

NORTH CAROLINA **SYMPHONY**

Copland Symphony No. 3

OPEN REHEARSAL

FRI, OCT 17, 2025 | 10AM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, *conductor*
Samuel Almaguer, *clarinet*

PROGRAM

Carlos Chávez (1899-1978)
Sinfonía india

Aaron Copland (1900-1990)
Clarinet Concerto
Slowly and expressively – Cadenza – Rather fast
Samuel Almaguer, *clarinet*

Aaron Copland Symphony No. 3

- I. Molto Moderato, with simple expression
- II. Allegro molto
- III. Andantino quasi allegretto
- IV. Molto deliberato – Allegro risoluto

There will be a 15-minute intermission



The North Carolina Symphony's **America 250** season continues with a vibrant mosaic of North American sound—Chávez and Copland reflect a dynamic blend of cultural memory and modern expression. Together, they deepen the season's exploration of how composers across the continent have shaped and reimagined the American musical voice.

Thank you 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.



Samuel Almaguer, *clarinet*

The Mr. and Mrs. J. Christopher Walker, II Chair

Samuel Almaguer was most recently featured as a soloist for North Carolina Symphony concerts in 2023, performing in R. Strauss' Duet-Concertino for Clarinet and Bassoon along with NCS Principal Bassoon Aaron Apaza.

A native of San Antonio, TX, Samuel Almaguer has served as Principal Clarinet of the North Carolina Symphony since 2015. He has been featured as a soloist with the North Carolina Symphony on multiple occasions performing the concertos of Mozart, Copland, and Richard Strauss. He has performed as guest principal clarinet with the St. Louis Symphony Orchestra and with La Orquesta Sinfónica de Minería in Mexico City. In addition, he has performed with The Cleveland Orchestra and Detroit Symphony Orchestra.

As a chamber musician, Almaguer has been featured at the Incontri Musicali festival in Spoleto, Italy; the Cactus Pear Music Festival in San Antonio, TX; and the Annapolis Chamber Music Festival. He has enjoyed dabbling in contemporary music, performing as a guest artist with the Festival of Contemporary Music at Tanglewood, Wild Up! in Los Angeles, and New Music Raleigh. He frequently performs with North Carolina Symphony musicians in chamber and contemporary music projects throughout the Triangle area.

Almaguer's performances have been broadcast on WGBH Boston, WUNC, and local television in Los Angeles. At a young age he was featured on National Public Radio's *From the Top* with pianist Christopher O'Riley. He received his undergraduate degree at The Colburn School in Los Angeles and attended Rice University for graduate studies. He was also a fellow at both the Tanglewood Music Center and Music Academy of the West. His primary teachers include Yehuda Gilad, Richie Hawley, and Ilya Shterenberg. He was a 2013 Vandoren Emerging Artist.

About the Music



Sinfonía india

[1935-36]

CARLOS CHÁVEZ (1899-1978)

After a decade of violent conflict in Mexico, revolutionary forces prevailed in 1921, launching a new era of governance and a hunger to redefine the country's national identity. The 21-year-old composer Carlos Chávez was just then breaking through into the professional music scene in Mexico City, and soon his travels to Europe and New York (where he befriended Aaron Copland) made him the most worldly and accomplished musician in Mexico. While still in his twenties, Chávez was appointed music director of the country's first permanent symphony orchestra and director of the National Conservatory of Music— all while he continued to compose his own works, tour internationally as a conductor, and write hundreds of influential articles about music and culture.

In the same way that American composers (with a nudge from Dvořák) looked to Indigenous and African-American sources to forge a national sound, or how Bartók undertook exhaustive studies of folk music from his native Hungary, Chávez led the way for Mexican composers to recognize and reclaim the Indigenous traditions that flourished before the arrival of Spanish colonizers. He was actually in New York in the winter of 1935-36 when he wrote his most famous example of Indigenous-influenced concert music: the *Sinfonía india* that was commissioned by the CBS network. Chávez conducted the premiere during a radio broadcast with the CBS Orchestra, and the single-movement symphony soon became his signature work in the United States and beyond.

The inclusion of melodies sourced from widespread tribes gave Chávez the raw material to create an authentic Mexican sound, but it was his own brilliance as an orchestrator and his ear for modern sonorities that brought out the sparkle and sizzle of this irresistible concert score.

One other fascinating aspect of Chávez' influence is the role he played in helping Copland find his own locally-rooted sound. While visiting his friend in Mexico City, Copland went out to the nightclub that inspired *El Salón México*, a seminal score completed the same year as Chávez's *Sinfonía india*. It was a direct line from there to Copland's two Southwestern-themed ballets, *Rodeo* and *Billy the Kid*, and ultimately the peak Americana of *Appalachian Spring* and the Third Symphony.

Two piccolos, three flutes, three oboes, E-flat clarinet, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, two trombones, timpani, percussion, harp, strings



Clarinet Concerto

[1948]

AARON COPLAND (1900-1990)

Aaron Copland, the son of Jewish immigrants from Lithuania, was born in 1900 in Brooklyn. Like so many eager American artists, he spent time in the 1920s in Paris, where lessons with Nadia Boulanger helped him find his true voice. In the 1930s, visits to Mexico and a pair of ballet scores meant to evoke cowboy culture helped this neurotic city slicker tap into a spacious ethos of simple intervals and pure harmonies. His bold yet humble American sound captivated the nation, and his wartime works including “Fanfare for the Common Man” and *Appalachian Spring* confirmed his arrival as the country’s leading composer.

*Commissioned by jazz icon Benny Goodman, Copland’s Clarinet Concerto takes center stage with the North Carolina Symphony, channeling the bold, boundary-defying spirit of **America 250** and elevating a voice from popular music into the orchestral canon.*

Copland’s music even caught the ear of an unlikely champion of contemporary concert music: Benny Goodman, the “King of Swing,” who was on a mission to use his considerable earnings to commission new repertoire for the clarinet. With a \$2,000 advance and free rein on what to compose, Copland made fitful progress in 1947-48, until he finally delivered a Clarinet Concerto that Goodman debuted during a national radio broadcast with the NBC Symphony Orchestra in 1950.

Copland scored the concerto for a reduced orchestra of strings, harp and piano. The structure is also more compact than a typical concerto, using only two linked sections instead of three separate movements. The opening section, played “slowly and expressively,” has the clarinet weaving long, delicate strands over a sparing accompaniment. The clarinet connects the two sections with an extended cadenza, which gives an impression of free improvisation, even though it is fully notated. The “rather fast” second section begins with “staccato, delicate, wraith-like” music, as marked in the piano part that enters here for the first time. A more playful side emerges when the clarinet plays lazy phrases over the jazzy sound of slap bass.

Solo clarinet; harp, piano, strings



Symphony No. 3

[1946]

AARON COPLAND

Just when Copland was mastering his distinctly American sound, the nation was pulled into World War II, and he was primed to meet the moment. In 1942, he wrote two works for the Cincinnati Symphony Orchestra that became patriotic emblems: *Lincoln Portrait*, with narration featuring the words of Abraham Lincoln, and *Fanfare for the Common Man*, which honored the contributions of everyday Americans in a solemn and plain-spoken musical language.

*This program explores the history of innovation and transformation that embodies **America 250**. Chávez creates a vision of unity in Sinfonía india, and his friend and mentor Copland blends traditional structures and his own ringing patriotic theme to forge a “great American symphony.”*

The country was still at war in 1944 when Serge Koussevitzky, the music director of the Boston Symphony Orchestra, asked Copland for a symphony. As the composer later wrote, “I knew exactly the kind of music [Koussevitzky] enjoyed conducting and the sentiments he brought to it, and I knew the sound of his orchestra, so I had every reason to do my darndest to write a symphony in the grand manner.” He mapped out the massive score in several spurts over the course of two years, finally completing it in 1946 in time for a premiere that fall.

The Third Symphony starts with a melody of descending intervals spelled out in quiet octaves. When the low woodwinds and horns answer with a pair of luminous chords, the ascending perfect fifth in the upper horn line (the same leap that begins “Twinkle, Twinkle, Little Star”) provides the first taste of the defining interval that resounds throughout the symphony. The movement arches into more lively material before closing with a subdued and disarming meditation on the introductory music.

The *Allegro molto* second movement functions as the symphony’s scherzo. Following fanfare-like volleys from the brass, the music continues in a spry vein characterized by figures marked “dry” and “perky.” The slow movement counters with austere lines that accumulate into saturated layers of harmony. There is a bouncy, dance-like episode, and more of the clean simplicity of perfect-fifth intervals, but the dark clouds linger into the unsettled triads of the final measures.

The finale, marked “Very deliberate,” emerges out of the last chord held by the lower

strings. The entire movement is constructed around the iconic "Fanfare for the Common Man," which, with its own prominent leaps of a perfect fifth, validates the symphony's focus on that one triumphant interval.

Two piccolos, three flutes, three oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, two harps, piano, celesta, 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*

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

To Be Filled
*The Harlee H. and Pauline G. Jobe
Chair*

To Be Filled

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 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*

The North Carolina Symphony gratefully acknowledges financial support from the State of North Carolina, the honorable Josh Stein, Governor.



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

