Carolina Symphony. Other recordings include Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's *Rhapsody on a Theme of Paganini*, with the Royal Philharmonic Orchestra, and a sonata written for her by Gabriel Kahane.

Paremski was named a Gilmore Young Artist at age 18. In 2010, she was recognized as the Classical Recording Foundation's Young Artist of the Year. She has also participated in *Twin Spirits*, a project starring Sting and Trudie Styler that explores the music and writing of Robert and Clara Schumann, which was released on DVD.

Born in Moscow, Paremski began her piano studies at the age of four and moved to the United States at the age of eight, becoming a U.S. citizen shortly thereafter. At the age of 15, she debuted with the Los Angeles Philharmonic and recorded two discs with Moscow Philharmonic Orchestra. After studying at the San Francisco Conservatory of Music, she graduated from Mannes School of Music and is now based in New York. She is Artistic Director of the New York Piano Society, a non-profit organization that supports pianists whose professions lie outside of music.

About the Music



Piano Concerto No. 3 in D Minor, Op. 30

SERGEI RACHMANINOFF (1873-1943)

THE STORY:

Rachmaninoff's Third Piano Concerto ranks today as one of the most beloved yet ambitious pieces in the concerto repertoire. Compared to the Second from a decade earlier, the Third is robust and its expansive length (roughly 40 minutes) demands impressive technical prowess from the soloist.

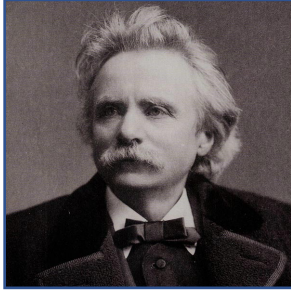
Composed in Europe, the work premiered during Rachmaninoff's first American tour in November, 1909, with Walter Damrosch leading the New York Symphony Society; two months later, Gustav Mahler conducted it with the New York Philharmonic. The composer was at the piano for both performances. Rachmaninoff had high regard for Mahler's solid preparation of the work, noting that he had "devoted himself to [the Third] until the accompaniment, which is rather complicated, had been practiced to the point of perfection." As a conductor himself, Rachmaninoff could appreciate Mahler's treatment that "every detail of the score was important—an attitude too rare amongst conductors."

LISTEN FOR:

- The opening theme, composed of only a few notes: as the composer stated, "[It] is borrowed neither from folk song forms nor from church sources. It simply 'wrote itself!'" Rachmaninoff wished to "sing the melody on the piano, as a singer would sing it."
- A densely chromatic Intermezzo, rich with interweaving inner voices led by the strings
- The Finale, arrived at without pause from the second movement, wherein the triumphant D major rises among rich sonorous chords typical of Rachmaninoff

INSTRUMENTATION:

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



Symphonic Dances on Norwegian Themes

EDVARD GRIEG (1843-1907)

THE STORY:

In 1896, Grieg began work on his *Symphonic Dances*, orchestral arrangements of four Norwegian folk tunes. Composed from Troldhaugen, his secluded coastal villa on Norway's Westland, the *Symphonic Dances* would be Grieg's only large-scale orchestral work dating from the late nineties and his main preoccupation alongside a song cycle based on Arne Garborg's neo-romantic epic poems, *Haugtussa* ("The Mountain Maid").

Grieg's idiomatic language as a Norwegian composer had already been well noted, particularly among the English. Critics in London described his nationalistic flair as bearing "new and unique" harmonies and distinct modulations ("the most powerful engine of emotion"). After Henry Wood led the English premiere of the work on January 28, 1899, one critic lauded the *Dances* for their "keen emotion and a newness ... [There] is surprise after surprise in the score." The fourth of the *Symphonic Dances* (heard tonight) is the longest and most elaborate of the set, and aptly exemplifies these observations with its intense and varied repetitions of the eight-bar theme.

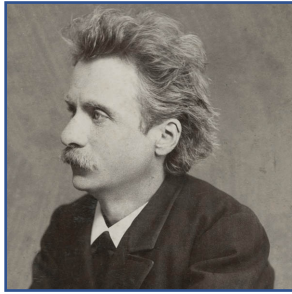
Beyond England, fascination in national folk tunes prompted the German publisher Peters to immediately issue the score soon after completion. Bemused, Grieg wrote to Hans Lien Brækstad, a London-based Norwegian writer: "There is not even any interest in our country that such works are being published! And yet—that only makes Norway all the more delightful a place to live! There is here this blessed innocence that is so good for the artistic imagination!"

LISTEN FOR:

- The eight-bar theme presented in different keys and timbral colors
- A ravishing middle section largely led by the strings, brilliantly bedecked by the triangle
- Mighty brass reinforcements at the return of the A section that drive the dance to a fiery close

INSTRUMENTATION:

Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, strings



Selections from *Peer Gynt* Suites 1 and 2

EDVARD GRIEG (1843-1907)

THE STORY:

When the Norwegian playwright Henrik Ibsen asked Grieg to pen music for the third edition of his dramatic poem, *Peer Gynt*, in 1874, little did the composer realize the difficulty he would face. In the play, the satirical Peer Gynt wanders through a colorful life—seducing women, stumbling into the mountains of the Troll King, begetting a troll child by dreams, and visiting different countries—but is ultimately burdened by the guilt of squandering his life.

Grieg pronounced to his friend Frants Beyer that *Peer Gynt* was “the most unmusical of all subjects” and bemoaned his struggles: “I see to my sorrow how slowly I am working at present. [...] I hope you understand that I am writing this in a rather dispirited mood. Tomorrow I shall probably regret bitterly what I have written, but that is just my nature.” Two years would pass before Grieg submitted the final composition to the national Christiania Theatre, which premiered the work in 1876.

Ten years after the Norwegian premiere, Grieg condensed the 22 individual musical pieces into two suites and made substantial revisions to the score’s orchestration: “At the time I conceived it I felt something but now I know something, that is the difference. Life, color, and devilry have come into it, which certainly were not there before, so defective was the orchestration.”

The suites were an instant success. After Grieg’s death, the music was performed to two full houses in Berlin on the same night. The music became so popular on major stages throughout Europe and North America that arguably Ibsen owes much of the play’s fame to his fellow Scandinavian.

LISTEN FOR:

- The pastoral exchange between flute and oboe in *Morning Mood*, beckoning listeners into the lush woodland mountains and fjords of Norway
- The contrasting *Allegro furioso* and *Andante doloroso* in *The Abduction of the Bride* that captures a brazen Peer and forlorn Ingrid. Peer abducts a betrothed Ingrid from her wedding and carries her off into the mountains as guests watch in horror. The next morning, Peer throws aside the heartbroken Ingrid, declaring his love instead for Solveig
- Piccolos, flutes, modal scales, and tinkling of the triangle and bells that imitate music of north Africa. In Act IV, Peer boasts of his unethical but savvy international trade routes from Morocco to China laden with artifacts, missionaries, rum, and Bibles
- The trolls of *In the Hall of the Mountain King*, where Peer is coaxed into marrying the Troll King’s daughter

INSTRUMENTATION:

Two piccolos, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, strings

About Our Musicians

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

Grant Llewellyn,
Music Director Laureate

Michelle Di Russo,
Associate Conductor
The Lucy Moore Ruffin Chair

Violin I

Brian Reagin, Concertmaster
The Annabelle Lundy Fetterman Chair

To Be Filled, Associate Concertmaster
The Assad Meymandi and Family Chair

To Be Filled, 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

So Yun Kim
The Governor James B. Hunt, Jr. Chair

Marilyn Kouba
The Phyllis ("Pat") Conrad Wells Chair

Maria Meyer
The Tom and Mary Mac Bradshaw Chair

Pablo Sánchez Pazos

Jessica Ryou

Lin-Ti Wang*

Eileen Wynne
The Harvey At-Large Chair

Erin Zehngut
The J. Felix Arnold Chair

To Be Filled
The James C. Byrd and Family Chair

**The North Carolina Symphony Foundation
gratefully acknowledges the generous gift of
the Lupot violin from Arnold and Zenat
Lerman.**

**deceased*

Violin II

Jacqueline Saed Wolborsky, Principal
The Nancy Finch Wallace Chair

To Be Filled, Associate Principal
The Blanche Martin Shaw Chair

David Kilbride, Assistant Principal

Qi Cao

Janet Gayer Hall

Oskar Ozolinch

Anton Shelepov

Jeanine Wynton

To Be Filled

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

Sandra Schwarcz
*The Samuel H. and Anne Latham Johnson
Chair*

Kirsten Swanson*

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

Sunrise Kim**
The William Charles Rankin Chair

Rosalind Leavell*

David Meyer**
The Nell Hirschberg Chair

Marc Moskovitz*

Lisa Howard Shaughnessy
The Sara Wilson Hodgkins Chair

Nathaniel Yaffe
*The Secretary of Cultural Resources
Betty Ray McCain Chair*

Double Bass

Leonid Finkelshteyn, Principal
The Martha and Peyton Woodson Chair

Bruce Ridge*, Associate Principal
The John C. and Margaret P. Parker Chair

Craig Brown
The Mark W. McClure Foundation Chair

Erik Dyke
The Harllee H. and Pauline G. Jobe Chair

John Spuller*
The Dr. and Mrs. Preston H. Gada Chair

Flute

Anne Whaley Laney, Principal
*The Mr. and Mrs. George M. Stephens
Chair*

Mary E. Boone, Assistant Principal
The Dr. and Mrs. Shaler Stidham, Jr. Chair

Elizabeth Anderton Lunsford
The Jack and Sing Boddie Chair

Piccolo

Elizabeth Anderton Lunsford
The Jean Dunn Williams Chair

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters, Associate Principal
The Lizette T. Dunham Chair

Amanda LaBrecque*

Sandra Posch**
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

Zhenyu Wang*, 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

Corbin Castro*
The Roger Colson and Bobbi Lyon Hackett Chair

Tanner West*
The James Marion Poyner Chair

To Be Filled
The Mary Susan Kirk Fulghum Chair

Trumpet

Paul Randall, Principal
The George Smedes Poyner Chair

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

Trombone

John Ilika, Principal
The Thomas Warwick Steed, Jr. Family Chair

Jonathan Randazzo, 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

Harp

Anita Burroughs-Price
Vonda Darr

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

*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 through contributions each season. The Symphony's performances and extensive music education and community service programs are made possible by your support.

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