

NORTH CAROLINA **SYMPHONY**

BEETHOVEN'S NINTH SYMPHONY

THURSDAY-FRIDAY, JUNE 2-3, 2022 | 8PM

Meymandi Concert Hall
Woolner Stage
Duke Energy Center
for the Performing Arts
Raleigh

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

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



About the Artists



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.

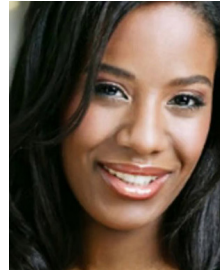
After 16 seasons as the North Carolina Symphony's Music Director, Llewellyn currently holds the post of Music Director Laureate. He has conducted widely across North America, most notably the symphony orchestras of Atlanta, Boston, Houston, Milwaukee, Montreal, Philadelphia, St. Louis, and Toronto, and 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 Weispfenning

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

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

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 Zena† 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.