

NORTH CAROLINA **SYMPHONY**

Tchaikovsky 1812 and Violin Concerto

FRI/SAT, FEB 20-21, 2026 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Vadim Gluzman, *violin*

PROGRAM

Piotr Ilyich Tchaikovsky (1840-1893)
"1812 Overture," Op. 49

Piotr Ilyich Tchaikovsky Violin Concerto in D, Op. 35

- I. Allegro moderato
 - II. Canzonetta: Andante
 - III. Finale: Allegro vivacissimo
- Vadim Gluzman, *violin*

Intermission

Maurice Ravel (1875-1937)
Daphnis et Chloé

The North Carolina Symphony expresses our appreciation to Friday Concert Sponsors
Mr. Don K. Davis and Ms. Peggy L. Wilks for their generous support.

The North Carolina Symphony gratefully acknowledges financial support
from the State of North Carolina, the honorable Josh Stein, Governor;
Wake County; and the City of Raleigh.



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foundations, and community partners who support the North
Carolina Symphony through contributions each season.*

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, he 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 served as Music Director of the Louisiana Philharmonic Orchestra from 2006 to 2023, helping lead the cultural renewal of New Orleans following Hurricane Katrina and earning a Grammy in 2024. Since 2008, he has also led the Orquesta Sinfónica de Minería (OSM), guiding the ensemble to a Latin Grammy award and residencies at Bravo! Vail in 2024 and 2025. This past summer, he continued an ambitious recording project of the complete works of Revueltas and Ortiz, as well as recording Beethoven Piano Concertos with Anne-Marie McDermott.

Prieto is in demand as a guest conductor for major 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. In 2025, he led concerts with the Philharmonia Orchestra in London and Switzerland and conducted the Los Angeles Philharmonic at the Hollywood Bowl. He also served as Semifinal and Final Round Conductor for the 2025 Van Cliburn International Piano Competition.

Since 2002, Prieto has conducted the Orchestra of the Americas, serving as Principal Conductor until 2011, when he was appointed Music Director. He has also worked extensively with young musicians at The Juilliard School, the Colburn School, the Curtis Institute, and elsewhere. In 2025 he led the Sinfónica Azteca (Mexico’s acclaimed youth orchestra) tour of Mexico. He continues to mentor emerging talent through 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 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.



Vadim Gluzman, *violin*

The North Carolina Symphony previously performed the Tchaikovsky Violin Concerto with Vadim Gluzman as soloist in 2005.

An Israeli violinist born in Ukraine, Vadim Gluzman has appeared with orchestras including the Berlin Philharmonic, the symphony orchestras of Boston and Chicago, Bavarian Radio Symphony Orchestra, Orchestre de Paris, London Philharmonic Orchestra, the Royal Concertgebouw Orchestra, and The Cleveland Orchestra. He appears at festivals including Ravinia, Tanglewood, BBC Proms, Grant Park, and the North Shore Chamber Music Festival, which he founded in 2010.

Upcoming engagements in the 2025/26 season include the Deutsches Symphonie-Orchester Berlin, Seoul Philharmonic Orchestra, and NDR Elbphilharmonie, with recent appearances including the Israel Philharmonic Orchestra, NDR Radio Philharmonie, and the Seattle and Utah symphonies. He tours with the Gluzman, Moser, Korobeinikov Trio, and continues to lead performances with the ProMusica Chamber Orchestra in Columbus, Ohio, where he serves as a Creative Partner and Principal Guest Artist.

Gluzman has premiered works by Sofia Gubaidulina, Erkki-Sven Tüür, Moritz Eggert, Giya Kancheli, Elena Firsova, Pēteris Vasks, Michael Daugherty, and Lera Auerbach. In 2025 he commenced his role as Artistic Director of the Music in the Mountains Festival in Durango, Colorado.

Accolades for Gluzman's extensive discography include the Diapason d'Or of the Year, *Gramophone* Editor's Choice, *Classica* magazine's Choc de Classica award, and Disc of the Month by *The Strad*, *BBC Music Magazine*, and ClassicFM.

Distinguished Artist in Residence at the Peabody Institute of the Johns Hopkins University, where he also teaches, Gluzman performs on the legendary 1690 "ex-Leopold Auer" Stradivari, on extended loan through the Stradivari Society of Chicago.

About the Music



"1812 Overture," Op. 49

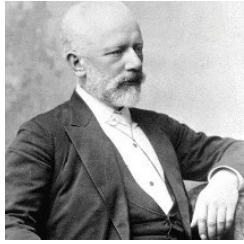
[1880]

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

In 1880, as Russia was preparing for a huge national exhibition, Tchaikovsky fielded a request for a new showpiece from Nikolai Rubinstein, his boss at the Moscow Conservatory. Despite his "utmost loathing" for that type of commission, Tchaikovsky confided to his patron, "I do not have it in my heart to refuse such a request, and so I keep accepting these unsympathetic tasks regardless."

Despite his ambivalence, Tchaikovsky had the new overture sketched out in a matter of weeks. After starting with a quotation from Russian Orthodox liturgy, the centerpiece of the "1812 Overture" is its musical rendering of Napoleon's ill-fated advance on Moscow in 1812, in which "La Marseillaise" represents the French side, while "God Save the Tsar!" stands in for the Russians. To drive home the score's climax, Tchaikovsky augmented the large orchestra with a military band, ringing bells, and even the sound of cannon fire.

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



Violin Concerto in D, Op. 35

[1878]

PYOTR ILYICH TCHAIKOVSKY

After Tchaikovsky's short-lived marriage and subsequent mental breakdown in 1877, a visit to Switzerland that November did wonders for his health and spirit. He returned the following March for another retreat, this time joined by Iosef (or Josef) Kotek, a violinist and former composition student. Together they played through major works of violin repertoire, a process that sparked in Tchaikovsky a "burning inspiration" to compose a violin concerto.

It took Tchaikovsky only 25 days to complete the concerto, including the orchestration. He considered having Kotek perform the premiere, but instead he offered the debut to Leopold Auer, a famous Hungarian virtuoso based in Saint Petersburg. That plan went awry when Auer declared that certain passages were unplayable, forcing Tchaikovsky to cancel the scheduled premiere and look for another soloist. After the belated premiere in Vienna in 1881, it didn't take long for serious violinists—even Auer, eventually—to find that their fingers could indeed keep up with all that passionate lyricism and fiery virtuosity.

As impressive as the rapid passagework may be, it is the luscious melodies that make Tchaikovsky's concerto a perennial favorite. The opening movement frames the violin's seductive themes in a grand and spacious form, including a cadenza that arrives early (in the manner of Mendelssohn's Violin Concerto) to usher in a sweet recapitulation.

The second movement is a nostalgic *Canzonetta*, or "little song." The finale commences without a pause, launching right into a suspenseful solo cadenza. In the *Allegro vivacissimo* body of the movement, the violin blazes through thrilling pyrotechnics and several contrasting themes on its way to a breathless conclusion.

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



Daphnis et Chloé

[1913]

MAURICE RAVEL (1875-1937)

The Russian impresario Serge Diaghilev took Paris by storm in 1909 with his new endeavor, the Ballets Russes, featuring elite Russian dancers and choreographers. He began commissioning new music for the troupe's innovative productions, including a gamble on the young and untested Igor Stravinsky, who became a household name thanks to *The Firebird* in 1910.

Diaghilev's first commission outside of his Russian circle went to the French composer Maurice Ravel. Diaghilev and his choreographer, Michel Fokine, suggested the scenario: the romantic tale of Daphnis and Chloé, as recorded by Longus, a Greek writer believed to have lived on the island of Lesbos in the second century A.D.

Part I of the ballet begins with a luminous introduction that flows into a religious dance at the altar of the nymphs, ending with a tender violin solo. The perky section that follows, beginning with trumpet, corresponds to a dance in which a group of flirtatious girls invite the goatherd Daphnis to dance with them, making the shepherdess Chloé jealous, until she joins in a dance with the young men. Daphnis tries approaching Chloé tenderly (an intimacy reinforced by solo strings), but the rowdy youths intervene and propose a dance contest between Daphnis and the cowherd Dorcon, a rival for Chloé's affections. There is loud and coarse music for Dorcon's "grotesque dance," and then slow and stately music to accompany the graceful Daphnis, who is declared the winner, earning a kiss from Chloé.

The group heads off with Chloé, leaving Daphnis. He is lured into a dance with another woman, until a swell of ominous music signals danger: marauding pirates chase the girls and abscond with Chloé before Daphnis can save her. At the sound of eerie string figures, "a strange light envelops the countryside," and the nymph statues come to life, comforting Daphnis and evoking the god Pan.

A distant introduction to Part II swells to the lively and harsh music of the pirate gang showing off their plunder. The pirate commander calls for Chloé to be brought out, and she begins a "dance of supplication" to the doleful strains of English horn. The pirates carry her off menacingly, and then, as described in the libretto, "suddenly the atmosphere seems charged with strange elements. In various places, lit by invisible hands, little flames flare up. Fantastic beings crawl or leap here and there. Satyrs appear from every side and surround the brigands. The earth opens. The fearsome shadow of Pan is outlined on the hills in the background, making a threatening gesture. Everyone flees in horror."

Part III opens with a luxurious sunrise, beginning with flutes and clarinets representing "the murmur of rivulets produced by the dew that trickles from the rocks," and then joined by birdlike chirps and a surge of light as the sun crests the horizon. Daphnis awakens at the grotto of the nymphs, and a group of shepherdesses enter with Chloé, safely returned. After the romantic reunion of the lovers, they perform a pantomime depicting Pan and the reluctant object of his affections, the nymph Syrinx. The final section portrays a group celebration, with smeared chromatic phrases and an asymmetrical five-beat meter suggesting a general tipsiness.

Two piccolos, three flutes, alto flute, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, 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

Justin Bruns, Concertmaster
*The Annabelle Lundy Fetterman
Chair*

Anna Black*,
Associate Concertmaster
*The Assad Meymandi and Family
Chair*

Karen Strittmatter Galvin,
Assistant Concertmaster

Rotating,
Assistant Concertmaster
The Anne Heartt Gregory Chair

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*

K. Lee Morris
The Harvey At-Large Chair

Esther Roestan

Jessica Ryou
The James C. Byrd and Family Chair

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

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

Amy Mason
The J. Sidney Kirk Chair

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

To Be Filled

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

Emma Cary

The Sara Wilson Hodgkins Chair

David Meyer
The Nell Hirschberg Chair

Marc Moskovitz*
The William Charles Rankin Chair

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*

Jakob Gerritsen

Omar Haffar
*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*

Vaynu Kadiyali
The Jack and Sing Boddie Chair

Piccolo

Vaynu Kadiyali

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters, Associate Principal
The Lizette T. Dunham Chair

Hoon Chang
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

Benjamin Hauser, Associate Principal
The Henry and Martha Zaytoun and Family Chair

Trombone

Devin Drinan, Principal
The Thomas Warwick Steed, Jr. Family Chair

John Ilika, 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.

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

NORTH CAROLINA SYMPHONY

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