

NORTH CAROLINA
SYMPHONY



UNC HEALTH PRESENTS

SUMMERFEST

JUNETEENTH FREEDOM CELEBRATION

SATURDAY, JUNE 18, 2022 | 8PM

Koka Booth Amphitheatre, Cary



PRESENTED BY



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The North Carolina Symphony gratefully acknowledges financial support from Wake County, the Town of Cary, and the State of North Carolina.

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NORTH CAROLINA SYMPHONY

Juneteenth Freedom Celebration

UNC Health Summerfest

Sat, June 18, 2022 | 8pm

KOKA BOOTH AMPHITHEATRE, CARY

The North Carolina Symphony gratefully
acknowledges the support of the
National Endowment for the Arts.

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Program

North Carolina Symphony

Evan Feldman, *conductor*

Earl Ijames, *speaker*

Staceé Lyles, *soprano*

Micaela Bundy, *mezzo-soprano*

Craig Brown, *tenor*

Markel Williams, *baritone*

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

"Lift Every Voice and Sing"

Staceé Lyles, *soprano*

Micaela Bundy, *mezzo-soprano*

Craig Brown, *tenor*

Markel Williams, *baritone*

William Grant Still (1895-1978)

Festive Overture

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

Every Time I Feel the Spirit

Anthony Kelley (b. 1965)

Spirituals of Liberation (World Premiere; NCS commission)

I. Work Song (for a Post-Terrestrial Railroad)

II. Elegy (for the New Blues People)

III. Never Forget

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

Maple Leaf Rag

George Walker (1922-2018)

Lyric for Strings

Florence Price (1887-1953)

Juba for String Orchestra

Various composers / Arr. Ted Ricketts

Satchmo! A Tribute to Louis Armstrong

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

Duke Ellington!

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



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 Florence Price, and culminates with the work of jazz greats Louis Armstrong and Duke Ellington.

As the centerpiece of tonight's concert, we premiere 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 is the North Carolina Symphony's Composer in Residence for the 2021/22 season. He 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 is made possible in part by the National Endowment for the Arts.

About the Music



Spirituals of Liberation

(World Premiere; 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.

continued on next page

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

About the Artists



Evan Feldman

conductor

Dr. Evan Feldman is Director of Wind Studies and Professor of Music at the University of North Carolina at Chapel Hill, where he conducts the UNC Wind Ensemble and teaches courses in conducting and music education. He also directs the Triangle Wind Ensemble and the Greensboro Symphony Youth Orchestra, and serves as Principal Guest Conductor of the Greensboro Symphony, where he conducts their education, holiday, and pops concerts.

Feldman is an active guest conductor, clinician, and adjudicator in and outside of the United States, with recent engagements in Switzerland, Romania, Belgium, Spain, and Tanzania, as well as with all-state, all-district, and all-county honor bands in the United States. Under his direction, the UNC Wind Ensemble has twice been invited to perform at the College Band Directors National Association Southern Division Conference.

The third edition of Feldman's college textbook, *Instrumental Music Education*, was released in 2020. He is the author of the first MOOC (massive open online course) dedicated to conducting and rehearsal technique, which has enrolled more than 25,000 students. He has published arrangements and editions of music by Léo Delibes, Ralph Vaughan Williams, George Enescu, Antonin Dvořák, Ariel Ramirez, and Sergei Prokofiev.

Feldman earned his doctoral degree in conducting from the Eastman School of Music in Rochester, New York, where he studied with Donald Hunsberger and Mendi Rodan and served as an assistant conductor for the Eastman Wind Ensemble and Eastman Wind Orchestra. He received his Master's degree in conducting from Ithaca College and his Bachelor's degree in music from Duke University.



Earl Ijames

speaker

Earl Ijames is Curator of African American, Agriculture, and Community History at the North Carolina Museum of History. Prior to joining the Museum of History in 2008, he was reference archivist with the North Carolina Office of Archives and History for eight years and photograph archivist from 1994-2000.

Ijames has served on numerous history-related boards and committees and is frequently called on to serve as a lecturer, panelist, consultant, and host for various events, festivals, organizations, and radio and TV broadcasts. He has been involved with numerous historical film productions.

Ijames is a 1991 graduate of North Carolina State University (NCSU) with a major in history and minors in economics, English, and African American studies. From 1989-1990 he was a legal researcher at the North Carolina Supreme Court through the Department of History at NCSU. He graduated from George Washington Carver High School in Winston-Salem.

In his spare time, Ijames is a farmer in Johnston County and owner/manager of Towne and Country Book and Coffee in Wendell, North Carolina. Over the years, he has coached Boy's and Girl's Upward Bound Youth Basketball, youth football in Zebulon, North Carolina, and youth basketball for Wendell Parks and Recreation.

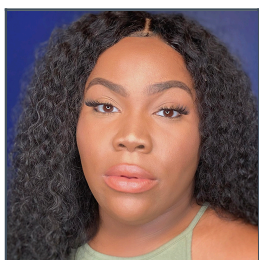


Stacey Lyles

soprano

A native of Washington, D.C., coloratura soprano Stacey Lyles has degrees from North Carolina A&T State University and the University of Arkansas. Her performances as soprano soloist include Mozart's *Mass in C Minor*, Haydn's "Lord Nelson" Mass, and Schubert's *Mass in G*.

On the stage, Lyles has played Violetta in Verdi's *La traviata*, Adina in Donizetti's *L'elisir d'amore*, and Mimi in Puccini's *La bohème*. She appeared in Gershwin's *Porgy and Bess* with the Greensboro Opera and in the World-Premiere staging of Paul Moravec's *Sanctuary Road* with the North Carolina Opera. Her most notable performance was as a featured soloist in concerts at the White House. She currently works with the theatre department at North Carolina A&T State University.



Micaela Bundy

mezzo-soprano

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 Company. In the fall of 2022, she will be seen in *Natasha, Pierre, & The Great Comet of 1812* with Theatre Raleigh.



Craig Brown

tenor

Originally from the Bahamas, tenor Craig Brown holds a graduate degree in vocal performance from the Hayes School of Music at Appalachian State University, where he studied with Mary-Gayle Greene. There, he performed as Lippo in Kurt Weil's *Street Scene*, Ferrando in Mozart's *Così fan Tutte*, and King Kaspar in Menotti's *Amahl & the Night Visitors*.

In addition to his operatic work, Brown holds a Bachelor's degree in music industry studies and has worked at BMG Publishing, RCA Records, and Killer Tracks in Hollywood, California. He has served as a vocal clinician at Camp Ballibay for the Fine and Performing Arts in Pennsylvania, Cannon Music Camp at Appalachian State University, and "Sing Out!" and "Next Stage!" at Duke University. He teaches voice at both the Ravenscroft School and The Musicians Learning Center, with more than 70 students.



Markel Williams

baritone

Markel Williams, a bass-baritone from Edenton, North Carolina, has performed music ranging from gospel to opera throughout the East Coast and Midwest for the past 15 years. He earned his Bachelor's degree in music performance in 2013 and his Master's degree in adult education in 2015 from North Carolina A&T State University.

Williams has been a music teacher for the past five years and has been a member of the Greensboro Opera and North Carolina Opera company since 2019. He will appear as the Ship's Captain in North Carolina Opera's upcoming performance of Puccini's *Manon Lescaut*.

About Our Musicians

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

Carlos Miguel Prieto, Artistic Advisor

Michelle Di Russo, Associate 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

Tessa Gotman*

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 Zena† 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.