

# NORTH CAROLINA **SYMPHONY**

## Vivaldi Four Seasons

**FRI, SEP 13, 2024 | 7:30PM**

HUFF CONCERT HALL, METHODIST UNIVERSITY, FAYETTEVILLE

**North Carolina Symphony**  
**Michelle Merrill**, *conductor*  
**Jacqueline Saed Wolborsky**, *violin*

### PROGRAM

**Antonio Vivaldi** (1678-1741)

**The Four Seasons for Violin and Orchestra, Op. 8, Nos. 1-4**

Concerto No. 1 in E Major, RV 269 "La primavera" ("Spring")

- I. Allegro
- II. Largo e pianissimo
- III. Allegro

Concerto No. 2 in G Minor, RV 315 "L'estate" ("Summer")

- I. Allegro ma non molto
- II. Adagio – Presto
- III. Presto

Concerto No. 3 in F Major, RV 293 "L'autunno" ("Autumn")

- I. Allegro
- II. Adagio molto
- III. Allegro

Concerto No. 4 in F Minor, RV 297 "L'inverno" ("Winter")

- I. Allegro non molto
- II. Largo
- III. Allegro

Jacqueline Saed Wolborsky, *violin*

### INTERMISSION

*continued on next page*

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### FAYETTEVILLE CONCERT FRIENDS

Bryan Honda  
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Elizabeth Marler Keeney

continued from previous page

**Joseph Bologne** (1745-1799)  
**Overture to *L'amant anonyme***

**Felix Mendelssohn** (1809-1847)  
**Symphony No. 1 in C Minor, Op. 11**

- I. Allegro di molto
- II. Andante
- III. Menuetto: Allegro molto
- IV. Allegro con fuoco



**NORTH CAROLINA SYMPHONY**

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## About the Artists

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Michelle Merrill, *conductor*

*Michelle Merrill made her North Carolina Symphony debut in 2023 at Summerfest, leading a classical program that featured Mendelssohn's Fourth Symphony, "Italian," and also included Bernstein's Overture to Candide, Jessie Montgomery's Starburst, and "The Moldau," by Smetana.*

Music Director of the Winston-Salem Symphony since 2023, Michelle Merrill also serves as the Music Director of the Coastal Symphony of Georgia. She served from 2014-2018 as the Assistant and then Associate Conductor of the Detroit Symphony Orchestra under Leonard Slatkin; she also carried the title of Phillip and Lauren Fisher Community Ambassador.

Her guest conducting schedule includes recent and upcoming engagements with the National Symphony Orchestra, San Francisco Opera, National Arts Centre Orchestra (Ottawa), Minnesota Orchestra, Dallas Symphony Orchestra, River Oaks Chamber Orchestra, Cincinnati Pops Orchestra, Milwaukee Symphony Orchestra, Iceland Symphony Orchestra, Toledo Symphony Orchestra, Sarasota Orchestra, West Virginia Symphony Orchestra, Symphoria (Syracuse), Princeton Symphony Orchestra, and the Round Top Music Festival Institute.

In past seasons, she has conducted concerts with the Indianapolis Symphony Orchestra, Toronto Symphony Orchestra, Jacksonville Symphony, Oklahoma City Philharmonic, Louisiana Philharmonic, Orlando Philharmonic, Sacramento Philharmonic & Opera, Boise Philharmonic, New Music Detroit, and the Northeastern Pennsylvania Philharmonic, where she formerly served as the Assistant Conductor from 2012-2015.

Merrill received a 2016 Solti Foundation U.S. Career Assistance Award as well as the 2013 Ansbacher Conducting Fellowship awarded by members of the Vienna Philharmonic and the American Austrian Foundation, which enabled her to be in residence at the world-renowned Salzburg Festival. Born in Dallas, Texas, she holds a master's degree in conducting and a bachelor's degree in performance from Southern Methodist University's Meadows School of the Arts.



**Jacqueline Saed Wolborsky, violin**

*The Nancy Finch Wallace Chair*

*Jacqueline Saed Wolborsky has frequently been featured as a soloist with the North Carolina Symphony. Most recently, she performed The Four Seasons at the Bradshaw Performing Arts Center in Pinehurst.*

Jacqueline Saed Wolborsky is Principal Second Violin of the North Carolina Symphony. She was a Lecturer of Violin at the University of North Carolina at Chapel Hill for over 10 years, a member of the Charleston Symphony, and an Adjunct Professor of Violin at the College of Charleston. She has been a featured soloist with the North Carolina Symphony, Brussels Chamber Orchestra, and South Carolina Philharmonic, and was honored with the Russell Award at the Coleman International Chamber Music Competition.

Wolborsky has been honored to play with the St. Paul Chamber Orchestra and has performed at the National Gallery in Washington, D.C., as a co-founder of LACE (Living Art Collective Ensemble). She has performed for Nobel Peace Prize winner Elie Wiesel in Chicago and for the Vice President of the United States in Washington, D.C. She has spent past summers at the Verbier Festival in Switzerland, at the Eastern Music Festival in Greensboro, with the Chautauqua Symphony in New York, at the Norfolk Chamber Music Festival in Connecticut, at Ravinia's Steans Music Institute in Chicago, at Keshet Eilon in Israel, and at the Weathersfield Festival in Vermont. She has worked with members of the Tokyo, Cleveland, and Vermeer Quartets; and with Yuri Bashmet, Joseph Silverstein, and Claude Frank, among others. She has toured with Joshua Bell, James Levine, and Mstislav Rostropovich.

Wolborsky received her bachelor's degree from the Oberlin Conservatory, as a student of Roland and Almita Vamos, and her master's degree from the Cleveland Institute of Music, where she studied with Donald Weilerstein and received her Suzuki teacher training. Along with her love of playing the violin, she is a residential real estate broker in the Triangle region.

## About the Music

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*The Four Seasons* for Violin and Orchestra, Op. 8, Nos. 1-4  
**ANTONIO VIVALDI** (1678-1741)

### THE STORY

Published in 1725, Vivaldi's set of violin concertos *The Four Seasons* imaginatively gives musical expression to each season of the year. Inspired by landscape paintings by Italian artist Marco Ricci, the concertos were published together with a set of sonnets—likely written by Vivaldi himself—that describe specific aspects of each season evoked by the music; it is uncertain whether the sonnets were written to accompany the music or vice-versa. Each concerto is in three movements, following a slow-fast-slow structure; likewise, each sonnet is broken into three sections.

With very literal musical depictions of the poetry, *The Four Seasons* is one of the earliest examples of “program music”—music that is meant to describe an extra-musical element. Vivaldi even wrote some of the lines of poetry and specific instructions directly into the score—for example, “play like a barking dog” in the viola part of the final movement of “Autumn,” which evokes a hunting scene.

### LISTEN FOR

- Trills and fluttering figures in the violins in the beginning of “Spring” portraying the chirping of birds
- The slow tempo that opens “Summer,” representing the laziness of a hot day—and the merciless, dramatic hailstorm that concludes the concerto
- Rustic dance rhythms in the first movement of “Autumn” as peasants celebrate “the pleasure of the rich harvest,” followed by the slow second movement in which the revelers fall into a drunken sleep
- Silvery, high-pitched pizzicato notes in “Winter,” evoking icy rain

### INSTRUMENTATION

*Solo violin; strings, continuo*



## Overture to *L'amant anonyme*

**JOSEPH BOLOGNE** (1745-1799)

### THE STORY

Joseph Bologne, who took the honorific title “Chevalier Saint-Georges,” was born on the Caribbean island called Guadeloupe. When he was seven years old, he and his mother moved with his father to France, where he began his musical education. A virtuoso violinist who had two concertos written for him before he reached the age of 20, he went on to become the first composer with African ancestry to gain acclaim in European classical music.

Bologne performed with and led a prominent Parisian ensemble as a young man, and made his start as a composer with a set of six string quartets—the first written in France. He was also an innovator of the *sinfonia concertante* and might have influenced the early work in that genre of a young Mozart.

Bologne composed music in many genres, including six operas. Only *L'amant anonyme* (*The Anonymous Lover*) survives today in its entirety. Premiered in 1780, the comic opera tells the story of a young widow, who has sworn off love, receiving anonymous letters and gifts from an unknown admirer. The overture to the opera reflects the brilliant charm of its composer, dazzling listeners with virtuosic violins and dancing lower strings.

### LISTEN FOR

- Three contrasting sections of the overture, each with its own distinct characters and moods, evoking the structure of Italian symphonies that were widely popular throughout Europe
- Virtuoso passages in the first violins reflecting Bologne’s skill as a violinist
- The use of dynamic contrast to surprise and delight listeners, particularly in the third section

### INSTRUMENTATION

*Two oboes, two horns, strings*



## Symphony No. 1 in C Minor, Op. 11

**FELIX MENDELSSOHN** (1809-1847)

### **THE STORY**

Few composers in the history of Western classical music displayed as much talent from an early age as Felix Mendelssohn. He was born into a wealthy and influential family and displayed an affinity for piano performance and composition, with his earliest surviving compositions appearing when he was 11 years old.

The young prodigy composed his Symphony No. 1 at the age of 15. To call this work his first symphony is a touch deceptive—over the previous two years, Mendelssohn had composed 13 “symphonies” for string orchestras. These works were most likely assignments from the teachers who trained him in the highly formalized techniques of composers such as Johann Sebastian Bach and Joseph Haydn.

This work is considered Mendelssohn’s first formal symphony because of its use of a full orchestra, with woodwind and brass instruments joining the strings. The piece was completed on March 31, 1824. It had a premiere months later to celebrate the 19th birthday of his older sister, Fanny, who was a brilliant composer and pianist in her own right. The orchestra would have been formidable; Mendelssohn’s parents had friends that included the very best of musicians in Berlin.

### **LISTEN FOR**

- The stormy, minor tone of the first movement—the key is C minor, a key Mendelssohn would have known is associated with tragedy and struggle
- The syncopated rhythmic pulse that underlies the melody of the second movement giving the music an uneven feeling
- The scurrying, virtuosic parts in the violins—quick, energetic music which would become integral to Mendelssohn’s style
- The fugue in the middle of the fourth movement, in which a short theme is passed around different instruments

### **INSTRUMENTATION**

*Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings*

## The Musicians of the North Carolina Symphony

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Carlos Miguel Prieto,  
Music Director  
*The Maxine and  
Benjamin Swalin  
Chair*

Grant Llewellyn,  
Music Director Laureate

To Be Filled,  
Associate Conductor  
*The Lucy Moore Ruffin Chair*

### Violin I

To Be Filled, Concertmaster *The  
Annabelle Lundy Fetterman Chair*

Jessica Hung,  
Associate Concertmaster *The Assad  
Meymandi and Family Chair*

Anna Black,  
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*

Seula Lee  
*The Governor James B. Hunt, Jr. Chair*

Joseph Meyer\*

Maria Meyer  
*The Tom and Mary Mac Bradshaw Chair*

Minjoo Moon\*  
*The Harvey At-Large Chair*

Pablo Sánchez Pazos  
*The Phyllis ("Pat") Conrad Wells Chair*

Jessica Ryou  
*The James C. Byrd and Family Chair*

Erin Zehngut  
*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*

Tiffany Kang,  
Associate Principal  
*The Blanche Martin Shaw Chair*

David Kilbride, Assistant  
Principal

Qi Cao

Janet Gayer Hall

Chris Jusell

Oskar Ozolinch

Subin Shin

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*

Brian Sherwood,  
Assistant Principal

Petra Berényi

Paul Malcolm

Amy Mason  
*The J. Sidney Kirk Chair*

Daniel Moore

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*

David Meyer  
*The Nell Hirschberg Chair*

Marc Moskovitz\*  
*The William Charles Rankin  
Chair*

Lisa Howard Shaughnessy  
*The Sara Wilson Hodgkins Chair*

Samuel Sykes\*

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

### Double Bass

Leonid Finkelshteyn, Principal  
*The Martha and Peyton  
Woodson Chair*

Joshua DePoint,  
Associate Principal  
*The Dr. and Mrs. Preston H. Gada  
Chair*

Craig Brown  
*The Mark W. McClure Foundation  
Chair*

Erik Dyke  
*The Harlee H. and Pauline G.  
Jobe Chair*

Bruce Ridge  
*The John C. and Margaret P.  
Parker Chair*

### Flute

Megan Torti, Principal  
*The Mr. and Mrs. George M.  
Stephens Chair*

Mary E. Boone,  
Assistant Principal  
*The Dr. and Mrs. Shaler Stidham,  
Jr. Chair*

Alexandra Stokes\*  
*The Jack and Sing Boddie Chair*

### Piccolo

Alexandra Stokes\*  
*The Jean Dunn Williams Chair*

### Oboe

Melanie Wilsden, Principal  
*The Hardison and Stoltze Chair*

Joseph Peters,  
Associate Principal,  
*The Lizette T. Dunham Chair*

Rachel Ahn\*  
*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*

Sammy Lesnick,  
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*

Gabriel Mairson  
*The James Marion Poyner Chair*

Russell Rybicki  
*The Roger Colson and  
Bobbi Lyon Hackett Chair*

To Be Filled  
*The Mary Susan Kirk Fulghum  
Chair*

### Trumpet

Paul Randall, Principal  
*The George Smedes Poyner Chair*

Ben Hauser,  
Associate Principal  
*The Henry and Martha Zaytoun  
and Family Chair*

### Trombone

John Ilika, Principal  
*The Thomas Warwick Steed, Jr.  
Family Chair*

Steven Osborne\*, 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*

### 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

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*All string players rotate stands on  
a periodic basis in each section  
with the exception of titled  
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Principals, and Assistant  
Principals.*

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is a member of the League of  
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