

23/24



# Orquesta Sinfónica de Minería

Carlos Miguel Prieto, artistic director & chief conductor

Gabriela Montero, piano

Thursday, October 19, 2023 • 7:30pm  
Jackson Hall, UC Davis

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# Orquesta Sinfónica de Minería

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## PROGRAM

*Kauyumari*

Gabriela Ortiz  
(b.1964)

Danzón No. 2

Arturo Márquez  
(b.1950)

Piano Concerto No. 1 in B-flat Minor, Op. 23

Pyotr Ilyich Tchaikovsky  
(1840-1893)

Gabriela Montero, piano

- I. Allegro non troppo e molto maestoso. Allegro con spirito
- II. Andantino semplice. Prestissimo. Tempo I
- III. Allegro con fuoco

## INTERMISSION

*La noche de los mayas*

Silvestre Revueltas  
(1899-1940)

- I. Noche de los mayas
- II. Noche de jaranas
- III. Noche de Yucatán
- IV. Noche de encantamiento

The U.S. Tour of the Minería Symphony Orchestra is sponsored by Cultura UNAM, the Mexican Secretary of Culture, the Mexican Cultural Center, Banorte, AeroMexico, the Institute of Engineering UNAM, Fomento Educativo A.C., ADN 40 and the 200th Anniversary of US-Mexico Diplomatic Relations.



**\*PROGRAM SUBJECT TO CHANGE\***

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**LAND ACKNOWLEDGEMENT** We should take a moment to acknowledge the land on which we are gathered. For thousands of years, this land has been the home of Patwin people. Today, there are three federally recognized Patwin tribes: Cachil DeHe Band of Wintun Indians of the Colusa Indian Community, Kletsel Dehe Wintun Nation and Yocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations. We are honored and grateful to be here today on their traditional lands.

## PROGRAM NOTES

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### *Kauyumari* (2021)

**GABRIELA ORTIZ**

**Born:** Mexico City, Mexico, 1964

*Baalkah. Denibée-Yucañana. Huitztl. Yanga. Téenek.* In the titles of these works by Mexican composer Gabriela Ortiz, as well as in their conception and musical content, her deep interest not only in exploring various aspects of aboriginal cultures but also to contrast these aspects with certain elements of the modern world become evident. In this sense, it could be said that a significant part of Ortiz's production tends to settle into the domain of syncretism (the combination of different forms of belief or practice), without pretending to solve the conflicts and dichotomies implicit in her musical utterance. *Kauyumari* for orchestra clearly belongs in this group of works. The ancestral legend of Kauyumari embodies the essential elements of the Wixaritari (the Mexican aboriginal people usually called the Huichol), Wirikuta (their sacred land) and the hikuri (peyote's traditional name) all mingled in an inseparable symbiosis. Gabriela Ortiz has written these words on the interaction of these elements, in musical terms, in her work *Kauyumari*:

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 stages 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 reconvening of live music.

Specifically, I thought of a Huichol melody sung by the De La Cruz family —dedicated to the recording of ancestral folklore— that I used for the final movement of my piece, *Altar de muertos* ('Altar of the Dead'), commissioned by the Kronos Quartet in 1997. 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 (the imaginary effect of peyote and our awareness of the invisible realm), giving rise to a brass chorale 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 an understanding and celebration of the fact that each of these rifts is also a new beginning.

To further document Gabriela Ortiz's closeness to ancestral cultures, it is worth noting that the *Altar de muertos* mentioned in her text on *Kauyumari* is part of her ongoing and abundant series of altars for different mediums, the most recent of which is *Altar de bronce* ('Brass Altar') for trumpet and orchestra, to be premiered during 2023. The title of the movement in *Altar de muertos* mentioned by the composer is "La calaca" ('The Skull'), and it is worth quoting again from the composer's words to emphasize the relationship between the two works:

"La Calaca." Syncretism and the concept of death in modern Mexico, the chaos and richness of multiple symbols, where the duality of life is ever present: the sacred and the profane; good and evil; night and day; joy and pain.

From the explicit link between *Altar de muertos* and *Kauyumari*, not only in their musical content but also in the conception of both works, the idea of ritual clearly emerges. The strictly musical result of all these elements is a lively, luminous, rhythmically powerful piece, written in an openly tonal language.

*Kauyumari*'s world premiere took place on October 9, 2021 with the Los Angeles Philharmonic Orchestra, conducted by Gustavo Dudamel. The same performers gave the work's Mexican premiere at the National Auditorium, on October 22, 2022.

### **Danzón No. 2**

**ARTURO MÁRQUEZ**

**Born:** Álamos, Sonora, Mexico, 1950

Among those knowledgeable about music, there is a consensus that Arturo Márquez is the foremost Mexican composer of his generation. His work is marked by richness, variety, unequivocal craftsmanship, as well as a solid personal language, all of which come from a good mixture in his musical background: piano, violin, trombone, wind bands, jazz, rock,

apprenticeship with Mexican composers and teachers Joaquín Gutiérrez Heras, Héctor Quintanar, Federico Ibarra and Manuel Enríquez, postgraduate studies in France, musicological endeavors. To all this can be added that Márquez is a studious connoisseur of Mexican popular music, the essence of which he has been able to incorporate into his work, without recourse to direct nationalist or folkloristic allusions. Moreover, the composer has a solid reputation in the fields of instrumentation, arranging and transcription.

The best way to approach Arturo Márquez's Danzón No. 2 is through this text written by the composer himself:

The idea to write the Danzón No. 2 came in 1993 during a trip to the town of Malinalco with painter Andrés Fonseca and dancer Irene Martínez, both experts in salon dancing and particularly passionate about the danzón, a passion they passed on to me from the beginning, as well as in other excursions to the State of Veracruz and to the Salón Colonia in the Obrera neighborhood in Mexico City. After these outings I began to learn the danzón's rhythms, its form, its melodic contours by listening to the old recordings by Acerina and his Danzonera orchestra, and in my fascination with this genre I perceived that the danzón's apparent lightness is only like a calling card for a type of music full of sensuality and qualitative seriousness which our elder Mexicans still experience with joy and nostalgia as an escape into their emotional world, a world which we can fortunately still see in the embrace between music and dance in Veracruz and in Mexico City's dance halls. Danzón No. 2 is a tribute to the environment that nourishes it. It tries to get as close as possible to the dance, to its nostalgic melodies, its *montuno* rhythms, and even though it violates its intimacy, its form and its harmonic language, it is my own personal way to express my respect and my emotion towards authentic popular music. I wrote Danzón No. 2 through a commission from the National Autonomous University of Mexico's Directorate of Musical Activities, and it is dedicated to my daughter Lily.

To this brief account of the work made by its author, it can be added that, as is the case with other works by him, Márquez has achieved in Danzón No. 2 a sophisticated and at the same time flavorful stylization of all the danzón's defining qualities, allowing the listener a clear identification of this concert piece's popular roots. Proof positive is the audience's enthusiastic reaction to each and every one of the work's performances, beginning with its world premiere, held on March 5, 1994, at the Nezahualcóyotl Concert Hall in Mexico City, with the UNAM Philharmonic Orchestra conducted by Francisco Savín. To date (Summer 2023) Arturo Márquez has written a series of ten danzónes. To his fans delight, eight of them have been recorded on a CD titled *Arturo Márquez: Eight Danzones*.

## **Piano Concerto No. 1 in B-flat Minor, Op. 23**

**PYOTR ILYICH TCHAIKOVSKY**

**Born:** Votkinsk, Vyatka Governorate, 1840

**Died:** St. Petersburg, Russia, 1893

In the year 1953, Nicolas Slonimsky published a most interesting book with the title *Lexicon of Musical Invective*. In it, Slonimsky collects a long series of musical criticism dedicated to composers and their work, reviews always violent and full of venom. The compilation runs from Beethoven's time to the 20th century (which is interesting in itself because it points to the fact that musical criticism is a sport instituted in the Romantic period). The fact is that the collection includes numerous examples of critical assaults against works that, in time, have become an indispensable part of the canon, which only confirms the fact that we music critics are frequently way off the mark. Slonimsky's compilation includes several texts dedicated to Pyotr Ilyich Tchaikovsky's first piano concerto, the enormous popularity of which is beyond doubt. Some of those critiques show how hard it was for Tchaikovsky to achieve a good first impression with this work. One of those critiques was written on the occasion of the concerto's world premiere, held in Boston on October 1875, and appeared in a Bostonian journal specializing in music:

This extremely difficult, strange, wild, ultra-modern Russian Concerto is the composition of Peter Tchaikovsky, a young professor at the Conservatory of Moscow... We had the wild Cossack fire and impetus without stint, extremely brilliant and exciting but, could we ever learn to love such music?

As in many similar cases, time has given the correct answer to that rhetorical question: audiences and many pianists truly love Tchaikovsky's First Piano Concerto. The history of the concerto's creation is well known, and well documented. In January 1875 Tchaikovsky played the just-finished work for his friend and colleague Nicolas Rubinstein. At first, Rubinstein remained silent, but at the end of the audition he turned on the composer with a veritable avalanche of insults and sarcasm, basically stating that the concerto was impossible to play, vulgar, awkward and other such adjectives.

Somewhat later, the composer described this experience in a letter to his friend and protector Nadezhda von Meck. The letter makes evident the fact that Tchaikovsky was deeply offended by Rubinstein's critique. The end result was that the composer struck the concerto's original dedication to Rubinstein and instead dedicated the score to the famous pianist and conductor Hans von Bülow, whom he had not met personally but who had earned Tchaikovsky's appreciation by championing his music all over Europe. As opposed to Rubinstein's attitude, Von Bülow was elated on receiving

the score and wrote Tchaikovsky a letter full of praise for his concerto. On October 25, 1875, Von Bülow premiered Tchaikovsky's First Piano Concerto in Boston, and the work was received with enthusiastic approval from the audience and most of the critics. This, however, did not spare the composer from being the target, in his own country, of some criticism as violent as the one uttered by Rubinstein.

On November 13 of that same year, Nikolai Soloviev published an article in a Saint Petersburg journal saying that Tchaikovsky's First Piano Concerto was a flop. Nevertheless, the premiere's success was enough to boost the composer's mood. From America, Von Bülow sent him a wire to inform the composer of the work's success, and Tchaikovsky spent the little money he had left to answer the wire. From the very beginning, the concerto became one of the most popular works in the Classical repertoire. A big part of its popularity comes from the first movement's introduction: strong, powerful and unforgettable as few others are and which, curiously enough, is built on musical material that does not reappear during the course of the work.

Years later, Rubinstein recanted his initial virulent attack on the concerto and proceeded to play it in several venues. Tchaikovsky himself made a few changes in the original score to give the work its definitive form, and it seems that everyone was happy.

## La noche de los mayas

### SILVESTRE REVUELTAS

**Born :** Santiago Papasquiario, Durango, Mexico, 1899

**Died:** Mexico City, Mexico, 1940

In his fascinating and indispensable *Documentary History of Mexican Film*, historian Emilio García Riera offers important facts for a comprehensive approach to *Night of the Mayas* ('La noche de los mayas'), a film directed in 1939 by Chano Urueta. Firstly, the author refutes those who considered this film a reformist work, quoting the oft-mentioned element of "the goodness of all that is natural versus the evil of all that is artificial," condensed in the disturbing infiltration of the white man into the "pure" habitat of indigenous peoples. In this idea's context, the film is rife with racism, paternalism, equivocal legends and, most important, this statement by García Riera:

Rather than to the knowledge of the indigenous soul, the film points towards an anthropological populism that was in vogue in the 1930s: the ghost of Eisenstein still gravitated over Mexican cinema.

In the same review García Riera mentions the elements that gave the film a certain prestige, among which is, understandably, "the excellent Stravinskian music by Silvestre Revueltas." Regarding the music Revueltas wrote for *Night of*

*the Mayas*, music critic José Antonio Alcaraz has said that "it remained ignored for a long time as mere sound scenography to the petrified film directed by Chano Urueta." Considering this statement, it seems particularly appropriate to also quote film critic Jorge Ayala Blanco, who mentions *Night of the Mayas* as "an ambitious monument to the petrified camera." The coincidence in terminology between both critics is certainly significant. The fact is that the musical fragments written by Revueltas for Urueta's film remained dispersed and unknown until, at the beginning of the 1960s, conductor José Ives Limantour edited them in four big blocks, two of which are particularly interesting. The first one, "Night of the Mayas" ('La noche de los mayas'), in which the work's general mood and thematic content are synthesized; and the third, "Night of Yucatán" ('Yucatán Night'), that includes a well-known pre-Hispanic melody "Konex, konex" a Mayan song that many Mexicans have been exposed to, in various guises, in some pseudo-nationalistic musical initiation class or in the musical soundtrack for a folkloric ballet. This marks one of the relatively few occasions in which Revueltas actually quoted pre-existing music materials. The last movement of the suite unleashes a powerful percussion avalanche in which there is ample room for improvisation.

It is perhaps less interesting to speculate about Ives Limantour's fidelity to Revueltas' original intentions than to recognize the true value of this music which today, fortunately, has a solid place in the concert hall. It is worth noting, by the way, that in 1939, the year *Night of the Mayas* was produced, a National Committee of the Film Industry was formed with the wise and respectable mission of handing out all manner of prizes. As it was clearly predictable, *Night of the Mayas* was awarded several of them: it was voted the year's best film, Isabela Corona was named best actress, Gabriel Figueroa was selected for his cinematography, Emilio Gómez Muriel got the nod in editing and, yes, Silvestre Revueltas' music was also recognized. While it is true that *Night of the Mayas* and *Redes* ('Nets') remain to this day the best known among Revueltas' film scores, with frequent appearances in symphony programs, it must be remembered that he also wrote music for other films: *Vámonos con Pancho Villa* (Fernando de Fuentes, 1935); *El indio* (Armando Vargas de la Maza, 1938); *El signo de la muerte* (Chano Urueta, 1939); *¡Que viene mi marido!* (Chano Urueta, 1939); *Los de abajo* (Chano Urueta, 1939); and *Mala yerba* (Gabriel Soria, 1940). (It has been said, by the way, that his score for *Mala yerba* was Revueltas' last composition, finished shortly before his death.) It is certainly significant that Revueltas, being such a paramount figure in Mexican musical history, little or nothing is known about these other film scores of his. Undoubtedly, this is due to the fact that film music is a genre that has been shamefully ignored in Mexico. Finally, it is worth quoting José Antonio Alcaraz one more time; there is an interesting proposition in his analysis of *Night of the Mayas*:

There is nothing in this music of the approving fanfares to the acrobatic sentimentality of a film industry that, through its escapism, seeks only manipulation and submission.

This statement is fascinating, among other things, because it lends itself to extrapolation; it relates to a 1939 film, but it could well be applied to several eras in Mexican contemporary film, which time and again has been implacably destroyed in many ways, including dismissal and oblivion of the music, which is its natural complement, and of which very little is known or divulged. José Ives Limantour's version of Revueltas' score for *Night of the Mayas* was premiered, under his baton, on January 31, 1960, by the Guadalajara Symphony Orchestra.

NOTES BY JUAN ARTURO BRENNAN

## ABOUT THE ARTISTS



Known for his charisma and expressive interpretations, conductor **Carlos Miguel Prieto** is an influential cultural leader, educator and a champion of new music. He starts his tenure as Music Director of the North Carolina Symphony at the beginning of the 2023-24 season, alongside his roles as Music Director of Orquesta

Sinfónica de Minería since 2008, Music Director of Orchestra of the Americas since 2011 and Conductor Laureate of Louisiana Philharmonic. Prieto appears regularly with ensembles such as the Chicago Symphony, Minnesota Orchestra, San Francisco Symphony, Los Angeles Philharmonic, New World Symphony, Toronto Symphony, National Symphony Orchestra (D.C.), London Philharmonic Orchestra, NDR Elbphilharmonie, Frankfurt Radio Orchestra, the Hallé Manchester, Royal Liverpool Philharmonic, Bournemouth Symphony, BBC National Orchestra of Wales and Spanish National Orchestra. In the summer of 2023 he made his BBC Proms debut at Royal Albert Hall with the National Youth Orchestra of Great Britain. Renowned for championing Latin American and 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.

With an extensive discography spanning the Naxos and Sony labels, recent 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.



**Gabriela Montero's** visionary interpretations and unique compositional gifts have garnered her critical acclaim and a devoted following on the world stage. Anthony Tommasini remarked in *The New York Times* that "Montero's playing had everything: crackling rhythmic brio, subtle shadings, steely power...soulful lyricism...unsentimental expressivity."

Montero's 2023-2024 season will feature performances of her own "Latin Concerto" on an extensive US tour with Mexico City's Orquesta Sinfónica de Minería and Carlos Miguel Prieto, as well as with the New World Symphony (Stéphane Denève), Polish National Radio Symphony (Marin Alsop), Antwerp Symphony (Elim Chan), and National Arts Centre Orchestra (Alexander Shelley), the latter with which she continues a flourishing four-year Creative Partnership through 2025. In May 2024, Montero also makes her highly anticipated return to Los Angeles to work with the Los Angeles Chamber Orchestra and Jaime Martín.

Montero's other recent highlights include a European tour with the City of Birmingham Symphony and Mirga Gražinytė-Tyla, as well as debuts with the Royal Concertgebouw Orchestra, Accademia Nazionale di Santa Cecilia in Rome, Zurich Tonhalle Orchestra, New Zealand Symphony, Orchestre National de France, Orchestre Symphonique de Québec, and the Minnesota Orchestra, where "Montero's gripping performance...made a case that she might become the classical scene's next great composer/pianist" (*Star Tribune*). Other recent highlights include residencies with the Sao Paulo Symphony, Prague Radio Symphony, Basel Symphony, and at the (partially COVID-disrupted) Rheingau Festival; debuts at Carnegie Hall's Zankel Hall, New York's 92<sup>nd</sup> Street Y, Paris's Philharmonie and La Seine Musicale, and the London Piano Festival at King's Place; and the launch of "Gabriela Montero at Prager", an ongoing artistic residency established at the Prager Family Center for the Arts in Easton, Maryland.

Celebrated for her exceptional musicality and ability to improvise, Montero has performed with many of the world's leading orchestras to date, including: the New York, Royal Liverpool, Rotterdam, Dresden, Oslo, Vienna Radio, Naples and Netherlands Radio philharmonic orchestras; the Gewandhausorchester Leipzig, NDR Sinfonieorchester Hamburg, NDR Radiophilharmonie Hannover, Zürcher Kammerorchester, and Academy of St Martin in the Fields; and the Yomiuri Nippon, Chicago, Pittsburgh, Detroit, Houston, Atlanta, Toronto, Baltimore, Oregon, Dallas, Vienna, Barcelona, Lucerne and Sydney symphony orchestras; the Belgian National Orchestra, and the Cleveland Orchestra, orchestra of the Komische Oper Berlin, and Residentie Orkest.

A graduate and Fellow of the Royal Academy of Music in London, Montero is also a frequent recitalist and chamber musician, having given concerts at such distinguished venues as the Wigmore Hall, Kennedy Center, Carnegie Hall, Vienna Konzerthaus, Berlin Philharmonie, Frankfurt Alte Oper, Cologne Philharmonie, Leipzig Gewandhaus, Munich Herkulesaal, Sydney Opera House, Amsterdam Concertgebouw, Luxembourg Philharmonie, Lisbon Gulbenkian Museum, Manchester Bridgewater Hall, Seoul's LG Arts Centre, Hong Kong City Hall, and the National Concert Hall in Taipei, and at the Barbican's 'Sound Unbound', London Piano, Edinburgh, Salzburg, SettembreMusica in Milan and Turin, Enescu, Lucerne, Ravinia, Colorado, Gstaad, Saint-Denis, Violon sur le Sable, Aldeburgh, Cheltenham, Rheingau, Ruhr, Trondheim, Bergen, and Lugano festivals.

An award-winning and bestselling recording artist, her most recent album, released in autumn 2019 on the Orchid Classics label, features her own "Latin" Concerto and Ravel's Piano Concerto in G Major, recorded with the Orchestra of the Americas in Frutillar, Chile. Her previous recording on Orchid Classics features Rachmaninov's Piano Concerto No. 2 and her first orchestral composition, *Ex Patria*, winning Montero her first Latin Grammy® for Best Classical Album. Others include *Bach and Beyond*, which held the top spot on the Billboard Classical Charts for several months and garnered her two Echo Klassik Awards: the 2006 Keyboard Instrumentalist of the Year and 2007 Award for Classical Music without Borders. In 2008, she also received a Grammy® nomination for her album *Baroque*, and in 2010 she released *Solatino*, a recording inspired by her Venezuelan homeland and devoted to works by Latin American composers.

Montero made her formal debut as a composer with *Ex Patria*, a tone poem designed to illustrate and protest Venezuela's descent into lawlessness, corruption, and violence. The piece was premiered in 2011 by the Academy of St Martin in the Fields. Montero's first full-length composition, *Piano Concerto No. 1*, the "Latin Concerto", was first performed in 2016 at the Leipzig Gewandhaus with the MDR Sinfonieorchester and Kristjan Järvi, and subsequently recorded and filmed with the Orchestra of the Americas for the ARTE Konzert channel.

Winner of the 4th International Beethoven Award, Montero is a committed advocate for human rights, whose voice regularly reaches beyond the concert hall. She was named an Honorary Consul by Amnesty International in 2015 and recognised with Outstanding Work in the Field of Human Rights by the Human Rights Foundation for her ongoing commitment to human rights advocacy in Venezuela. In January 2020, she was invited to give the Dean's Lecture at the Harvard Radcliffe Institute and has spoken and performed twice at the World Economic Forum in Davos. She was also awarded the 2012 Rockefeller Award for her contribution to the arts and was a featured performer at Barack Obama's 2008 Presidential Inauguration.

Born in Venezuela, Montero started her piano studies at age four, making her concerto debut at age eight in her hometown of Caracas. This led to a scholarship from the government to study privately in the USA and then at the Royal Academy of Music in London with Hamish Milne.

## **MINERÍA SYMPHONY ORCHESTRA OF MEXICO**

Widely regarded as a leading ensemble and musical institution in Mexico, the **Minería Symphony Orchestra of Mexico** remains at the musical forefront through eclectic programming, collaborations with renowned soloists and composers and staunch advocacy of community and educational development. Founded in the 1970s, the Minería Symphony Orchestra boasts a legacy of excellence that attracts leading international conductors and artists including León Spierer, Peter Maag, Carmen Moral, Nicanor Zabaleta, Renata Scotto, Maxim Shostakovich, Philippe Quint and more, solidifying its goal of providing a platform to showcase the highest caliber of national artistry.

The Minería Symphony Orchestra advocates for the music of our time, cultivating new works through composer collaborations that regularly share the stage with canonical composers from Beethoven and Brahms to Takemitsu and beyond. Their domestic efforts regularly support Mexican composers, resulting in world premieres by composers Gabriela Ortiz, Carlos Sánchez Gutiérrez, Luis Herrera de la Fuente, Manuel Enriquez and many more. Recording activities are common for Minería, and in 2010, under the baton of Carlos Miguel Prieto, they recorded works by the Austrian composer Erich Korngold for the Naxos label, incorporating Korngold's Violin Concerto with soloist Philippe Quint. The recording received two Grammy nominations, including in the "Best Solo Performance with Orchestra" category. Recent recordings include a highly acclaimed CD for Cedille featuring Carlos Chavez's Piano Concerto with pianist Jorge Federico Osorio, and a CD for Avantclassic featuring works by Bruch, Beethoven, and Mendelssohn. In celebration of their thirty-fifth anniversary, Minería released a twelve-DVD set of live recordings of the complete symphonies of Gustav Mahler.

Carlos Miguel Prieto is preceded by three influential directors. The Minería Symphony Orchestra was founded in 1978 by Jorge Velazco with the support of over 100 founding members. Luis Herrera de la Fuente furthered the institution from 1985 to 1995, hosting important guest conductors such as Peter Maag and Carmen Moral, and numerous international soloists. Velazco returned to bring Minería through the turn of the century, and German conductor Carlos Spierer led them from 2003 to 2005. Amongst their many accolades, Minería received the Las Lunas Award from the National Auditorium for "Best Classical Show," and in 2016, their musical contributions were recognized further by the Legislative Assembly of Mexico City, which bestowed the Medal of Merit in Sciences and Arts for their "great career and contributions to the culture of Mexico."

# Minería Symphony Orchestra of Mexico

Carlos Miguel Prieto, Artistic Director & Chief Conductor

## FIRST VIOLIN

Shari Mason, Concertmaster  
Héctor Robles  
Olga Pogodina  
Moisés Medina  
Wilfredo Pérez  
Benjamín Carone  
Alma Osorio  
Ekaterine Martínez  
Farathnaz González  
Carlos Lot  
Roberto Bustamante  
Rosaura Reyes  
Ksenia Matelinayte  
Andrés Roberto Becerril

## SECOND VIOLIN

Carlos Gándara, Principal  
Juan Sosa  
Mariana Andrade  
Isaí Pacheco  
Benjamín Carone Sheptak  
David Ramos  
Alejandra Reyes  
Constanza Mier  
Augusto Alarcón  
Donají Espinosa  
María de los Ángeles Escalante

## VIOLA

Carlos Guadarrama, Principal  
Gabriel Díaz Graterol  
Mauricio Alvarado  
Judith Reyes  
Alexander Bruck  
Omar Pérez  
Emilio Ahedo  
Olga Aragón  
Marisol González

## CELLO

Roberto Herrera, Principal  
Salomón Guerrero  
Nubia Fierros  
Raúl Delgado  
Cristina Arista  
Mireya Hurtado  
Laura Salgado

## DOUBLE BASS

Jesús Bustamante, Principal  
Alberto Caminos  
Ulises Castillo  
Carlos Rangel  
Carlos Rodríguez

## FLUTE

Lenka Smolcakkova, Principal  
Alethia Lozano  
Ernesto Diez de Sollano

## OBOE & ENGLISH HORN

Claire Kostic, Principal  
Rolando Cantú  
Vladimir Escala

## CLARINET & BASS CLARINET

Luis Zamora, Principal  
Anel Rodríguez  
Rodrigo Garibay

## BASSOON & CONTRABASSOON

Katia Osorio, Principal  
Víctor Mendoza  
Carolina Lagunes

## FRENCH HORN

Gerardo Díaz, Principal  
Silvestre Hernández  
Leinad Nuño  
Mario Miranda

## TRUMPET

James Ready, Principal  
Juan Luis González  
Jesús Flores  
Roberto Durán

## TROMBONE

Iain Hunter, Principal  
Alejandro Santillán  
Matthew Williams

## TUBA

Eric Fritz

## TIMPANI

Gabriela Jiménez

## PERCUSSION

Samir Pascual  
Rodrigo Álvarez  
Topacio Ortiz  
Marco Mora  
Javier Pérez  
Víctor Hugo Ruiz  
Bryan Flores  
Francisco Rasgado  
Abel Andrade  
Eduardo Torres  
David Moreno

## HARP

Joana Téllez

## PIANO/CELESTE

Edith Ruiz

## Minería Symphony Orchestra

Luis A. Ascencio, President of the Board of Directors  
Roberto Schwendeman, Artistic Coordinator  
Armando Castillo, Stage Crew Coordinator and Librarian  
Alfredo Lozada, Assistant Librarian  
Sergio Ángeles, Stage Manager  
Israel Álvarez, Assistant Stage Manager  
Claudia Hinojosa, Tour Manager

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