

TRUMPET & TEQUILA

March 14, 2025 • 8:00 PM

ESO Pairings presented by Tumbler & Rocks

Featuring:

Carlos Miguel Prieto, Conductor, ESO debut – see *bio on page 3*.

Pacho Flores, Trumpet, ESO debut – see *bio on page 4*.

To read the Edmonton Symphony Orchestra roster, see page 6.

CHÁVEZ (ESO Premiere)

Symphony No. 2 “Sinfonia India”

(12’)*

MÁRQUEZ (ESO Premiere)

Concierto de Otoño

(19’)*

I - Son de luz

II - Balada de floripondios

III - Conga de flores

MONCAYO

Huapango

(9’)*

Program subject to change.

*indicates approximate performance duration

Symphony No. 2 “Sinfonia India”

Carlos Chávez

(b. Mexico City, 1899 / d. Mexico City, 1978)

First performed: January 1936 on a live radio broadcast from New York

This is the ESO premiere of the piece

“(Chávez) finds himself under the double influence of romanticism... and modernism, which attracts him with its glamour of novelty and exoticism.” So said Manuel Ponce (1882-1948), a contemporary of Carlos Chávez. It was this generation of Mexican composers (which also includes Silvestre Revueltas) which established a major presence on concert stages around the

world of music fusing the passion and brio of Mexican culture with the discipline and formality of western art music. Self-taught as a composer, though he had formal lessons in piano and theory, Chávez' natural instincts attracted attention at a young age. At 22, he received a major commission for a ballet on an Aztec theme from Mexico's ministry of public education, which not only brought him to national attention, but led to visits to both Europe and the U.S.

As deeply steeped in his nation's music as he was, Chávez did not often directly source native folklore or themes. In fact, tonight's symphony is one of the first works to do so since the ballet mentioned above. "*Sinfonia India*" not only quotes from authentic source material, but uses a diverse array of traditional percussion, including Indian drum, claves, grijutian (traditionally, an instrument in which the clacking sound is made by the hooves of a deer attached to strings), guiro (a gourd which has notches carved to create a rasping sound), maracas, and more.

Cast in a single movement, the brief symphony is divided into three sections, separated thematically and rhythmically. Nevertheless, tempo changes, irregular rhythms, syncopations, and polyrhythmic elements keep this work in a constant state of both flux and drive. There are also solo moments for piccolo, oboe, and of course – see below – trumpet.

Concierto de Otoño

Arturo Márquez

(b. Álamos, Sonora, 1950)

First performed: September 2018 in Mexico City

This is the ESO premiere of the piece

Arturo Márquez was the oldest of nine children of a mariachi musician – and yet the only one who went on to a musical career. While born in the northwestern Mexican town of Álamos, Márquez attended middle and high school in La Puente, California before returning home for further studies at the Mexican Music Conservatory. He began composing while still in high school, and would go on to conservatory training in piano and music theory. He attracted attention outside Mexico with his series of Danzones (the Edmonton Symphony Orchestra has presented his popular *Danzón No. 2* on a number of occasions). He is now one of the most popular composers to have emerged from Mexico.

Márquez has not written many works for solo instrument and orchestra. The trumpet is a natural choice, however. "The role of the trumpet in mariachi music is to be the presence—the musicality of the sound," trumpeter Raúl Martínez has written. Márquez himself has said: "The trumpet is the queen in the heart of Mexico. We find it in practically every form of popular musical expression; it is the Mexican cry of joy and of sorrow. It is also foundational in Latin American concert music, and my *Concierto de Otoño* is a compilation of all those feelings, colors, and consolations."

Both of tonight's guest artists have been a part of the Márquez concerto since its beginning. Pacho Flores was the soloist, and Carlos Miguel Prieto the conductor at the world premiere with the National Symphony Orchestra of Mexico almost seven years ago. They have also recorded the concerto for the Deutsche Grammophon label.

The concerto is in a standard three-movement, fast-slow-fast format. Its opening movement is also quite traditional in some respects, using a sonata form template. The word "son" in the movement's title refers to the Afro-Cuban dance form "son," derived from the Latin word sonus ("sound"). So, "Son de luz" would mean something like "song of light," and opens with a rhythm in

the orchestra countered by a lyrical trumpet solo. The orchestra then gets its chance, before a dance-like section interweaves orchestra and trumpet together. The Development section introduces several Latin dance rhythms, but the overall mood is one of nobility and grandeur.

The slow movement is labeled *Balada de floripondio*, which has a clever double meaning. Not only is the floripondio a plant from Latin America which has a trumpet bell-shaped flower, but there is also the connotation of floripondio which suggests something “flowery,” or showy. The lower-voiced opening of the movement (set to a sparse orchestral accompaniment) is played on the flugelhorn, before the soloist must switch instruments to a soprano cornet as the orchestra’s passion (and instrumentation) rises with the intensity of the music.

Many will be familiar with the vivacious Cuban dance the conga, and its enchanting rhythm bursts out as the final movement begins. One commentator referred to the solo trumpet’s role in this movement as “absurdly difficult,” and indeed all manner of techniques, from glissando to rapid double-tonguing, are called upon as the trumpet almost breathlessly keeps up with the pulse-pounding pace set by the orchestra.

Huapango

José Pablo Moncayo

(b. Guadalajara, 1912 / d. Mexico City, 1958)

First performed: August 15, 1941 in Mexico City

Last ESO performance: November 2016

As composer, conductor, pianist and percussionist, José Pablo Moncayo was, alongside Silvestre Revueltas and Carlos Chávez, an important representative of Mexican art music. “Huapango” is not actually the name of a piece of music, but is rather a form of Mariachi music, the traditional music of Mexican street musicians, which relies heavily on guitars and brass instruments. In 2011, Huapango as a form was added to the UNESCO List of the Intangible Cultural Heritage of Humanity. The *Huapango* by Moncayo is especially popular; the work was inspired by three traditional *Son Huastecas* (songs from the Huasteca region, including Veracruz). It was premiered by the Orquesta Sinfónica del Estado de México conducted by Chávez in 1941 and today is a popular concert work all over the world.

Program notes © 2025 by D.T. Baker

Biographies

Carlos Miguel Prieto

Conductor

Known for his charisma and expressive interpretations, Mexican conductor Carlos Miguel Prieto has established himself not just as a major figure in the orchestra world but also as an influential cultural leader, educator, and a champion of new music. In a significant career development, he will start his tenure as Music Director of the North Carolina Symphony at the beginning of the 2023-24 season.

From 2007 to 2022, he was the Music Director of the Orquesta Sinfónica Nacional de México, the country's leading ensemble, and significantly raised the caliber of the orchestra. He is also Music Director of the Louisiana Philharmonic Orchestra since 2006, where he helped lead the cultural renewal of New Orleans following Hurricane Katrina and will step down at the end of the 2022-23 season. In 2008, he was appointed Music Director of the Orquesta Sinfónica de Minería, a hand-picked orchestra that performs a two-month series of summer programs in Mexico City.

Recent highlights include engagements with the London Philharmonic Orchestra, NDR Elbphilharmonie, Frankfurt Radio Symphony, the Hallé, Royal Liverpool Philharmonic, the Spanish National Orchestra, Bournemouth Symphony Orchestra, BBC National Orchestra of Wales, Strasbourg Philharmonic, and Auckland Philharmonia. Prieto is in demand as a guest conductor with many of the top North American orchestras, including Cleveland, Dallas, Toronto, Minnesota, Washington, New World, and Houston Symphony, and has enjoyed a particularly successful relationship with the Chicago Symphony Orchestra and the North Carolina Symphony. Prieto makes his BBC Proms debut at Royal Albert Hall on August 5, 2023 with the National Youth Orchestra of Great Britain.

Since 2002, alongside Gustavo Dudamel, Prieto has conducted the Orchestra of the Americas, which draws young musicians from the entire American continent. A staunch proponent of music education, Prieto served as Principal Conductor of the YOA from its inception until 2011 when he was appointed Music Director. In 2018 he conducted the orchestra on a tour of European summer festivals, which included performances at the Rheingau and Edinburgh festivals, as well as Hamburg's Elbphilharmonie. He has also worked regularly with the National Youth Orchestra of Great Britain and the NYO2 in New York.

Prieto is renowned for championing Latin American music, as well as his dedication to new music. He has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him. Prieto 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 that includes the Naxos and Sony labels. Recent Naxos recordings include Rachmaninoff's Piano Concerto No.2 & Études tableaux Op.33, with Boris Giltburg and the Royal Scottish National Orchestra RSNO, which won a 2018 Opus Klassik award and was listed as a Gramophone's Critics' Choice; and his 2017 recording of Korngold's Violin Concerto with violinist Philippe Quint and the Orquesta Sinfónica de Minería received two Grammy nominations. His recording of the Elgar and Finzi Violin Concertos with Ning Feng was released on Channel Classics in November 2018. Prieto was recognized by Musical America as the 2019 Conductor of the Year. A graduate of Princeton and Harvard universities, Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck and Michael Jinbo.

Pacho Flores

Trumpet

Pacho Flores was awarded First Prize in the "Maurice André" International Contest, the most renowned trumpet Contest in the world, as well as First Prize in the "Philip Jones" International Contest and First Prize in the "Città di Porcia" International contest. Trained in the marvelous Orchestra System for Youth and Children in Venezuela, he received top recognition for his performances, recitals, and recordings as a soloist.

Capable of managing classical or popular styles indistinctively, Flores adds to his captivating interpretations a great deal of energy tinged with the most beautiful instrumental colors. Acting as soloist, he has performed with the Philharmonic Orchestra of Kiev, Camerata from St. Petesbourg, Orchestral Ensemble from Paris, Orchestre de la Garde Républicaine, NHK Orchestra from Japan, Symphony Orchestra of Tokio, Philharmonic Orchestra of Osaka, Simón Bolívar Symphony Orchestra from Venezuela, Symphony Orchestra of Dusseldorf, and the Arctic Philharmonic Orchestra amongst many others. He has also given recitals in concert halls such as the Carnegie Hall in New York, Pleyel Hall in Paris, and the Opera City in Tokio. Serving as one of the founding members of the Simón Bolívar Brass Quintet, he has taken part in numerous tours around Europe, South America, United States, and Japan. Experienced orchestral musician, Flores has held the Leading Trumpet position in the Simón Bolívar Symphony Orchestra of Venezuela, Saito Kinen Orchestra from Japan, and the Symphony Orchestra of Miami, under the musical direction of Maestros like Claudio Abbado, Sir Simon Rattle, Seiji Ozawa, Giuseppe Sinopoli, Rafael Frübeck of Burgos, Eduardo Marturet, and Gustavo Dudamel including many others. Founding Director of the Latin-American Trumpet Academy in Venezuela, he fosters a promising generation of young talents. Flores is extremely keen on promoting Contemporary Music and does so providing important contributions by means of the performance and interpretation of his instrument. His repertoire includes commissions and premieres of works by composers such as Roger Boutry, Efraín Oscher, Giancarlo Castro, Santiago Báez, Juan Carlos Nuñez, and Sergio Bernal. Recently he has carried out an important concert tour across Norway and Austria with the Arctic Philharmonic Orchestra under the direction of Maestro and Composer Christian Lindberg, interpreting his concert “Akbank Bunka”, a piece for Trumpet and Orchestra, making his debut at the Fiestpielhaus of Salzburg, and at the Musikverein of Viena. His first album “La Trompeta venezolana” was released by the record label Guataca Producciones.

Artist from the Stomvi family, he plays instruments that have been exclusively manufactured for him by this renowned firm, and is actively involved in the developments and innovations of his instruments. Pacho Flores is a Deutsche Grammophon exclusive artist with already three recordings, Cantar with Konzerthaus Orchester Berlin and Christian Vásquez; Entropía, Gold Medal of the Global Music Awards; Fractales with Arctic Philharmonic and Christian Lindberg; and the double CD-DVD Cantos y Revueltas with Real Filharmonía de Galicia and Manuel Hernández-Silva.

Meet the Musicians

Cosette Justo Valdés, Resident Conductor and Community Ambassador
William Eddins, Music Director Emeritus, Conductor

Violin I

Robert Uchida, Concertmaster
The John & Barbara Poole Family Concertmaster Chair
Eric Buchmann, Associate Concertmaster
The Arliss & Tevie Miller Associate Concertmaster Chair
Philip Manning, Assistant Concertmaster
Broderick Olson
Ewald Cheung
Joanna Ciapka-Sangster
Laura Veeze
Anna Kozak
Aiyana Anderson-Howatt
Yeeun Ha

Violin II

Dianne New – Principal
Anita Walsh** – Acting Assistant Principal
Heather Bergen
Yue Deng
Danielle Greene
Delia Li
Buon Park

Viola

Keith Hamm – Principal
Ethan Filner – Assistant Principal
Clayton Leung
Rhonda Henshaw
Stefan Jungkind

Cello

Rafael Hoekman – Principal
The Stuart & Winona Davis Principal Cello Chair
Julie Hereish – Assistant Principal
Ronda Metszies
Meran Currie-Roberts
David Bordeleau
Victor Pipkin

Bass

Hilda Cowie – Principal
Chris Jones – Assistant Principal
Janice Quinn
Chantel Leung
Rob Aldridge

****Replacing Musicians On Leave**

Flute

Elizabeth Koch – Principal
Sarah Pollard – Assistant Principal

Oboe

June Kim – Principal
Aidan Dugan** – Acting Assistant Principal
The Steven & Day LePoole Assistant Principal Oboe Chair

Clarinet

Julianne Scott – Principal
David Quinn – Assistant Principal

Bassoon

Bianca Chambul – Principal
Edith Stacey – Assistant Principal

Horn

Allene Hackleman – Principal
Megan Evans – Assistant Principal
Ryan Garbett – Assistant Principal
Molly Wreakes** – Acting Assistant Principal

Trumpet

Robin Doyon – Principal
Frédéric Payant – Assistant Principal

Trombone

Bruno Laurence Joyal – Acting Principal
Kathryn Macintosh – Assistant Principal

Bass Trombone

Tyler Cairns – Acting Principal

Tuba

Scott Whetham – Principal

Timpani

Barry Nemish – Principal

Percussion

Malcolm Lim – Acting Principal

Harp

Nora Bumanis – Principal

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(American Federation of Musicians of the United States
and Canada) Local 390.*