

NORTH CAROLINA **SYMPHONY**

ALL STRINGS

THURSDAY, FEB 3, 2022 | 8PM

Lee Auditorium
Southern Pines



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.



NORTH CAROLINA SYMPHONY

All Strings

Moore County

Thurs, Feb 3, 2022 | 8pm

LEE AUDITORIUM

PINECREST HIGH SCHOOL, SOUTHERN PINES

Program

North Carolina Symphony

Sameer Patel, *conductor*

Gustav Holst (1874-1934)

St. Paul's Suite for String Orchestra, Op. 29, No. 2

- I. Jig
- II. Ostinato
- III. Intermezzo
- IV. Finale (The Dargason)

Samuel Coleridge-Taylor (1875-1912)

Four Novelletten, Op. 52

- I. Allegro moderato
 - II. Larghetto
 - III. Andante con moto
 - IV. Allegro molto
-

Intermission

Piotr Ilyich Tchaikovsky (1840-1893) / Arr. Lucas Drew

Souvenir de Florence, Op. 70

- I. Allegro con spirito
 - II. Adagio cantabile e con moto
 - III. Allegretto moderato
 - IV. Allegro vivace
-

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



About the Artist



Sameer Patel

conductor

These concerts are Sameer Patel's debut with the North Carolina Symphony.

Sameer Patel serves as Associate Conductor of the Sun Valley Music Festival and recently concluded his tenure as Associate Conductor of the San Diego Symphony. This season, he debuts with the Grand Rapids Symphony, Sarasota Orchestra, Louisiana Philharmonic Orchestra, and The Florida Orchestra, as well as return engagements with the Knoxville Symphony Orchestra and La Jolla Symphony. Recent performances include concerts with the symphony orchestras of Toronto, St. Louis, Detroit, and Alabama, as well as the symphonies of New Jersey and Phoenix, the Sacramento Philharmonic, and Symphony New Hampshire. Among others, he has also appeared with the National Symphony Orchestra, Pacific Symphony, and Los Angeles Chamber Orchestra. Abroad, he has conducted ensembles including the Orchestra Giovanile Italiana, and the Leipziger Symphonieorchester.

The Solti Foundation U.S. granted Patel three consecutive Career Assistance Awards and an Elizabeth Buccheri Opera Residency with North Carolina Opera. In 2016 he was recognized by Daniele Gatti as a top conductor at the Accademia Musicale Chigiana in Siena, Italy, which led to a debut with the Fondazione Orchestra Sinfonica di Sanremo. In 2013, Kurt Masur, the late Music Director of the New York Philharmonic, recognized his talents with a prize from the Felix Mendelssohn-Bartholdy Foundation. That same year, he was selected by the League of American Orchestras for the Bruno Walter National Conductor Preview with the Jacksonville Symphony Orchestra in Florida. In the early stages of his career, he held conducting positions with the Chicago Sinfonietta and the Fort Wayne Philharmonic.

As the proud product of public-school music education, Patel dedicates time in his schedule each season to working with youth orchestras and All-State orchestras around the country. Born and raised in Michigan, he studied at the University of Michigan and makes his home in San Diego with his wife, Shannon, their four-year-old son, Devan, and their one-year-old daughter, Veda.

About the Music



St. Paul's Suite for String Orchestra, Op. 29, No. 2
Gustav Holst (1874-1934)

THE STORY

It was difficult to make a living as a composer and performer in early-20th-century London, so Gustav Holst took a position as the music master at St. Paul's Girls' School in London to make ends meet. As it turned out, he had a knack for teaching (later in his career, in 1932, he would spend six months as a guest lecturer at Harvard). He was adored at St. Paul's Girls' School, where he taught for nearly three decades until his death, and the school even built him a soundproof room to use for composing.

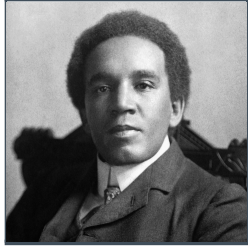
Holst wrote most of his works in that room—the first was *St. Paul's Suite*, completed in 1913, shortly before his most famous composition, *The Planets*. With *St. Paul's Suite*, he gave the school's string orchestra a beautiful and sophisticated piece that was all their own. Later, he would create a version that also included woodwinds so that other students could join in.

LISTEN FOR

- The playful, disruptive meter changes in the opening, followed by a contrasting theme; finally, the two themes are blended together in lively conversation to conclude the first movement, *Jig*
- In the second movement, the four-note figure, an *ostinato*, played incessantly by the second violins underneath the waltz theme—up until the final four bars when they abruptly quit
- The main theme of the *Intermezzo*—lyrical, like an operatic aria—presented by a solo violin, played next as a violin and viola duet, and finally as a quartet
- Holst's use of two old English folk songs in the finale—*Dargason* is introduced first and then cleverly combined with *Greensleeves*, which becomes faster and faster to catch up to the speed of *Dargason* by the end

INSTRUMENTATION

Strings



Four Novelletten, Op. 52
Samuel Coleridge-Taylor (1875-1912)

THE STORY

Samuel Coleridge-Taylor, born in London in 1875, was the son of a white Englishwoman and a Black medical student from Sierra Leone. Unmarried and unaware of the pregnancy, his father returned to Africa to pursue his medical career and Samuel was raised by his single mother in his grandfather's home.

His grandfather was a violinist and taught Samuel to play; he picked up the instrument quickly, earning a scholarship to attend the Royal College of Music when he was just 15. He soon switched his major to composition and studied alongside students including Gustav Holst and Ralph Vaughan-Williams. (Both, in fact, played in the school orchestra for a concert of Coleridge-Taylor's works.) By the time he finished his degree, he already had a publisher and a number of compositions in print.

His most famous composition, bringing him international recognition, was a trilogy of pieces written at the end of the 19th century and based on the Henry Wadsworth Longfellow poem *Hiawatha*. (Coleridge-Taylor would eventually name his son Hiawatha.) He composed his *Four Novelletten* shortly afterward, in 1902. The set of short movements is written for strings seasoned with light percussion—tambourine and triangle—and was dedicated to the violinist Ethel Barns, another alum of the Royal College of Music. The title was taken from Schumann's *Novelletten*, a set of miniatures for piano. Coleridge-Taylor's *Four Novelletten* are romantic, lush, and colorful; the set was a personal favorite of the composer, who programmed it often on concerts he conducted.

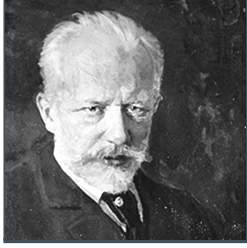
As Coleridge-Taylor's career progressed, he became increasingly interested in exploring his African heritage. He felt especially drawn to the U.S. and the music written here by African Americans. He would tour the U.S. three times and was received by President Teddy Roosevelt on his first trip to America, in 1904. Coleridge-Taylor died tragically young, of pneumonia, at age 37.

LISTEN FOR

- The dance-like style of the first movement, evoking a European ballroom—and the occasional surprise of a chromatic note or borrowed chord, breaking up the pleasant tonality
- The *Larghetto's* ABA form—the first theme is followed by a contrasting section before the initial theme returns
- A solo given to Coleridge-Taylor's own instrument, the violin, in the third movement
- The energy and excitement of the fourth movement, concluding the work on a glorious high

INSTRUMENTATION

Percussion, strings



Souvenir de Florence, Op. 70

Piotr Ilyich Tchaikovsky (1840-1893) / Arr. Lucas Drew

THE STORY

The French word “souvenir” means something different than our English word; rather than a physical token from a trip, the French meaning is closer to “memory.” Perhaps *Souvenir de Florence* began as Tchaikovsky’s effort to hold on to his memories of Florence. He adored Italy, happy in the warm sun—and while he was in Florence, he sketched what would become one of the principal themes of this string sextet. These concerts feature an arrangement for string orchestra by Lucas Drew.

First sketched as a duet for violin and cello, Tchaikovsky found it exceedingly difficult to expand the work for the unusual instrumentation of two violins, two violas, two cellos. The sextet also presents challenges for the performers, each required to play with the boldness of a soloist and capture the intensity and vigor that pulses through much of the work.

Tchaikovsky wrote *Souvenir de Florence* for the St. Petersburg Chamber Music Society, which had awarded him honorary membership. It was performed first in a private concert in his home and Tchaikovsky, always his worst critic, said that it “turned out to be astonishingly bad in all respects.” After making significant revisions, he changed his tune: “It’s frightening to see how pleased I am with myself,” he wrote.

LISTEN FOR

- The stormy opening D-minor theme, with the lower strings seeming to toss the violins about
- The second movement’s contrasting tranquility, like the calm after the storm; the docile theme is underpinned by pizzicato accompaniment
- A folk-like melody sung by the first violin and then intensified by the rest of the ensemble in the *Allegro moderato*
- The mood swings between the different sections of the finale, seeming to reflect Tchaikovsky’s own ever-changing temperament

INSTRUMENTATION

Strings

About Our Musicians

Grant Llewellyn, Music Director Laureate
The Maxine and Benjamin Swalin Chair

Carlos Miguel Prieto, Artistic Advisor

Michelle Di Russo, Assistant Conductor
The Lucy Moore Ruffin Chair

Violin I

Brian Reagin, Concertmaster
The Annabelle Lundy Fetterman Chair

Dovid Friedlander**, Associate
Concertmaster
The Assad Meymandi and Family Chair

Emily Rist Glover*, Associate
Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin**, Assistant
Concertmaster

Erin Zehngut*, Assistant Concertmaster

Robert Anemone**

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

Leah Latorraca*

Maria Meyer**
The Tom and Mary Mac Bradshaw Chair

Irina Shelepov*

Lin-Ti Wang*
The Jessie Wyatt Ethridge Chair

Eileen Wynne
The Harvey At-Large Chair

To Be Filled
The J. Felix Arnold 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

David Kilbride*, Associate Principal
The Blanche Martin Shaw Chair

Anton Shelepov*, Assistant Principal

Qi Cao

Janet Gayer Hall

Mallory Hayes*

Oskar Ozolinch

Pablo Sánchez Pazos*

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

Celia Daggy*

Paul Malcolm

Amy Mason
The J. Sidney Kirk Chair

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

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 Harllee 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

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.