

NORTH CAROLINA **SYMPHONY**

Mozart “Great” Mass

OPEN REHEARSAL FOR DONORS

THU, APR 9, 2026 | 7PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Amanda Forsythe, *soprano*
Erica Petrocelli, *soprano*
Issachah Savage, *tenor*
Harold Wilson, *bass*
North Carolina Master Chorale
Dr. Alfred E. Sturgis, *Music Director*

PROGRAM

Einojuhani Rautavaara (1928-2016)

Symphony No. 7, *Angel of Light*

1. Tranquillo
2. Molto allegro
3. Come un sogno
4. Pesante – Cantabile

Wolfgang Amadeus Mozart (1756-1791)

Mass in C minor, K. 427

- i. Kyrie
- ii. Gloria
 - Gloria in excelsis Deo
 - Laudamus te
 - Gratias agimus tibi
 - Domine Deus
 - Qui tollis peccata mundi
 - Quoniam tu solus
 - Jesu Christe – Cum sancto spiritu
- iii. Credo
 - Credo in unum Deum
 - Et incarnatus est
- iv. Sanctus
 - Sanctus Dominus
 - Hosanna in excelsis
- v. Benedictus

There will be a 15-minute intermission.

The North Carolina Symphony gratefully acknowledges financial support from the State of North Carolina, the honorable Josh Stein, Governor; Wake County; and the City of Raleigh.



Thank you also to the generous individuals, businesses, foundations, and community partners who support the North Carolina Symphony through contributions each season.



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, he 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 served as Music Director of the Louisiana Philharmonic Orchestra from 2006 to 2023, helping lead the cultural renewal of New Orleans following Hurricane Katrina and earning a Grammy in 2024. Since 2008, he has also led the Orquesta Sinfónica de Minería (OSM), guiding the ensemble to a Latin Grammy Award and residencies at Bravo! Vail in 2024 and 2025. This past summer, he continued an ambitious recording project of the complete works of Revueltas and Ortiz, as well as recording Beethoven Piano Concertos with Anne-Marie McDermott.

Prieto is in demand as a guest conductor for major 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. In 2025, he led concerts with the Philharmonia Orchestra in London and Switzerland and conducted the Los Angeles Philharmonic at the Hollywood Bowl. He also served as Semifinal and Final Round Conductor for the 2025 Van Cliburn International Piano Competition.

Since 2002, Prieto has conducted the Orchestra of the Americas, serving as Principal Conductor until 2011, when he was appointed Music Director. He has also worked extensively with young musicians at The Juilliard School, the Colburn School, the Curtis Institute, and elsewhere. In 2025 he led the Sinfónica Azteca (Mexico’s acclaimed youth orchestra) tour of Mexico. He continues to mentor emerging talent through 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 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.



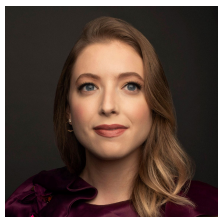
Amanda Forsythe, *soprano*

These concerts are the North Carolina Symphony debut for Amanda Forsythe.

Grammy-winning American soprano Amanda Forsythe is a regular soloist with ensembles including Les Talens Lyriques, Monteverdi Choir and Orchestra, Boston Early Music Festival, Boston Baroque, Apollo's Fire, Opera Prima, Pacific MusicWorks, and Philharmonia Baroque Orchestra and Chorale. Major concert engagements in recent seasons have included performances with the Boston Symphony Orchestra, Los Angeles Philharmonic, Chicago Symphony Orchestra, and The Philadelphia Orchestra.

The 2025/26 season has featured Handel's *Messiah* with the New York Philharmonic, National Symphony Orchestra, and Boston Baroque, as well as returns to the Handel & Haydn Society and Early Music Vancouver. Upcoming engagements include Haydn's *Mass in Time of War* and Vaughan Williams' *Dona nobis pacem* with the Colorado Symphony and *Hearing Her Voice*, a celebration of female perspective and talent, with Tafelmusik. In May, she will sing Bach and Handel with Los Angeles Chamber Orchestra and take the role of Ilia in Mozart's *Idomeneo* with Washington Concert Opera.

Forsythe won the 2026 Best Classical Solo Vocal Album Grammy for *Telemann: Ino - Opera Arias for Soprano* with the Boston Early Music Festival. She sang Euridice on a recording of Charpentier's *La descente d'Orphée aux enfers*, also with the Boston Early Music Festival, which won the Grammy Award for Best Opera Recording in 2015. Her discography includes more than 25 albums and DVDs, many of them premiere recordings.



Erica Petrocelli, *soprano*

These concerts are the North Carolina Symphony debut for Erica Petrocelli.

American soprano Erica Petrocelli graduated from the young artist programs of both Opernhaus Zürich and LA Opera. In the 2025/26 season, she returned to LA Opera to sing Musetta in Puccini's *La bohème*. In the 2024/25 season, she sang Fiordiligi in Mozart's *Così fan tutte* at LA Opera, where she was honored with the Eva and Marc Stern Artist Award, and appeared in the title role of Puccini's *Madama Butterfly* with the Colorado Springs Philharmonic.

In the 2023/24 season, Petrocelli returned to LA Opera as Donna Clara, the *Infanta* in Zemlinsky's *Der Zwerg*, conducted by James Conlon. Concert appearances included Strauss' *Vier letzte Lieder* with Peoria Symphony Orchestra, Mahler's Symphony No. 2 with The Florida Orchestra, Mahler's Symphony No. 4 with the Aspen Music Festival and School, Fauré's Requiem with the Mostly Mozart Festival in San Diego, and concerts of Puccini favorites with Sarasota Opera.

Notable opera roles in the U.S. have included Pamina in Mozart's *The Magic Flute* with Opera Theatre of St. Louis and Donna Anna in Mozart's *Don Giovanni* with Sarasota Opera. Recent concert highlights have included Mozart's Requiem with James Conlon at the Cincinnati May Festival, as well as with the St. Louis Symphony Orchestra.



Issachah Savage, *tenor*

These concerts are the North Carolina Symphony debut for Issachah Savage.

Dramatic tenor Issachah Savage has appeared with orchestras including the New York Philharmonic, The Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Houston Symphony, The Philadelphia Orchestra, Danish National Symphony Orchestra, Rotterdam Philharmonic Orchestra, Orquestra Sinfônica do Estado de São Paulo, and the symphony orchestras of Boston, Chicago, Dallas, Detroit, St. Louis, Toronto, and Melbourne.

Among the highlights of his 2025/26 season, Savage will make his debut with the Milwaukee Symphony Orchestra in Beethoven's *Missa solennis*. He has also returned to Lyric Opera of Chicago, for *Echoes of Excellence: Celebrating the Legacy of Chicago's Black Voices*, and to the Orquestra Sinfônica do Estado de São Paulo, for Puccini's *Messa di gloria* and Beethoven's Symphony No. 9. Savage's symphonic repertoire includes Smyth's Mass in D, Rhiannon Giddens' and Michael Abel's *Omar's Journey*, and Mozart's Requiem.

Among his opera appearances, Savage has sung the title roles in Wagner's *Tannhäuser* and *Rienzi*, Verdi's *Otello*, and Britten's *Peter Grimes*. Highlights include performances with the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, LA Opera, Seattle Opera, Canadian Opera Company, Opéra national de Bordeaux, Dutch National Opera, and the Salzburg Festival.

Savage has been awarded grants and prizes from multiple organizations and notably earned the main prize, audience favorite, orchestra favorite, and a special honor at the 2014 Seattle International Wagner Competition.



Harold Wilson, *bass*

These concerts are the North Carolina Symphony debut for Harold Wilson.

As a member of the Deutsche Oper Berlin for five seasons, bass Harold Wilson sang over 30 roles with the company. In the United States, he has been part of over a dozen productions with the Metropolitan Opera.

Wilson began the 2025/26 season in Beethoven's Symphony No. 9 with the Orquesta Sinfónica de Minería in Mexico City, Mexico. He has also returned to the Metropolitan Opera to sing the Speaker in their holiday performances of Mozart's *The Magic Flute* and joined Nashville Opera as Ashby/Jake Wallace in Puccini's *La fanciulla del West*. The 2024/25 season featured debuts with San Diego Opera in Puccini's *La bohème* and with the Atlanta Symphony Orchestra in Mozart's Mass in C minor. In addition, Wilson returned to the Metropolitan Opera in two roles.

Previous opera engagements have included the Canadian Opera Company, Opera Colorado, and Opera Delaware, among many others. Concert appearances have included the Seattle Symphony, for Handel's *Messiah*; Carnegie Hall and the Grand Junction Symphony Orchestra, for Verdi's Requiem; and Manhattan Concert Productions, for Mozart's Requiem. He joined The Philadelphia Orchestra for multiple performances of the Mozart Requiem in the 2023/24 season, including at Carnegie Hall.



North Carolina Master Chorale

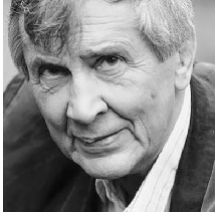
The North Carolina Master Chorale is the Resident Chorus of the North Carolina Symphony. Their most recent concerts with the Symphony featured Orff's Carmina Burana.

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 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



Symphony No. 7, Angel of Light

[1994]

EINOJUHANİ RAUTAVAARA (1928-2016)

When Einojuhani Rautavaara was an emerging composer in Finland, he received the ultimate seal of approval when living legend Jean Sibelius chose him for a scholarship to study at The Juilliard School in New York. After an early phase of experimentation with the rigorous serial techniques that dominated musical thought in the 1960s, Rautavaara relaxed into a more melodic, mystical style that made him the true heir to Sibelius as a composer of distinctly Finnish and highly personal symphonies.

The Seventh Symphony that Rautavaara composed in 1994 for the Bloomington Symphony Orchestra in Indiana belonged to a series of "Angel" works that dated back to the late 1970s.

"The first impulse for these pieces came from their titles," Rautavaara wrote, "which, by persisting forcefully in my mind, finally set off a force field of energy—in other words, music. No story or 'program' is associated with these works. Behind them, however, is the certainty that there exist different levels of knowledge, different truths, those that can be explained rationally and those which cannot be defined in words. Music is a language in which one can tell such truths ecstatically but without recourse to words. If one wishes to find words for them, one might for example speak of 'angels.'"

Two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, strings



"Great" Mass in C Minor

[1783]

WOLFGANG AMADEUS MOZART (1756-1791)

Mozart grew up in Salzburg surrounded by church music in that epicenter of Catholic life in Austria. After the excitement of touring as a child prodigy, he found it unbearable to be back home working alongside his overbearing father for the church, at a time when it was controlled by a particularly nasty archbishop. Despite his best efforts to find a job elsewhere, Mozart was still stuck there at the age of 25, until he finally took the risk to break ties with Salzburg and try freelancing in Vienna.

Life in Vienna proved transformative for Mozart. Guided by an older patron, he did a deep dive into the music of Bach and Handel, at a time when their contrapuntal style was considered hopelessly old-fashioned. Mozart also had space to pursue his greatest passion, opera—which brought him back into the orbit of a powerhouse theater family, the Webers. Some years earlier, he had pursued a romance with soprano Aloysia Weber; that relationship had fizzled, but now it was her younger sister Constanze who caught Mozart's eye. They ended up marrying in 1782, over the objections of Mozart's father.

In what turned out to be his only return visit, Mozart brought his new bride to Salzburg in 1783 to introduce her to his family and smooth over any hard feelings. It was in connection with that trip that he composed his "Great" Mass in C minor, for reasons that are not entirely clear. Maybe it was a peace offering to the father and the church he abandoned; or it might have been designed to show off his wife (who sang the soprano solos) and prove her merit; or perhaps it was an act of faith, coming after a point when Constanze seemed to be at death's door.

Mozart began composing the mass in 1782, and at the beginning of 1783 he wrote to his father that he had "half a mass which is still lying here waiting to be finished." And despite his ability to write with astonishing speed, it still wasn't complete when he presented it during a Sunday service in Salzburg that October. He reworked some of the material into a later cantata, but otherwise he never returned to this ambitious, unpaid project.

All of the musical cross-currents that make Mozart's "Great" Mass so fascinating are present in the opening *Kyrie*. In the choral setting of the words "Kyrie eleison," the pulsing harmonies in the orchestra and contrapuntal layering of the voices channel the heft and grandeur of Bach. Then, with a seamless key change and a drastic thinning out of the textures, we find ourselves in one of those sweet, ambling *andantes* that Mozart loved so much as a vehicle for impossibly long and weightless phrases, as the solo soprano sings "Christe eleison" in a manner lifted straight out of Italian opera.

Another aspect that stands out is the sheer sonic power of Mozart's setting, featuring an orchestra stuffed with brass and timpani that makes sections such as the Gloria and Sanctus resonate with extraordinary brilliance. Bridging his upbringing in the church and the showmanship of his prime years in Vienna, this "Great" Mass stands out as a singular treasure in Mozart's vast output.

Flute, two oboes, two bassoons, two horns, two trumpets, three trombones, timpani, 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

Justin Bruns, Concertmaster
*The Annabelle Lundy Fetterman
Chair*

Anna Black*,
Associate Concertmaster
*The Assad Meymandi and Family
Chair*

Karen Strittmatter Galvin,
Assistant Concertmaster

Rotating,
Assistant Concertmaster
The Anne Heartt Gregory Chair

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*

K. Lee Morris
The Harvey At-Large Chair

Esther Roestan

Jessica Ryou
The James C. Byrd and Family Chair

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

Erin Zehngut
The J. Felix Arnold Chair

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

Amy Mason
The J. Sidney Kirk Chair

Daniel Moore

Sandra Schwarcz
*The Samuel H. and Anne Latham
Johnson Chair*

To Be Filled

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

Emma Cary
The Sara Wilson Hodgkins Chair

David Meyer
The Nell Hirschberg Chair

Marc Moskovitz*
The William Charles Rankin Chair

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*

Jakob Gerritsen

Omar Haffar
*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*

Vaynu Kadiyali
The Jack and Sing Boddie Chair

Piccolo

Vaynu Kadiyali

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters, Associate Principal
The Lizette T. Dunham Chair

Hoon Chang
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

Benjamin Hauser, Associate Principal
The Henry and Martha Zaytoun and Family Chair

Trombone

Devin Drinan, Principal
The Thomas Warwick Steed, Jr. Family Chair

John Ilika, 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 the North Carolina Symphony.

The North Carolina Symphony Foundation gratefully acknowledges the generous gift of the Lupot violin from Arnold and Zena† Lerman.
†deceased

NORTH CAROLINA SYMPHONY

You can support over 150,000 North Carolina students this year by donating to the Annual Fund so they can experience your Symphony's education programs! Your contribution supports **artistic excellence, statewide service, and music education.**

Plus, your gift counts towards the 2025/26 State Challenge Grant goal!

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