

NORTH CAROLINA **SYMPHONY**

Appalachian Spring

FRI/SAT, MAY 8-9, 2026 | 8PM
MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, conductor

PROGRAM

Gabriela Ortiz (b. 1964)
"Kauyumari"

Aaron Copland (1900-1990)
Suite from *Appalachian Spring* (1944 original orchestration)

Intermission

Silvestre Revueltas (1899-1940) / **Arr. José Yves Limantour**
La noche de los Mayas

1. "Noche de los Mayas," molto sostenuto
2. "Noche de jaranas," scherzo
3. "Noche de Yucatán," andante espressivo
4. "Noche de encantamiento," tema y variaciones



As part of the **America 250** season, the North Carolina Symphony showcases Copland's *Appalachian Spring*—a radiant expression of the optimistic sound that shaped American music.

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.

About the Music



"Kauyumari"

[2021]

GABRIELA ORTIZ (b. 1964)

During her childhood in Mexico, Gabriela Ortiz was surrounded by the folk music of her homeland, with both of her parents participating in a groundbreaking amateur ensemble that worked to preserve Latin American folk traditions. Her education took her from Mexico City to Paris and London. Commissions from around the globe for her orchestral works, chamber music, dance scores, and operas have made Ortiz a leader among Mexican composers today. She described her inspiration for this work in a program note:

Among the Huichol people of Mexico, "Kauyumari" means "blue deer." The blue deer represents a spiritual guide, one that is transformed through an extended pilgrimage into a hallucinogenic cactus called peyote. It allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Each year, these Native Mexicans embark on a symbolic journey to "hunt" the blue deer, making offerings in gratitude for having been granted access to the invisible world, through which they also are able to heal the wounds of the soul.

When I received the commission from the Los Angeles Philharmonic to compose a piece that would reflect on our return to the stage following the pandemic, I immediately thought of the blue deer and its power to enter the world of the intangible as akin to a celebration of the reopening of live music. Specifically, I thought of a Huichol melody sung by the De La Cruz family—dedicated to recording ancestral folklore ... I used this material within the orchestral context and elaborated on the construction and progressive development of the melody and its accompaniment in such a way that it would symbolize the blue deer. This in turn was transformed into an orchestral texture which gradually evolves into a complex rhythm pattern, to such a degree that the melody itself becomes unrecognizable ... giving rise to a choral wind section while maintaining an incisive rhythmic accompaniment as a form of reassurance that the world will naturally follow its course.

While composing this piece, I noted once again how music has the power to grant us access to the intangible; healing our wounds and binding us to what can only be expressed through sound. Although life is filled with interruptions, "Kauyumari" is a comprehension and celebration of the fact that each of these rifts is also a new beginning.

Piccolo, two flutes, two oboes, English horn, two bassoons, contrabassoon, four horns, four trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp, strings



Suite from Appalachian Spring

[1944]

AARON COPLAND (1900-1990)

The son of Jewish immigrants from Lithuania, Aaron Copland 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 in the Southwest helped this city slicker tap into a spacious soundscape of simple intervals and pure harmonies.

Copland began his crowning work of Americana, *Appalachian Spring*, in 1943. He created the ballet for the dancer and choreographer Martha Graham, and he worked under the title *Ballet for Martha* until not long before the premiere, when Graham suggested *Appalachian Spring*, borrowing a phrase from Hart Crane's poem "The Bridge."

Created for the 500-seat auditorium at the Library of Congress in Washington, DC, this ballet needed a compact pit orchestra, so Copland used just thirteen instruments in the original version. The next year he arranged most of the ballet into a concert suite for full orchestra. The work went on to win the Pulitzer Prize in 1945, cementing Copland's status as the leading composer of his generation.

The wonder of *Appalachian Spring* is how it achieves so much using such simple and familiar musical ingredients. The first section assembles its hazy wash of consonant sonorities by enunciating plain triads and the resonant intervals of fourths and fifths. The following section energizes similarly basic materials—octave leaps, triadic intervals, and descending major scales—into spry dance music. There is a tender scene for the young couple, a lively romp depicting the revivalist and his dancing minions, and then a brisk solo dance for the bride, which dissipates into a return of the gentle, triadic wash of the beginning.

The famous section that follows, starting with a theme in the clarinet, presents the tune of "Simple Gifts," a Shaker dance song written in 1848 by Joseph Brackett. The humble melody fits seamlessly into the homespun language of Copland's score, and the increasingly grand variations rise to a transcendental climax.

Flute, clarinet, bassoon, piano, strings



La noche de los Mayas

[1939]

SILVESTRE REVUELTAS (1899-1940)

Silvestre Revueltas was a violin prodigy whose talents took him from his native Mexico to Texas and Chicago for a world-class conservatory education. He returned to his homeland in 1929, when his peer Carlos Chávez invited him to be the Assistant Conductor of the National Symphony Orchestra of Mexico. Over the next decade he made vital contributions to the Mexican music scene in a period when the young republic, still raw from revolution, was hungry to establish an independent national identity. At a time when other Mexican composers were trying to reconcile old European styles with old Mexican folk sources, Revueltas' concert works and film scores stood out for their embrace of current dance music styles and the Afro-Caribbean rhythms that fueled them. He was just beginning to establish an international reputation when he died at the age of 40.

The music heard here rearranges cues that Revueltas wrote for the 1939 film *La noche de los Mayas* (*The Night of the Mayas*) into a symphonic suite. In the scherzo-like second movement and especially in the wild finale, Revueltas' faithful adaptations of dance patterns and polyrhythms rooted in Indigenous cultures and the African diaspora prove how well he managed to translate authentic Mexican sounds into an orchestral idiom.

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

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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

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