

NORTH CAROLINA **SYMPHONY**

MOZART REQUIEM

FRIDAY, FEB 24, 2023 | 2PM

Meymandi Concert Hall
Woolner Stage

Duke Energy Center
for the Performing Arts

Raleigh



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



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SYMPHONY

Mozart Requiem

Fri-Sat, Feb 24-25, 2023 | 8pm

MEYMANDI CONCERT HALL, WOOLNER STAGE
DUKE ENERGY CENTER FOR THE PERFORMING ARTS
RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Meigui Zhang, *soprano*
Susan Platts, *mezzo-soprano*

Terrence Chin-Loy, *tenor*
Kevin Deas, *bass*
North Carolina Master Chorale
Dr. Alfred E. Sturgis, *Music Director*

Wolfgang Amadeus Mozart (1756-1791)

As completed by Franz Xaver Süssmayr

Requiem in D Minor, K. 626

I. Introitus - Requiem

II. Kyrie

III. Sequentia

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium

Domine Jesu

Hostias

V. Sanctus

VI. Sequentia

VII. Benedictus

VIII. Agnus Dei

IX. Communio

Meigui Zhang, *soprano*

Susan Platts, *mezzo-soprano*

Terrence Chin-Loy, *tenor*

Kevin Deas, *bass*

North Carolina Master Chorale

Dr. Alfred E. Sturgis, *Music Director*

About the Artists



Carlos Miguel Prieto, conductor
The Maxine and Benjamin Swalin Chair

Carlos Miguel Prieto, Music Director Designate of the North Carolina Symphony, assumes the role of Music Director in 2023/24. He first appeared with the Symphony as guest conductor in 2011 and has conducted symphonies, choral works, and works by living composers in Raleigh and around the state. He led Opening Weekend concerts with NCS in September 2022 featuring Jennifer Higdon's Fanfare Ritmico, Debussy's Iberia, Ravel's Rapsodie espagnole, and Mussorgsky's Pictures at an Exhibition.

Carlos Miguel Prieto was born into a musical family of Spanish and French descent in Mexico City and is the foremost Mexican conductor of his generation. He was Music Director of the Orquesta Sinfónica Nacional de México from 2007 to 2022 and has been Music Director of the Louisiana Philharmonic Orchestra since 2006. In 2008 he was appointed Music Director of the Orquesta Sinfónica de Minería, which performs a series of summer programs in Mexico City.

Prieto is in great demand as a guest conductor with orchestras including The Cleveland Orchestra, Minnesota Orchestra, National Symphony Orchestra, Dallas Symphony Orchestra, Toronto Symphony Orchestra, and New World Symphony, and has enjoyed a particularly close and successful relationship with the Chicago Symphony Orchestra. Recent highlights include engagements with the London Philharmonic Orchestra, NDR Elbphilharmonie Orchestra, Frankfurt Radio Symphony, Royal Liverpool Philharmonic, and Spanish National Orchestra.

Since 2002, alongside Gustavo Dudamel, Prieto has conducted the Youth Orchestra of the Americas (YOA). He served as Principal Conductor of the YOA from its inception until 2011, when he was appointed Music Director. He has also worked regularly with the National Youth Orchestra of Great Britain and the NYO2 in New York.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him, and has championed works by Black and African American composers such as Florence Price, Margaret Bonds, and Courtney Bryan, among others. Among his many recordings, his rendition of the Rachmaninoff Piano Concerto No. 2 & *Études-tableaux* Op. 33, with Boris Giltburg and the Royal Scottish National Orchestra, won a 2018 Opus Klassik award and was listed as a *Gramophone* Critics' Choice for 2017. His recording of Korngold's Violin Concerto with Philippe Quint and the Orquesta Sinfónica de Minería received two Grammy nominations.

Carlos Miguel Prieto was recognized by *Musical America* as the 2019 Conductor of the Year. A graduate of Princeton and Harvard universities, Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.



Meigui Zhang, *soprano*

These concerts are the North Carolina Symphony debut of Meigui Zhang.

Soprano Meigui Zhang's 2022/23 season features her role debut as Euridice opposite Jakub Józef Orliński in Gluck's *Orfeo ed Euridice* at San Francisco Opera, her Atlanta Opera debut as Zerlina in Mozart's *Don Giovanni*, and a return to the Metropolitan Opera covering Ilia in Mozart's *Idomeneo*. Appearances as soprano soloist include Brahms' *Requiem* with the Calgary Philharmonic and Bruckner's *Te Deum* with the New Jersey Symphony. As a soprano soloist, she performed Mahler's *Symphony No. 4* in the 2021/22 season throughout China with the Sichuan Symphony Orchestra.

Zhang was the Grand Prize winner of the 2019 Verbier Festival "Prix Yves Paternot" and a finalist in the 2019 Queen Sonja International Music Competition; she took second place at the 2020 Opera Index Vocal Competition and the Audience Prize from the 2020 Glyndebourne Opera Cup. She earned her master's degree from the Mannes School of Music, where she was a recipient of the George and Elizabeth Award, and completed her bachelor's degree at the Shanghai Conservatory of Music.



Susan Platts, *mezzo-soprano*

Susan Platts most recently appeared with the North Carolina Symphony in 2014, as a soloist in Handel's Messiah.

British born Canadian mezzo-soprano Susan Platts has performed with, among others, The Philadelphia Orchestra and The Cleveland Orchestra as well as the Minnesota Orchestra, BBC Symphony Orchestra, Orchestre de Paris, and the symphony orchestras of Montreal, Vancouver, Toronto, Detroit, Milwaukee, and Baltimore. Orchestral highlights include Mahler's *Das Lied von der Erde* and the premiere of a new work by Howard Shore with the Toronto Symphony Orchestra, Verdi's Requiem with the National Arts Center Orchestra, Elgar's *The Dream of Gerontius* with the Orquesta sinfónica nacional de México, and Mahler's Third Symphony with the Royal Scottish National Orchestra.

Platts appears on recordings including Schmitt's *La Tragédie de Salomé* and Mahler's *Das Lied von der Erde*. In 2021, she wrote a cookbook called *Aria Ready for Dessert?—A Musician Takes Center Stage in the Kitchen*, and started a food blog called *Baking, Bits & Bobs*.



Terrence Chin-Loy, *tenor*

These concerts are the North Carolina Symphony debut of Terrence Chin-Loy.

Appearances by American tenor Terrence Chin-Loy in the 2022/23 season include Tamino in Mozart's *Die Zauberflöte* with the National Taichung Theater in Taiwan as well as at Arizona Opera, Old Head 2 and Charlie in the world premiere of Will Liverman's *The Factotum* with Lyric Opera of Chicago, and Acis in Handel's *Acis and Galatea* with Eugene Opera.

Chin-Loy opened the 2021/22 season with his solo debut at the Metropolitan Opera in Terence Blanchard's *Fire Shut Up in My Bones*. He returned to Arizona Opera for his second and final season as a Marion Roose Pullin Resident Artist and joined the American Symphony Orchestra and Leon Botstein at Carnegie Hall, where they performed and recorded Taneyev's *At the Reading of a Psalm*.

A graduate of Indiana University, Chin-Loy received a Performer Diploma. He also holds a degree from Mannes College, where he received the Michael Sisca Opera Award, and holds a bachelor's degree in music from Yale University. He was a 2018 Metropolitan Opera National Council Auditions National Semifinalist.



Kevin Deas, bass

Kevin Deas previously appeared with the North Carolina Symphony in 2013, as a soloist in Beethoven's Symphony No. 9.

Bass-baritone Kevin Deas has portrayed the title role in *Porgy and Bess* with the New York Philharmonic, The Philadelphia Orchestra, and the National Symphony Orchestra, among many others. His 2022/23 season includes Mozart's Requiem with Toronto Symphony Orchestra, Haydn's *The Creation* with Minnesota Orchestra, Bernstein's *SongFest* with Seattle Symphony, Verdi's Requiem with Bach Festival Society of Winter Park and Rhode Island Philharmonic, and Handel's *Messiah* with the National Cathedral, Handel & Haydn Society, and ProMusica Columbus.

Deas was heard at Italy's Spoleto Festival in a new production of Menotti's *Amahl and the Night Visitors* in honor of the composer's 85th birthday, recorded on video for international release. He also performed the world premieres of Derek Bermel's *The Good Life* with the Pittsburgh Symphony Orchestra and Hannibal Lokumbe's *Dear Mrs. Parks* with the Detroit Symphony Orchestra. His twenty-year collaboration with the late jazz legend Dave Brubeck has taken him to Salzburg, Vienna, and Moscow in performances of *To Hope!*



North Carolina Master Chorale

Dr. Alfred E. Sturgis, *Music Director*

The North Carolina Master Chorale is the Resident Chorus of the North Carolina Symphony. Their most recent concerts with the Symphony featured Handel's Messiah, performed in December 2022..

As one of the major choral organizations in the Southeast, the North Carolina Master Chorale has been performing for 80 years. The Master Chorale includes a 180-voice Symphonic Choir, a smaller professional Chamber Choir, and a newly-added Youth Choir. Singers in both the Symphonic and Chamber Choirs, many of whom are professional singers, conductors and music educators, are selected by audition. The Youth Choir provides a professional environment for high school musicians to prepare and perform choral music.

Hailed by critics as Raleigh's premier choral ensemble, the North Carolina Master Chorale primarily performs choral masterworks with orchestra, with the chamber choir performing diverse repertoire from Renaissance to contemporary music. In addition to performances as the Resident Chorus of the North Carolina Symphony, the Chorale regularly collaborates with symphony orchestras, opera and ballet companies, and touring productions. The organization has been previously awarded a Raleigh Medal of Arts in recognition of its rich heritage and numerous artistic contributions to the community.

Music Director Dr. Alfred Sturgis is a highly experienced and sought-after conductor celebrating 30 years of directing the Chorale. In addition to his work with the Master Chorale, Dr. Sturgis is also the Music Director of the Carolina Ballet and the Tar River Orchestra.

Founded in 1942 as the Raleigh Oratorio Society, the Master Chorale has evolved into a major regional performing arts group. Each season, the Chorale works with more than 250 artist-musicians and annually reaches an audience of more than 10,000 choral arts enthusiasts.



Requiem in D Minor, K. 626

WOLFGANG AMADEUS MOZART (1756-1791)

As completed by FRANZ XAVER SÜSSMAYR

THE STORY:

In the summer of 1791, Mozart received an anonymous commission for a Requiem Mass. The request came from Count von Walsegg for his deceased wife, Anna, aged twenty, and included an offer of approximately 50 gold ducats. Mozart accepted the commission, although with several other projects at hand (*Die Zauberflöte*, *La clemenza di Tito*, and the Clarinet Concerto, among others), he most likely began work in September or October.

Time was not in his favor, however. Amid rising fame and the demand for concerts, as well as the aforementioned projects, Mozart's death on December 5 left the Requiem incomplete. In need of the commission's full payment, Constanze, Mozart's wife, rushed to have the mass completed, first by Joseph Eybler, then by Franz Xaver Süssmayer. At that point, Mozart had only completed the *Introit* in full score. The vocal parts and some instrumental passages of the *Kyrie*, *Sequence*, and *Offertory* were only partially notated. Eybler added strings to the *Tuba mirum*, *Rex tremendae*, and *Recordare*. He also orchestrated the *Dies irae* and *Confutatis*. The remaining parts of the *Sanctus*, *Benedictus*, and *Agnus Dei* were given to Süssmayer, who also appended a reprise of Mozart's *Introit* and *Kyrie* for the closing *Communio*.

While Count Walsegg received his completed Requiem in February 1792, parts of the work were performed in advance for the deceased composer himself. Five days after Mozart's death, various sections were heard at St. Michael's in Vienna, where a small gathering of friends gathered to pay respects, contrary to popular myth that no witnesses were present at the young prodigy's funeral.

Indeed, popular anecdotes surrounding Mozart's death began circulating immediately after his death. The account that Mozart tearfully confessed on his deathbed that the Requiem's composition had been his own personal, liturgical mass may have been contrived by Constanze to raise the work's sentimental (and sacred) value. Such myths (and later controversies), however, have not prevented the Requiem's musical merits from serving as a monumental symbol of honor. The work has been incorporated into a number of funeral services including those of Haydn, Weber, Beethoven, and Schubert.

LISTEN FOR:

- The fugal subject of Mozart's *Kyrie* borrowed from the closing chorus of Handel's "Dettingen" *Te Deum*
- The flurry of 16th-notes of the *Dies irae*, expressing impending holy judgment and wrath upon the earth
- The blasting trombone in the *Tuba mirum*, of which Berlioz once lamented: "Why just one trombone to sound the terrible blast that should echo round the world and raise the dead from the grave?"
- Dotted rhythms of the *Rex tremendae* exuding a regal tone
- The bright D-Major *Sanctus*; the hearty fugal chorus proclaiming the holy glory filling the earth at the coming of Christ
- The somber polyphony in the final *Lux aeterna*, beseeching God to grant His saints eternal rest

INSTRUMENTATION:

Two clarinets, two bassoons, two trumpets, three trombones, timpani, organ, 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

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

**deceased*

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

Marc Moskovitz*

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

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

Craig Brown
The Mark W. McClure Foundation Chair

Erik Dyke
The Harllee 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

*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.

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