

NORTH CAROLINA **SYMPHONY**

ALL MOZART

SUNDAY, MAR 27, 2022 | 3PM

Lee Auditorium
Southern Pines



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.



NORTH CAROLINA SYMPHONY

All Mozart

Moore County

Sun, Mar 27, 2022 | 3pm

LEE AUDITORIUM

PINECREST HIGH SCHOOL, SOUTHERN PINES

Program

North Carolina Symphony

Evan Rogister, *conductor*

Randall Goosby, *violin*

Wolfgang Amadeus Mozart (1756-1791)

Overture to *The Magic Flute*, K. 620

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
-

Intermission

Wolfgang Amadeus Mozart

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

- I. Allegro vivace
 - II. Andante cantabile
 - 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.

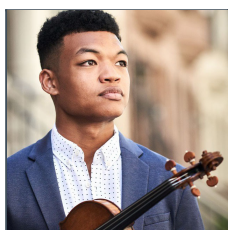
Evan Rogister, a dual citizen of the United States and Germany, is Principal Conductor of Washington National Opera (WNO) and The Kennedy Center Opera House Orchestra. From 2018 to 2021, he has conducted Göteborg Opera's first complete cycle of Wagner's *Der Ring des Nibelungen*. His multiyear collaboration 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)

Overture to *The Magic Flute*, K. 620

THE STORY

Wolfgang Amadeus Mozart's opera *The Magic Flute* was composed in the last year of his life and was his final completed work. Mozart had been struggling financially, unable to secure a steady court position, when *The Magic Flute* became the greatest hit of his career. Almost surely his circumstances would have changed were it not for his untimely death at age 35, just a few months after the premiere.

Composed in the popular *singspiel* style of the time—a combination of singing and spoken dialogue, much like our Broadway musicals—*The Magic Flute* tells the story of a prince on a quest to save a damsel in distress, carrying a flute with magical powers to protect him along the way. However, the opera is widely believed to carry a deeper meaning. Both Mozart and the librettist, Emanuel Schikaneder, were Freemasons, and the story is often seen as an allegory for a quest toward wisdom and enlightenment, filled with Masonic symbolism.

Nevertheless, the opera's overture—finished just several days before the premiere near Vienna—is sublime in its directness and simplicity. It follows the familiar layout of a symphonic first movement (“sonata form”), with an introduction, exposition of the main themes, development during which the themes are explored in new ways, and a recapitulation of the opening ideas.

LISTEN FOR

- Three heavy, solemn chords that begin the slow introduction; the number three was an important symbol of Freemasons
- The opening theme in the strings—light with forward rhythmic momentum—inviting us into the fairy world
- Flirtatious, whirling interjections from the woodwinds

INSTRUMENTATION

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

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.

continued on next page

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

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.

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
- An innocent-sounding theme that takes a dark and agitated journey through a minor key with restless syncopated rhythms in the *Andante cantabile*
- 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.