

NORTH CAROLINA **SYMPHONY**

# MOZART REQUIEM

**FRIDAY & SATURDAY, FEB 24-25, 2023 | 8PM**

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.



NORTH CAROLINA  
**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*

---

**Jean Sibelius** (1865-1957)  
**Symphony No. 7 in C Major, Op. 105**

## INTERMISSION

**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.





## Overture to *Oberon*

**CARL MARIA VON WEBER** (1786-1826)

---

### THE STORY:

Carl Maria von Weber was a Romantic composer whose operas shaped the direction of the genre in Germany over the course of the nineteenth century. *Oberon*, completed the year of Weber's death, was his last work for the theater. Weber composed the opera as a commission by the Covent Garden in London, where it was premiered. The opera's text is based on the epic poem "Oberon" by Christoph Martin Wieland, a writer contemporary with Weber. Wieland's verse draws from another epic poem composed during the medieval period in France. The plot is about a knight's quest for the hand of the daughter of the Caliph of Baghdad, which Oberon, king of the fairies, assists.

In Weber's time, opera overtures musically introduced audiences to themes that they would later hear as the opera unfolded. Weber's overture does this by associating specific orchestral instruments with particular characters and events from the opera; later opera composers such as Richard Wagner would further develop this aspect of Weber's compositional technique. The overture is divided into two parts: a slow introduction followed by a fast, lively main body. The work begins with a horn solo, which features prominently throughout and signifies the magic horn that Oberon gives to the knight, Sir Huon, as an aid to his mission. The mischievous and perky woodwinds represent the fantastical world of the fairies, and the clarinet introduces the second theme of the fast section, which reappears later in the opera as an aria sung by Sir Huon. The overture's final section refers to another aria by Reiza, the princess with whom Sir Huon is happily united at the end of the opera. Weber's creative and colorful orchestration inspired many succeeding composers, including Felix Mendelssohn, Hector Berlioz, and Claude Debussy.

### LISTEN FOR:

- A slow introduction that is cut off by a loud interjection by the entire orchestra, followed by a fast, contrasting section led by exuberant strings
- The role of the horn throughout: it begins the entire overture and is first answered by hushed, mysterious strings, then by bubbling woodwinds

### INSTRUMENTATION:

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



# Symphony No. 7 in C Major, Op. 105

**JEAN SIBELIUS** (1865-1957)

---

### THE STORY:

At a concert in Stockholm in 1924, Sibelius conducted a premiere of his latest orchestral work: the *Fantasia sinfonica*. However, before its publication the following year, the Finnish composer removed the title, opting for the generic yet enigmatic “Seventh Symphony.” This curious appellation was owed to the composer’s compression of the symphony to a single movement, a bold departure from the traditional and standard four movements. One-movement symphonic pieces most commonly took the form of a tone poem with extramusical associations, such as a story, a fictional character or hero, or even perhaps a painting or landscape. Yet Sibelius’s Seventh contains no program and charted a path quite unprecedented in the symphonic literature.

Ideas for the work had begun as early as 1918 while completing his Fifth Symphony and also starting his Sixth. Sibelius had imagined a three-movement work. Yet what emerged was the single-movement symphony with distinct tempo markings: an opening *Adagio*, a quasi-scherzo and rondo, and a return to the *Adagio* at its conclusion.

Sadly, Sibelius had begun to notice hand tremors during this time, and was frequently plagued with bouts of alcoholism and depression. Although there is evidence of his having sketched an Eighth Symphony (and destroying it!), the Seventh would be his last in the genre. And along with the symphonic poem, *Tapiola*, it would be one of his last major works. He stopped composing for nearly a quarter century before his death at the age of 91 in 1957.

### LISTEN FOR:

- A long introduction initiated by a drum-tap and strings’ ascending scales
- Seemingly disjunct themes and fragments of themes coalesce towards the grandiose trombone theme, which appears three times throughout the symphony
- A scherzo-like dance section
- A triumphant semi-tone rise to the blazing, pure key of C at the work’s conclusion

### INSTRUMENTATION:

*Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, organ, strings*



## 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*

*Notes on the music by Joanna Chang*

## Text & Translation

---

### I. INTROITUS: REQUIEM

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis care veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

### II. KYRIE

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

### III. SEQUENTIA

**Dies irae**, dies illa  
Solvat saeculum in favilla,  
teste David cum Sibylla.

Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

**Tuba mirum** spargens sonum  
per sepulcra regionum,  
coget omnes ante thronum.

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.

### I. INTROIT: REQUIEM

*Grant them eternal rest, Lord,  
and let perpetual light shine on them.  
Your praise is sung, God, in Zion,  
and homage will be paid to You in Jerusalem.  
Hear my prayer,  
to You all flesh will come.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them.*

### II. KYRIE

*Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.*

### III. SEQUENCE

*Day of wrath: on that day  
the world will dissolve in ashes,  
as foretold by David and the Sibyl.*

*How great the trembling will be  
when the Judge descends from heaven  
to examine all things strictly.*

*The trumpet's sound scattering  
Through the tombs of the earth  
will gather all before the throne.*

*Death and Nature will be astounded,  
when all Creation rises again,  
to answer the judgment.*

*A book will be brought forth,  
in which all will be written,  
by which the world will be judged.*

*When the Judge takes his seat,  
all that is hidden will be revealed,  
nothing will remain unavenged.*

*continued on next page*

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
cum vix justus sit securus?

**Rex tremendae** majestatis,  
qui salvandos salvas gratis,  
salve me, fons pietatis.

**Recordare**, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.

Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.

Juste judex ultionis,  
donum fac remissionis  
ante diem rationis.

Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplici parce, Deus.

Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.

Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

**Confutatis** maledictis,  
flammis acribus addictis,  
voca me cum benedictus.

*What could a wretch like me say then?  
Who shall intercede for me,  
when even the righteous need mercy?*

*King of tremendous majesty,  
who freely saves the redeemed,  
save me, fountain of mercy.*

*Remember, blessed Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.*

*You have sought me, faint and weary,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.*

*Righteous judge of vengeance,  
grant me the gift of forgiveness  
before the day of reckoning.*

*I moan as one who is guilty:  
Shame reddens my face;  
I am a suppliant before you, Lord.*

*You, who absolved Mary,  
and listened to the thief,  
give me hope also.*

*My prayers are unworthy,  
but, good Lord, have mercy,  
let me not burn in eternal fire.*

*Among the sheep let me take my place,  
and separate me from the goats,  
setting me by Your right hand.*

*As the accused are confounded,  
doomed to flames of woe,  
call me among the blessed.*

Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

**Lacrimosa** dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem.

#### IV. OFFERTORIUM

**Domine Jesu** Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni, et de profundo lacu.

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum,  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.

**Hostias** et preces tibi, Domine,  
laudis offerimus.  
Tu sucipe pro animabus illis,  
quaram hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.

#### V. SANCTUS

Sanctus. Sanctus, Sanctus,  
Dominus Deus Sabaoth!  
Pleni sunt caeli et terra gloria tua.  
Osanna in excelsis.

*Bowing, I pray in humility,  
my heart crushed to dust,  
help me in my final hour.*

*That mournful day,  
when from the ashes shall arise  
all humanity to be judged.  
Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant eternal rest.*

#### IV. OFFERTORIUM

*Lord Jesus Christ, King of glory,  
liberate the souls of the faithful departed  
from the pains of hell and from the  
bottomless pit.  
Deliver them from the lion's mouth,  
lest they be swallowed up in hell,  
lest they fall into darkness,  
but let Your standard-bearer, holy Michael,  
bring them into holy light,  
which was promised to Abraham  
and his descendants.*

*Sacrifices and prayers of praise, Lord,  
we offer to You.  
Receive them on behalf of those souls  
we commemorate today.  
And let them, Lord, pass from death to life,  
which was promised to Abraham  
and his descendants.*

#### V. SANCTUS

*Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of Your glory.  
Hosanna in the highest.*



## VI. BENEDICTUS

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

## VII. AGNUS DEI

Agnus Dei, qui tollis peccata mundi,

dona eis requiem.

Agnus Dei, qui tollis peccata mundi,

dona eis requiem.

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam.

## VIII. COMMUNIO

**Lux aeterna** luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.

Requiem aeternum dona eis, Domine,  
et Lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.

## VI. BENEDICTUS

*Blessed are they who come the name of the Lord.  
Hosanna in the highest.*

## VII. AGNUS DEI

*Lamb of God, who takes away the sins  
of the world,*

*grant them rest.*

*Lamb of God, who takes away the sins  
of the world,*

*grant them rest.*

*Lamb of God, who takes away the sins  
of the world,*

*grant them eternal rest.*

## VIII. COMMUNIO

*Let eternal light shine on them, Lord,  
as with Your saints in eternity,  
because You are merciful.*

*Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with Your saints in eternity,  
because You are merciful.*

*Will you please make a gift today to enrich your  
community through excellent performances and music  
education programs? Join the extraordinary group of  
generous donors who make our music possible.*

*Gifts of any size make a difference and will count  
toward the State Challenge Grant goal, multiplying  
your generosity even more. Text **GIVEMUSIC** to 243725,  
visit [ncsymphony.org/donate](https://ncsymphony.org/donate), or scan this QR code  
with your phone. Thank you!*



## 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.

Scan here for a list of our generous donors:

