



## Carlos Miguel Prieto

Conductor

Music Director, Orquesta Sinfónica Nacional de México / Music Director, Louisiana Philharmonic / Music Director, Orquesta Sinfónica de Minería / Music Director, YOA Youth Orchestra of the Americas

### Reviews

#### Wagner, Bloch, R. Strauss / Minnesota Orchestra

"[The strings] eagerly acced[ed] to his requests for darting, high-energy phrasing and ominous undercurrents... a captivating interpretation full of dramatic shifts from bright dances to thick, dark textures and back again... It was a performance full of intensity and enthusiasm."

Twin Cities, June 2017

"The Overture to Wagner's "Tannhauser" unfolded with unforced grandeur and a vivid sense of inevitability ... Seldom does a guest conductor make such an impressive debut as Prieto did Friday night. The audience's ovation at the end was immediate and fervid."

Star Tribune, June 2017

## Revueltas, Shostakovich / National Youth Orchestra of Great Britain

"In addition to all the teenage brilliance on show here, the success of the NYO's latest programme was due in no small measure to Prieto... Commanding [Shostakovich Symphony No.5's] structure impressively, Prieto unleashed the NYO in a searing performance in which everyone gave their brilliant best."

Telegraph, five stars, April 2017

"An evening of extraordinarily focused and yet entirely spontaneous-sounding music-making ... Intensely serious and demanding [Shostakovich] benefited from the conductor's concentration on steady pacing rather than hell-for-leather optimism."

Guardian, five stars, April 2017

"The relentless second movement was a terrific Soviet romp; and, in the slow movement, those gripping pianissimos paid huge dividends, as did the perfectly together string lines. Brass was to the fore in the rampant march of the Finale, Prieto pacing the ending well."

Classical Source, April 2017

## Verdi / Royal Scottish National Orchestra

"[Verdi's Requiem] was a blazing success... There were many factors in that success. Key among them was the pacing of the work by [Prieto]. ... Prieto's ceaseless sense of momentum generated a tremendous feeling of integrity to the performance: despite its multiple sections within sections, this Requiem felt integrated and unified."

Herald Scotland, December 2016

"Few [performances of Verdi Requiem], if any, have seemed so true to the nature of the beast as this exceptional performance by the RSNO under Mexican conductor Carlos Miguel Prieto... It was like viewing a reconditioned old master, cleaned up to reveal its original brilliance."

Scotsman, five stars, December 2016

## Mussorgsky, Giménez, Prokofiev / Queensland Symphony Orchestra

"QSO was firing on all cylinders here, perhaps inspired by guest conductor Carlos Miguel Prieto. His conducting was fantastically physical, with an intense sense of momentum and power behind it ...

As a long-time Queensland resident, this was probably one of the best-ever performances I've seen from QSO, so a hearty bravo to QSO, Prieto and Lang Lang!"

Limelight Magazine, June 2016

## Shchedrin, Rachmaninov, Shostakovich / Royal Scottish National Orchestra

"Towards the end it became clear just how carefully both Prieto and Giltburg had crafted this interpretation ... in a magical moment [Prieto] expanded the string sound into its first true *fortissimo* of the performance - little did we realise until then how much he had been holding things in check."

Arts Desk, five stars, February 2016

"[Prieto] ensured ... beautifully rich, Romantic string in the slow movement and a soaring final coda, not to mention some beautifully subtle wind playing at the end of the first movement."

Seen and Heard International, February 2016

## Bernstein, Walton, Falla, Giménez / Orchestre Philharmonique de Strasbourg

"Even in certain passages [of Three Cornered Hat]... where the piece becomes fragmented, there was absolutely no loss of momentum. These passages become fantastic moments of whirling rhythm, which Prieto emphasises with his infectious love of conducting.

How do you make the Orchestre Philharmonique de Strasbourg red hot? No problem, you just have to reinvoke Carlos Miguel Prieto more regularly! Wild applause and a standing ovation: that's what you'd call a big success."

Concert Net, January 2016

## Albéniz, Falla, Prokofiev / Kansas City Symphony

"Prieto and ensemble gave an incredible rendition of Prokofiev's symphony from its beguiling opening theme to the stunning climaxes in each ... They gave an intuitive performance of both delicacy ... and force, well deserving of its standing ovation."

Kansas City Star, November 2015

## Liszt, Macmillan, Prokofiev / BBC Scottish Symphony Orchestra

"With no intention to write about the event, I found myself too astonished to keep quiet by the brilliant work of Carlos Miguel Prieto... it was easily the best sequence [of concert movements from Prokofiev's Romeo and Juliet] I've heard in the concert hall ... Prieto had a way of producing perfect definition, weight and intensity."

Arts Desk, March 2015

"In his SSO debut, Mexican conductor Carlos Miguel Prieto teased out an almost tangible tension from the orchestra in Franz Liszt's dark and brooding interpretation of Shakespeare's tragic and complex hero in Hamlet: Symphonic Poem, capturing the inner turmoil of the character."

Herald Scotland, March 2015

## Bernstein, Gershwin, Copland / Calgary Philharmonic Orchestra

"This was Carlos Miguel Prieto's concert... A natural musician in the best sense, his popular, unaffected approach went down very well indeed with the audience. The conclusion of the concert was rewarded with enthusiastic applause by an obviously charmed public."

Calgary Herald, February 2015

## Chicago Symphony Orchestra / Revueltas, MacMillan, Prokofiev, Lutoslawski

"Prieto led a superb performance [of the Lutoslawski] notable for transparency and keeping grasp of the overall architecture. He allowed the folk-like elements to emerge (as with the violin solos over flute and clarinet in the first movement) as well as the playfulness of the airy, shimmering music of the second section... After 60 years, Lutoslawski's Concerto for Orchestra can still pack a wallop as it did Thursday night with great intensity to the driving string riffs and rolling crescendoes. The orchestra excelled in all departments."

Chicago Classical Review, December 2014

"His beat was clear, his attention to detail alert, his cuing efficient, his manner cool and focused. He gave the players the help they needed without getting in their way."

Chicago Tribune, December 2014

## Louisiana Philharmonic Orchestra / Mahler

"Prieto never lost the thread in Mahler's symphonic maze, maintaining momentum even as he slowed the tempo, let the volume drop, or highlighted some small detail of the score. He told a story – a big, sprawling story that took about 90 minutes to unfold with many subplots and many voices. It started with a military march, but made room for pastoral episodes, comic turns, grotesque and spooky sidelights and rage yielding to acceptance... Prieto and the LPO made it sound like the most natural thing in the world."

Nola.com, May 2014

## Chicago Symphony Orchestra / Silvestre Rivueltas, Alberto Ginastera, Saint-Saens

“Prieto and the orchestra entered fully into the supercharged energy of the music, making as much of its tender lyricism as they did of its convulsive rhythms and clashing tonalities. Prieto's reading was effective enough to make one regret there wasn't enough room on the program to play more than 12 minutes of music from the complete score.”

Chicago Tribune, May 2013

“Guest conductor Carlos Miguel Prieto bounced along with the beat, his arms down, trusting the percussionists — who sometimes improvised — to find their own way through the tangle of overlapping rhythms. The audience bobbed in their seats, tapping a finger here, a toe there with the urgent syncopations that often clashed and shifted abruptly like tectonic plates. There was a moment of stunned silence after the final, frenzied chords and then storms of applause.”

Chicago Sun Times, May 2013

“The concert at Symphony Center showcased the leadership of Mexican-born Carlos Miguel Prieto, who has much of this music in his genes and showed the ability to draw idiomatic performances out of the stylistically flexible CSO... Certainly one would never hear a better performance of this gorgeous music.”

Chicago Classical Review, May 2013

## Frankfurt Radio Symphony Orchestra / Copland, Ravel, Gershwin, Shostakovich

“The Frankfurt public welcomed this colorfully rich work [Copland El Salón México] with the utmost appreciation. With Shostakovich Symphony No.6, the second part of the concert illustrated Prieto's mastery... even in the greatest climaxes of sound, he draws clear lines, extracts structures and controls dynamics brilliantly.”

Rhein-Main-Zeitung, January 2013

“Conductor Prieto had the orchestra wonderfully prepared in a way that made it possible to perceive, in particular, the many sound contrasts as well as the rhythmic subtleties in the second and third movement [of Shostakovich Symphony No.6].”

Frankfurter Neue Presse, January 2013

## Louisiana Philharmonic Orchestra / Blanchard, Glass, Bernstein

“We attended a concert Saturday night in New Orleans of the Louisiana Philharmonic, and it was terrific. The orchestra sounded wonderful, conductor Carlos Miguel Prieto was electric, and the house was packed. There were encores, standing ovations, and even an audience member who mamboed spontaneously (this is New Orleans, after all).”

Huffington Post, February 2011

## Louisiana Philharmonic Orchestra / Respighi, Handel & Beethoven

“A packed house roared as the Louisiana Philharmonic Orchestra kicked off its 2010-11 Classics series... At the podium, music director Carlos Miguel Prieto brought these complex orchestral tapestries into sharp focus -- underscoring the evocative, near-visual imagery that sometimes makes them sound like film scores... Prieto also conjured a translucent, uncluttered sound from the orchestra, framing delightful solos from a host of principals.”

Times Picayune, October 2010

## Toronto Symphony Orchestra / de Falla, Stravinsky / Roy Thomson Hall, Toronto

“You can thank visiting conductor Carlos Miguel Prieto for this evening of musical verve....Prieto took over the podium with confidence, shaping rhythmically pointed and gorgeously colored interpretation of two ballet classics... This is as engaging as concerts get.”

Toronto Star, May 2010

Intermusica represents Carlos Miguel Prieto worldwide, excluding Mexico

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