

NORTH CAROLINA **SYMPHONY**

Vivaldi Four Seasons

THU, SEP 12, 2024 | 7:30PM

RIVERFRONT CONVENTION CENTER, NEW BERN

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

NEW BERN
SERIES
SUPPORTER



NEW BERN
CONCERT
SUPPORTER



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



The poster features a festive design with a red background. On the left, there is a decorative graphic of green holly leaves, red stars, and white snowflakes, with a white ribbon swirling through it. A QR code is located in the bottom left corner of the graphic area. The text is arranged in two columns on the right side of the poster.

NORTH CAROLINA SYMPHONY

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TUE, NOV 26 | 8PM
PARAMOUNT THEATRE, GOLDSBORO

TUE, DEC 3 | 7:30PM
SEABROOK AUDITORIUM, FAYETTEVILLE

TUE, DEC 10 | 3PM & 7:30PM
WILSON CENTER, WILMINGTON

WED, DEC 11 | 7:30PM
KEIHIN AUDITORIUM, TARBORO

THU, DEC 12 | 7:30PM
OWENS AUDITORIUM, BRADSHAW PERFORMING ARTS CENTER, PINEHURST

SUN, DEC 15 | 3PM & 7PM
RIVERFRONT CONVENTION CENTER, NEW BERN

WED, DEC 18 | 7:30PM
NORTHSIDE HIGH SCHOOL, JACKSONVILLE

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About the Artists



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



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

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
players: Principals, Associate
Principals, and Assistant
Principals.*

*The North Carolina Symphony
is a member of the League of
American Orchestras and the
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Symphony and Opera Musicians.*

*The North Carolina Master
Chorale is the Resident Chorus of
the North Carolina Symphony.*

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NORTH CAROLINA SYMPHONY

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