

NORTH CAROLINA **SYMPHONY**

# HOLST: THE PLANETS

**THURSDAY, APRIL 13, 2023 | 7:30PM**

Memorial Hall, UNC Campus  
Chapel Hill



The North Carolina Symphony gratefully  
acknowledges financial support from  
the State of North Carolina.



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**SYMPHONY**

# Holst: The Planets

Thu, Apr 13, 2023 | 7:30pm  
MEMORIAL HALL, UNC CAMPUS  
CHAPEL HILL

**North Carolina Symphony**  
**Thomas Wilkins**, *conductor*  
**Gerald Clayton**, *piano*  
**Concert Singers of Cary**

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**James Lee III** (b. 1975)  
*Sukkot Through Orion's Nebula*

**Edward Kennedy "Duke" Ellington** (1899-1974)  
*New World A-Comin'*  
Gerald Clayton, *piano*

## INTERMISSION

**Gustav Holst** (1874-1934)  
*The Planets*, Op. 32

- I. *Mars, the Bringer of War*
- II. *Venus, the Bringer of Peace*
- III. *Mercury, the Winged Messenger*
- IV. *Jupiter, the Bringer of Jollity*
- V. *Saturn, the Bringer of Old Age*
- VI. *Uranus, the Magician*
- VII. *Neptune, the Mystic*  
Concert Singers of Cary

## About the Artists

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**Thomas Wilkins, conductor**

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*Thomas Wilkins has conducted several concerts with the North Carolina Symphony since 2017. He appeared most recently in October of 2022, leading a classical program that included Kodály's Dances of Galánta, Jennifer Higdon's Low Brass Concerto, and Beethoven's Symphony No. 3, "Eroica."*

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Thomas Wilkins is Principal Conductor of the Hollywood Bowl Orchestra, Artistic Advisor for Education and Community Engagement with the Boston Symphony Orchestra, and Principal Guest Conductor of the Virginia Symphony. Previously, he served as Music Director of the Omaha Symphony Orchestra, Resident Conductor of the Detroit Symphony Orchestra and The Florida Orchestra, and Associate Conductor of the Richmond Symphony. Additionally, Wilkins has led orchestras including the New York Philharmonic, Chicago Symphony Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, The Philadelphia Orchestra, and The Cleveland Orchestra.

In 2022, Wilkins was honored with the Omaha Entertainment and Arts Awards Lifetime Achievement Award for Music, an honorary Doctorate of Arts from the Boston Conservatory, and the League of American Orchestras' Gold Baton Award. In 2018, he was awarded the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, conferred by the Longy School of Music of Bard College. Other honors include the Virginia Symphony's Dreamer Award and the "Outstanding Artist" award at the Nebraska Governor's Arts Awards.

Wilkins holds the Henry A. Upper Chair of Orchestral Conducting at Indiana University. He also has served on the music faculties of North Park University in Chicago, the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond. His commitment to community is demonstrated by his service on several boards of directors in Omaha, St. Petersburg, Tampa Bay, and Richmond. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the non-profit World Pediatric Project, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

A native of Norfolk, Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music.



**Gerald Clayton, piano**

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*These concerts are Gerald Clayton's debut with the North Carolina Symphony.*

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A six-time Grammy nominee, pianist-composer Gerald Clayton began formal studies at Los Angeles County High School for the Arts. He earned a bachelor's degree in piano performance at USC's Thornton School of Music under the instruction of Billy Childs, following a year with NEA Jazz Master Kenny Barron at the Manhattan School of Music. In 2006, Clayton won second place in the Thelonious Monk Institute of Jazz Piano Competition.

Inclusive sensibilities have allowed Clayton to collaborate with artists including Diana Krall, Roy Hargrove, Dianne Reeves, Terence Blanchard, John Scofield, Terri Lyne Carrington, Peter Bernstein, Ambrose Akinmusire, Gretchen Parlato, Ben Wendel, the Clayton Brothers Quintet and Charles Lloyd. He currently serves as Director of the Monterey Jazz Festival's Next Generation Jazz Orchestra and has served as Musical Director for Monterey Jazz Festival on Tour.

Over the years, Clayton's playing and original works have received Grammy recognition for Best Improvised Jazz Solo, Best Jazz Instrumental Composition, and Best Jazz Instrumental Album—a nomination he earned most recently for his debut release on Blue Note Records, *Happening: Live at the Village Vanguard*.

Clayton honors the legacy of his father, bassist-composer John Clayton, and all his musical ancestors through a commitment to exploration and honesty. In 2016, he attempted to render the Piedmont Blues experience and expression in early 20th-century Durham. A Duke University commission, Clayton's evening-length composition *Piedmont Blues* features a mixed-media performance. In 2019, he received a commission from Los Angeles County Museum of Art to compose a musical pendant for artist Charles White's "5 Great American Negroes" mural. Seeking to spotlight race and racial tensions, Clayton titled the project *White Cities: A Musical Tribute to Charles White*. In 2020, he began work on the score for Sam Pollard's award-winning documentary *MLK/FBI*.

## About the Music

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### *Sukkot Through Orion's Nebula*

**JAMES LEE III** (b. 1975)

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#### **THE STORY:**

Beginning his music studies at the age of 12, Dr. James Lee III quickly developed a talent for piano and composition, winning several awards for young composers before enrolling in the University of Michigan's music program. His "tonal, but highly complex" sound (*South Florida Classical Review*) earned him a composing fellowship at the Tanglewood Music Center in 2002. Lee is currently Professor of Composition and Theory at Morgan State University in Baltimore.

*Sukkot Through Orion's Nebula* was commissioned by the Sphinx Commissioning Consortium and premiered by Michael Tilson Thomas and the New World Symphony in 2011. The word "Sukkot" denotes the "Feast of Tabernacles"—one of three pilgrimage festivals in the Jewish faith—which serves to commemorate the Exodus from Egypt. Lee uses imagery from the book of *Revelations* in the Christian Bible to depict the second coming of Christ, who returns to Earth from the throne of God, which some traditions believe exists in the Orion Nebula. The opening horn calls are meant to imitate the call of the shofar as it prepares the world. Dancing commences, followed by a middle section that depicts the Messiah descending to reside in the New Jerusalem, followed once more by the horn calls and a climactic celebration.

#### **LISTEN FOR:**

- The use of asymmetrical rhythms, especially in the opening section, which thrust the work forward with a sense of exuberant joy
- The ethereal middle section, constructed of bustling percussion parts that form a sonic canvas over which the strings and woodwinds exult in the heavenly descent of the Messiah
- The return of the horn calls from the beginning, which initiate the build to a grand culmination

#### **INSTRUMENTATION:**

*Piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, strings*



## *New World A-Comin'*

**EDWARD KENNEDY "DUKE" ELLINGTON** (1899-1974)

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### **THE STORY:**

On December 11, 1943, Edward Kennedy "Duke" Ellington and his band returned to Carnegie Hall for the second time in a single year. As his first appearance featured the premiere of his multi-movement work *Black, Brown, and Beige*, Ellington's return was anticipated by many eager to see what new music the Duke might bring to the prestigious concert hall. The shining star on the program was *New World A-Comin'*, a rhapsodic composition for piano and dance band that featured Ellington as the standout soloist (he rearranged the work for orchestra a few years later).

As the general language of jazz grew more complex throughout the 1940s and '50s, jazz began to be appreciated for artistic design and skillful execution. *New World A-Comin'* stands not only as a marker of Ellington's pioneering compositional sensibility, but as a crucial step in jazz's ascendance to the realm of art music. Over several distinct thematic sections, each with its own character and design, Ellington weaves together lushly orchestrated textures, bluesy melodies, and bustling piano passages into a convincing whole—while showcasing the virtuosity of the pianist in dialogue with the orchestra.

### **LISTEN FOR:**

- The opening brass motive in the strings, followed by the solo piano—a musical idea that returns throughout the piece as a unifying element of the work
- Ellington's trademark rapid arpeggios in the right hand of the piano part, which ornament the melody
- The sauntering second section consisting of a shuffling percussion beat, an accented bass line, and two alternating bluesy themes—each introduced first by the piano
- Ellington's densely complex chords, particularly noticeable in the piano part

### **INSTRUMENTATION:**

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



## *The Planets, Op. 32*

**GUSTAV HOLST** (1874-1934)

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### **THE STORY:**

As the head of music at St. Paul's Girl's School from 1905 to his death, Gustav Holst found time to compose on the weekends and on holiday, taking advantage of the school's soundproof music room for long composition sessions. *The Planets* was the fruit of such weekend endeavors, begun in early 1914 and finished in 1916. With its novel orchestration, rhythmic vitality, and expressive dissonance, *The Planets* became an emblem of what modern English music could be.

While the date of composition and movement titles such as *Mars, the Bringer of War* and *Venus, the Bringer of Peace* may seem related to the approaching World War I, the true inspiration for *The Planets* lies in Holst's hobby of astrology. An avid caster of horoscopes for friends, Holst sought to create a "series of mood pictures," as he put it, which would capture "the astrological significance of the planets." The subtitles correspond to the characterizations of each planet given by Alan Leo in his text on the horoscope.

### **LISTEN FOR:**

- The *col legno* beginning to the first movement: literally meaning "with wood," the instruction indicates for the string section to strike the strings with the wooden side of the bow, creating an eerie percussive effect
- The clashes between chords that move atop a sustained pitch, notably in the first movement—a technique that has inspired countless modern film composers, most notably John Williams
- The offstage female chorus in *Neptune, the Mystic*, which sings without words to create an otherworldly sonority

### **INSTRUMENTATION:**

*Two piccolos, four flutes, alto flute, three oboes, bass oboe, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, two tubas, two timpani, percussion, celesta, organ, two harps, strings*



## About Our Musicians

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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.*

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