

UNC HEALTH PRESENTS

# SUMMERFEST

## BEETHOVEN'S NINTH SYMPHONY

SATURDAY, JUNE 4, 2022 | 8PM

Koka Booth Amphitheatre, Cary

Grant Llewellyn, *conductor*  
Sonya Headlam, *soprano*  
Ronnita Miller, *mezzo-soprano*  
Dominic Armstrong, *tenor*  
Stephen Powell, *bass-baritone*  
North Carolina Master Chorale

*The North Carolina Master Chorale is the Resident Chorus of the North Carolina Symphony.*



### PROGRAM

**Ludwig van Beethoven**  
(1770-1827)

#### **Symphony No. 9 in D Minor, Op. 125, "Choral"**

- I. Allegro ma non troppo, un poco maestoso
- II. Molto vivace
- III. Adagio molto e cantabile
- IV. Presto - Allegro assai - Allegro assai vivace

Sonya Headlam, *soprano*  
Ronnita Miller, *mezzo-soprano*  
Dominic Armstrong, *tenor*  
Stephen Powell, *bass-baritone*  
North Carolina Master Chorale

PRESENTED BY



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



TOWN of CARY

## About the Artists

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**Grant Llewellyn, Music Director Laureate**

*The Maxine and Benjamin Swalin Chair*

Music Director of Orchestre National de Bretagne and Music Director Laureate of the North Carolina Symphony, Grant Llewellyn is renowned for his charisma, energy, and easy authority in music of all styles and periods. Born in Tenby,

South Wales, Llewellyn won a Conducting Fellowship to the Tanglewood Music Center in Massachusetts in 1985 where he worked with Leonard Bernstein, Seiji Ozawa, Kurt Masur, and André Previn.

After 16 seasons as the North Carolina Symphony's Music Director, Llewellyn currently holds the post of Music Director Laureate. He has conducted widely across North America, most notably the symphony orchestras of Atlanta, Boston, Houston, Milwaukee, Montreal, Philadelphia, St. Louis, and Toronto, and recently at Caramoor Festival with the Orchestra of St. Luke's. During his time as Music Director of the Handel and Haydn Society, America's leading period orchestra, he gained a reputation as a formidable interpreter of music of the baroque and classical periods.

This season is his seventh as Music Director of the newly designated Orchestre National de Bretagne. Recent guest engagements include the BBC Symphony Orchestra, Helsinki Philharmonic Orchestra, and Royal Scottish National Orchestra, among others. Llewellyn enjoys a continuing relationship with the BBC National Orchestra of Wales. He led them on tour to South America, joined them for their 90th anniversary celebrations, and conducted their Proms in the Park in September 2018.

Llewellyn has appeared with several opera companies including the English National Opera, Opera North, and the Opera Theatre of Saint Louis, conducting repertoire from Mozart's *The Magic Flute* to Alexander Goehr's *Arianna*. Recent productions include the United States premiere of Handel's *Richard the Lionheart* with the Opera Theatre of Saint Louis and Beethoven's *Fidelio* with the Opéra de Rennes, where this season he led Stravinsky's *The Rake's Progress*.

Notable recordings with the North Carolina Symphony include *American Spectrum*, featuring saxophonist Branford Marsalis, and Britten's Cello Symphony and Prokofiev's Sinfonia Concertante, both with cellist Zuill Bailey. With the BBC Symphony Orchestra, he recently recorded a disc of Lowell Liebermann's orchestral works.

Llewellyn regularly leads education and outreach projects; in 2017 he led the first ever "relaxed" BBC Prom with the BBC National Orchestra of Wales, a concert specially designed for those with autism, sensory and communication impairments, and learning disabilities.



**Sonya Headlam, soprano**

Sonya Headlam has performed across the United States and in Europe, Asia, South America, and the Caribbean. Highlights of recent seasons include playing the role of Fiordiligi in Mozart's *Così fan tutte* with Light Opera of New Jersey; giving a recital at Carnegie Hall with pianists Min Kwon and Warren

Jones featuring the music of American composers Bernstein, Barber, and Copland; and appearing at the State Theater of New Jersey with the Rutgers Symphony Orchestra.

Concert and chamber music engagements include Orff's *Carmina Burana*, Fauré's Requiem, Haydn's *Missa Brevis: St Joannis de Deo*, Handel's *Messiah*, Brahms' German Requiem, and Mahler's 4th Symphony. Headlam has performed in two world premieres: Michael Sahl's *Katrina, Voices of the Lost*, featured at the Tribeca New Music Festival, and Richard Thompson's *The Mask in the Mirror*.

Headlam is featured in recording projects including Pulitzer Prize winning composer Ellen Reid's *dreams of the new world* with The Choir of Trinity Wall Street, conducted by Julian Wachner, and Steve Milloy's *The Man Behind the Dream*, which depicts the life of civil rights leader Bayard Rustin, with One Voice Chorus. In 2019, she recorded songs of Madame Brillion de Jouy with the Raritan Players, led by Rebecca Cypess.

Headlam holds performance degrees from Miami University of Ohio and is currently pursuing a doctorate in voice performance at the Mason Gross School of the Arts, Rutgers University.



**Ronnita Miller, mezzo-soprano**

Ronnita Miller's multifaceted 2021/22 season on stage and in concert includes performances with the Metropolitan Opera as Big Stone in Matthew Aucoin's *Eurydice*, Michigan Opera Theatre as Ella in a new production of *X: The Life and Times of Malcolm X*, and the New World Symphony. The 2020/21 season saw

performances at The Atlanta Opera and Deutsche Oper Berlin, and in the summer of 2021 she curated a recital entitled *What the Heart Desires* with tenor Nicholas Phan for the Merola Festival.

In the 2019/20 season, Miller completed her seventh season as a member of the ensemble at Deutsche Oper Berlin. She also made her debut at the Het Concertgebouw Amsterdam as Fricka in a performance of *Die Walküre*, conducted by Jaap van Zweden, and joined the Chicago Symphony Orchestra to sing Mamma Lucia in *Cavalleria Rusticana* under the baton of Riccardo Muti.

Miller has conducted masterclasses at St. Petersburg College in St. Petersburg, Florida and outreach classes in New York City; she has written for online publications including *Interview En L'air* and taught private lessons.





**Dominic Armstrong, tenor**

In the 2021/22 season, Dominic Armstrong debuts the role of Orville Wright in the world premiere of Laura Kaminsky's *Finding Wright* with Dayton Opera, as well as the role of Jump Master in Zach Redler's *The Falling and the Rising* with Opera Carolina. On the concert stage, he joins the Amarillo

Symphony for Mozart's Requiem, the Aiken Symphony for Handel's *Messiah*, and the Indianapolis Symphony in Beethoven's Ninth Symphony.

Armstrong began the 2019/20 season performing with Kentucky Opera as Don José in Bizet's *Carmen*, followed by a production of Britten's *The Turn of the Screw* with On Site Opera, in which he sang the role of Peter Quint.

Armstrong's numerous prizes and awards include being one of the Grand Finalists in the 2008 National Council Auditions with the Metropolitan Opera, a 2013 George London Foundation Winner, the SAI Vocal Competition, Gold Medal Aria Competition (Truman State University), The Sullivan Awards, Lucrezia Bori Grant, Opera Index, Gerda Lissner Award, The William Boldyga and Betty Myers Incentive Award from Annapolis Opera, NATS State and Regional winner, and he was the 2009 winner of the Liederkrantz Art Song Competition. He holds degrees from Truman State University, The Juilliard School, and the Curtis Institute.



**Stephen Powell, bass-baritone**

Stephen Powell is in his fourth decade performing with opera companies and orchestras around the globe. He has performed in San Diego, Detroit, New York, Boston, Los Angeles, Houston, Chicago, St. Louis, Seattle, Cleveland, Nashville, Dallas, Kansas City, Atlanta, Philadelphia, San Francisco, Baltimore,

Washington D.C., Minneapolis, and Miami. His international credits include São Paulo, Rio de Janeiro and Belo Horizonte, Brazil; Wexford, Ireland; and Amsterdam, Paris, Singapore, Zurich, London, Hong Kong, Montreal, Toronto, Rome, and Leipzig.

Recent recordings include his first solo CD, *American Composers at Play*, and Odyssey Opera's world premiere recording of Norman Dello Joio's *The Trial at Rouen*.

A member of the voice faculty at Mannes School of Music in The New School in New York City, Powell also teaches privately out of his home and is a recurring guest instructor at the Potomac Vocal Institute in Washington, D.C. He earned his Bachelor's degree in theory and composition from Northwestern University and his Master's degree in music from DePaul University, and spent two years as a young artist in the Lyric Opera of Chicago's apprentice program.



**North Carolina Master Chorale**

One of the major choral organizations of the Southeast, the North Carolina Master Chorale has been performing choral-orchestral masterworks for more than 75 years. The Master Chorale boasts two renowned ensembles: a 170-voice symphonic choir and a 22-voice professional chamber choir,

with a diverse repertoire from Renaissance to contemporary music. Its singers, selected by audition, bring a collective wealth of training and experience.

The Master Chorale is the resident chorus of the North Carolina Symphony, and regularly collaborates with symphony orchestras, opera and ballet companies, and touring productions. The organization received a Raleigh Medal of Arts in recognition of its rich heritage and numerous artistic contributions to the community. Music Director and conductor Dr. Alfred E. Sturgis holds multiple degrees in music and performed with Robert Shaw in the U.S. and Europe. In addition to the Master Chorale, Sturgis serves as Music Director for the Carolina Ballet and the Tar River Philharmonic Orchestra.

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



The roster of NCS musicians is available in our digital program book.

To view the program, text the word **program** to 919.364.6864 or scan this QR code with your mobile device.

# NORTH CAROLINA MASTER CHORALE

Alfred E. Sturgis, Music Director

## SOPRANOS

Denise Berry  
Erin Edgar  
Margaret Escobar  
Debra Etheridge  
Katherine Eves  
Kathryn Ferro  
Kelly Fritts  
Margaret Graziano  
Sara Hepler  
Amber Hitchcock  
Stephanie Johnson  
Katy Kaltenbrun  
Alicia Kirwan  
Ayn-Monique Klahre  
Kazue Kojima  
Sarah Locke  
Liz Marks  
Sarah Marks  
Susan Meador  
Myra Michot  
Abby Nardo  
Tricia Neff  
Kay Pellack  
Cathy Poole  
Angela Santucci  
Catherine Stamey  
Vickie Ta  
Lauren Takitch  
Leona Taylor  
Cynthia Thomas  
Fran Tracy-Walls  
Adriane Willis  
Jessica Woodbury  
Audrey Yosai

## ALTOS

Pam Alachi  
Jennifer Alkove  
Alison Anderson  
Kay Birdwhistell  
Cathy Brawner  
Amber Brown  
Ginger Calloway  
Martha Cecka  
Randi Chalfant  
Amanda Dallas  
Gina Difino  
Jane Dunbar  
Emily Eisenlohr  
Frances Foner  
Nadine Gershman  
Veronica Gibson  
Jamie Gilliam  
Dana Gillooly  
Megan Gray  
Rebekah Haithcock  
Jenna Higgs  
Kathy Hopkins  
Maddie Hornstein  
Karen Kletter  
Barbara Lehenbauer  
Judith Lyon-Mitchell  
Evelyn McCauley  
Anne Morgan  
Winsome O'Neill  
Phyllis O'Keef  
Irem Ozay  
Vanessa Patrick  
Mary Patrucco  
Dawn Pearce  
Kayla Pierce  
Debi Radisch  
Olivia Schwager  
Joy Snipes  
Kathy Sturgis  
Beth Vandergriff  
Kate Woomer-Deters

## TENORS

John Adams  
Reid Bowman  
Clayton Brooks  
Alan Brown  
Josh Fowler  
Dan Gaugert  
Anil Gehi  
Jerrod Godwin  
Jeff Hensley  
Kenneth Jones  
Kenichi Kojima  
Jonathan Lazenby  
Steven Martin  
Richard Mullen  
Randy Neighbarger  
Nathan Reading  
Robert Sparks

## BASSES

Chris Anderson  
Colin Anderson  
Mason Beck  
Paul Berry  
Richard Best  
Tim Champion  
Mike Gilliam  
Michael Glasgow  
Phillip Hanna  
Dan Harrell  
Philip Hartfiel  
Eric Heideprien  
Franklin Hirsch  
Stephen Hoar  
Bill Isler  
Kerry Johnson  
Jeffrey Johnson  
Chris King  
Frank Laney  
Bradley Layton  
Jason Lewis  
Matthew Lubin  
Marshall Lynn  
Kurt Marsden  
Brian McFeaters  
Josh Mizesko  
Gene Ritter  
Alex Ronke  
Stan Taylor  
Lee Wagner  
Joseph Walls  
Curt Weispenning

# Symphony No. 9 in D Minor, "Choral" Op. 125

LUDWIG VAN BEETHOVEN

### THE STORY

The message of universal brotherhood, peace, and hope in Ludwig Van Beethoven's final symphony is as relevant today as it was when it premiered in 1824. At that concert in Vienna, Beethoven revealed a work unlike any that had come before it and unmatched by any after it: one that would provide musical ideas and themes for countless composers to come.

Marking Beethoven's first new symphony and first onstage conducting appearance in twelve years, the concert has become legendary. (Also premiered on the program were Beethoven's overture *The Consecration of the House* and three selections from *Missa Solemnis*.) By that time, Beethoven had gone almost completely deaf, but still, according to an account by one of the violists who performed the premiere, he "flailed about with his hands and feet as if he wanted to play all the instruments and sing all the chorus parts." Effectively, the performers were conducted by Michael Umlauf, the theater's *kapellmeister*, who was also on stage. Beethoven was still conducting when the work ended, having fallen several bars behind. Caroline Unger, the alto soloist, turned him around to receive the applause, which continued for five ovations. Hands, handkerchiefs, and hats were raised in the air to show appreciation for the music Beethoven composed yet could only hear in his imagination.

The creation of the "Choral" Symphony—a hybrid between a symphony and a choral oratorio—had been a long journey. In 1785, Friedrich Schiller published his poem "Ode to Joy," and Beethoven was immediately drawn to it. He made at least three attempts over the course of decades to set the poem to music before it finally found its home in the finale of the Symphony No. 9 (with some lines cut and reordered, and others added by the composer). Sketches in Beethoven's notebook show that he tested more than 200 versions of the "Ode to Joy" theme. He similarly toiled over every note in the monumental work, which runs more than an hour in length.

The Ninth Symphony is regarded as Beethoven's greatest work, one of the greatest achievements in the history of music, and a symbol of unity and optimism. A performance of it famously marked the collapse of the Berlin Wall in 1989, with Leonard Bernstein leading musicians from each side of the wall. In 1998, Seiji Ozawa led the fourth movement of the symphony to close the opening ceremony of the Winter Olympics, with choirs singing simultaneously from Japan, Germany, South Africa, China, the United States, and Australia via satellite. Around the world, the symphony can be heard at the beginning of the new year (including on New York City's WQXR, where it has topped the countdown of the top 10 requested pieces of classical music every year).

A sounding bell of social change and emotional hope, it is perfectly fitting for this inspirational work to be performed at the turning point of a new era.

### LISTEN FOR

- The first movement's introduction, built on perfect fifth intervals in the violins, violas, cellos, and basses, resembling the sound of an orchestra tuning and seeming to represent not only the gradual creation of a musical idea, but earthly creation itself
- Beethoven's quest for worldly joy in the energized, punchy rhythms of the second movement, *Molto vivace*
- In the third movement, two themes that take on an increasingly yearning quality and a prominent solo performed by the fourth horn
- The introduction to the finale, recalling themes from each of the preceding movements, and the electrifying moment when the baritone soloist begins the "Ode to Joy," which brings the vocal soloists, chorus, and orchestra together in an exaltation of the highest hopes for humanity

### INSTRUMENTATION

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

## Text and Translation

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### Baritone

O Freunde, nicht diese Töne!  
Sondern lasst uns  
angenehmere anstimmen,  
und freudenvollere.

O friends, not these sounds!  
Rather let us  
sing more pleasing songs,  
full of joy.

### Baritone and Chorus

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Joy, brilliant spark of the gods,  
daughter of Elysium,  
drunk with fire, we enter,  
Divinity, your sacred shrine.  
Your magic again unites  
all that custom harshly tore apart;  
all men become brothers  
beneath your gentle hovering wing.

### Quartet and Chorus

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!

Whoever has won in that great gamble  
of being friend to a friend,  
whoever has won a gracious wife,  
let him join in our rejoicing!  
Yes, even if there is only one other soul  
he can call his own on the whole earth!  
And he who never accomplished this,  
let him steal away weeping from this company!

Freude trinken alle Wesen  
an den Brüsten der Natur,  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott!

All creatures drink of joy  
at Nature's breast,  
All men, good and evil,  
follow her rose-strewn path.  
Kisses she gave us and vines,  
a friend, faithful to death;  
desire was even given to the worm,  
and the cherub stands before God!

### Tenor and Chorus

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
freudig wie ein Held zum Siegen.

Joyously, just as His suns fly  
through the splendid arena of heaven,  
run, brothers, your course  
gladly, like a hero to victory.

### Chorus

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Joy, brilliant spark of the gods,  
daughter of Elysium,  
drunk with fire, we enter,  
Divinity, your sacred shrine.  
Your magic again unites  
all that custom harshly tore apart;  
all men become brothers  
beneath your gentle hovering wing.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, überm Sternenzelt  
Muss ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Über Sternen muss er wohnen.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Brüder! Brüder!  
Überm Sternenzelt  
Muss ein lieber Vater wohnen.

#### **Quartet and Chorus**

Freude, Tochter aus Elysium,  
deine Zauber binden wieder  
Was die Mode streng geteilt.  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

Seid umschlungen Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, überm Sternenzelt  
Muss ein lieber Vater wohnen.

Freude, schöner Götterfunken,  
Tochter aus Elysium!

Be embraced, ye millions!  
This kiss is for the entire world!  
Brothers, above the canopy of stars  
surely a loving Father dwells.  
Do you bow down, ye millions?  
Do you sense the Creator, World?  
Seek Him above the canopy of stars!  
Above the stars must He dwell.

Joy, brilliant spark of the gods,  
daughter of Elysium,  
drunk with fire, we enter,  
Divinity, your sacred shrine.

Be embraced, ye millions!  
This kiss is for the entire world!

Do you bow down, ye millions?  
Do you sense the Creator, World?  
Seek Him above the canopy of stars!  
Brothers! Brothers!  
Above the canopy of stars  
surely a loving Father dwells.

Joy, daughter of Elysium,  
Your magic again unites  
all that custom harshly tore apart;  
all men become brothers  
beneath your gentle hovering wing.

Be embraced, ye millions!  
This kiss is for the entire world!  
Brothers, above the canopy of stars  
surely a loving Father dwells.

Joy, brilliant spark of the gods,  
daughter of Elysium!



## Congratulations Bob Anderson

Associate Principal Double Bass,  
Dr. and Mrs. Preston H. Gada Chair

Bob Anderson left his hometown of Erie, Pennsylvania to join the North Carolina Symphony in October 1971. As he says, "There are just a few musicians still in the North Carolina Symphony from the early seventies. We've played hard and enjoyed the musical growth of the orchestra."

Bob has worn many hats at the North Carolina Symphony over the years. He has worked stage crew; served as Assistant Personnel Manager, Orchestra Committee member, and Chairman; and for many years was a member of the Board of the Professional Musicians' Association, Local 500, AF of M. He produced special concerts like the Nuclear Freeze Concert at Duke Chapel in 1987 and post-9/11 concerts in Durham and Raleigh. Along with clarinetists Jimmy Gilmore and Mike Cyzewski, in the mid-1980s, Bob conceived of and produced the initial two seasons of Summerfest, which has become a yearly tradition for the Symphony.

Bob graduated from the Eastman School of Music, where he studied with Oscar Zimmerman. He also studied with Robert Leininger and Henry Portnoi. Besides the North Carolina Symphony, he has performed with the Eastern Music Festival, the Savannah Symphony, the Erie Philharmonic, and the Rochester Philharmonic. He has performed countless chamber concerts in the Triangle and has appeared in the Skaneateles Chamber Festival in Chataqua, New York. Bob was Instructor of Double Bass at the University of North Carolina at Chapel Hill for fifteen years and continues to teach privately.

Bob's wife, pianist Janice McLaughlin, performed with the Symphony and served as Assistant/Senior Assistant Librarian for over 32 years. Janice and Bob have two wonderful children: Betty and Joseph.

After fifty years, Bob looks back on life with the North Carolina Symphony and takes pride in its artistic quality. For example, he recalls a recording of guest conductor Louis Lane leading the Symphony in Sibelius's Symphony No. 2. When he first heard it, it made him think, "Wow, we sound great!" And in January 2020, he remembers sitting in the front row of the balcony to witness guest conductor Gemma New lead a stellar performance of Holst's *The Planets*.

Bob has performed in thousands of educational concerts throughout his career. He remembers fondly a performance of Sibelius's *Finlandia* in Sparta, N.C., in which the kids at the school joined in with the Symphony, playing the piece's well-loved melody on kazoo. More recently, he recalls performing *Si Otsedoha* ("We're Still Here") with the Cherokee Chamber Singers. The North Carolina Symphony commissioned William Brittle to write the piece based on text provided by the students. Bob says, "Those were some of the most important, emotional performances we ever gave."

Bob plans to spend his retirement combining international travel with household chores. On the docket are trips to Cabo San Lucas, Mexico and Rennes, France, and clearing out his garage at home. "Of course *The Price is Right* is on at 11am and *Jeopardy!* is on at 7pm and should not be missed!" Bob exclaims.

Bob would like to extend his thanks to the audiences and supporters across the state that he has met and entertained for 51 years.





## About Our Musicians

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

Carlos Miguel Prieto, Artistic Advisor

Michelle Di Russo, Associate 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*

Tessa Gotman\*

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.*

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