

NORTH CAROLINA SYMPHONY



Freedom

CELEBRATION

FRI, SEPT 16, 2022 | 7PM

MICKEY L. BURNIM FINE ARTS CENTER,
FLOYD L. ROBINSON AUDITORIUM,
ELIZABETH CITY STATE UNIVERSITY,
ELIZABETH CITY

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SYMPHONY

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FLOYD L. ROBINSON AUDITORIUM,
ELIZABETH CITY STATE UNIVERSITY, ELIZABETH CITY

For the complete program, text
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North Carolina Symphony
Michelle Di Russo, *conductor*
Micaela Bundy, *mezzo-soprano*

J. Rosamond Johnson (1873-1954) /
James Weldon Johnson (1871-1938) /
Arr. Bruce Healey
"Lift Every Voice and Sing"
Micaela Bundy, *mezzo-soprano*

Harry T. Burleigh (1866-1949) /
Arr. Jeff Tyzik
Every Time I Feel the Spirit

Anthony Kelley (b. 1965)
Spirituals of Liberation (NCS commission)
I. Work Song (for a Post-Terrestrial Railroad)
II. Elegy (for the New Blues People)
III. Never Forget

INTERMISSION

William Grant Still (1895-1978)
Festive Overture

Scott Joplin (1868-1917) /
Arr. Gunther Schuller
Maple Leaf Rag

George Walker (1922-2018)
Lyric for Strings

Various composers /
Arr. Ted Ricketts
Satchmo! A Tribute to Louis Armstrong

Edward Kennedy "Duke" Ellington
(1899-1974) /
Arr. Calvin Custer
Duke Ellington!

Will you make a gift to the North Carolina Symphony to support performances and music education programs across the state? Additionally, your gift will count toward the State Challenge Grant goal, increasing the impact of your generosity by helping the Symphony earn important matching funds from the State of North Carolina.

Please visit ncsymphony.org/donate to make your gift. Thank you!

Welcome!



Tonight's program celebrates the many facets of American musical culture that have been created and influenced by African Americans. It begins with the uplifting hymn, "Lift Every Voice and Sing," includes pieces by classical composers William Grant Still and George Walker, and culminates with the work of jazz greats Louis Armstrong and Duke Ellington.

As the centerpiece of tonight's concert, we present a new work by NCS's Composer in Residence Anthony Kelley titled *Spirituals of Liberation*. Kelley's three-movement work uses rhythmic, melodic, and harmonic elements to commemorate the emancipation of enslaved African Americans throughout the former Confederacy by capturing the journey from the past and imagining a new and better future for all.

We thank you for joining us in this freedom celebration!

North Carolina Symphony Composer in Residence



Anthony Kelley

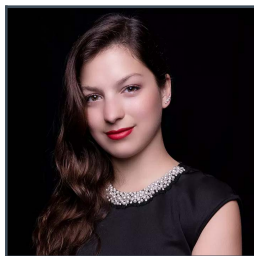
composer

Anthony Kelley earned Bachelor's and Master's degrees from Duke University and a doctoral degree from the University of California, Berkeley. After serving as Composer in Residence for three years with the Richmond Symphony, he joined the Duke University music faculty in 2000; he is currently Associate Professor of the Practice of Music.

Kelley's works have been performed by the symphony orchestras of Baltimore, Detroit, and Atlanta, among others, and he has also composed film scores. He co-directs and performs in the improvisational postmodern blues quartet called the BLAK Ensemble.

Residency made possible in part by the National Endowment for the Arts.

About the Artists



Michelle Di Russo

conductor

The Lucy Moore Ruffin Chair

Michelle Di Russo is Associate Conductor of the North Carolina Symphony. She has conducted UNC Health Summerfest performances, Young People's Concerts, bilingual educational performances, and Statewide Holiday Pops concerts with the Symphony. She has also been featured in the Symphony's "Behind the Music" concert preview videos.

A graceful and powerful force on the podium, Michelle Di Russo is known for her compelling interpretations, passionate musicality, and championing of contemporary music. She is an advocate for underrepresented artists and in 2020 co-founded the organization Girls Who Conduct to support younger generations of women and non-binary conductors in overcoming obstacles they face due to their gender.

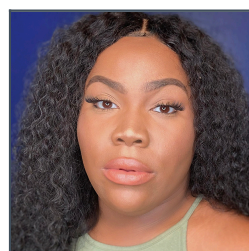
Di Russo's artistic journey began in her native country, Argentina, at the age of three with ballet lessons, followed by studies in voice and piano. She has acted on television and onstage. Di Russo holds multiple degrees in Orchestral Conducting from Pontifical Catholic University of Argentina, University of Kentucky (M.M.), and Arizona State University (D.M.A.). She is a Freeman Conducting Fellow in Chicago Sinfonietta's prestigious Project Inclusion program and a recipient of the Concert Artists Guild's Richard S. Weinert Award.

Previously, Di Russo served as Interim Director of Orchestras at Cornell University, Assistant Conductor for the Phoenix Youth Symphony Orchestra, cover conductor and assistant for The Phoenix Symphony and Arizona Musicfest, and as a conducting fellow at the Cortona Sessions for New Music in Italy. She has also acted as cover conductor for the Minnesota Orchestra, St. Louis Symphony Orchestra, San Diego Symphony, and the National Symphony Orchestra. In the summer of 2022, she served as the Joel Revzen Conducting Fellow at Festival Napa Valley.

Micaela Bundy

mezzo-soprano

Micaela Bundy made her North Carolina Symphony debut in a series of concerts in June of 2022, performing with a vocal quartet for concerts at UNC Health Summerfest in Cary and on tour in Chapel Hill, Tarboro, and New Bern.



A classically trained vocalist, performing arts educator, and arts administrator, Micaela Bundy graduated from North Carolina A&T State University where she studied music education with a concentration in voice. She spent six years teaching music in North Carolina public schools and currently serves as the Program Manager of Kidznotes, a non-profit organization that partners with Durham Public Schools and the Wake County Public School System to provide free music instruction to students at Title I schools.

Performance honors include being a National Soloist for the 105 Voices of History, a national Historically Black Colleges & Universities honor choir; performing as a soloist at the White House in observance of Black History Month; performing with Jesse Jackson's Rainbow PUSH Coalition; and opening for Oprah Winfrey's 2020 Vision Tour at the Spectrum Center in Charlotte. Recently, Bundy was seen in the World-Premiere staging of Paul Moravec's *Sanctuary Road* with the North Carolina Opera, and the area premiere of Gershwin's *Porgy and Bess* with the Greensboro Opera. In the fall of 2022, she will be seen in *Natasha, Pierre, & The Great Comet of 1812* with Theatre Raleigh.

About the Music



“Lift Every Voice and Sing”

J. Rosamond Johnson (1873-1954) / James Weldon Johnson (1871-1938) / Arr. Bruce Healey

THE STORY

James Weldon Johnson wrote “Lift Every Voice and Sing” to inspire perseverance amidst adversity. With the devastating “separate-but-equal” ruling in the 1896 *Plessy v. Ferguson* case, Jim Crow segregation began to infiltrate the South, dismantling the African American advancements of the Reconstruction era. So, when plans were laid for civil rights leader Booker T. Washington to visit the segregated Stanton School in Jacksonville, Florida on February 12, 1900, Johnson, who was the school’s principal at the time, wrote a poem to commemorate the important occasion. His brother J. Rosamond Johnson (the school’s music teacher) set the poem to music, bringing “Lift Every Voice and Sing” to life as a hymn.

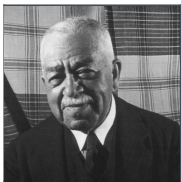
Despite its localized beginnings, the hymn rapidly gained popularity throughout the South and eventually the entire nation. Adopted by the NAACP as its official song in 1919, “Lift Every Voice and Sing” remains a symbol of enduring hope for racial justice and equality into the twenty-first century.

LISTEN FOR

- The stately, stepwise melody that leaps up to emphasize lyrics of “rise,” “sun,” “might,” and “hand”
- Triumphant key changes leading to the climax of the song, where punctuations of brass and percussion provide an epic conclusion to the hopeful anthem

INSTRUMENTATION

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



Every Time I Feel the Spirit

Harry T. Burleigh (1866-1949) / Arr. Jeff Tyzik

THE STORY

Composer, arranger, and noted baritone Harry T. Burleigh is one of America’s foremost composers of art song, with over 200 works in the genre. During the first few decades of the 20th century, Burleigh’s art songs—especially his arrangements of spirituals for voice and piano—populated the concert programs of singers throughout the country, offering a uniquely American music that arose from the hopes and struggles of the formerly enslaved. Burleigh’s popularization of the concert spiritual served to not only raise the spiritual to the level of art music, but also educated audiences on the African-American experience and contribution to American culture.

Jeff Tyzik’s work in honor of Harry T. Burleigh, *Every Time I Feel the Spirit*, celebrates the African-American spiritual arrangements of Burleigh, and includes renditions of “Every Time I Feel the Spirit,” “Sometimes I Feel Like a Motherless Child,” and “Swing Low, Sweet Chariot,” all of whose melodies originated with pre-Civil-War enslaved peoples.

LISTEN FOR

- The plaintive quality of the melodies, emotionally charged with spiritual connotations of hope and deliverance
- The use of pentatonic (five-note) scales in the melody of each spiritual—a common feature of African-American traditional music

INSTRUMENTATION

Flute, oboe, two clarinets, bassoon, two horns, two trumpets, trombone, timpani, percussion, strings



Spirituals of Liberation
(NCS commission)

Anthony Kelley (b. 1965)

THE STORY as told by the composer

Juneteenth celebrates the emancipation of formerly enslaved American descendants of Africans from unimaginable state-sanctioned brutality and oppression. This symphonic reflection, titled *Spirituals of Liberation*, is in many ways a sequel to my 1999 piano concerto, *Africamerica*, which meditates on the Middle Passage. The three movements of *Spirituals of Liberation* explore in musical terms the conditions of forced, free labor, the contemplation of loss and hope by the enslaved, and finally, the solemn embrace by African Americans of their newly granted freedom.

The piece expresses rhythmic, melodic, and cultural elements that sustained the Americans who endured centuries of slavery before the Emancipation Proclamation of 1865. These include syncopation, cycles of repetition with a difference, work songs that accompanied hard labor, memory and reverence for ancestors, and hope and resilience in the face of pernicious exploitation. The tunes are all original, but in the style of 19th-century Black folk music. Felix Mendelssohn composed “Songs Without Words” in his day; these movements can be considered “Spirituals Without Lyrics.”

The first movement, “Work Song (for a Post-Terrestrial Railroad),” is the longest. It begins with an eruptive expression of shock over the proposition of enslavement, followed by a resignation to multiple simultaneous levels of labor. This consisted of both physical work—from the vigorous activity of laying railroad ties to the intricacies of making a lace tablecloth—and the psycho-socio-intellectual labor of crafting a framework of hope and demands for constitutional justice within the same society that subjected Black citizens to shackles. The movement alternates and intertwines a main “work song” tune and a “free” labor theme, fortified by a hammered counter-beat on the anvil, which expand to an unsustainably explosive, complicated state before a reset of tone and mood. At the end of this rigorous movement, the main “work song” tune returns inverted to portray mastery, as Ginger Rogers put it, “backwards and in heels.” Harriet Tubman’s Underground Railroad liberated many souls, and this movement celebrates their path beyond the underground and even beyond our terrestrial realm.

The second movement, “Elegy for the New Blues People,” is a song of elegy and mourning for the many who trod the path towards the liberty that we can acknowledge today. Leroi Jones, aka Amiri Baraka, defines “blues people” as the generation of children and grandchildren of the enslaved Africans who, rather than concern themselves with the nostalgic return “home” to Africa, acknowledge their geographical immediacy and vow to make America itself a better home, regardless of the cruelty of their situation.

The third movement, “Never Forget,” is a lush, noble melody with heroic harmony that expresses the celebration that the newly freed American citizens would have felt in 1866 and sounds out the importance of telling the complete story of our nation and its development.

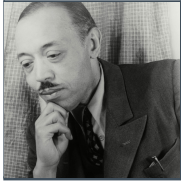
Composed on the heels of a devastating and oppressive pandemic, perhaps *Spirituals of Liberation* also inspires a more empathetic perspective on these enslaved ancestors, enhancing our appreciation of freedom as we explore the possibilities of the better future.

LISTEN FOR

- In each movement, a central melodic theme around which harmony and texture shift to greater complexity, climax, and resolution: repetition with a difference
- In the first movement, a blues-inflected melody based on a diminished scale: the “work song”
- A vamp that begins in the bassoons and is answered by the horns, then expands to the trombones to accompany the work song
- A “short-lonnnnng” syncopated motive that pervades the movement
- In the second movement, a gentle, mournful melody in the oboe, comprised of small leaps upward that build to a large descending leap
- A brief moment of “sunlight” introduced by the brass in duple time
- In the third movement, a more contemporary-sounding melody, complicated by moments of dissonance, culminating in a *tutti* chorale-style variation
- A feeling of “freedom” expressed in the floating, elegant clarinet line
- A dance-oriented middle section
- In the Coda, elements from the first and second movements that reappear in the third movement, now set in a major key

INSTRUMENTATION

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



Festive Overture

William Grant Still (1895-1978)

THE STORY

William Grant Still, commonly referred to as “the Dean” of African American composers, was a torchbearer for African American representation in the classical music tradition of the twentieth century. Still’s *Afro-American Symphony* (1930) was the first symphony by an African American to be performed by a major U.S. orchestra; its success garnered him praise across the country and even in Europe, where it toured after its American premiere. In addition to receiving countless commissions for his work, Still received a Guggenheim Fellowship in 1934, which allowed him to immerse himself fully in his work as a composer. His prolific output includes eight operas, five symphonies, and dozens of works for small and large ensemble.

The *Festive Overture* on today’s program is a prime example of Still’s compositional prowess. Composed in 1944 for an overture competition hosted by the Cincinnati Symphony Orchestra, the *Festive Overture* was voted the unanimous winner out of the 39 pieces submitted. While Still was widely recognized during his lifetime, his music became increasingly neglected during the latter half of the twentieth century. Fortunately, the past few decades have seen an increased interest in performing his works and restoring his legacy as a champion of 20th-century American music.

LISTEN FOR

- The opening fanfare, which serves as a thematic springboard for the entire work—the lilting string melody, romantically expressive second section, and culminating march all stem from the opening few measures
- Playful xylophone and muted trumpet solos that heighten the celebratory mood
- The crunchy dissonance of the horns as they help transition to the final moments of the overture

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, keyboard, strings



Maple Leaf Rag

Scott Joplin (1868-1917) / Arr. Gunther Schuller

THE STORY

In late 19th-century Missouri, a popular genre of music known as “ragtime” was finally beginning to be put down in musical notation. Named for its “ragged,” or syncopated, rhythms, which placed accents on irregular beats, ragtime was popular in bars and entertainment settings where pianists would often improvise tunes or play from memory. But it was composers like Scott Joplin, the “King of Ragtime,” who sought to elevate the genre to a position of musical esteem, crafting ragtime compositions and selling them as sheet music.

Joplin’s best-known piece, the *Maple Leaf Rag*, was written in 1899 and quickly became a model for other ragtime composers to follow with its catchy melodies, repetitive form, and of course, the “ragged” rhythm. Today, Joplin’s piano rags are regarded as essential works of American piano music that paved the way for one of the greatest American musical contributions—jazz.

LISTEN FOR

- The “ragged” rhythm created between the steady low brass accompaniment and the syncopated melody performed by combinations of violin, trumpet, and woodwinds in various sections of the piece
- The variation of musical ideas during the repetition of each section or “strain”—extreme dynamic contrasts and changes of instrumentation help amplify this staple aspect of ragtime

INSTRUMENTATION

Flute, clarinet, two trumpets, trombone, tuba, percussion, strings



Lyric for Strings

George Walker (1922-2018)

THE STORY

Composer, pianist, and educator George Walker was a trailblazer in the mid-20th century American classical music scene. Acclaimed for his piano recitals in both the U.S. and in Europe in addition to his compositions, Walker earned the admiration of some of the leading musical figures and institutions of his day, epitomized in his receipt of the Pulitzer Prize for Music in 1996—never before awarded to an African American composer. He received the Order of the Long Leaf Pine from North Carolina Governor Jim Hunt in 1997.

Walker’s *Lyric for Strings* reveals an emotional depth beyond his 24 years when it was composed and was aptly described by the *Washington Star* as a “bittersweet, transparent, beautifully textured piece.” Like Samuel Barber’s famous *Adagio for Strings* (1936), with which it shares a similar tone, Walker’s *Lyric for Strings* originated as the slow movement to his *String Quartet No. 1* (1946), only later being revised as a stand-alone piece for string orchestra (1990).

LISTEN FOR

- The sorrowful descending motives that saturate the texture—first introduced in the opening measures of the piece and elaborated throughout in delicate counterpoint
- The impassioned climax consisting of chordal jabs in the low strings and straining violins, together contributing to the “bittersweet” tone of the work

INSTRUMENTATION

Strings



Satchmo! A Tribute to Louis Armstrong

Various composers / Arr. Ted Ricketts

THE STORY

Growing up in New Orleans, Louisiana in the first decade of the 20th century, Louis Armstrong (nicknamed “Satchmo”) was immersed in the electric formative years of jazz. Armstrong’s big break came in playing trumpet and cornet in “King” Joe Oliver’s Creole Jazz Band in the early 1920s, where he developed an exquisite solo technique that set him apart from his peers. His trumpet playing, paired with his endearing and instantly recognizable singing voice, made Armstrong a force to be reckoned with; he is remembered today as one of America’s most beloved musicians and entertainers.

Ted Ricketts’s arrangement, *Satchmo! A Tribute to Louis Armstrong*, weaves together four songs made famous by Armstrong: “What a Wonderful World,” “When the Saints Go Marching In,” “St. Louis Blues,” and “Hello, Dolly.” The medley offers a tour of Armstrong’s career, showcasing New Orleans and northern jazz alongside popular songs forever attached to his name. While Armstrong himself didn’t compose these selections, their enduring success belongs almost exclusively to Armstrong’s specific recordings, several of which have been inducted into the Grammy Hall of Fame.

LISTEN FOR

- The frequent and pronounced use of the trumpet for many of the melodies in the arrangement—a clear homage to Armstrong’s legacy on the instrument
- In “St. Louis Blues,” the use of collective improvisation—an important characteristic of early jazz where multiple instruments solo at the same time

INSTRUMENTATION

Two flutes, oboe, two clarinets, bass clarinet, bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano, strings



Duke Ellington!

Edward Kennedy “Duke” Ellington (1899-1974) / Arr. Calvin Custer

THE STORY

Edward Kennedy “Duke” Ellington is a name nearly synonymous with “jazz.” For over 50 years, Ellington produced musical works that consistently captured the heart of American musical culture, becoming what some have called the greatest American composer of the 20th century. One of the pioneers of big-band jazz, Ellington crafted arrangements based on the specific talents of the musicians in his band—and sometimes even borrowed their tunes!

Calvin Custer’s *Duke Ellington!* is an arrangement of four classic Ellington songs from the years 1932–1942: “Don’t Get Around Much Anymore,” “Do Nothin’ Till You Hear from Me,” “Sophisticated Lady,” and “It Don’t Mean a Thing (If It Ain’t Got That Swing).” Each famous tune is artfully presented, accompanied by Ellington’s punchy harmonies, lively rhythms, and typical big-band swagger.

LISTEN FOR

- The crafted elegance of each tune phrase, which is a key component of its catchiness and singable nature—it’s no wonder that lyrics were added to all four of these initially instrumental tunes
- The subtle, yet elaborate shifts in harmony present in each selection—a characteristic product of Ellington’s skill in composing at the piano

INSTRUMENTATION

Flute, oboe, two clarinets, bassoon, two horns, two trumpets, trombone, timpani, percussion, strings

About Our Musicians

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

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

Lisa Howard Shaughnessy
The Sara Wilson Hodgkins Chair

Nathaniel Yaffe
*The Secretary of Cultural Resources Betty
Ray McCain Chair*

To Be Filled

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 Harlee 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

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.

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.