

NORTH CAROLINA **SYMPHONY**

Mozart Requiem

OPEN REHEARSAL

THU, MAY 15, 2025 | 7PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony

Andrew Grams, *conductor*

Kirsten MacKinnon, *soprano*

Leah Wool, *alto*

Eric Ferring, *tenor*

Wei Wu, *bass*

North Carolina Master Chorale

Dr. Alfred E. Sturgis, *Music Director*

PROGRAM

Wolfgang Amadeus Mozart (1756-1791)

As completed by H.C. Robbins Landon

Requiem in D minor, K. 626

I. Introitus - Requiem

II. Kyrie

III. Sequentia

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium

Domine Jesu Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio

A 20-minute intermission may be announced from the stage.

About the Artists



Andrew Grams, *conductor*

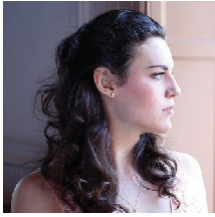
Among several previous visits, Andrew Grams most recently conducted the North Carolina Symphony with the N.C. Master Chorale for concerts in 2022 featuring Handel's Messiah.

American conductor Andrew Grams, winner of 2015 Conductor of the Year from the Illinois Council of Orchestras, has led orchestras throughout the United States including the National Symphony Orchestra; the symphony orchestras of Chicago, Detroit, St. Louis, Cincinnati, Baltimore, and Dallas; and The Philadelphia Orchestra. His engagements during the 2024/25 season have included the BBC Proms, where he led the Chineke! Orchestra for Tchaikovsky's Symphony No. 6, as well as concerts with the chamber orchestra and symphony orchestra of the Shepherd School of Music at Rice University

Grams served for eight seasons as music director of the Elgin Symphony Orchestra in Illinois, beginning in 2013, and has worked extensively with orchestras including the symphony orchestras of Toronto, Montreal, and Vancouver; Orchestre national de France; Hong Kong Philharmonic Orchestra; BBC Symphony Orchestra; the symphony orchestras of Sydney, Melbourne, and Adelaide; Barcelona Symphony Orchestra, and Het Residentie Orkest in The Hague, Netherlands. Also an educator, he has worked with orchestras at institutions such as the Curtis Institute of Music and the Cleveland Institute of Music.

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

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, and the New Jersey Symphony.



Kirsten MacKinnon, *soprano*

These concerts are the North Carolina Symphony debut for Kirsten MacKinnon.

In the 2024/25 season, Canadian soprano Kirsten MacKinnon has made her Metropolitan Opera debut as Also Jess in Jeanine Tesori and George Brant's *Grounded* and starred as Contessa Almaviva in Mozart's *Le nozze di Figaro* with the Opera Regio di Torino. In concert, she has performed Beethoven's Symphony No. 9 with Artis—Naples and Orchestre symphonique de Québec.

Recent operatic highlights have included starring roles with Canadian Opera Company, Glyndebourne Festival, Maggio Musicale Fiorentino, and Oper Frankfurt. MacKinnon has performed in concert with orchestras including the Münchner Rundfunkorchester, Netherlands Radio Philharmonic Orchestra, and the symphony orchestras of Vancouver and Toronto.

A graduate of the Curtis Institute of Music, MacKinnon held the Alfred Greenberg Memorial fellowship there and was also a grant holder of the Jacqueline Desmarais Foundation for Young Canadian Opera Singers. Based in Montréal, she was a Grand Finals winner of the Metropolitan Opera National Council Auditions and Grand Prize winner at the Concours musical international de Montréal in Quebec as well as in *Classical Singer Magazine's* voice competition.



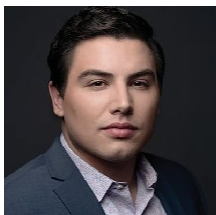
Leah Wool, *alto*

Leah Wool made her North Carolina Symphony debut as a soloist for Handel's Messiah in 2022.

Mezzo-soprano Leah Wool is the recipient of a Sullivan Foundation Award and 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.

Among recent engagements, Wool joined the American Symphony Orchestra this season for a concert of works by C.P.E. Bach. During the 2023/24 season, she made two returns to the Defiant Requiem Foundation. Elsewhere, she has joined the San Francisco Symphony, Indianapolis Symphony Orchestra, and Jacksonville Symphony for Handel's *Messiah* and debuted with 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 is a frequent collaborator—having sung the title role in Handel's *Amadigi di Gaula* and Amastre in Handel's *Xerxes* with the company, among others. She is also a frequent performer at Utah Opera. Other notable appearances include The Metropolitan Opera; Central City Opera, Santa Fe Opera, Glimmerglass Opera, and Spoleto Festival USA.



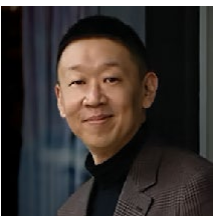
Eric Ferring, *tenor*

These concerts are the North Carolina Symphony debut for Eric Ferring.

Tenor Eric Ferring, a native of Dubuque, Iowa, graduated from Drake University and Boston Conservatory at Berklee. He is also a graduate of the Lyric Opera of Chicago's Ryan Opera Center and the Pittsburgh Opera Resident Artist Program, a 2022 George London Foundation Award winner, and the Top Prize Winner of the 2022 Gerda Lissner Foundation International Vocal Competition.

Ferring's 2024/25 season has included his Los Angeles Philharmonic debut in *The Handel Project* with conductor Emmanuelle Haïm, Beethoven's Symphony No. 9 with the Portland Symphony Orchestra, and Handel's *Messiah* with the Evansville Philharmonic Orchestra. Previous notable engagements include the Insula Orchestra in Paris for Mozart's Requiem. He has appeared with The Metropolitan Opera in Donizetti's *Lucia di Lammermoor*, Mozart's *The Magic Flute*, and Puccini's *Turandot*.

In 2022, Ferring released his solo debut album *No Choice but Love*. This was followed by 2023's *We Have Tomorrow*, featuring pianist Madeline Slettedahl and French string quartet Quatuor Agate. He was awarded the 2017 Richard Tucker Memorial Scholarship as an Apprentice Singer at Santa Fe Opera, participated in the Académie de festival d'Aix-en-Provence, and was a Studio Artist at Wolf Trap Opera.



Wei Wu, *bass*

These concerts are the North Carolina Symphony debut for Wei Wu.

Wei Wu trained at Washington National Opera's Cafritz Young Artist program, the People's University of China, Beijing, and the University of Colorado Boulder. His 2024/25 season began for Wu with Los Angeles Opera in Gounod's *Roméo et Juliette* and Puccini's *Madama Butterfly*. He appeared with Austin Opera for Verdi's Requiem and traveled to China for Verdi's *Rigoletto* with the Shanghai Symphony.

The 2023/24 season included house debuts as Kōbun in Mason Bates' *The (R)evolution of Steve Jobs* with San Francisco Opera and as Zuniga in Bizet's *Carmen* with The Metropolitan Opera. Wu portrayed Kōbun in the world premiere of *The (R)evolution of Steve Jobs* at Santa Fe Opera and appears on the cast live recording, which won Best Opera Recording at the 2019 Grammy Awards.

On the symphonic stage, Wu's appearances include the Pittsburgh Symphony Orchestra as Rocco in Beethoven's *Fidelio*, Kansas City Symphony for Mozart's Requiem, and Verdi's Requiem with The Orchestra Now at Bard College and the West Virginia Symphony.



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 Beethoven's Symphony No. 9, conducted by Carlos Miguel Prieto in February, 2024.

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



Requiem

WOLFGANG AMADEUS MOZART (1756-1791)

THE STORY

In 1791, Mozart received an anonymous commission for a Requiem Mass from Austrian aristocrat and amateur composer Count Franz von Walsegg for his deceased wife, Anna, aged 20. However, time was not in his favor. Mozart's death on December 5 left the Requiem incomplete. In need of the commission's full payment, Mozart's widow Constanze rushed to have the liturgical mass completed, first by Joseph Eybler, then by Franz Xaver Süssmayer. Count Walsegg received his completed Requiem in February 1792, but parts had been performed five days after the composer's death for friends who gathered to pay respects—contrary to popular myth that no witnesses were present at the young prodigy's funeral.

The account that Mozart tearfully confessed on his deathbed that the Requiem's composition had been his own personal mass may have been contrived by Constanze to raise the work's sentimental (and sacred) value. Regardless of such myths, the Mozart Requiem has served for centuries as a monumental symbol of honor incorporated into funeral services for major cultural figures including Haydn, Weber, Beethoven, Schubert, Goethe, Chopin, Rossini, and Berlioz.

LISTEN FOR

- The fugal subject of Mozart's *Kyrie*, which is borrowed from the closing chorus of Handel's "Dettingen" *Te Deum*
- The flurry of 16th-notes in the *Dies irae*, expressing impending holy judgment and wrath upon the earth
- The blasting trombone in the *Tuba mirum*, of which Berlioz once lamented: "Why just one trombone to sound the terrible blast that should echo round the world and raise the dead from the grave?"
- The bright D-major *Sanctus*, where the hearty fugal chorus proclaims the holy glory filling the earth at the coming of Christ
- The somber polyphony in the final *Communio*, beseeching God to grant His saints eternal rest

INSTRUMENTATION:

Two basset horns, two bassoons, two trumpets, three trombones, timpani, organ, strings

Text and Translation

I. INTROITUS: REQUIEM

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

II. KYRIE

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

III. SEQUENTIA

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

I. INTROIT: REQUIEM

*Grant them eternal rest, Lord,
and let perpetual light shine on them.
Your praise is sung, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.*

II. KYRIE

*Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.*

III. SEQUENCE

*Day of wrath: on that day
the world will dissolve in ashes,
as foretold by David and the Sibyl.*

*How great the trembling will be
when the Judge descends from heaven
to examine all things strictly.*

*The trumpet's sound scattering
Through the tombs of the earth
will gather all before the throne.*

*Death and Nature will be astounded,
when all Creation rises again,
to answer the judgment.*

*A book will be brought forth,
in which all will be written,
by which the world will be judged.*

*When the Judge takes his seat,
all that is hidden will be revealed,
nothing will remain unavenged.*

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplici parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.

*What could a wretch like me say then?
Who shall intercede for me,
when even the righteous need mercy?*

*King of tremendous majesty,
who y saves the redeemed,
save me, fountain of mercy.*

*Remember, blessed Jesus,
my salvation caused your suffering;
do not forsake me on that day.*

*You have sought me, faint and weary,
redeemed me, suffering on the cross;
may such great effort not be in vain.*

*Righteous judge of vengeance,
grant me the gift of forgiveness
before the day of reckoning.*

*I moan as one who is guilty:
Shame reddens my face;
I am a suppliant before you, Lord.*

*You, who absolved Mary,
and listened to the thief,
give me hope also.*

*My prayers are unworthy,
but, good Lord, have mercy,
let me not burn in eternal fire.*

*Among the sheep let me take my place,
and separate me from the goats,
setting me by Your right hand.*

*As the accused are confounded,
doomed to flames of woe,
call me among the blessed.*

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem.

IV. OFFERTORIUM

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum,
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Hostias et preces tibi, Domine,
laudis offerimus.
Tu sucipe pro animabus illis,
quaram hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

V. SANCTUS

Sanctus. Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.

*Bowing, I pray in humility,
my heart crushed to dust,
help me in my final hour.*

*That mournful day,
when from the ashes shall arise
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant eternal rest.*

IV. OFFERTORIUM

*Lord Jesus Christ, King of glory,
liberate the souls of the faithful departed
from the pains of hell and from the bottomless
pit.*

*Deliver them from the lion's mouth,
lest they be swallowed up in hell,
lest they fall into darkness,
but let Your standard-bearer, holy Michael,
bring them into holy light,
which was promised to Abraham
and his descendants.*

*Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them on behalf of those souls
we commemorate today.
And let them, Lord, pass from death to life,
which was promised to Abraham
and his descendants.*

V. SANCTUS

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Your glory.
Hosanna in the highest.*

VI. BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

VII. AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

VIII. COMMUNIO

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

VI. BENEDICTUS

*Blessed are they who come the name of the Lord.
Hosanna in the highest.*

VII. AGNUS DEI

*Lamb of God, who takes away the sins of the
world, grant them rest.*

*Lamb of God, who takes away the sins of the
world, grant them rest.*

*Lamb of God, who takes away the sins of the
world, grant them eternal rest.*

VIII. COMMUNIO

*Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.*

North Carolina Master Chorale

Alfred E. Sturgis, *Music Director*

SOPRANOS

Brooke Adkins	Sarah Marks
Katie Andress	Lindsay Anne McCall
Emily Arbour	Amanda McCollough
Tiffany Bartholomew	Tarron McCord
Denise Berry	Myra Michot
Alyson Boswell	Jung Eun Moon
Becky Brock	Svetlana Mungalov
Milo Clements	Lesley Page
Claire Diefenderfer	Veronica Passarelli
Erin Edgar	Mariah Piro
Margaret Escobar	Cathy Poole
Debra Etheridge	Sara Richard
Kathryn Ferro	Angela Santucci
Alexis Giannattasio	Emily Sheffield
Erin Kate Grady	Martha Stallmann
Samantha Gottlieb	Vickie Ta
Anne-Marie Hain	Catherine Ta
Olivia Haley	Lauren Takitch
Leslie Heal	Leona Taylor
Amber Hitchcock	Cynthia Thomas
Rachel Holmes	Sally Thomas
Gail Jackson	Fran Tracy-Walls
Letia Johnson	Taylor Troyer
Katy Kaltenbrun	Caroline Webster
Zumanah Kamal	Rachel Wilson
Mallory Kinczyk	Jessica Woodbury
Alicia Kirwan	Lindsey Bruner Woodcock
Ayn-Monique Klahre	Merranie Zellweger
Kazue Kojima	Tonya Zucker
Elizabeth Marks	

TENORS

John Adams	Eduardo Magistrado
Richmond Agyapong	Joshua McCarthy
Steven Brooks	Rick Mullen
Alan Brown	Jack Neely
Anil Gehi	Randy Neighbarger
Ken Griffo	Mark Rossnagel
Jerrold Godwin	Wesley Shearer
Philip Guadagno	Sean Toso
Joseph Guarascio	Mason Walker
Jeff Hensley	Caleb Waters
Taylor Hoyt	
Kenneth Jones	
Kenichi Kojima	

ALTOS

Pam Alachi	Laura Jones
Jennifer Alkove	Katrina Kalish
Alison Anderson	Karen Kletter
Jenny Anderson	Abby Kolb
Kay Birdwhistell	Barbara Lehenbauer
Cathy Brawner	Olga Lobastova
Ruth Bromer	Natalia Luckyanova
Kelli Bullock	Judith Lyon-Mitchell
Ginger Calloway	Heather Minchew
Martha Cecka	Winsome O'Neill
Randi Chalfant	Kimberly Palgrave
Catie DeLiso	Johanna Parker
Ellen Demitraszek	Vanessa Patrick
Gina Difino	Dawn Pearce
Emily Eisenlohr	Kayla Pierce
Jennifer Fredette	Deborah Radisch
Nadine Gershman	Stacey Rose
Veronica Gibson	Olivia Schwager
Olivia Gilbert	Sarai Schweers
Jamie Gilliam	Melissa Shaheen
Megan Gray	Joy Snipes
Rebekah Haithcock	Carmen Stewart
Leslie Heavey	Jen Summers
Claire Heins	Matti Thompson
Nancy Herje	Beth Vandergriff
Jenna Higgs	Barbara Wanamaker
Kathy Hopkins	Kate Woomer-Deters
Katie Horneffer	Alexa Young
Paula Hostetter	
Stacie Howard	

BASSES

Colin Anderson	Chris King
Paul Berry	Jack Krupicka
Richard Best	Michael Lawrence
Tim Champion	Bradley Layton
Francis Cianfrocca	Scott MacCracken
Ryan Downey	Brian McFeaters
Mike Gilliam	DeMar Neal
Michael Glasgow	Sammy Pearce
Dan Harrell	Jamie Taylor
Phil Hartfiel	Stan Taylor
David Hasenauer	Joseph Walls
Eric Heidepriem	Jack Ward
Jeff Johnson	Curtis Weispfenning

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

To Be Filled,
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

To Be Filled
*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
 Symphony and Opera Musicians.*

*The North Carolina Master
 Chorale is the Resident Chorus of
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