

NORTH CAROLINA **SYMPHONY**

TCHAIKOVSKY
SYMPHONY NO. 6

THURSDAY, NOV 18, 2021 | 7:30PM

Wilson Center
Cape Fear Community College
Wilmington



The North Carolina Symphony, in grateful acknowledgment of its generous grant-in-aid, performs under the auspices of the State of North Carolina, the Honorable Roy Cooper, Governor.



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



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Tchaikovsky Symphony No. 6

Wilmington

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WILSON CENTER

CAPE FEAR COMMUNITY COLLEGE, WILMINGTON

Program

North Carolina Symphony

Carlos Miguel Prieto, *conductor*

Robert Schumann (1810-1856)

Symphony No. 4 in D Minor, Op. 120

- I. Ziemlich langsam - Lebhaft
 - II. Romanze: Ziemlich langsam
 - III. Scherzo: Lebhaft
 - IV. Langsam - Lebhaft
-

Intermission

Pyotr Ilyich Tchaikovsky (1840-1893)

Symphony No. 6 in B Minor, Op. 74, "Pathétique"

- I. Adagio - Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso
-

For the complete program, text the word **program** to 919.364.6864 or scan this QR code with your phone:



About the Artists



Carlos Miguel Prieto

conductor

Carlos Miguel Prieto is Artistic Advisor to the North Carolina Symphony and a frequent guest conductor. He most recently led concerts in Raleigh, Chapel Hill, and Wilmington featuring Orff's Carmina Burana.

Carlos Miguel Prieto is considered the leading Mexican conductor of his generation. A highly respected cultural leader, Prieto was named *Musical America's* 2019 Conductor of the Year. He possesses a wide-ranging repertoire, has led more than 100 world premieres, and is a champion of American and Latin American composers.

Prieto serves as Music Director and Principal Conductor of the Louisiana Philharmonic Orchestra; Music Director of Orquesta Sinfónica Nacional de México and Orquesta Sinfónica de Minería in Mexico; and Music Director of the Orchestra of the Americas. Prieto is a graduate of Princeton University and received his MBA from Harvard Business School.



Symphony No. 4 in D Minor, Op. 120 **Robert Schumann (1810-1856)**

THE STORY

"I know in advance that this will be another work that is emerging from the depths of his soul," wrote Robert Schumann's wife, Clara, in 1841. It had only been a few months since the premiere of Schumann's First Symphony, but a second was already on its way. Schumann was blissfully happy, inspired, and productive at that time in his life, having just recently married the woman he loved after a long legal battle with her father.

The new symphony that emerged was free-wheeling, as if composed on a blank canvas without regard for the typical symphonic structure. In that sense, it is the most Romantic of Schumann's symphonies, with more importance placed on emotional expression than formal structure. The audience at the premiere found the symphony a bit puzzling. Schumann's publisher declined to publish it, fearing it would interfere with sales of the Symphony No. 1, and the work was put away for the next 10 years.

In 1851, Schumann revisited the symphony and this time, in addition to thickening the orchestration, he adhered to more of the conventional practices—for example, he allowed for breathing room between movements (the original version was almost like a symphony in one movement or a symphonic fantasy) and added repeats where they would have typically been expected. By that time, Schumann was growing concerned about his mental health and was terrified of being sent to an asylum; it is possible that he followed more of the norms of symphonic structure in an attempt to prove his sanity.

Even after the revisions, the symphony is unique, especially in its integration of the four movements. Melodic ideas often carry over from one movement to the next—in particular, the "Clara Theme," taken from a work for solo piano that Clara wrote in 1833, which recurs throughout the symphony.

The revised work premiered in 1853 and was published as Schumann's Symphony No. 4. It was a resounding success—one of the last triumphs of his career before he descended into madness and was, as he had feared, institutionalized in 1854. In its new form, it became his most frequently performed symphony—although the original version also has its champions, including Brahms, who published it after Schumann's death against Clara's strong objections.

LISTEN FOR

- In the first movement, the almost obsessive development of the "Clara Theme"—where a contrasting second theme would have been expected, Schumann instead continues to play with that one melodic idea
- The duet for oboe and cello that begins and ends the second movement, and a tender violin solo in the middle section
- In the third movement, a return of the melody from the violin solo, now played by the entire violin section
- The return of the "Clara Theme" as a celebratory statement in the horns in the finale, and the open-ended feeling as the work concludes without resolution of the tension that has been built

INSTRUMENTATION

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



Symphony No. 6 in B Minor, Op. 74, "Pathétique" **Piotr Ilyich Tchaikovsky (1840-1893)**

THE STORY

Tchaikovsky put his soul into his final symphony—and there it remains. He died just nine days after leading the premiere of his Symphony No. 6, "Pathétique," in 1893 in St. Petersburg; the second performance took place at his memorial concert.

As Schumann had with his Symphony No. 4, Tchaikovsky defied expectations with the "Pathétique"—rather than offering one of the triumphant finales that he was known for, the final movement descends into complete despair. (Soviet orchestras often made the decision to switch the order of the last two movements in order to give the symphony the requisite "happy ending.")

Although Tchaikovsky's death was the result of drinking unboiled water during a cholera outbreak, the timing combined with the tragic mood of this symphony led to speculation. The Symphony No. 6 was viewed as a musical suicide note, and because Tchaikovsky was gay, it was further interpreted that his anxiety about his sexuality must have driven him to take his life. (In fact, Tchaikovsky was working on a seventh symphony, and letters to friends and family from the time reveal that he was making plans for the future, rendering the suicide theory unlikely.)

Somewhat ironically, the symphony's tragic ending, which became equated with his death, was actually what had given him new life, creatively. Tchaikovsky had torn up a previous symphony, declaring that there was "nothing interesting" in it—but by following an unexpected direction with the "Pathétique," he found a renewed sense of innovation. He wrote to his nephew, "You can't imagine how blissful I feel in the conviction that my time is not yet passed, and that to work is still possible," and he shared with his brother that he felt his Sixth Symphony was one of his best compositions.

LISTEN FOR

- The low, quiet bassoon melody that opens the symphony
 - The "limping waltz" of the second movement—in 5/4 rather than 3/4 (the standard meter for a waltz), giving the impression that the waltz is "missing a beat"
 - Hollow, almost artificial-sounding triumph in the third movement—as if simply going through the motions of being happy
 - The gong that opens the funeral-like chorale of the trombones and tuba, and the conclusion of the work in utter tragedy
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INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, strings

About Our Musicians

Violin I

Brian Reagin

Concertmaster

The Annabelle Lundy Fetterman Chair

Dovid Friedlander**

Associate Concertmaster

The Assad Meymandi and Family Chair

Karen Strittmatter Galvin*

Associate Concertmaster

Emily Rist Glover*

Assistant Concertmaster

The Anne Heartt Gregory Chair

Erin Zehngut*

Assistant Concertmaster

Carol Chung*

The James C. Byrd and Family 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

Lin-Ti Wang*

The Jessie Wyatt Ethridge Chair

Eileen Wynne

The Harvey At-Large Chair

To Be Filled

The J. Felix Arnold Chair

Violin II

Jacqueline Saed Wolborsky

Principal

The Nancy Finch Wallace Chair

David Kilbride*

Associate Principal

The Blanche Martin Shaw Chair

Anton Shelepov*

Assistant Principal

Qi Cao**Janet Gayer Hall****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

To Be Filled

Assistant Principal

Petra Berényi**Paul Malcolm****Amy Mason**

The J. Sidney Kirk Chair

Sandra Schwarcz

The Samuel H. and Anne Latham Johnson Viola Chair

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

†deceased

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

David Meyer

The Nell Hirschberg 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

Robert K. Anderson

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

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

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

Matthew Griffith*

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

Christopher Caudill**

Rachel Niketopoulos**

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

Library

Stephanie Wilson

Principal Orchestra Librarian

The Mary Colvert and Banks C. Talley Chair

**Acting position*

***Leave of absence*

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.

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.