

## BRAHMS & TRUMPET

March 15, 2025 • 7:30 PM

Featuring:

**Carlos Miguel Prieto**, Conductor (ESO debut) – see bio on page 5.

**Pacho Flores**, Trumpet (ESO debut) – see bio on page 6.

*To read the Edmonton Symphony Orchestra roster, see page 7.*

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### BRAHMS

*Symphony No. 2 in D major, Op. 73*

(43')\*

*I - Allegro non troppo*

*II - Adagio non troppo*

*III - Allegretto grazioso (quasi andantino)*

*IV - Allegro con spirito*

**INTERMISSION** (20 minutes)

### 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 in D Major, Op.73**

**Johannes Brahms**

(b. Hamburg, 1833 / d. Vienna, 1897)

First performed: December 30, 1877 in Vienna

Last ESO performance: March 2017

It had taken Johannes Brahms the better part of two decades to finally bring a symphony before the public. Faced with the extraordinary pressure of producing a symphony worthy of the musical successor to Beethoven – as the music world then regarded him - Brahms had laboured and second-guessed the long, tortuous road that finally yielded his *First Symphony* in 1876. But with that ordeal finally behind him, Brahms wrote a second symphony with surprising ease, and in only months, instead of years.

Composed during an idyllic summer in 1877 spent at the village of Pörschach, near Lake Worth in the Austrian Alps, the *Second Symphony* is widely considered Brahms' most serene, his most contented. But there is a grey undercurrent amid the serenity, one borne of a mature and seasoned composer who, that same summer, had written a motet titled, "*Wherefore is the light given to them that toil?*".

All four movements of the *D Major Symphony* are in major keys, yet as often as not, tonality is suggested more than dwelled upon. There is much harmonic and rhythmic interplay and subtlety at work throughout the symphony, which begins with an almost hymn-like theme in the trombones before the mood turns more rich and romantic. A theme which comes to dominate the movement first occurs about two and a half minutes in – listen for what almost sounds like the opening of Brahms' famous *Lullaby*. Moods contrast greatly throughout this movement, often by using fragments of the two main themes subjected to cross rhythms and unsettled harmonies. There are some moments of intense passion, but the movement itself ends almost playfully, with pizzicato (plucked) strings leading to a demure ending.

The second movement is the longest slow movement in any Brahms symphony, and opens with much the same mood as the first does. The development section offers a strong contrast in both mood and tempo, and moves through many keys. An emotional climax ebbs away as quickly as it arrives, ending the movement on a hush. The third movement's main song is a tripping Ländler (the rustic precursor to the Viennese waltz), contrasted with a skittish, scurrying theme in 2/4 – the string writing has the feel of Mendelssohn's gossamer string sound. These two main subjects alternate, or are combined in ingenious ways by Brahms in this good-naturedly off-kilter movement.

With the opening measures of the finale, we know momentous things are imminent. But at first, the buoyant outbursts from the orchestra sound almost as if the happiness is contrived. A clarinet begins a new song, which is followed in the strings by one reminiscent of the third movement's Ländler. Fragments of these melodies come and go, but there is a forward momentum to the music; the brass dominate the proceedings as the coda begins, and at last, the joy is as irrepressible as it is unbounded, leading to one of the most ebullient endings of any Brahms work.

## **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.

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## 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 “Cittá 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.*