

NORTH CAROLINA SYMPHONY

Messiah & More

Classical Christmas with Carlos

FRI, DEC 6, 2024 | NOON

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony

Carlos Miguel Prieto, *conductor*

Sarah Coburn, *soprano*

Aaron Crouch, *tenor*

North Carolina Master Chorale,

Dr. Alfred E. Sturgis, *Music Director*

PROGRAM

Johann Sebastian Bach (1685-1750)

Selections from *Christmas Oratorio*, BWV 248

Cantata I: On the First Day of the Festival of Christmas (The Nativity)

1. Chorus: *Jauchzet, frohlocket, auf, preiset die Tage*

5. Chorale: *Wie soll ich dich empfangen*

Cantata III: On the Third Day of Christmas (The Adoration of the Shepherds)

24. Chorus: *Herrscher des Himmels, erhöre das Lallen*

28. Chorale: *Dies hat er alles uns getan*

Cantata IV: On New Year's Day (The Feast of Circumcision)

41. Aria: *Ich will nur dir zu Ehren leben*

Cantata VI: On the Feast of the Epiphany (The Adoration of the Magi)

57. Aria: *Nur ein Wink von seinen Händen*

59. Chorale: *Ich steh an deiner Krippen hier*

64. Chorale: *Nun seid ihr wohl gerochen*

continued on next page

George Frideric Handel (1685-1759)

Selections from *Messiah*

1. Sinfonia

PART I.

2. Accompanied (Tenor): Comfort ye, my people
3. Air (Tenor): Every valley shall be exalted
4. Chorus: And the Glory of the Lord
Recitative (Soprano): There were shepherds abiding
13. Accompanied (Soprano): And lo, the angel of the Lord Recitative
(Soprano): And the angel said unto them
14. Accompanied (Soprano): And suddenly, there was with the angel
15. Chorus: Glory to God in the Highest
16. Air (Soprano): Rejoice greatly, O daughter of Zion

PART II.

- 34a. Air (Soprano): How beautiful are the feet
37. Chorus: Let us break their bonds asunder Recitative (Tenor):
He that dwelleth in Heaven
38. Air (Tenor): Thou shalt break them with a rod of iron
39. Chorus: Hallelujah

NORTH CAROLINA **SYMPHONY**

TEXT AND TRANSLATION

Johann Sebastian Bach
Selections from *Christmas Oratorio*

George Frideric Handel
Selections from *Messiah*

FRIDAY, DECEMBER 6, 2024 | NOON
MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*

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Music Director

NORTH CAROLINA MASTER CHORALE

SOPRANOS

Emily Arbour
Denise Berry
Becky Brock
Milo Clements
Chloe Donesky
Katherine Eves
Susan Meador
Abby Nardo
Justine O'Connor-Petts
Stacey Owen
Maggie Pate
Sara Richard
Rebekah Shamberger
Taylor Troyer
Toiya Williams

ALTOS

Jenny Anderson
Cathy Brawner
Martha Cecka
Randi Chalfant
Catie DeLiso
Gina Difino
Megan Gray
Kathy Hopkins
Katie Horneffer
Paula Hostetter
Carol Ingbretsen
Evelyn McCauley
MaryRobert McGrath
Kayla Pierce
Olivia Schwager
Carmen Stewart

TENORS

Steven Brooks
Dan Gaugert
Anil Gehi
Ken Griffo
Philip Guadagno
Jeff Hensley
Taylor Hoyt
Mike Kilbridge
Josh McCarthy
Jack Neely
Robert Sparks
David Wiehle

BASSES

Chris Anderson
Colin Anderson
Francis Cianfrocca
Mike Gilliam
Phil Hanna
Hal Haygood
Mike Lawrence
Bradley Layton
Scott MacCracken
Kurt Marsden
Josh Mizesko
Sammy Pearce
Alex Ronke
Matt Sawchak
Jamie Taylor

SELECTIONS FROM *CHRISTMAS ORATORIO*, BWV 248

Johann Sebastian Bach

Words attributed to Christian Friedrich Henrici (Picander)

English version edited from the translation of Henry S. Drinker

CANTATA I

1. Chorus

Jauchzet, frohlocket! auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

*Shout ye exultant this Day of Salvation,
glory to God in the Highest today!
Fear ye no longer, forsake lamentation,
sing ye with gladness, exultant and gay.
Worship the Master and bow ye before Him.
Come all ye Faithful with song to adore Him.*

5. Chorale

Wie soll ich dich empfangen
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei!

*How can I fitly greet Thee,
How rightly Thee extol,
of Man the best Beloved,
Thou Treasure of my soul!
O Lord, I pray Thee carry
the torch to light my way,
that I might know Thy pleasure
and serve Thee day by day.*

CANTATA III

24. Chorus

Herrscher des Himmels, erhöere das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

*Ruler of heaven, though weak be our voices,
each, in his heart, for Thy glory rejoices,
when your Zion exalts you with psalms!
so let our music be sweet to Thine ears.
Zion resounding with gay jubilation
glories to welcome our promised salvation,
fixed and unchanging through infinite years.*

28. Chorale

Dies hat er alles uns getan,
sein groß Lieb zu zeigen an;
des freu sich alle Christenheit
und dank ihm des in Ewigkeit.
Kyrieleis!

*That God has blessed His people thus,
shows His mighty love for us.
All Christendom must thus adore,
and joyous thank Him evermore.
Lord, have mercy upon us!*

CANTATA IV

41. Aria (Tenor)

Ich will nur dir zu Ehren leben,
mein Heiland, gib mir Kraft und Mut,
dass es mein Herz recht eifrig tut!
Stärke mich,
deine Gnade würdiglich
und mit Danken zu erheben!

*Thy Name I live to praise and honor,
Lord, give me strength and courage too,
that I be ever eager Thy will to do.
Strengthen me
by Thy Grace that worthily
I may thank Thee and extol Thee.*

CANTATA VI

57. Aria (Soprano)

Nur ein Wink von seinen Händen
Stürzt ohnmächtger Menschen Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
O, so müssen sich sofort
Sterblicher Gedanken wenden.

*He whom God has not befriended
down in ruin soon will fall;
futile are his efforts all.
Speaks the Highest but a word,
arrogance and pride are ended,
Think ye now, ye who have erred,
that that your faults may yet mended.*

59. Chorale

Ich steh an deiner Krippen hier,
O Jesulein, mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin! es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin,
Und lass dirs wohlgefallen!

*I stand beside Thy cradle here,
O Jesus child, to tender
all that Thou hast given me
which I to Thee surrender.
Take Thou my spirit, take my soul,
my heart and mind in Thy control,
and graciously receive them.*

64. Chorale

Nun seid ihr wohl gerochen
An eurer Feinde Schar,
Denn Christus hat zerbrochen,
Was euch zuwider war.
Tod, Teufel, Sünd und Hölle
Sind ganz und gar geschwächt;
Bei Gott hat seine Stelle
Das menschliche Geschlecht.

*The triumph is completed,
Our Savior, Christ the Lord,
has vanquished and defeated
the Fiend and all his horde:
Sin, Death and Hell, and Satan
the Faithful may defy,
God summons His elected,
to Him in Heaven High.*

SELECTIONS FROM *MESSIAH*

George Frideric Handel

Words by Charles Jennens

PART I.

1. Sinfonia

2. *Accompagnato* (Tenor)

Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto
her, that her warfare is accomplished, that her
iniquity is pardoned. The voice of him that crieth
in the wilderness; prepare ye the way of the Lord;
make straight in the desert a highway for our God.
(ISAIAH 40: 1-3)

3. Air (Tenor)

Ev'ry valley shall be exalted, and ev'ry mountain
and hill made low; the crooked straight and the
rough places plain.
(ISAIAH 40: 4)

4. Chorus

And the glory of the Lord shall be revealed, and all
flesh shall see it together: for the mouth of the
Lord hath spoken it.
(ISAIAH 40: 5)

Recitative (Soprano)

There were shepherds abiding in the field, keeping
watch over their flocks by night.
(LUKE 2: 8)

13. *Accompagnato* / Recitative (Soprano)

And lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about
them, and they were sore afraid.
(LUKE 2: 9)

And the angel said unto them: "Fear not, for
behold, I bring you good tidings of great joy,
which shall be to all people. For unto you is born
this day in the city of David a Savior, which is
Christ the Lord."
(LUKE 2: 10-11)

14. *Accompagnato* (Soprano)

And suddenly there was with the angel,
a multitude of the heavenly host, praising God,
and saying:
(LUKE 2: 13)

15. Chorus

"Glory to God in the highest, and peace on earth,
good will towards men."
(LUKE 2: 14)

16. Air (Soprano)

Rejoice greatly, O daughter of Zion; shout,
O daughter of Jerusalem! Behold, thy King
cometh unto thee; He is the righteous Saviour,
and He shall speak peace unto the heathen.
Rejoice greatly. . . *da capo*
(ZECHARIAH 9: 9-10)

PART II.

34a. Air (Soprano)

How beautiful are the feet of them that preach
the gospel of peace, and bring glad tidings of
good things.
(ISAIAH 52: 7; ROMANS 10: 15)

37. Chorus / Recitative

Let us break their bonds asunder, and cast away
their yokes from us.
(ISAIAH 52: 7; ROMANS 10: 15)

(Tenor)

He that dwelleth in Heav'n shall laugh them to
scorn; The Lord shall have them in derision.
(PSALMS 2: 4)

38. Air (Tenor)

Thou shalt break them with a rod of iron; thou
shalt dash them in pieces like a potter's vessel.
(PSALMS 2: 9)

39. Chorus

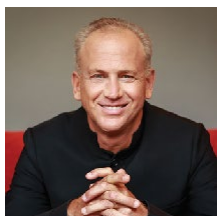
Hallelujah: for the Lord God Omnipotent reigneth.
(REVELATION 19: 6)

The kingdom of this world is become the kingdom
of our Lord, and of His Christ; and He shall reign
for ever and ever.
(REVELATION 11: 15)

King of Kings, and Lord of Lords.
(REVELATION 19: 16)

Hallelujah!

About the Artists



Carlos Miguel Prieto, *Music Director*

The Maxine and Benjamin Swalin Chair

Mexican conductor and Grammy-winner Carlos Miguel Prieto started his tenure as Music Director of the North Carolina Symphony at the beginning of the 2023/24 season.

From 2007 to 2022, Prieto was Music Director of the Orquesta Sinfónica Nacional de México. In 2023 he received the Fine Arts Medal, Mexico's highest honor for a musician. He was Music Director of the Louisiana Philharmonic Orchestra from 2006 to 2023, where he helped lead the cultural renewal of New Orleans following Hurricane Katrina and won a Grammy in 2024. In 2008, he was appointed Music Director of the Orquesta Sinfónica de Minería (OSM), which he has led to a Latin Grammy nomination, a Grammy award, and a residence in 2024 at Bravo! Vail.

Prieto is in demand as a guest conductor for orchestras including the Chicago Symphony Orchestra; the symphony orchestras of Atlanta, Dallas, and Toronto; The Cleveland Orchestra and Minnesota Orchestra; and the San Francisco, Houston, and New World symphonies. He made his BBC Proms debut in 2023 and led the Los Angeles Philharmonic at the Hollywood Bowl in 2024. Recent engagements include the London Philharmonic Orchestra, Frankfurt Radio Symphony, Spanish National Orchestra, BBC National Orchestra of Wales, and Auckland Philharmonia.

Since 2002 Prieto has conducted the Orchestra of the Americas, which draws young musicians from the entire American continent—serving as Principal Conductor until 2011, when he was appointed Music Director. He has also worked with young musicians at The Juilliard School, the Colburn School, the Curtis Institute, and elsewhere, and leads the Carlos Miguel Prieto Conducting Fellowship at OAcademy, an online conservatory bringing together teachers and students from around the world. He has also worked with the National Youth Orchestra of Great Britain and conducted both the National Youth Orchestra-USA and NYO2 at Carnegie Hall.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many commissioned by him. He places equal importance on championing works by Black and African American composers such as Florence Price, Margaret Bonds, and Courtney Bryan, among others.

Prieto has an extensive discography and was recognized by *Musical America* as Conductor of the Year in 2019. He is a graduate of Princeton and Harvard universities.



Sarah Coburn, *soprano*

These concerts are the North Carolina Symphony debut for Sarah Coburn.

Soprano Sarah Coburn has performed on many of the world's great stages, including The Metropolitan Opera, Washington National Opera, Boston Lyric Opera, Los Angeles Opera, the Wiener Staatsoper, and Welsh National Opera. A graduate of Seattle Opera's Young Artists Program, she returned in 2024 as a soloist for their 60th Anniversary Gala. She also reprised the role of Adina in Donizetti's *L'elisir d'amore* with Charlottesville Opera in July.

During the 2022/23 season, Coburn returned to one of her signature roles, joining New York City Opera as the title role in Donizetti's *Lucia di Lammermoor* for a performance in Bryant Park. Her recording of Bellini's *I Puritani*, featuring tenor Lawrence Brownlee and the Kaunas City Symphony Orchestra of Lithuania and Kaunas State Choir, was released in 2021. Recent seasons have included Strauss's Four Last Songs with the Tulsa Symphony Orchestra, a reprisal of *Lucia di Lammermoor* with Lyric Opera Kansas City, Mahler's Symphony No. 4 with the Tulsa Symphony Orchestra, and Rossini's *Stabat Mater* with the Choral Arts Society of Washington at the Kennedy Center.

Coburn has appeared in concert with Cincinnati Chamber Orchestra, the Moscow Philharmonic Orchestra, Oklahoma City Philharmonic, and Russian National Orchestra, among others. She joined the Handel & Haydn Society as soloist for Handel's *Messiah* and has also sung *Messiah* with Seattle Symphony and The Philadelphia Orchestra.

Coburn created the role of Kitty in the world premiere of David Carlson's *Anna Karenina* at Florida Grand Opera and Opera Theatre of Saint Louis and performed the role of Princess Yue-Yang in the world premiere production of Tan Dun's *The First Emperor* at the Metropolitan Opera opposite Plácido Domingo. She has received awards from the George and Nora London Foundation, the Richard Tucker Foundation, The Jensen Foundation, The Liederkrantz Foundation, and Opera Index, and she was a National Grand Finalist in the 2001 Metropolitan Opera National Council Auditions.



Aaron Crouch, *tenor*

These concerts are the North Carolina Symphony debut for Aaron Crouch.

Originally from Bowie, Maryland, American tenor Aaron Crouch is a graduate of the Curtis Institute of Music. He began his 2024/25 season with a return to Opera Philadelphia for the American premiere of *The Listeners* by Missy Mazzoli. In concert, he debuts with the Sante Fe Symphony as the tenor soloist in Handel's *Messiah*. He will join Lyric Fest for *The Soul of the City* as well as Brooklyn Art Song Society for their New Voices Festival.

During the 2023/24 season, Crouch made his house debut as Count Almaviva in Virginia Opera's production of Rossini's *Il barbiere di Siviglia*. On the concert stage, he joined Morris Robinson for the second iteration of *Morris & Friends: An Evening of Opera & Gospel* at Washington Adventist University. He also sang as the tenor soloist in Handel's *Messiah* with New West Symphony.

Crouch made his New York City recital debut with Opera Index and debuted at Carnegie Hall with the Cecilia Chorus of New York. Past seasons have included the title role in Bernstein's *Candide* with the May Festival in Cincinnati, Don Ramiro in Rossini's *La Cenerentola* with Tri-Cities Opera, and The Son in Jeanine Tesori's *Blue* with Pittsburgh Opera. He was featured in Joyce DiDonato's Master Class series at Carnegie Hall, which streamed on Medici.tv, and is the founder of Utopia Arts. He also has a YouTube channel, where he performs repertoire traditionally sung by different voice types.

In 2022, Crouch received second prize at The Cooper-Bing Vocal Competition in Ohio. He was chosen as one of nine finalists for the Houston Grand Opera's 2021 Concert of Arias, the 33rd Annual Eleanor McCollum Competition for Young Singers, and in 2020 he was a winner in the Metropolitan Opera National Council Auditions at the Michigan District. A Gold Medalist at The YoungArts Foundation Awards in 2017, he also won an Emerging Artist Award from the Opera Index Vocal Competition in 2019.



North Carolina Master Chorale

The North Carolina Master Chorale is the Resident Chorus of the North Carolina Symphony. Their most recent concerts with the Symphony featured Handel's Messiah conducted by Carlos Miguel Prieto in December, 2023. They will join the Symphony again this season for concerts in February featuring Beethoven Symphony No 9 and for performances in May of the Mozart Requiem.

Founded in 1942 as the Raleigh Oratorio Society, the North Carolina Master Chorale has been performing for over 80 years. The Master Chorale includes a 175-voice Symphonic Choir, a professional Chamber Choir of 16-60 voices, and the North Carolina Master Chorale Youth Choir, which is a professionally directed honors choir for high school students. Singers in all of these choirs are selected through auditions.

Named in 2014 as the resident choir of the North Carolina Symphony, the North Carolina Master Chorale provides choral support for the Symphony for major choral works in addition to their own performances. The Master Chorale's season consists of five to six concerts for the adult choirs, and one Youth Choir performance. The Chorale also provides the choir for Carolina Ballet performances, regularly collaborates with other arts organizations, and provides choral music to North Carolina choirs through a newly created Music Lending Library. The organization has been awarded a Raleigh Medal of Arts, and has twice filmed their holiday concert for broadcast on PBS North Carolina.

Music Director Dr. Alfred Sturgis has led the Master Chorale for more than 30 years. He is also Music Director of the Carolina Ballet and the Tar River Orchestra. In September 2023, Sturgis was awarded the Order of the Longleaf Pine.

About the Music



Selections from *Christmas Oratorio*, BWV 248
JOHANN SEBASTIAN BACH (1685-1750)

THE STORY

Johann Sebastian Bach was an incredibly busy man. As part of his duties in the position of *Thomaskantor* in the German city of Leipzig, he prepared music for services in four Lutheran churches, composed liturgical music, hand-copied scores, rehearsed choirs, and performed music every Sunday. He held the position for 27 years, from 1723 until his death in 1750.

The *Christmas Oratorio* was composed in 1734 for Leipzig's 12-day Christmas Festival. Each of the six cantatas was performed on a different day, beginning on Christmas and ending on the feast of the Epiphany on January 6. This was Bach's first oratorio, and the music incorporates more than a dozen existing hymn tunes—as well as reusing a great deal of music Bach had previously written for both sacred and secular occasions.

Much of Bach's work was never published during his lifetime; the *Christmas Oratorio* was forgotten by the public for decades after his death, until his music was rediscovered in the 19th century. Since then, it has remained a regularly performed work.

LISTEN FOR

- The solo tenor taking the role of the Evangelist, as in several of Bach's sacred works, to narrate the words of the Biblical texts as translated by Martin Luther
- The timpani, not an instrument typically used by Bach, giving emphasis to the first words sung by the choir as they joyfully announce the birth of Christ
- Numerous "Lutheran chorales" throughout the work: these simple melodies for hymns were meant to be easily learned by everyday members of the congregation
- The duet in the 39th number, the aria "*Flößt, me in Helmand, de in Namen*" ("O My Savior, Does Your Name Instill"), between soprano and oboe

INSTRUMENTATION

Two flutes, four oboes, oboe d'amore, oboe da caccia, bassoon, two horns, three trumpets, timpani, continuo, strings



Selections from *Messiah*
GEORGE FRIDERIC HANDEL (1685-1759)

THE STORY

After emigrating from Germany to England, George Frideric Handel achieved immense success with operas in Italian. When the popularity of Italian opera waned, he transitioned to the oratorio—a genre that featured singers and an orchestra and expounded on sacred or mythological themes, written for concert performance rather than dramatic presentation.

Handel had been the first composer to gain success with oratorios sung in English; for *Messiah* he used a text compiled from early English translations of the Bible. The oratorio premiered in April 1742, in Dublin, as a benefit performance for charity hospitals and indebted prisoners.

The piece's subject matter makes the work appropriate to Easter, and no evidence suggests Handel thought of it as a Christmas event. The holiday tradition originated in the United States on Christmas Day of 1818, when the Handel and Haydn Society, a Boston-based ensemble which continues to operate to this day, gave the first full performance of the oratorio in North America. Ensembles across the country began to follow suit, starting a tradition that is now emulated around the world.

LISTEN FOR

- The skipping rhythmic pattern in the opening instrumental Sinfonia, followed by a faster, sprightlier second section
- The first tenor aria, "Comfort ye, my people"—significantly, beginning the oratorio with a message of comfort and forgiveness
- Spectacular coloratura singing—characterized by virtuosic passages, trills, and a high register—in the soprano aria "Rejoice greatly, O Daughter of Zion," which serves as the ending of Part 1 in these concerts
- The famous "Hallelujah" Chorus, which ends Part 2 of the oratorio; the story that King George II leapt to his feet when he heard the iconic music for the first time is apocryphal, but audiences often stand for this majestic culmination

INSTRUMENTATION

Two oboes, bassoon, two trumpets, timpani, continuo, strings

The Musicians of the North Carolina Symphony

Carlos Miguel Prieto,
Music Director
The Maxine and Benjamin Swalin Chair

Grant Llewellyn,
Music Director Laureate

Sophie Sze-Ki Mok,
Assistant Conductor
The Lucy Moore Ruffin Chair

Violin I

To Be Filled, Concertmaster *The Annabelle Lundy Fetterman Chair*

Jessica Hung,
Associate Concertmaster *The Assad Meymandi and Family Chair*

Anna Black,
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

Seula Lee
The Governor James B. Hunt, Jr. Chair

Joseph Meyer*

Maria Meyer
The Tom and Mary Mac Bradshaw Chair

Minjoo Moon*
The Harvey At-Large Chair

Pablo Sánchez Pazos
The Phyllis ("Pat") Conrad Wells Chair

Jessica Ryou
The James C. Byrd and Family Chair

Erin Zehngut
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

Tiffany Kang,
Associate Principal
The Blanche Martin Shaw Chair

David Kilbride,
Assistant Principal

Qi Cao

Janet Gayer Hall

Chris Jusell

Oskar Ozolinch

Subin Shin

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

Brian Sherwood,
Assistant Principal

Petra Berényi

Paul Malcolm

Amy Mason
The J. Sidney Kirk Chair

Daniel Moore

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

David Meyer
The Nell Hirschberg Chair

Marc Moskovitz*
*The William Charles Rankin
Chair*

Lisa Howard Shaughnessy
The Sara Wilson Hodgkins Chair

Samuel Sykes*

Nathaniel Yaffe
*The Secretary of Cultural
Resources Betty Ray McCain
Chair*

Double Bass

Leonid Finkelshteyn, Principal
*The Martha and Peyton
Woodson Chair*

Joshua DePoint,
Associate Principal
*The Dr. and Mrs. Preston H. Gada
Chair*

Craig Brown
*The Mark W. McClure Foundation
Chair*

Erik Dyke
*The Harlee H. and Pauline G.
Jobe Chair*

Bruce Ridge
*The John C. and Margaret P.
Parker Chair*

Flute

Megan Torti, Principal
*The Mr. and Mrs. George M.
Stephens Chair*

Mary E. Boone,
Assistant Principal
*The Dr. and Mrs. Shaler Stidham,
Jr. Chair*

Alexandra Stokes*
The Jack and Sing Boddie Chair

Piccolo

Alexandra Stokes*
The Jean Dunn Williams Chair

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters,
Associate Principal,
The Lizette T. Dunham Chair

Rachel Ahn*
*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*

Sammy Lesnick,
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*

Gabriel Mairson
The James Marion Poyner Chair

Russell Rybicki
*The Roger Colson and
Bobbi Lyon Hackett Chair*

To Be Filled
*The Mary Susan Kirk Fulghum
Chair*

Trumpet

Paul Randall, Principal
The George Smedes Poyner Chair

Ben Hauser,
Associate Principal
*The Henry and Martha Zaytoun
and Family Chair*

Trombone

John Ilika, Principal
*The Thomas Warwick Steed, Jr.
Family Chair*

Steven Osborne*,
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*

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*

Taylor Troyer,
Assistant Orchestra Librarian

*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
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