

# NORTH CAROLINA **SYMPHONY**

## ALL STRINGS

**SATURDAY, FEB 5, 2022 | 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.



# NORTH CAROLINA SYMPHONY

## All Strings

Wilmington

Sat, Feb 5, 2022 | 7:30pm

WILSON CENTER

CAPE FEAR COMMUNITY COLLEGE, WILMINGTON

## Program

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### North Carolina Symphony

Sameer Patel, *conductor*

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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
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## Intermission

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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

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### Sameer Patel

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conductor

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

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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

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

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### 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.

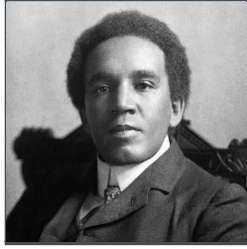
Holst wrote most of his works in that room—the first was *St. Paul's Suite*, completed in 1913, shortly before his most famous composition, *The Planets*. With *St. Paul's Suite*, he gave the school's string orchestra a beautiful and sophisticated piece that was all their own. Later, he would create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

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## 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

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### 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

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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.