

NORTH CAROLINA **SYMPHONY**

HANDEL'S MESSIAH

FRIDAY & SATURDAY, DEC 2-3, 2022 | 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.



Handel's Messiah

Fri-Sat, Dec 2-3, 2022 | 8pm

MEYMANDI CONCERT HALL, WOOLNER STAGE
DUKE ENERGY CENTER FOR THE PERFORMING ARTS
RALEIGH

North Carolina Symphony
Andrew Grams, conductor
Sonya Headlam, soprano
Leah Wool, mezzo-soprano

Kenneth Tarver, tenor
Damien Geter, bass-baritone
North Carolina Master Chorale
Dr. Alfred E. Sturgis, Music Director

George Frideric Handel (1685-1759)

Messiah

1. Sinfonia

PART I

2. **Arioso (Tenor)**: Comfort ye, my people

3. **Aria (Tenor)**: Ev'ry valley shall be exalted

4. **Chorus**: And the Glory of the Lord

5. **Recitative (Bass)**: Thus saith the Lord

6b. **Aria (Bass)**: But who may abide the day

7. **Chorus**: And he shall purify

8. **Recitative (Alto)**: Behold, a virgin shall conceive / **Air and Chorus (Alto)**: O thou that tellest good tidings to Zion

9. **Arioso (Bass)**: For behold, darkness shall cover the earth

10. **Air (Bass)**: The people that walked in darkness

11. **Chorus**: For unto us a Child is Born

12. **Pifa (Pastoral Symphony) / Recitative (Soprano)**: There were shepherds abiding

13. **Arioso (Soprano)**: And lo, the angel of the Lord / **Recitative (Soprano)**: And the angel said unto them

14. **Arioso (Soprano)**: And suddenly, there was with the angel

15. **Chorus**: Glory to God in the Highest

16. **Air (Soprano or Tenor)**: Rejoice greatly / **Recitative (Alto)**: Then shall the eyes of the blind

17. **Air (Alto)**: He shall feed his flock / **Air (Soprano)**: Come unto Him, all ye that labor

18. **Chorus**: His yoke is easy, and His burthen is light

INTERMISSION

George Frideric Handel (1685-1759)

Messiah

PART II

19. **Chorus**: Behold the Lamb of God

20. **Air (Alto)**: He was despised

21. **Chorus: Surely** He hath borne our griefs

24. **Arioso (Tenor)**: All they that see Him

25. **Chorus**: He trusted in God

26. **Recitative (Tenor)**: Thy rebuke hath broken His heart

27. **Arioso (Tenor)**: Behold and see if there be if there be any sorrow

28. **Recitative (Tenor)**: He was cut off

29. **Air (Soprano)**: But Thou didst not leave His soul in Hell

39. **Chorus**: Hallelujah

PART III

40. **Air (Soprano)**: I know that my Redeemer liveth

41. **Chorus**: Since by man came death

42. **Recitative (Bass)**: Behold, I tell you a mystery

43. **Air (Bass)**: The trumpet shall sound

47. **Chorus**: Worthy is the Lamb / Blessing and honor / Amen

About the Artists



Andrew Grams, *conductor*

Andrew Grams most recently led the North Carolina Symphony for a streaming concert in 2021 featuring Mozart's Symphony No. 33 and Copland's Suite from Appalachian Spring.

American conductor Andrew Grams, winner of 2015 Conductor of the Year from the Illinois Council of Orchestras, became Music Director of the Elgin Symphony Orchestra after an international search in 2013 and recently concluded his tenure there after eight seasons.

Grams has led orchestras throughout the United States including the National Symphony Orchestra, The Philadelphia Orchestra, and the symphony orchestras of Chicago, Detroit, St. Louis, Dallas, and Baltimore. A frequent traveler, he has worked with orchestras abroad including the symphony orchestras of Toronto, Montreal, and Vancouver, the Orchestre National de France, Hong Kong Philharmonic Orchestra, BBC Symphony Orchestra London, the symphony orchestras of Sydney, Melbourne, and Adelaide, the Barcelona Symphony Orchestra, and Het Residentie Orchestra in The Hague, Netherlands. He has led multiple performances of New York City Ballet's *George Balanchine's The Nutcracker* and the first performances of the new production of *The Nutcracker* for the Norwegian National Ballet in Oslo.

Born in Severn, Maryland, Grams began studying the violin when he was eight years old. In 1999 he received a Bachelor's degree in violin performance from The Juilliard School, and in 2003 he received a conducting degree from the Curtis Institute of Music. He was selected to spend the summer of 2003 at the American Academy of Conducting in Aspen and returned to that program in 2004. He served as Assistant Conductor of The Cleveland Orchestra from 2004-2007 where he worked under the guidance of Franz Welser-Möst, and has since returned for several engagements.

As a violinist, Grams was a member of the New York City Ballet Orchestra from 1998-2004, serving as acting associate principal second violin in 2002 and 2004. Additionally, he has performed with ensembles including the Orpheus Chamber Orchestra, Orchestra of St. Luke's, Brooklyn Philharmonic Symphony Orchestra, and the New Jersey Symphony.



Sonya Headlam, *soprano*

Sonya Headlam made her North Carolina Symphony debut in June of this year, performing Beethoven's Ninth Symphony as soprano soloist in Meymandi Concert Hall and at UNC Health Summerfest.

Praised for her "expressive" singing and the "personal connections" she forms with her audience (*Cleveland Classical*), soprano Sonya Headlam shares "dramatically engaged" performances with "sensitive phrasing" (*Chicago Classical Review*) in repertoire ranging from the Baroque period to the 21st century. She is a member of The Choir of Trinity Wall Street and performs regularly with The Raritan Players, including an appearance on their recently released recording, *In the Salon of Madame Brillou*.

Recent engagements include appearances with Apollo's Fire, the Bang on a Can All-Stars, Beth Morrison Projects, Grand Rapids Symphony, and TENET Vocal Artists, among others. She has been a featured soloist at summer festivals such as the 2018 Prototype Festival, the LOUD Weekend 2022, presented by Bang on a Can and MASS MoCA, and the 2022 Chelsea Music Festival.

Upcoming projects include a recording of the songs of Ignatius Sancho with The Raritan Players, Mozart's *Exsultate, jubilate* with the New World Symphony conducted by Jeannette Sorrell, and performances as the soprano soloist in Handel's *Messiah* with the Washington Bach Consort and The Philadelphia Orchestra.

Headlam holds a doctoral degree from Mason Gross School of the Arts at Rutgers University, where she has also held a visiting scholar appointment conducting research on 18th-century composer Ignatius Sancho.



Leah Wool, mezzo-soprano

These concerts are the North Carolina Symphony debut of Leah Wool.

Mezzo-soprano Leah Wool's 2022/23 season features a concert of songs by Errollyn Wallen with New York Festival of Song and an appearance with On Site Opera and The Defiant Requiem Foundation as the Trommler in Ullmann's *Der Kaiser von Atlantis* at Zankel Hall, the proceeds of which will benefit Holocaust survivors.

Wool has recently joined the San Francisco Symphony, Indianapolis Symphony Orchestra, and Jacksonville Symphony for Handel's *Messiah*, as well The Defiant Requiem Foundation for performances of *Hours of Freedom: The Story of the Terezín Composer*. Previously, she returned to Cincinnati Symphony Orchestra for Bach's Magnificat and Utah Opera as Dorabella in Mozart's *Così fan tutte*, and debuted with the Charlotte Symphony in Mendelssohn's *Elijah* and the Nashville Symphony in Mozart's Requiem.

Grammy-nominated for her work as Minerva on Boston Baroque's recording of Monteverdi's *Il ritorno d'Ulisse in patria*, Wool has also sung the title role in Handel's *Amadigi di Gaula* and *Amastre in Xerxes*, as well as Holofernes in Vivaldi's *Juditha Triumphans* with the company. Other notable performances include appearances with the Metropolitan Opera, New York City Opera, Central City Opera, Santa Fe Opera, Glimmerglass Opera, and Spoleto Festival USA.

Wool is the recipient of a Sullivan Award and a second-place winner in the Licia Albanese-Puccini Foundation International Vocal Competition. A two-time Regional Finalist in the Metropolitan Opera National Council Auditions, she has also received the Judith Raskin Memorial Award from Santa Fe Opera and is a first-place winner of the Amici Vocal Competition. She is also a recipient of the Presser Award, a study grant from The Presser Foundation and the Yale School of Music.



Kenneth Tarver, *tenor*

These concerts are the North Carolina Symphony debut of Kenneth Tarver.

A specialist in Mozart and operatic repertoire, Kenneth Tarver has appeared at opera houses and concert halls around the world. Recent performances include two concert performances of Mozart's *Don Giovanni* in Vienna and Lucerne, Francesco Corbelli's *Achille in Sciro* at Madrid's Teatro Real, Berlioz's Requiem and Beethoven's Symphony No. 9 with the Seattle Symphony, Donizetti's *Don Pasquale* at the Bolshoi in Moscow, and Rossini's *Eduardo e Cristina*, *L'Occasione fa il ladro*, and *Sigismondo* at Rossini in Wildbad. Previous appearances in Handel's *Messiah* have included performances with the New York Philharmonic and Dresdner Philharmonie.

Tarver's extensive recording catalogue includes collaborations with Teodor Currentzis and MusicAeterna for Mozart's *Così fan tutte* and *Don Giovanni*, Pierre Boulez and The Cleveland Orchestra for Berlioz's *Les nuits d'été* and *Roméo et Juliette*, Kent Nagano and the London Symphony Orchestra for Bernstein's *A White House Cantata*, and Sir Colin Davis and the London Symphony Orchestra for Berlioz's *Béatrice et Bénédict*, *Roméo et Juliette*, and *Les Troyens*, which won Grammy Awards for Best Opera Recording and Best Classical Recording.

Tarver is a winner of the Metropolitan Opera National Council Auditions and was a member of the Metropolitan Opera's Young Artist Development Program and the Staatsoper Stuttgart. A graduate of Interlochen Arts Academy and Oberlin College Conservatory of Music, he holds a Master's degree from Yale University School of Music, where he received the Dean's Award for Most Outstanding Student in the graduating class.



Damien Geter, *bass-baritone*

These concerts are the North Carolina Symphony debut of Damien Geter.

Damien Geter is a bass-baritone, actor, and composer who currently serves as Interim Music Director and Artistic Advisor for Portland Opera as well as Artistic Advisor for the award-winning vocal ensemble Resonance Ensemble.

This season, Geter returns to Portland Opera as Angelotti in Puccini's *Tosca* and performs Sam in Bernstein's *Trouble in Tahiti* with the Reno Symphony, the title role in the world premiere of Errollyn Wallen's *Quamino's Map* with Chicago Opera Theatre, and William Still in Paul Moravec's *Sanctuary Road* with the Oakland Symphony. He also appears as the bass soloist in Beethoven's Symphony No. 9 with the Richmond Symphony.

Geter made his Metropolitan Opera debut in the Grammy Award-winning production of *Porgy and Bess* as the Undertaker and performed the Immigration Officer in Seattle Opera's filmed production of Jonathan Dove's *Flight*. He made his television debut on NBC's *Grimm*, and was also seen in Netflix's *Trinkets* in 2019.

Geter's work as a composer includes chamber, vocal, orchestral, and operatic works. *An African American Requiem* premiered in Spring 2022 in partnership with Resonance Ensemble and the Oregon Symphony, with subsequent performances at The Kennedy Center. 2022 premieres also include *I Said What I Said* for Imani Winds, co-commissioned by Anima Mundi Productions, Chamber Music Northwest, and The Oregon Bach Festival, and his second opera, *Holy Ground*, at the Glimmerglass Festival. Future commissions include world premiere productions in 2024 and 2025.

An alum of the Austrian American Mozart Festival as well as the Aspen Opera Center, Geter was a semi-finalist for the Irma Cooper Vocal Competition. In 2012, he toured with the American Spiritual Ensemble, a group that helps to promote the preservation of the American art form, the spiritual.



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 Beethoven's Ninth Symphony, performed in Meymandi Concert Hall and at UNC Health Summerfest in June of this year.

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.

About the Music



Messiah

GEORGE FRIDERIC HANDEL (1685-1759)

THE STORY:

In the autumn of life, Handel channeled his strengths in operatic composition toward the sacred oratorio, infusing Biblical texts with a power previously reserved for the theater. *Messiah*, composed in a hasty twenty-four days (August 22-September 14, 1741), displays Handel's artistic maturity with a stylistic range that encompasses the courtly French overture, operatic arias and recitatives, learned fugues, and vocal duets to hearty chorales and anthems. In time, *Messiah* became the undisputed staple of the oratorio genre, and its treatment of English-language sacred texts challenged the domineering grip of Italian operas on the British stage. As such, Handel afforded England a sacred tradition that would endure as a source of national pride for centuries to come.

The expressive musical range in *Messiah* is matched by the expansive theological breadth of its text. Librettist Charles Jennens (1700-1773) had furnished lyrics for Handel's earlier oratorios *Saul* (1739) and *Israel in Egypt* (1739), and now assembled a collection of varied Scriptural verses concerning Jesus Christ. A well-read patron of the arts, Jennens was not satisfied merely to offer a gospel account of Christ's birth; instead, his anthology of texts expounded the significance of Jesus Christ as the Messiah, largely foretold by Old Testament prophets. In Part 1, passages from the Psalms, Isaiah, Zechariah, Haggai, and Malachi gloss the narratives from the Gospels of Matthew and Luke. Part 2 focuses on Christ's sacrificial death, resurrection, and ascension before describing the world's rejection of the gospel message. Part 3 ushers audiences to the horizon of eternity, anticipating the elect from every nation gathering in Christ's victory over death and communion with God.

Handel premiered *Messiah* at a charity concert in Dublin during Passion Week (on April 13, 1742), drawing several hundred in attendance. Audiences, critics, and clergymen immediately received the work with high praise, causing Handel to give a second performance six weeks later. In contrast, London critics initially perceived the theatrical approach as ill-suited for holy texts; however, subsequent performances earned *Messiah* its permanent stature in England's musical heritage.

LISTEN FOR:

- The opening, instrumental Sinfonia written in the style of the slow French overture, exuding noble grandeur with its crisp dotted rhythms
- The word-painting in "Every Valley Shall be Exalted"—the melodic contours match the meaning of the text (low notes for "valleys," high notes for "exalted")
- Four dramatic recitatives—"There were Shepherds Abiding in the Field," "And, Lo, the Angel of the Lord Came upon Them," "And the Angel Said unto them," and "And Suddenly there was with the Angel"—that explode into the angelic D-major chorus, "Glory to God"

The fugal elements of the final "Amen" (Let it Be), which resounds in a manner even more illustrious than the "Hallelujah" chorus that concludes Part 2

INSTRUMENTATION:

Two oboes, bassoon, two trumpets, timpani, strings

© Joanna Chang

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.

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