

# NORTH CAROLINA **SYMPHONY**

## All Mozart

**FRI-SAT, NOV 3-4, 2023 | 8PM**

MEYMANDI CONCERT HALL, WOOLNER STAGE  
MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS, RALEIGH

### **North Carolina Symphony**

**Joseph Peters, conductor**

**Anne Whaley Laney, flute**

**Melanie Wilsden, oboe**

**Rebekah Daley, horn**

**Aaron Apaza, bassoon**

### **PROGRAM**

**Wolfgang Amadeus Mozart (1756-1791)**  
**Overture to *Don Giovanni*, K. 527**

**Wolfgang Amadeus Mozart**  
**Sinfonia Concertante for Four Winds**  
**in E-flat Major, K. 297B**

I. Allegro

II. Adagio

III. Andantino con variazioni

Anne Whaley Laney, *flute*

Melanie Wilsden, *oboe*

Rebekah Daley, *horn*

Aaron Apaza, *bassoon*

**Wolfgang Amadeus Mozart**  
**Symphony No. 40 in G Minor,**  
**K. 550**

I. Molto allegro

II. Andante

III. Menuetto: Allegretto

IV. Allegro assai

### **INTERMISSION**

The North Carolina Symphony gratefully acknowledges the support of Concert Sponsor Residence Inn Raleigh Downtown.

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



## About the Artists

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### Joseph Peters, *conductor*

*Joseph Peters first conducted the North Carolina Symphony in 2019. A frequent conductor of education, Summerfest, and Pops programs, he conducted the North Carolina Symphony in a classical performance in October 2023. In addition, he is Associate Principal Oboe and English Horn with the North Carolina Symphony.*

Joseph Peters is Music Director of the Taneycomo Festival Orchestra in Branson, Missouri, and serves on the conducting staff of Triangle Youth Philharmonic and as interim conductor of the Raleigh Civic Chamber Orchestra. He was previously Music Director of the SUNY Buffalo State Philharmonia Orchestra and the Saybrook College Orchestra of Yale University. He is a frequent guest at the New World Symphony, where he has led diverse programs including children's concerts, chamber opera, and a collaboration with the Miami City Ballet.

Long committed to teaching, Peters was the oboe and conducting instructor at the SoBe Institute of the Arts and conducted side-by-side concerts for New World Symphony's MusicLab program.

Before joining the North Carolina Symphony, Peters held Principal Oboe chairs with the Minnesota Orchestra and Buffalo Philharmonic Orchestra. He has performed as guest principal with the Baltimore Symphony Orchestra and The Florida Orchestra, and for three years, he was a member of the New World Symphony.

Peters first played with the Minnesota Orchestra at age 18, performing Mozart's Oboe Concerto. He has also appeared as a soloist with the Detroit Symphony Orchestra and New World Symphony, as well as the Greater Twin Cities Youth Symphonies, of which he is an alumnus. He received a bachelor's degree from the University of Minnesota and a master's degree from Yale University.



## Anne Whaley Laney, *flute*

*The Mr. and Mrs. George M. Stephens Chair*

Prior to becoming Principal Flute with the North Carolina Symphony, Anne Whaley Laney was Principal Flute with the Canton Symphony and piccoloist with the Aspen Festival Orchestra.

She has appeared as flute soloist with the St. Louis Symphony Orchestra, playing Mozart's Concerto in D Major, K.314, and with the Canton Symphony, playing John Corigliano's *Pied Piper Fantasy*. She has also been featured with the North Carolina Symphony in various roles as a soloist.

A native of Alton, Ill., Laney earned her bachelor's degree from Western Illinois University where she studied with Gerald Carey, and her master's degree from DePaul University where she studied with Donald Peck.



## Melanie Wilsden, *oboe*

*The Hardison and Stoltze Chair*

Since joining the North Carolina Symphony in 1989, Principal Oboe Melanie Wilsden has been a featured soloist with the Symphony on several occasions, most recently performing the Mozart Oboe Concerto at UNC Health Summerfest 2022.

She has also been a featured guest with the Brussels Chamber Orchestra.

Born in Hatfield, England, Wilsden grew up in Atlanta, Georgia. Having received her bachelor's degree from the Cleveland Institute of Music, she went on to earn her master's degree at The Juilliard School. Before coming to North Carolina, she held the position of Associate Principal Oboe with the San Francisco Symphony and was oboist and English hornist with the Savannah Symphony Orchestra. She has also performed with other orchestras, including the Atlanta Symphony Orchestra, The Cleveland Orchestra, and the Brooklyn Philharmonic.

Wilsden has served on the faculties of NC State University, UNC-Chapel Hill, Meredith College, St. Mary's School, and Cannon Music Camp at Appalachian State University, and also maintains a private music studio.



## Rebekah Daley, *horn*

*The Mary T. McCurdy Chair*

Rebekah Daley has held the position of Principal Horn of the North Carolina Symphony since 2012. She has enjoyed several opportunities to solo with the orchestra during that time, a highlight being her 2016 performance of Strauss's Second Horn Concerto. She has also been active behind the scenes, serving the orchestra on several committees. Outside of her home orchestra, she has appeared as guest principal with The Cleveland Orchestra, the Auckland Philharmonic Orchestra, and the Eastern Music Festival Orchestra.

Daley has always had a great love for chamber music: cultivated through the Cleveland Orchestra Youth Orchestra program, continued at the Marlboro Music Festival, and now shared as a faculty member at the Hidden Valley Festival of Winds. Her own musical education includes graduate work at the Shepherd School of Music following a bachelor's degree from the Curtis Institute of Music.



## Aaron Apaza, *bassoon*

*The Mr. and Mrs. Fitzgerald S. Hudson Chair*

A native of South Dakota, Aaron Apaza joined the North Carolina Symphony as Principal Bassoon in 2020. Previously, he held the positions of Principal Bassoon with the Knoxville Symphony Orchestra (2013-2020) and Lecturer of Bassoon at the University of Tennessee Knoxville (2016-2020). He has also served as Acting Assistant Principal Bassoon with the Milwaukee Symphony Orchestra and the Colorado Symphony.

Apaza spent two years at the Interlochen Arts Academy, where he studied with The Cleveland Orchestra's Assistant Principal Bassoon, Barrick Stees. He received his bachelor's degree from the Curtis Institute of Music and his master's degree from Yale University.

After completing his studies at Yale, Apaza was invited to join Miami's New World Symphony. He has also performed with The Philadelphia Orchestra and the Chamber Orchestra of Philadelphia, Baltimore Symphony Orchestra, Oregon Symphony, and Alabama Symphony Orchestra, among others.

## About the Music

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### Overture to *Don Giovanni*, K. 527

**WOLFGANG AMADEUS MOZART** (1756-1791)

#### THE STORY

Mozart's opera *Don Giovanni* (1787) tells the tale of a hedonist nobleman who is finally brought to justice for his licentious lifestyle. Over the course of the opera, Don Giovanni philanders and accumulates enemies as his victims and their partners conspire to catch the profligate. Ever obstinate and unrepentant, he refuses to change his ways and meets his demise as demons drag him to the underworld.

The mixture of *opera buffa* (comedic) and *opera seria* (dramatic) styles—as well as the incorporation of supernatural elements—led Mozart to call *Don Giovanni* a *drama giocoso* (comedic drama). The contrast between strings and winds, jocular and serious, aurally combines the *buffa* and *seria* elements of the opera. Heavy chords in the winds disperse the scurrying strings, as if hinting at the comedic scenes as various characters blunder in their attempts to bring Don Giovanni to justice.

The success of the opera, first in Prague, then in Vienna, represented the height of Mozart's dramatic collaboration with Lorenzo Da Ponte, the librettist who also furnished Mozart with the text to *The Marriage of Figaro* (1786) and *Così fan tutte* (1790).

#### LISTEN FOR

- The thunderous opening chord in the key of D minor followed by rising and swelling scales in the strings and a foreboding ascending chromatic line in the woodwinds; the dramatic presentation of D minor returns at the very end of the opera, when the titular character is dragged to the underworld to atone for his sins
- The brooding harmonies in the slow introduction giving way to the playful major mode in the fast body of the overture

#### INSTRUMENTATION

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



## Sinfonia Concertante for Four Winds in E-flat Major, K. 297B

**WOLFGANG AMADEUS MOZART**

### **THE STORY**

As the name suggests, the sinfonia concertante mixes two genres: the symphony and the concerto. Typical of the symphony, the first movement is in sonata form, in which main themes are introduced in the exposition, developed in various keys, and recapitulated. On the other hand, like the concerto, the sinfonia concertante consists of three movements rather than four.

The sinfonia concertante originated in Paris, which in the mid-to-late 18th century was a vibrant musical capital that attracted touring soloists and composers. Mozart's visit to Paris in 1778 provided the impetus for six sinfonia concertantes. One of them—a piece in E-flat major for flute, oboe, horn, and bassoon soloists—was written expressly for leading woodwind players of the day.

Sadly, this sinfonia concertante was lost—but in the early 20th century, a 19th-century copy of a sinfonia concertante in E-flat was discovered. This piece appeared to be the lost work, but with one problem: the manuscript calls for slightly different instrumentation—clarinet instead of flute. Music scholars hold different opinions as to whether the recovered manuscript was really composed by Mozart or if he had simply rearranged the parts for a special performance of which we have no record. Regardless, the work bears distinctively Mozartean features, such as melodic ease, elegant clarity, and delightful richness of invention.

### **LISTEN FOR**

- How the soloists' roles fluidly switch from introducing thematic melodies to providing accompaniment to each other in the first movement
- The pliant, arching melodies in the Adagio movement: halfway through, the bassoon introduces an aching new melody that is answered by the oboe
- The various ways in which the jocular theme of the finale transforms over the course of each variation

### **INSTRUMENTATION**

*Solo flute, oboe, horn, and bassoon; two oboes, two horns, strings*



## Symphony No. 40 in G Minor, K. 550

**WOLFGANG AMADEUS MOZART**

### **THE STORY**

Mozart's penultimate symphony, No. 40, is considered by many a key work that bridges the worlds of Classicism and Romanticism. Richard Wagner remarked that the Symphony, with its dramatic mixture of unbridled intensity and restrained elegance, was "pivotal to the Romantic world."

Symphony No. 40, along with its predecessor (No. 39) and successor (No. 41, "Jupiter"), was composed towards the end of his life in the summer of 1788, and musicologists believe he intended this trio of symphonies to be premiered at a series of subscription concerts. These performances may not have taken place, for Mozart's music had fallen slightly out of fashion at this time.

While the historical circumstances surrounding the symphony's first performance remain unclear, a Vienna performance may have even prompted Mozart to alter the symphony. The instrumentation originally calls for pairs of flutes, oboes, and bassoons in the woodwinds, but a revised version includes clarinets. These performances are of the original version.

### **LISTEN FOR**

- The famous beginning of the symphony, which forgoes a formal introduction: the swell of the agitated accompaniment in the violas contrasts with the graceful sighing figure in the violins—and with the repeat of the first theme, the oboes join, adding a richer color to the orchestration
- Ominous moments in the second movement, in which thickly orchestrated repeated chords cloud the otherwise serene atmosphere of the Andante
- The recasting of the Minuet—usually a light dance—as something more severe
- Classical aesthetics of balance in the finale that are continually thrown off by the full orchestra's passionate outbursts

### **INSTRUMENTATION**

*Flute, two oboes, two bassoons, two horns, strings*

*Notes on the music by Emily Shyr*

# The Musicians of the North Carolina Symphony

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

Grant Llewellyn,  
Music Director Laureate

Michelle Di Russo,  
Associate Conductor  
*The Lucy Moore Ruffin Chair*

## Violin I

Brian Reagin, 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

Carol Chung\*

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*

Maria Meyer  
*The Tom and Mary Mac  
Bradshaw Chair*

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

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

Lin-Ti Wang\*

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*

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

David Kilbride, Assistant  
Principal

Qi Cao

Janet Gayer Hall

Chris Jusell\*

Leah Latorraca\*

Oskar Ozolinch

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*

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*

David Meyer  
*The Nell Hirschberg Chair*

Marc Moskowitz\*  
*The William Charles Rankin  
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*

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

Craig Brown  
*The Mark W. McClure Foundation  
Chair*

Erik Dyke  
*The Harlee 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*

Vaynu Kadiyali\*  
*The Jack and Sing Boddie Chair*

## Piccolo

Vaynu Kadiyali\*  
*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*

Corbin Castro\*  
*The Roger Colson and Bobbi Lyon Hackett Chair*

Gabriel Mairson\*  
*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*

Steven Osborne\*, Assistant Principal

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*

Taylor Troyer,  
Assistant Orchestra Librarian

\*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 Zenat Lerman.  
†deceased*