

NORTH CAROLINA **SYMPHONY**

Tchaikovsky Symphony No. 4

FRI-SAT, SEP 22-23, 2023 | 8PM

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

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Pacho Flores, *trumpet*
Héctor Molina, *cuatro*

PROGRAM

Franz Joseph Haydn (1732-1809)
Trumpet Concerto in E-flat Major
I. Allegro
II. Andante
III. Finale: Allegro
Pacho Flores, *trumpet*

Paquito D’Rivera (b. 1948)
Concerto Venezolano
Pacho Flores, *trumpet*
Héctor Molina, *cuatro*

Piotr Ilyich Tchaikovsky (1840-1893)
Symphony No. 4 in F Minor, Op. 36
I. Andante sostenuto –
Moderato con anima
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato –
Allegro
IV. Finale: Allegro con fuoco

INTERMISSION

The North Carolina Symphony gratefully acknowledges the support of Concert Sponsor WRAL.



The North Carolina Symphony gratefully acknowledges financial support from Wake County, the City of Raleigh, and the State of North Carolina.



About the Artists



Carlos Miguel Prieto, *conductor*

The Maxine and Benjamin Swalin Chair

Carlos Miguel Prieto became Music Director of the North Carolina Symphony on July 1, 2023, at the beginning of the 2023/24 season. He first appeared with the Symphony as guest conductor in 2011 and was named Artistic Advisor in 2021.

Carlos Miguel Prieto was born into a musical family of Spanish and French descent in Mexico City and is the foremost Mexican conductor of his generation. He served from 2006 to 2023 as Music Director of the Louisiana Philharmonic Orchestra, where he is now Conductor Laureate. He was Music Director of the Orquesta Sinfónica Nacional de México from 2007 to 2022, and in 2008 he was appointed Music Director of the Orquesta Sinfónica de Minería, which performs a series of summer programs in Mexico City.

Prieto is in great demand as a guest conductor with orchestras including The Cleveland Orchestra, Minnesota Orchestra, National Symphony Orchestra, Dallas Symphony Orchestra, Toronto Symphony Orchestra, and New World Symphony, and has enjoyed a particularly close and successful relationship with the Chicago Symphony Orchestra. In 2023 he made his BBC Proms debut at the Royal Albert Hall with the National Youth Orchestra of Great Britain.

Since 2002, alongside Gustavo Dudamel, Prieto has conducted the Youth Orchestra of the Americas (YOA). He served as Principal Conductor of the YOA from its inception until 2011, when he was appointed Music Director. He has also worked regularly with the National Youth Orchestra of Great Britain and the NYO2 in New York.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him. Among his many recordings, his rendition of the Rachmaninoff Piano Concerto No. 2 & *Études-tableaux* Op. 33, with Boris Giltburg and the Royal Scottish National Orchestra, won a 2018 Opus Klassik award and was listed as a *Gramophone* Critics' Choice for 2017. His recording of Korngold's Violin Concerto with Philippe Quint and the Orquesta Sinfónica de Minería received two Grammy nominations.

Carlos Miguel Prieto was recognized by *Musical America* as the 2019 Conductor of the Year. A graduate of Princeton and Harvard universities, Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.



Pacho Flores, *trumpet*

These concerts are the North Carolina Symphony debut for Pacho Flores.

Pacho Flores was awarded First Prize in the Maurice André International Competition as well as First Prize in the Philip Jones International Brass Ensemble Contest and First Prize in the Competition "Città di Porcia." Trained in "El Sistema," the Orchestra System for Youth and Children in Venezuela, he has performed internationally as a soloist with orchestras including the Philharmonic Orchestra of Kiev, St. Petersburg Camerata, Orchestral Ensemble of Paris, Orchestre de la Garde républicaine, NHK Symphony Orchestra, Tokyo Symphony Orchestra, Osaka Philharmonic Orchestra, and Düsseldorf Symphony.

An experienced orchestral musician, Flores has held the principal trumpet position in the Simón Bolívar Symphony Orchestra of Venezuela, Saito Kinen Orchestra from Japan, and Miami Symphony Orchestra. As one of the founding members of the Simón Bolívar Brass Quintet, he has taken part in numerous tours around Europe, South America, the United States, and Japan.

Founding Director of the Latin-American Trumpet Academy in Venezuela, Flores fosters a generation of young talents and promotes contemporary music. Recently he has toured Norway and Austria with the Norwegian Arctic Philharmonic and Christian Lindberg, interpreting Lindberg's trumpet concerto *Akbank Bunka*.

Flores plays instruments that have been exclusively manufactured for him by Stomvi and is actively involved in the development and innovation of his instruments. His first album was *La Trompeta Venezolana* (2009), and he has released four recordings on Deutsche Grammophon: *Cantar* with Konzerthausorchester Berlin and Christian Vásquez; *Entropía*, Gold Medal winner of the Global Music Awards; *Fractales* with the Norwegian Arctic Philharmonic and Christian Lindberg; and the double CD/DVD *Cantos y Revueltas* with Real Filharmonía de Galicia and Manuel Hernández-Silva.



Héctor Molina, *cuatro*

These concerts are the North Carolina Symphony debut for Héctor Molina.

Venezuelan composer and cuatro player Héctor Molina began his musical studies in 1992 at the Fundación Coral Niños Cantores in his hometown of Mérida. After general music studies at the Universidad de los Andes, Mérida, he went on to earn a bachelor's degree in composition from UNEARTE (National Experimental University of the Arts).

Molina is a founding member of the music ensemble Los Sinvergüenzas. He also belongs to the group C4 Trío along with Jorge Glem, Edward Ramirez and Rodner Padilla. They have toured in the Americas and Europe, recorded six albums and a DVD, and received five nominations for Latin Grammys, winning twice. In 2011 the ensemble won the Torneo Internacional del Joropo, an international contest dedicated to the *joropo* folk-music style that features the cuatro.

Active as a composer and arranger since joining the chamber music ensemble Multifonía in 2001, Molina has also collaborated with Pomorrosa and Eddy Marcano Cuarteto Acústico, appearing on CD and DVD recordings as well as at international festivals and a performance at Carnegie Hall. Previous appearances with symphony orchestras have included concerts with Symphony Orchestra of Mérida, Simón Bolívar Symphony Orchestra, Orquesta Sinfónica Municipal de Caracas, Orquesta Sinfónica de Carabobo, and Utah Symphony.

In 2018 he released his first solo album, *Giros*, which featured his work as a composer. In 2022 he released his second album, *Travesía*, featuring his performance as a soloist.

About the Music



Trumpet Concerto in E-flat Major

FRANZ JOSEPH HAYDN (1732-1809)

THE STORY

Franz Joseph Haydn composed his Trumpet Concerto for his friend, the Viennese trumpet virtuoso Anton Weidinger. While trumpet concertos were not a rarity in the 18th century, the “natural trumpet” of Haydn’s day was only able to produce tones of a single harmonic series by varying the applied air pressure. Weidinger’s solution was to drill holes in the natural trumpet, which could then be covered or released to alter pitch; this “keyed trumpet” opened a new realm of tonal possibilities.

Haydn’s Trumpet Concerto premiered on March 28, 1800, four years after its composition—the instrument had not yet been perfected when Haydn finished the work in 1796. Teasingly, the trumpet begins with figurations characteristic of the natural trumpet; moments later, the solo entrance begins by running up a scale of notes never before heard. Melodies are included for the middle and lower register of the trumpet, which had previously been impossible.

Haydn transforms the trumpet into an expressive solo instrument with passages that sing and slide, punctuated by an occasional fanfare. Marking a significant moment in musical history, the Concerto continues to delight audiences with its sprightly and imaginative trumpet writing.

LISTEN FOR

- The chromatic alterations of the trumpet part that occur in each movement—outside the given key, chromatic pitches create tension and release through quickly resolving dissonance
- Haydn’s delicate and dynamic treatment of the solo trumpet in the second movement, which sings more like the human voice than previously imaginable
- The memorable theme of the third movement, which has been used multiple times in popular culture

INSTRUMENTATION

Solo trumpet; two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, strings



Concerto Venezolano

PAQUITO D'RIVERA (b. 1948)

THE STORY

Composer and performer Paquito D'Rivera has made an indelible imprint on the last 60 years of music in the Americas. Born in Havana, Cuba, he began his professional music career at the age of 10, enrolling soon after at the Havana Conservatory of Music. His achievements in classical music include appearing as an alto saxophone/clarinet soloist with orchestras across the world and promoting Latin repertoire. As a composer, he has received commissions from the Library of Congress, Jazz at Lincoln Center, and the National Symphony Orchestra, among many others. In 2005, President George W. Bush awarded him the National Medal of Arts.

Initially premiered in 2019 by Carlos Miguel Prieto conducting the Orquesta Sinfonica de Minería in Mexico, D'Rivera's *Concerto Venezolano* was expressly composed for this evening's soloist, Pacho Flores. As one of several shared commissions—each composed for Flores—D'Rivera's concerto broadens the trumpet repertoire and highlights the passionate virtuosity of one of our generation's most respected trumpeters. Composed in a single movement, the *Concerto Venezolano* is an auditory journey into D'Rivera's vivid reminiscence of his travels in Venezuela and his love for the people who call it home.

LISTEN FOR

- The range of tone colors achieved by Flores throughout the work as D'Rivera incorporates the use of four distinct trumpets
- The use of the cuatro, a traditional Venezuelan guitar-like instrument, as an indispensable collaborator with both violin and trumpet
- D'Rivera's use of percussion to create atmosphere—notably the driving rhythms of the drums in the first section, the gentle swing of the second, and the vibrant dance that envelops the ending of the trumpet cadenza

INSTRUMENTATION

Solo trumpet, cuatro; two flutes, oboe, clarinet, bass clarinet, two trumpets, trombone, bass trombone, tuba, timpani, percussion, piano, celesta, harp, strings



Symphony No. 4 in F Minor, Op. 36

PIOTR ILYICH TCHAIKOVSKY (1840-1893)

THE STORY

As a recent graduate of the St. Petersburg Conservatory, Pyotr Ilyich Tchaikovsky catapulted into professional life by assuming a professorship at the newly established Moscow Conservatory in 1866. And yet, despite early success, by 1877 Tchaikovsky was haunted by his poor financial choices, the strains of teaching, and a nagging inner turmoil surrounding his personal life.

The dates of composition of the Fourth Symphony overlap with Tchaikovsky's hasty marriage to his acquaintance Antonina Milyukova. Despite misgivings, he stumbled headfirst into the marriage—certain that fate was driving him forward. Doomed language pervades his explanation of the Fourth Symphony to his patron, Nadezhda von Meck: “this is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal...There is no other course but to submit and inwardly lament.” Whether one chooses to accept Tchaikovsky's programmatic explanation or not, the Fourth Symphony remains an early marker of his development into the premier composer of Russian romanticism he was to become.

LISTEN FOR

- The striking brass motive that opens the work—Tchaikovsky identifies the recurrence as “indefatigable Fate reminding us once more of its presence”
- The passionate lyricism of the *Andantino*, introduced at the outset by the solo oboe and finding full expression in the lush string writing
- The Scherzo's playful variety of instrumental textures—Tchaikovsky was excited to produce this “quite new orchestral effect,” where *pizzicato* strings comprise the entire first section
- Tchaikovsky's quotation of the Russian folk tune “In the Field a Little Birch Tree Stood,” which occurs after the bombastic first theme

INSTRUMENTATION

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

Notes on the music by Andrew Moening

The Musicians of the North Carolina Symphony

Carlos Miguel Prieto,
Music Director
*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*

Jessica Hung,
Associate Concertmaster
*The Assad Meymandi and Family
Chair*

Anna Black,
Assistant Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin,
Assistant Concertmaster

Carol Chung*

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*

Maria Meyer
*The Tom and Mary Mac
Bradshaw Chair*

Pablo Sánchez Pazos
*The Phyllis ("Pat") Conrad Wells
Chair*

Jessica Ryou
*The James C. Byrd and Family
Chair*

Lin-Ti Wang*

Eileen Wynne
The Harvey At-Large 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

Qi Cao

Janet Gayer Hall

Chris Jusell*

Leah Latorraca*

Oskar Ozolinch

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

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

David Meyer
The Nell Hirschberg Chair

Marc Moskowitz*
*The William Charles Rankin
Chair*

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 Harlee 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*

Vaynu Kadiyali*
The Jack and Sing Boddie Chair

Piccolo

Vaynu Kadiyali*
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

Corbin Castro*
The Roger Colson and Bobbi Lyon Hackett Chair

Gabriel Mairson*
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

Steven Osborne*, Assistant Principal

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

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.

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