

NORTH CAROLINA **SYMPHONY**

# ALL MOZART

**FRIDAY, MAR 25, 2022 | NOON**

Meymandi Concert Hall  
Woolner Stage

**Duke Energy Center**  
for the Performing Arts  
Raleigh



The North Carolina Symphony, in grateful acknowledgment of its generous grant-in-aid, performs under the auspices of the State of North Carolina, the Honorable Roy Cooper, Governor.

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



# NORTH CAROLINA SYMPHONY

## All Mozart

Friday Favorites

Fri, Mar 25, 2022 | Noon

MEYMANDI CONCERT HALL, WOOLNER STAGE

DUKE ENERGY CENTER FOR THE PERFORMING ARTS, RALEIGH

## Program

---

North Carolina Symphony

Evan Rogister, *conductor*

Randall Goosby, *violin*

---

Wolfgang Amadeus Mozart

Violin Concerto No. 5 in A Major, K. 219, "Turkish"

Randall Goosby, *violin*

- I. Allegro aperto
- II. Adagio
- III. Rondo: Tempo di menuetto

Wolfgang Amadeus Mozart

Selections from Symphony No. 41 in C Major, K. 551, "Jupiter"

- I. Allegro vivace
  - III. Allegretto
  - IV. Molto allegro
- 

For the complete program, text the word **program** to 919.364.6864 or scan this QR code with your phone:



## About the Artists

---



### Evan Rogister

---

conductor

*A North Carolina native raised in Raleigh, Evan Rogister previously led the North Carolina Symphony in a 2014 special event concert. Violinist Hilary Hahn performed Mozart's Violin Concerto No. 5, on a program that included Weber's Overture to Oberon and Schubert's "Unfinished" Symphony.*

---

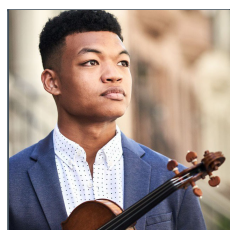
Evan Rogister, a dual citizen of the United States and Germany, is Principal Conductor of Washington National Opera (WNO) and The Kennedy Center Opera House Orchestra. From 2018 to 2021, he has conducted Göteborg Opera's first complete cycle of Wagner's *Der Ring des Nibelungen*. His multiyear collaboration with director Stephen Langridge culminated in a new production of *Götterdämmerung*, timed to celebrate the 400th Anniversary of Gothenburg.

Additional highlights of Rogister's 2021/22 season include Washington National Opera's *Come Home: A Celebration of Return*—concerts marking WNO's first live performances at The John F. Kennedy Center for the Performing Arts since the beginning of the pandemic; a return to the Bolshoi Theatre to conduct a new production of Wagner's *Lohengrin*; and Bizet's *Carmen* at The Kennedy Center, in a production by WNO Artistic Director Francesca Zambello. Zambello's groundbreaking virtual reality experience of Beethoven's *Fidelio*—created in collaboration with Rogister and the WNO Orchestra—will be released later this year.

Rogister's recent symphonic projects include collaborations with the Swedish Radio Symphony Orchestra, Bergen Philharmonic Orchestra, Orchestre national du Capitole de Toulouse, Royal Stockholm Philharmonic Orchestra, National Symphony Orchestra (Washington D.C.), Gothenburg Symphony Orchestra, Orchestre Philharmonique du Luxembourg, Spoleto Festival USA Orchestra, and the symphony orchestras of Milwaukee and Atlanta.

Rogister debuted at the Metropolitan Opera in the 2017/18 season, conducting Mozart's *The Magic Flute*. In addition to *Der Ring des Nibelungen*, he has conducted three other works by Wagner: *Tannhäuser* (Deutsche Oper Berlin), *Rienzi* (Deutsche Oper Berlin), and *Lohengrin* (Royal Swedish Opera). Recent operatic highlights also include Puccini's *La bohème* at the Bolshoi Theatre and a collaboration with Peter Stein on Mozart's *Le Nozze di Figaro* (Malmö Opera).

*Follow, Poet*, Rogister's debut recording with Deutsche Grammophon, was released in 2015. The album features new works by the composer Mohammed Fairouz written for mezzo-soprano Kate Lindsey, with Rogister conducting the Ensemble LPR.



### Randall Goosby

---

violin

*These concerts are the North Carolina Symphony debut of Randall Goosby.*

---

On March 21, American violinist Randall Goosby was announced as a winner of the prestigious Avery Fisher Career Grant for 2022. Signed exclusively to Decca Classics in 2020 at the age of 24, his 2021/22 season includes debuts with the Los Angeles Philharmonic under Gustavo Dudamel at the Hollywood Bowl, as well as the Baltimore Symphony Orchestra, Detroit Symphony Orchestra, London Philharmonic Orchestra, and Philharmonia Orchestra. He has performed with orchestras across the United States including the New York Philharmonic, The Cleveland Orchestra, and New World Symphony.

June 2021 marked the release of Goosby's debut album *Roots*, a celebration of African-American music which explores its evolution from the spiritual through to present-day compositions. Collaborating with pianist Zhu Wang, Goosby has curated an album paying homage to the pioneering artists who paved the way for him and other artists of color. It features three world-premiere recordings of music written by Florence Price and includes works by composers William Grant Still and Coleridge-Taylor Perkinson, plus a newly commissioned piece by double bassist Xavier Foley.

Goosby is deeply passionate about inspiring and serving others and has enjoyed working with non-profit organizations such as the Opportunity Music Project and Concerts in Motion in New York City, as well as participating in community engagement programs for schools, hospitals, and assisted living facilities.

First Prize Winner in the 2018 Young Concert Artists International Auditions, Goosby was named the inaugural Robey Artist in 2019 by Young Classical Artists Trust in partnership with Music Masters in London; in 2020 he became an Ambassador for Music Masters, a role that sees him mentoring and inspiring students in schools around the United Kingdom.

Goosby made his debut with the Jacksonville Symphony at age nine. At age 13, he performed with the New York Philharmonic on a Young People's Concert at Lincoln Center's Avery Fisher Hall and became the youngest artist ever to win the Sphinx Competition. He is a recipient of the Sphinx Organization's Isaac Stern Award and of a career advancement grant from the Bagby Foundation for the Musical Arts. A graduate of The Juilliard School, he continues his studies there, pursuing an Artist Diploma under Itzhak Perlman and Catherine Cho. He plays a 1735 Giuseppe Guarneri del Gesù, on generous loan from the Stradivari Society.

## About the Music

---



**Wolfgang Amadeus Mozart (1756-1791)**

---

### Violin Concerto No. 5 in A Major, K. 219, “Turkish”

---

#### THE STORY

Mozart most likely wrote all five of his violin concertos in the same year, when he was 19 years old. He was an accomplished violinist—and at the time was concertmaster of the Archbishop of Salzburg’s Orchestra—so the five concertos may have been composed for himself to perform.

The Violin Concerto No. 5 shows Mozart’s command of both Italian and French styles of composition, as well as great imagination and experimentation. Its nickname comes from the final movement, interrupted by a sudden switch to wild, minor-key music, which audiences at the time would have understood as a “Turkish” sound.

The solo part favors refinement over showy displays, but, as is so often the case with the music of Mozart, the simplicity on the surface belies the technical demands. Interpretation of the concerto also requires consummate artistry. Mozart considered himself an opera composer above all else, and no matter the genre, his music is always about the characters—here, the soloist must embody several clearly defined voices as the concerto’s “story” unfolds.

#### LISTEN FOR

- After a lively introduction, the unexpected change in mood as the soloist plays a slow and sweet passage—then, just as quickly, returns to the upbeat pace
- The sighs and slight pauses that give the lyrical *Adagio* such an expressive quality
- The frenzied “Turkish” section at the center of the third movement, with strongly accented beats, chromatic scales, sudden changes in dynamics, and the percussive *col legno* (playing with the wood of the bow) in the cellos and basses

#### INSTRUMENTATION

*Solo violin; two oboes, two horns, strings*

---

### Selections from **Symphony No. 41 in C Major, K. 551, “Jupiter”**

---

#### THE STORY

More than any of his other works, Mozart’s final symphony, “Jupiter,” leaves us wondering what he would have accomplished had he not died so tragically young. His final symphony is considered one of the greatest ever written and, with its grand scale that pushed the Classical-era conventions beyond their limits, hints not-so-subtly at the Romantic symphonies to come. Yet, unlike the Beethoven symphonies that followed, there is no storyline of conflict, struggle, and resolution—just abstract beauty.

*continued on next page*

*continued from previous page*

This is not to say there is any lack of emotional depth—but the emotions explored are those of exuberance and joy, wonder, and good humor. The key of C major would have immediately signaled feelings of pomp and celebration for Mozart’s audiences.

Unfortunately, Mozart may not have had the opportunity to see the public delight in his new work; there is no evidence that it was performed during his lifetime. Composed quickly during the summer of 1788 as the third of a set of three symphonies, it was one of his only works not written on commission or for a specific purpose.

More than three decades later, when it was to be presented in London, the impresario Johann Peter Salomon coined the nickname that is familiar to us today. “Jupiter” referred not to the planet, but to the Roman god of the sky—alluding to the majesty of the work and serving as a marketing tool.

The full power and magnificence of the symphony is unleashed at the end of the final movement, where Mozart brilliantly weaves together five independent lines heard earlier into a five-part fugue, opening our eyes to see that these diverse musical ideas were actually meant to fit together all along. It is a stroke of pure genius and the dazzling complexity is made even more magical by the fact that the first three movements are relatively straightforward and direct. Schumann once said that there are simply no words to describe the “Jupiter” symphony—a sentiment shared by the 19th-century critic Aleksandr Ulibichev, who wrote, “one must hear this music to believe it is possible.”

## **LISTEN FOR**

- The operatic construction of the *Allegro vivace*—the bold and militaristic “masculine” theme (perhaps a nod to Austria’s impending war with the Ottoman Empire) is contrasted with a lyrical “feminine” theme
- The stately minuet of the *Allegretto*, which—as opposed to minuets meant for dancing—shifts the stress of the beat from phrase to phrase
- The four-note figure that is an important voice in the concluding fugue; this four-note theme is from a 13th century plainchant and was widely used as “homework” to teach counterpoint to young composers—it is as if Mozart is saying, “Now see what I can do with the assignment!”

## **INSTRUMENTATION**

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

## About Our Musicians

---

Grant Llewellyn, Music Director Laureate  
*The Maxine and Benjamin Swalin Chair*

Carlos Miguel Prieto, Artistic Advisor

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

### Violin I

Brian Reagin, Concertmaster  
*The Annabelle Lundy Fetterman Chair*

Dovid Friedlander\*\*, Associate  
Concertmaster  
*The Assad Meymandi and Family Chair*

Emily Rist Glover\*, Associate  
Concertmaster  
*The Anne Heartt Gregory Chair*

Karen Strittmatter Galvin\*\*, Assistant  
Concertmaster

Erin Zehngut\*, Assistant Concertmaster

Robert Anemone\*\*

Carol Chung\*  
*The James C. Byrd and Family 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*

Leah Latorraca\*

Maria Meyer\*\*  
*The Tom and Mary Mac Bradshaw Chair*

Irina Shelepov\*

Lin-Ti Wang\*  
*The Jessie Wyatt Ethridge Chair*

Eileen Wynne  
*The Harvey At-Large Chair*

To Be Filled  
*The J. Felix Arnold 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*

David Kilbride\*, Associate Principal  
*The Blanche Martin Shaw Chair*

Anton Shelepov\*, Assistant Principal

Qi Cao

Janet Gayer Hall

Mallory Hayes\*

Oskar Ozolinch

Pablo Sánchez Pazos\*

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*

To Be Filled, Assistant Principal

Petra Berényi

Celia Daggy\*

Paul Malcolm

Amy Mason  
*The J. Sidney Kirk Chair*

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

### Cello

Bonnie Thron, Principal  
*The June and Tom Roberg Chair*

Elizabeth Beilman, Associate Principal  
*The Sarah Carlyle Herbert Dorroh Chair*

Peng Li, Assistant Principal  
*Anonymously Endowed*

Yewon Ahn  
*Anonymously Endowed*

Sunrise Kim  
*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 Harllee 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*

Matthew Griffith\*, 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*

Christopher Caudill\*\*

Rachel Niketopoulos\*\*

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.