

NORTH CAROLINA **SYMPHONY**

Si Otseedoha

(We're Still Here)

FEATURING

Cherokee Chamber
Singers

North Carolina Symphony

Grant Llewellyn,
Music Director

FRIDAY, OCTOBER 19 | 7PM

SCHAEFER CENTER FOR THE PERFORMING ARTS,
APPALACHIAN STATE UNIVERSITY



This project is made possible in part by support from the Cherokee Preservation Foundation.



Si Otsedoha (We're Still Here)

World premiere; NCS commission

FRIDAY, OCTOBER 19, 2018 | 7PM

SCHAEFER CENTER FOR THE PERFORMING ARTS, APPALACHIAN STATE UNIVERSITY

PROGRAM

North Carolina Symphony

Grant Llewellyn, *conductor*

Cherokee Chamber Singers

Michael Yannette, *director*

SOPRANOS

Acecia Lambert

Kim Hendrix

Safiya Daggs

ALTOS

Ella Montelongo

Marianna Hornbuckle

Staci Spicer

Maiya Davis

TENORS

Jacob Sneed

Logan Lequire

Sylas Davis

Matthew Driver

BASSES

Joshua Driver

Jullian Parra-Rubio

Lucian Davis

Kegan Curtice

Eliza Bagg, *soprano*

Bonnie Thron, *cello*

Leonard Bernstein

(1918–1990)

Aaron Copland

(1900–1990)

Traditional /
arr. Bruce Stevenson

William Brittelle

(b. 1976)

Aaron Copland

Overture to *Candide*

Quiet City

"Amazing Grace"

Cherokee Chamber Singers

Bonnie Thron, *cello*

Michael Yannette, *piano*

Intermission

Si Otsedoha (We're Still Here)

We're Still Here (Overture)

Phoenix Rising

When Money Becomes Religion

Walls of Glass

Si Otsedoha (We're Still Here)

Cherokee Chamber Singers

Eliza Bagg, *soprano*

Suite from *Appalachian Spring*

(1945 orchestration)

The North Carolina Symphony is proud to present music education and concert programs in Boone, North Carolina, made possible in part by support from Cherokee Preservation Foundation, Duke Energy, BB&T, Mariam and Robert Hayes Charitable Trust, Broyhill Family Foundation, and the Department of Natural and Cultural Resources of the State of North Carolina, and in partnership with the Eastern Band of Cherokee Indians, Appalachian State University's Hayes School of Music, and the Office of Arts and Cultural Programs.

A Message from the Composer

The creation of the work you'll hear tonight, *Si Otsedoha (We're Still Here)* has been one of the most transformative musical experiences of my life. Three years ago, the artistic leadership at the North Carolina Symphony had the vision to develop a partnership with the Eastern Band of Cherokee Indians, and to commission a new work as part of that partnership. Through initial visits, we had the opportunity to spend time with the elders and other leaders in the community, learning about the Cherokee's history and culture—and becoming devastatingly aware of the atrocities committed against the Cherokee people.

My time in Cherokee set me on a truly unfathomable path of personal and spiritual growth. I began to challenge the way that I think of time, space, community, self, and other. I also started to reckon with my own cultural history in a way that was extremely uncomfortable at times—a process that is still happening.

The whole project blossomed as we got to know the youth in the community, and came to understand their boldness and their vision. Although I composed the music of *Si Otsedoha*, this work was truly shaped and driven by the 16 amazing students you'll see on stage tonight, the Cherokee

Chamber Singers; the text, spirit, and overall direction of the project is theirs alone.

These are remarkable young adults with over 10,000 years of history behind them and an incredibly beautiful, complex, and resilient culture. They're also youth of the modern age, with a truly unique perspective and deep insight into what's happening in the world today.

This is their platform to tell their story—and the story they've chosen to tell is not one of victimhood or persecution, but of the transcendent strength of the Cherokee spirit. It's been my great pleasure and privilege to support them in that pursuit.

The most transformative part of this process has been getting to know these young adults, and to see the courage they have displayed every step of the way. It has been truly inspirational for me—and as we bring this work across North Carolina, I hope our audiences will feel the power in their words and message, as well.

—WILLIAM BRITTELLE, COMPOSER

About the Artists

North Carolina Symphony

Each year, the North Carolina Symphony's 300 concerts, education activities, and community engagement events are enjoyed by adults and schoolchildren in more than 90 North Carolina counties. The Symphony's full-time professional musicians perform under the artistic leadership of Music Director Grant Llewellyn, delivering orchestral experiences of the highest quality and collaborating with renowned performers that range from classical artists, to bluegrass musicians, to jazz bands. NCS leads the most extensive education program of any symphony orchestra, engaging 70,000 students annually.

The Symphony makes its home in the spectacular Meymandi Concert Hall at the Duke Energy Center for the Performing Arts in Raleigh. NCS travels 18,500 miles per year for performances throughout the state, including its concert series in Chapel Hill, Fayetteville, New Bern, Southern Pines, and Wilmington, as well as its Summerfest concerts at Koka Booth Amphitheatre in Cary.

Founded in 1932, NCS performs under the auspices of the North Carolina Department of Natural and Cultural Resources.

Cherokee Chamber Singers

The Cherokee Chamber Singers are the premier vocal ensemble from Cherokee High School in Cherokee, North Carolina, under the direction of Michael Yannette. As representatives of both their school and the Cherokee community, their unique and varied programs offer audiences not only a traditional and modern glimpse of Native American music, but also performances of traditional choral, classical, musical theatre, and pop/rock genres.

They have performed at various venues around the country including Carnegie Hall, the Smithsonian Institution, and Disney World. The Singers are especially proud to represent their community for the world premiere of this work by William Britton, commissioned by the North Carolina Symphony, which was derived from the thoughts and feelings of the Cherokee Chamber Singers themselves and their fellow students at Cherokee Central Schools.

About the Artists

continued from page 3

William Brittelle, composer

William Brittelle is a North Carolina-born, Brooklyn-based composer of genre-fluid electro-acoustic music. His work is increasingly multi-disciplinary and often focuses on the intersection of music, technology, environmentalism, and secular spirituality. His compositional style is characterized by a refusal to acknowledge traditional genre boundaries, a trait perhaps most evident in his most recent commercial releases: the digital single *Dream Has No Sacrifice* and the full album *Loving the Chambered Nautilus*.

Brittelle's compositions have been presented at venues across the world, and his music has been commissioned by the Seattle Symphony, Indianapolis Symphony Orchestra, Baltimore Symphony Orchestra, North Carolina Symphony, Walker Art Center, Alabama Symphony Orchestra, Basel Sinfonietta, and Eastern Connecticut Symphony Orchestra.

Brittelle has been the recipient of grants and awards from the National Endowment of the Arts, American Music Center, American Composers Forum, Jerome Foundation, the Foundation for Contemporary Arts, NYSCA, and ASCAP. Along with composers Judd Greenstein and Sarah Kirkland Snider, he co-founded and co-artistic directs New Amsterdam, a vital Brooklyn-based record label and presenting organization.

Grant Llewellyn, conductor

The Maxine and Benjamin Swalin Chair

Music Director of the North Carolina Symphony and Orchestre Symphonique de Bretagne, Grant Llewellyn is renowned for his exceptional charisma, energy, and easy authority in music of all styles and periods. Born in Tenby, South Wales, Llewellyn won a Conducting Fellowship to the Tanglewood Music Center in Massachusetts in 1985. As Assistant Conductor of the Boston Symphony Orchestra in the early 1990s, he conducted at the Tanglewood Music Festival, and on classical series and Boston Pops concerts.

Grant Llewellyn has conducted many orchestras in North America and Europe. As Music Director of the Handel and Haydn Society, America's leading period orchestra, he gained a reputation as a formidable interpreter of music of the Baroque and classical periods.

Deeply committed and passionate about engaging young people with music, Llewellyn regularly leads education and outreach projects with NCS and around the world.

Michael Yannette, director, Cherokee Chamber Singers

Performance artist Michael Yannette is an exceptional concert pianist, actor, singer, playwright, multi-media artist, and music educator who brings together all of his talents to

create rich and thoroughly unique theatrical, musical, and visual experiences. He has provided musical direction for everything from professional shows to school musicals. He wrote, produced, and starred in the title role of *An Evening with George Gershwin* and is currently finishing work on his second theatrical work, *Fantasia on Mysterium*.

As an educator, Yannette is currently Director of Choirs, Musical Theatre, and Piano at Cherokee Central Schools. He is the Music Director for the Triple Arts Theater Intensive under the direction of Broadway legends Terrence Mann and Charlotte D'Amboise at Western Carolina University, where he also serves as a pianist. Yannette has been named Teacher of the Year at Cherokee Central Schools.

Eliza Bagg, soprano

Born and raised in Durham, North Carolina, Eliza Bagg is a Brooklyn- and Los Angeles-based musician who has worked closely with composers including John Zorn, Michael Gordon, and Caroline Shaw. Her 2018/19 season includes the new piece by William Brittelle heard in this performance; a collaboration with Daniel Wohl for voice and string quartet; and new works by Ben Frost, Julianna Barwick, and Angelica Negron.

Bagg leads and performs with her experimental pop band Pavo Pavo. She also writes, records, and performs a solo performance project as LISEL. Other recent appearances include Duke Performances, The Metropolitan Museum of Art, The Kitchen, the Guggenheim Museum, Alice Tully Hall at the Lincoln Center for the Performing Arts, and Tanglewood Music Center.

Recent collaborations with electronic, pop, and indie-rock artists include Lorde, Tim Hecker, Olga Bell, Nick Zammuto, Helado Negro, Julianna Barwick, and San Fermin.

Bonnie Thron, cello

The Herman and Marga Roberg Chair

Bonnie Thron joined the North Carolina Symphony as Principal Cello in 2000. She is also a member of the piano quartet Quercus. In the summers, she performs at the Sebago-Long Lake Music Festival in Maine.

Previously she was a member of the Peabody Trio, in residence at the Peabody Institute. Thron has performed concertos with the North Carolina Symphony, the Panama National Orchestra, and various other orchestras in North Carolina and her original home state of New Hampshire. She received bachelor's and master's degrees from The Juilliard School.

Text and Translation

“Amazing Grace”

u ne la nv i u we tsi God’s Son **o A W o T o w h**

i ga gu yv he i paid for us. **T S J B p T**

hna quo tso sv wi yu lo se Now to heaven He went **t v K R o G G 4**

i ga gu yv ho nv after paying for us. **T S J B p o**

a se no i u ne tse i Then He spoke **D 4 Z T o A v T**

i yu no du le nv when He rose. **T G Z S o o**

ta li ne dv tsi lu tsi li I’ll come the second time **W P A o h M h P**

u dv ne u ne tsv He said when He spoke. **o o A o A G**

Through many dangers, toils and snares,
I have already come;
'Tis grace hath brought us safe thus far,
And grace will lead us home.

And when this flesh and heart shall fail,
And mortal life shall cease,
I shall possess, within the veil,
A life of joy and peace.

Text and Translation

continued from page 5

Si Otsedoha (We're Still Here)

TSULEHISANVHI ALSALDIA

Text by students of Cherokee Central Schools

Soloists: Joshua Driver, Syllas Davis, Marianna Hornbuckle

Tsalagi unatugwo

Tsalagi unahlanigida

Tsalagi duwugtv

Tsalagi unahlanigida

Tsalagi atsila adawelagi

Tsulehisanvhi alsaldia

WHEN MONEY BECOMES RELIGION

Text by Kyra Sneed

Spoken by Ella Montelongo

When money becomes religion,
They'll strip down our mountains,
Like wallpaper,
Pave over us,
Like we're already flat,
They've done it before,
When their freedom meant more than ours.

When money becomes religion,
You remove the Indian,
Save the person,
Use entitled history as an excuse,
Give us a paragraph in your history books,
Tell our story,
And when it's over tell us,
Winners write history.

When money becomes religion,
That same history becomes a tourist trap,
And we sell our own culture,
Just to get somewhere in this white man's world.

PHOENIX RISING

Cherokee is hope

Cherokee is strong

Cherokee is dreams

Cherokee is strong

Cherokee is the flame

the phoenix rising

When I look to the sky

I feel the fire of generations

When I look to the sky

I feel the boldness of the light

When money becomes religion,
The constitution disappears,
Truth runs and hides,
And all that's left is a signed piece of paper,
Saying we were never here in the first place.
Briefcases take more than bullets ever did,
And frankly,
A bullet would hurt less than this.

When money becomes religion,
An ongoing war begins,
A never ending argument,
Of who has the rights to already ingrained
history,
And who owns this land.

When money becomes religion,
An entire population decreases,
Die by a gun,
That they helped clean.

When money becomes religion,
Bodies become artifacts,
And our culture becomes history.

DEGANSUGALV UNESDALI GOSVTANV

Text by Samuel Eason Esquivel

Oniditsa gansugalv unesdali gosvtanv
gogigowati aseno gesdi gogatvasdane

Oniditsa gansugalv unesdali gosvtanv
gogigoliye aseno yanolka

Oniditsa gansugalv unesdali gosvtanv
gogigowati aseno gesdi gogatvasdane

Aseno degegukano
asgwanigohisdi iyusdi

SI OTSEDOHA

Text by students of Cherokee Central Schools

Introductory text written and spoken by Acecia Lambert

Soloists: Staci Spicer, Logan Lequire

Si otsedoha
nigohilv otsedohesdi
sgiyatvgodi

Si otsedoha
nigohilv otsedohesdi
sgiyatvgodi

Hia iyogadvnelidasdi tsigi
gesdi gaduhwi tsigi

Si otsedoha
sygiyatvgodi

WALLS OF GLASS

Behind the glass
we are seen but not heard

Behind the glass
we are viewed but not understood

Behind the glass
we are seen but not heard

Overlooked
yet on display

Are you listening?
Is anybody listening?
Listen.

WE'RE STILL HERE

We're still here
and always will be
you must hear us!

We are not what's on TV
we are warriors of peace
not the savages on screen
we have survived so many things.

We're still here
and always will be
you must hear us!

This is a culture
this is not a town

We are limitless and free
we have survived so many things.

We're still here
you must hear us!

Program Notes

Overture to *Candide*

LEONARD BERNSTEIN

During Senator Joseph McCarthy's Communist witch hunts of the early 1950s, which particularly targeted artists, writers, and musicians, Leonard Bernstein and playwright Lillian Hellman decided to use Voltaire's satirical novel *Candide* as a vehicle to make a political statement. According to Hellman, the novel attacks "all rigid thinking... all isms." Bernstein thought that the charges made by Voltaire against his own society's puritanical snobbery, false morality, and inquisitorial attacks on individuals were identical to those that beset American society.

After Hellman and Bernstein spent two years of intermittent cooperative work, the play opened in the fall of 1956. It failed—that is, all but the overture, which became a staple of the orchestral repertoire and one of Bernstein's most frequently-performed works. It reflects the breakneck pacing of Voltaire's satire: worldwide adventures and buffoonery interspersed with mock-tender moments.

In 1974, equipped with a new libretto that concentrated on madcap humor rather than a political and social message, *Candide* was successfully revived. The musical saw 741 packed performances in the Broadway Theatre, but Bernstein was still not satisfied. Two operatic versions followed in 1982 and 1989, and a CD of the final version, one of Bernstein's last recordings, became a bestseller.

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, bass clarinet, E-flat clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, harp, percussion, strings

Quiet City

AARON COPLAND

In 1938 Aaron Copland was asked to write incidental music for an experimental drama by Irwin Shaw called *The Quiet City*. The play involved a young trumpet player who imagines the nocturnal fantasies of other people in a great city. The play, however, was too experimental and was cancelled after the dress rehearsal; all that remained is Copland's music, scored for trumpet, saxophone, clarinet, and piano. Not willing to let a good thing go to waste, the composer re-scored the work for trumpet and strings, and added an English horn "...for contrast and to give the trumpeter breathing space." The suite was completed in September 1940 and premiered in January 1941.

While we usually associate the trumpet with loud, assertive music, *Quiet City* opens and closes gently and meditatively, conjuring the palpable stillness of the night and the loneliness of the trumpeter. Even the middle *forte* section is subtle and introverted.

INSTRUMENTATION

English horn, trumpet, strings

"Amazing Grace"

TRADITIONAL / ARR. BRUCE STEVENSON

The composition of the music to "Amazing Grace," one of the most beloved hymns of all time, is shrouded in mystery. Most hymnals attribute it to an early American folk melody, but there is speculation that the tune may have originated as a slave song.

The text of the hymn was written by John Newton (1725-1807), who went to sea at 11 with his sea captain father. Newton's career included desertion from the British Royal Navy, recapture, and duty on a slave ship in Sierra Leone. Eventually he became captain of a slave ship. But after a near-disaster at sea, he "got religion," trying to see that the captives on his ship were at least treated "humanely." Newton eventually abandoned the slave trade and became a minister in the Church of England. His preaching was immensely popular and influential. One member of Newton's audience to turn against the trade was William Wilberforce, who would one day become a leader in the campaign for the abolition of slavery.

Newton wrote the texts for many hymns, the best-known being "Amazing Grace," written sometime between 1760 and 1770, probably for a weekly service. Whether he had a hand in the composition of the music remains in question.

INSTRUMENTATION

Chorus, solo cello, piano

Si Otsedoha (We're Still Here)

WILLIAM BRITTELLE

William Brittelle describes the fulfillment of his commission from the North Carolina Symphony as a long and illuminating journey. The commission was underwritten in part by the Cherokee Preservation Foundation.

Raised in Catawba County, Brittelle knew virtually nothing about the Eastern Band of Cherokee Indians, his Western North Carolina neighbors—so before even beginning work on his composition, he made extended visits to Cherokee. He set out to learn as much as he could about the culture in order to provide an appropriate and sensitive musical setting for statements of identity by Cherokee middle and high schoolers.

In the fall of 2017, Cherokee student leaders assembled a forum for open discussion on what it means for them to be Cherokee in today's world and how they view their cultural heritage. Brittelle, with the assistance of leaders of the community, selected a series of these statements and assembled them into three songs to be performed by the

Cherokee Chamber Singers and the North Carolina Symphony. The world-premiere performances of *Si Otsedoha (We're Still Here)*, in Cherokee and throughout North Carolina, are the culmination of the North Carolina Symphony's music education residency in Cherokee, which began in the spring of 2016.

Brittelle regards this new work as a marriage of his music and the vision of the Cherokee students in terms of text and overall direction. The students wanted the music to take inspiration from the classical tradition and from the more modern forms of music that they listen to, including pop, rock, hip-hop, and Broadway—all music that has been influential in his musical life as well. Brittelle calls his compositional approach “genre fluid,” reflecting his training as a classical composer, rock musician, and jazz pianist/arranger.

Si Otsedoha (We're Still Here) uses song-form as an underlying structure, with systems of verses, bridges, introductions, choruses, and codas that are reflective of more modern forms of music. Fresh, new ideas at every turn create a sense of surprise and drama.

—WILLIAM BRITTELLE, COMPOSER

The title, *Si Otsedoha (We're Still Here)*, resonates on multiple levels. Depending on the context, the statement of the song title can be taken as defiant, angry, celebratory, or—as in this instance—as an existential statement that incorporates thousands of years of history. The students wanted to convey the sentiment that the Cherokee have overcome countless challenges and nearly unimaginable threats to their existence. The students have defined their essence within the context of contemporary America and refuse to be ignored.

An overture introduces the work, and the three choral songs are interspersed with spoken-word passages written by members of the Cherokee Chamber Singers. Each of the three choral songs expresses a different perspective on Cherokee identity:

1. *Tsulehisanvhi Alsaldia* (Phoenix Rising) points to a flourishing future through the image of the phoenix rising from the ashes. Brittelle appended a quatrain—a four-line stanza—in English, written at the request of the students, in order to visually capture the song's theme and speak directly to the audience.
2. *Degansugalv Unesdali Gosvtanv* (Walls of Glass) describes a seemingly impenetrable transparent wall where two cultures can see each other, but only the Cherokee pass through the looking glass to embrace Euro-American culture; the other side has been unwilling or unable to break through to see the Cherokee people as they really are.

3. *Si Otsedoha (We're Still Here)* is a corollary and response to words of the preceding song: a declaration of permanence and strength. Brittelle's English quatrain restates the simple words in straightforward terms, serving as a reminder to the audience of its own incomplete understanding.

INSTRUMENTATION

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

Appalachian Spring

AARON COPLAND

Copland composed the ballet *Appalachian Spring* in 1944 for the great pioneer of modern dance, Martha Graham, to be performed at an evening of modern ballet at the Library of Congress. (Other ballets on the program were by Paul Hindemith and Darius Milhaud.) Copland originally called it “Ballet for Martha,” but Graham gave it its final title after a poem by Hart Crane—although the ballet bears no relation to the text of the poem. The size limitations of the stage at the Library dictated a small ensemble; consequently the original version was scored for 13 instruments (flute, clarinet, bassoon, piano, and strings). Soon after the successful premiere, however, Copland extracted a somewhat shortened suite from the ballet for full orchestra, the version most frequently heard today.

The sections of the suite merge into each other without pause, but reflect distinctly different moods and scenarios. The haunting but peaceful opening gives way suddenly to an outburst of excitement comprising several different musical motives, demonstrating the open octaves and fifths that became the hallmark of Copland's “American” style. After building up to a frenzied climax, a solo clarinet interrupts plaintively with the Shaker tune “Simple Gifts.” Copland uses the song as the theme for a set of variations, which themselves increase in intensity as more and more instruments are added with each new variation. Then, with another sudden shift in mood, we are transported back to the quiet introduction, and the suite ends as it began.

“Simple Gifts” was composed by Shaker Elder Joseph Brackett, Jr. in 1848 for dancing during Shaker worship. Copland's five variations never veer far from the original melody.

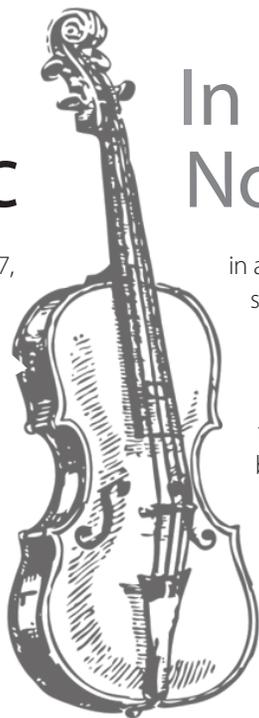
INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, percussion, harp, piano, strings

© 2018 Joseph & Elizabeth Kahn

Reflections Through Music

In Cherokee, North Carolina



DCβA
ahliyedi
violin

• • •
Instruments have been introduced in both English and Cherokee language at preschool Music Discovery programs.

• • •

On a sunny Monday morning in September 2017, Cherokee Elementary School students filed into the Gathering Place at their school campus, a pavilion with dramatic windows and skylights that blur the line between the indoors and outdoors. With a view of Western North Carolina's mountains in the backdrop, the students would soon experience a string quartet performance by North Carolina Symphony musicians. They would hear tips from the quartet musicians on what to listen for, and they would learn about the teamwork it takes to perform music together. They would be called upon to take part in a game that demonstrates melody, and to play along using percussion instruments during the final piece of the morning.

But some of the most notable moments that morning happened before a single note was played. As the fifth graders waited for the rest of their classmates to arrive for the Ensembles in the Schools program, many wandered over to the quartet members positioned at the center of the rounded pavilion. They peeked over the shoulders of the musicians warming up, and asked questions about the musical notation they saw on the pages. They told the NCS musicians about their own favorite music, and one student excitedly related the tale of recently being named Little Miss Cherokee, an honor through which she would serve as a representative of the Cherokee tribe that year.

The exchanges between the musicians and students that morning exemplified the cultural exchange that has been key to the immersive music education activities and partnership between the North Carolina Symphony and the Eastern Band of Cherokee Indians (EBCI). The educational residency began in the spring of 2016 and has been made possible with the support of the Cherokee Preservation Foundation.

Through the joint project, Cherokee students at every grade level, preschool through high school, have been engaged by NCS education activities during our musicians' frequent visits to the furthest western corner of our state. From the interactive Ensembles in the Schools programs with string quartet and woodwind quintet musicians, to the preschool Music Discovery program — which combines music and literacy through storybook readings and introductions to the instruments of the orchestra — students in Cherokee have had more music education opportunities than ever before. This week, the entire North Carolina Symphony performed an Education Concert for all students of Cherokee Central Schools (CCS).

"Many of the symphonic instruments lack a familiarity to CCS students," explains Lynn Harlan, former Public Relations Officer for EBCI, noting that this is especially the case with string instruments, as there is currently no strings program in the school district. "While our students are successful

in academics, it is through the arts that their self-awareness and self-esteem are dramatically enhanced," she adds.

The Symphony's music education offerings simultaneously support the Cherokee Preservation Foundation's objectives of language and cultural preservation. Through the Music Discovery programs, for example, three children's books about music have been translated into the Cherokee language, and students have learned instrument names in both English and Cherokee. (The first book translated even resulted in the creation of a word for "trombone," which previously did not exist in the language!) When Cherokee choral students take the stage with the North Carolina Symphony for the world-premiere performances of *Si Otsedoha (We're Still Here)* by Brooklyn-based composer and Western North Carolina native William Brittle, they will sing primarily in Cherokee. With fewer than 300 people who speak Cherokee today, the significance of youth engaging with the language and bringing it beyond the Cherokee's Qualla Boundary cannot be overstated.

And what's more, the words that the students will sing reflect their generation's feelings and opinions around their Cherokee identity — words that they all had a hand in creating. In the fall of 2017, in anticipation of this new composition by Brittle, student leaders organized a forum for open dialogue among their classmates about what it means to be Cherokee. That discussion resulted in poetic statements that, in turn, became the text of Brittle's work for chorus and orchestra.

"This partnership provides access to a Native American community that has been inaccessible to the musicians of the Symphony — and this exchange affects both communities," says Harlan. "For students, it provides experiential opportunities. For the musicians, it engages them in cultural exchange from the viewpoint of Cherokee children."

It is an honor for NCS to play a part, literally, in making these young people's voices heard. Brittle eloquently sums up the sentiment that many from the Symphony have shared: "Often, it is the vantage point of those most vulnerable and most persecuted that teaches us the most about the world and about ourselves. It is to our great benefit that we hear and see the Cherokee for who they are."

The final song of *Si Otsedoha* refers to a glass wall that stands between two cultures. The hope of both the Symphony and EBCI is that music has — and will continue to — break down that glass wall, transforming each community through understanding and fellowship. 

Keep up with NCS and the Cherokee Chamber Singers as we tour Western North Carolina, October 16 through 19. Follow @ncsymphony on Facebook, Instagram, and Twitter!

North Carolina Symphony

ORCHESTRA PERSONNEL

Grant Llewellyn, Music Director
The Maxine and Benjamin Swalin Chair

Wesley Schulz,
Associate Conductor
The Lucy Moore Ruffin Chair

VIOLIN

Brian Reagin, Concertmaster
The Annabelle Lundy Fetterman Chair

Dovid Friedlander, Associate
Concertmaster
The Assad Meymandi and Family Chair

Rebekah Binford,
Assistant Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin,
Assistant Concertmaster

Robert Anemone

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

Eric McCracken
The James C. Byrd and Family Chair

Maria Meyer
The Tom and Mary Mac Bradshaw Chair

Jessica Ryou*

Eileen Wynne
The Harvey At-Large Chair

Erin Zehngut
The J. Felix Arnold Chair

VIOLIN II

Jacqueline Saed Wolborsky,
Principal*
The Nancy Finch Wallace Chair

David Kilbride,
Associate Principal*
The Blanche Martin Shaw Chair

Qi Cao

Janet Gayer Hall

Suzanne Kelly

Oskar Ozolinch

Anton Shelepov

Jeanine Wynton

VIOLA

Samuel Gold, Principal
*The Florence Spinks and Charles Jacob
Cate and Alma Yondorf and Sylvan
Hirschberg Chair*

David Marschall,
Associate Principal
The Betty Ellen Madry Chair

Christopher Fischer,
Assistant Principal**

Petra Berényi

Paul Malcolm

Christine Martin

Amy Mason
The J. Sidney Kirk Chair

Anthony Parce*

Sandra Schwarcz
*The Samuel H. and Anne Latham
Johnson Viola Chair*

CELLO

Bonnie Thron, Principal
The Herman and Marga Roberg Chair

Elizabeth Beilman,
Associate Principal
The Sarah Carlyle Herbert Dorroh Chair

Peng Li, Assistant Principal
Anonymously Endowed

Yewon Ahn
Anonymously Endowed

Rosalind Leavell*
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 Harlee 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*

Michael E. Cyzewski,
Assistant Principal
*The Kathryn Powell and Green Flavie
Cooper Chair*

BASSOON

John Pederson, 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 James Marion Poyner Chair

Christopher Caudill
*The Roger Colson and Bobbi Lyon
Hackett Chair*

Rachel Niketopoulos
*The Paul R. Villard and Gabriel Wolf
Chair*

To Be Filled
The Mary Susan Kirk Fulghum Chair

TRUMPET

Paul Randall, Principal
The George Smedes Poyner Chair

Timothy Stewart,
Associate Principal
*The Henry and Martha Zaytoun and
Family Chair*

Don Eagle
Anonymously Endowed

TROMBONE

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

Jonathan Randazzo,
Assistant Principal
The Frances Armour Bryant Chair

BASS TROMBONE

David Hagee*
Anonymously Endowed

TUBA

Seth Horner, Principal
*The Governor and Mrs. James G.
Martin, Jr. Chair*

HARP

Anita Burroughs-Price
*The Ron and Janie Kupferman Chair
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

Deborah Nelson,
Principal Orchestra Librarian
*The Mary Colvert and Banks C. Talley
Chair*

Janice McLaughlin,
Senior Assistant Librarian

Jessica Kunttu, Assistant Librarian

PERSONNEL MANAGEMENT

Brad Courage,
Orchestra Personnel Manager

STAGE CREW

Bo Osborne, Stage Manager

Joshua Fisher,
Assistant Stage Manager

Patrick Parker, Stage Crew

* 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.

The North Carolina Symphony Foundation gratefully acknowledges the generous gift of the Lupot violin from Arnold and Zena† Lerman.

†deceased



“Even though we’ve faced terrible tragedies in the past, our future is still shining bright.”

—LUCIAN DAVIS

“I want to share the story of the people of this community and spread awareness—to right some wrongs.”

—JACOB SNEED

“We want to show the world that we don’t allow ourselves to give in. We want our culture to be heard.”

—ACECIA LAMBERT

“I’m excited to spread the word and to educate other people on the truth.”

—MARIANNA HORNBUCKLE

“I want people to not have sympathy, but empathy—to relate to our story in some way.”

—ELLA MONTELONGO

“Our culture is not dying out. We still have it and it’s still going strong. Our words deserve to be heard.”

—LOGAN LEQUIRE

CHEROKEE
IS HOPE