

MINNESOTA ORCHESTRA

Domingo Hindoyan, conductor
Pacho Flores, trumpet, cornet and flugelhorn

Thursday, March 21, 2024, 11AM
Friday, March 22, 2024, 8PM

Orchestra Hall

Roberto Sierra	<i>Fandangos</i>	CA. 13'
Pablo de Sarasate/ trans. Pacho Flores	<i>Zigeunerweisen (Gypsy Airs)</i> <i>Pacho Flores, trumpet</i>	CA. 9'
Arturo Márquez	<i>Concierto de Otoño for Trumpet and Orchestra</i> Son de luz Balada de floripondios Conga de Flores <i>Pacho Flores, trumpet, cornet and flugelhorn</i>	CA. 16'
I N T E R M I S S I O N		CA. 20'
Antonín Dvořák	Symphony No. 8 in G major, Opus 88 Allegro con brio Adagio Allegretto grazioso – Molto vivace Allegro ma non troppo	CA. 36'

THANK YOU

The 2023–24 Classical Season is presented by Ameriprise Financial.

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities. The March 22 concert will also be broadcast live on [Twin Cities PBS \(TPT-2\)](#) and available for streaming at minnesotaorchestra.org and on the Orchestra's social media channels.



DOMINGO HINDOYAN, CONDUCTOR

Domingo Hindoyan, one of today's most exciting conductors, is the chief conductor of the Royal Liverpool Philharmonic. During his first season in Liverpool, he led a critically acclaimed conducting debut at the BBC Proms and embarked upon various recording projects. He has also prioritized educational programs, world premieres and commissions. His newest recordings with the Royal Liverpool Philharmonic are *Verismo*—an exploration of preludes and intermezzos from Italian operas released in October 2023—and Bruckner's Fourth Symphony, released just last month. Highlights of his 2023–24 season include returns to the BBC Proms with the Royal Liverpool Philharmonic and performances with Aarhus Symfonikester and the Royal Philharmonic Orchestra. He also debuts with the Los Angeles Philharmonic and Boston Symphony, as well as the Minnesota Orchestra in these performances. On the opera stage, he returns to the Deutsche Staatsoper Berlin with a production of *Madame Butterfly* and to the Opera National de Bordeaux for a production of *Rusalka*. A native of Caracas, Venezuela, Hindoyan began his career as a violinist and member of El Sistema, and then was a member of Daniel Barenboim's West-Eastern Divan Orchestra. From 2013 to 2016 he was the first assistant to Barenboim at the Deutsche Staatsoper Berlin. More: askonasholt.com, domingohindoyan.com.



PACHO FLORES, TRUMPET, CORNET AND FLUGELHORN

Pacho Flores, now welcomed for his Minnesota Orchestra debut, is a first-prize winner of the Maurice André, Philip Jones and Città di Porcia international competitions. His solo performances include appearances with orchestras such as the Los Angeles Philharmonic, San Francisco Symphony, San Diego Symphony, Basel Sinfonieorchester, Orchestre National de Bordeaux-Aquitaine, Arctic Philharmonic, Taipei Symphony, Salzburger Philharmoniker, St. Petersburg Camerata, Ensemble Orchestral de Paris, Tokyo Symphony, Royal Liverpool Philharmonic, Orquesta de Valencia, Sinfónica Nacional in México, Sinfónica de Tenerife, Orquesta del Teatro Colón and Simón Bolívar Orchestra. In recital, he has performed at Carnegie Hall, the Salle Pleyel in Paris and the Tokyo Opera City. His repertoire includes premieres of works by composers such as Efraín Oscher, Arturo Márquez, Roberto Sierra, Paquito D'Rivera, Christian Lindberg, Daniel Freiberg and Gabriela Ortiz, and Flores is himself a composer whose works include two trumpet and flugelhorn concertos. He is a Deutsche Grammophon exclusive artist with five recordings to his credit: *Cantar*, *Entropía*, *Fractales*, *Cantos y Revueltas* and *Estirpe*, which was awarded a Latin Grammy. A Stomvi artist, he performs with instruments tailored specially for him. More: acmconcerts.com, askonasholt.com, pachoflores.com.



ARIANA KIM, BROADCAST HOST

For the concert on March 22, Ariana Kim serves as host and writer of the Twin Cities PBS broadcast and online livestream *This Is Minnesota Orchestra*. A Grammy Award-nominated violinist, Kim made her New York recital debut at Carnegie's Weill Hall during her doctoral studies at Juilliard and is now a tenured professor at Cornell University. At age 16, she made her debut with the Saint Paul Chamber Orchestra, and at 24 was appointed acting concertmaster of the Louisiana Philharmonic in New Orleans. She now shares her homebase between Ithaca, New York—where she performs faculty recitals and with her bluegrass band String Theory—and New York City, where she is in her 18th season with The Knights. A champion of new music, Kim was a member of New York City's contemporary improvisation ensemble Ne(x)tworks for 10 seasons and recently returned from a concert tour in Asia, where she premiered Piyawat Louilarpprasert's Violin Concerto in Bangkok, Thailand. She spent 2021 living and working in South Korea. A Minnesota native, she returns to the Twin Cities often for appearances with the Chamber Music Society of Minnesota and was a featured artist on The Great Northern 2024. More: arianakim.com.

**ROBERTO SIERRA**

B: October 9, 1953
Vega Baja, Puerto Rico

Fandangos

PREMIERED: February 28, 2001

Contemporary American composer Roberto Sierra—who hails from the U.S. territory of Puerto Rico—is among the most prominent composers ever to come from the island, with an array of awards to his credit including the 2021 Latin Grammy for Best Classical Contemporary Composition and the Tomás Luis de Victoria Prize in 2017. His music has earned two Grammy nominations and two additional Latin Grammy nominations. Across his four-decade career, his works have been performed by major orchestras and ensembles across the U.S. and Europe and at major festivals including the BBC Proms. Commissions have come from institutions such as the Philadelphia Orchestra, Detroit Symphony Orchestra, National Symphony Orchestra, Saint Paul Chamber Orchestra and Orquesta de Castilla y León. He studied composition in both Puerto Rico and Europe, including with György Ligeti at the Hochschule für Musik in Hamburg, Germany.

A “SUPER-FANDANGO”

Sierra composed *Fandangos* on a commission from the National Symphony Orchestra, which premiered the work

under the baton of then-Music Director Leonard Slatkin on February 28, 2001. Slatkin, who founded the Minnesota Orchestra’s Sommerfest and served as its artistic director from 1980 to 1989, brought *Fandangos* to Orchestra Hall for a program in November 2002. Over two decades passed before the Minnesota Orchestra performed any of Sierra’s music again—with *Fandangos* appearing on a May 2023 concert in Austin, Minnesota, as part of the ensemble’s Common Chords residency week. The composer provided the following note in the score:

“Antonio Soler’s *Fandango* for keyboard has always fascinated me, for its strange and whimsical twists and turns. My *Fandangos* is a fantasy, or a ‘super-fandango,’ that takes as its point of departure Soler’s work and incorporates elements of [Luigi] Boccherini’s *Fandango* and my own Baroque musings. Some of the oddities in the harmonic structure of the Soler piece provided a bridge for the incorporation of contemporary sonorities, opening windows to apparently alien sound worlds. In these parenthetical commentaries, the same materials heard before are transformed, as if one would look at the same objects through different types of lenses or prisms. The continuous variation form over an ostinato gave me the chance to use complex orchestration techniques as another element for variation.”

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, castanets, 2 cencerros, cowbell, tambourine, tamtam, tom-toms, wood block, vibraphone, xylophone, marimba, triangle, harp and strings

PROGRAM NOTE BY CARL SCHROEDER.

ONE-MINUTE NOTES**Sierra: *Fandangos***

Roberto Sierra’s *Fandangos*, titled after the lively partner dance from Spain and Portugal, is what the composer calls a “super-fandango” drawing on his fascination with other composers’ fandango music mixed with his own Baroque-style musings, contemporary sonorities and imaginative orchestration.

Sarasate/Flores: *Gypsy Airs*

A riveting lament, embellished with an array of trills and dramatic

ornamentation, leads to a furious, brilliant and breathtaking conclusion in the soloist’s own trumpet transcription of a showpiece originally spotlighting violin.

Márquez: *Concierto de Otoño*

Composed in 2018 specially for Pacho Flores, the *Concierto de Otoño* (Autumn Concerto) calls for four types of trumpet, merging Latin musical styles with the traditional fast-slow-fast concerto form, opening with an Afro-Cuban dance-infused dialogue between

soloist and orchestra, continuing with a love song told in continuous variations, and concluding with a blazingly brilliant rondo.

Dvořák: *Symphony No. 8*

Dvořák’s Eighth is full of luminous melodies and unexpected harmonic shifts. The second movement alludes to the funeral march of Beethoven’s *Eroica* Symphony, but lighter elements prevail in a whirlwind finale that is delightfully Czech.



PABLO DE SARASATE

B: March 10, 1844
Pamplona, Spain

D: September 20, 1908
Biarritz, France

*Zigeunerweisen (Gypsy
Airs)*, transcribed for
Trumpet and Orchestra
by Pacho Flores

PREMIERED: ca. November 1878
(original version for violin
and orchestra)

As the opening serving of a two-course musical meal for trumpet and orchestra, soloist Pacho Flores delivers his own transcription of a virtuoso showpiece best known in its original form spotlighting violin: Pablo de Sarasate's *Zigeunerweisen* (Gypsy Airs). The Spanish Romantic-era violinist-composer was known in his day primarily as a performer, but he also enjoyed success as a composer, rising to fame in the generation just after Niccolò Paganini. His music, *Zigeunerweisen* in particular, is yet more evidence that the composers who have written most perceptively and virtuosically for violin have also been violinists—among Western composers, Vivaldi, Mozart, Sibelius, Bruch, Paganini and Wieniawski come to mind.

ROYAL CONNECTIONS AND UNMATCHED TECHNIQUE

Sarasate's credentials as a violinist were formidable, earned at a very young age in spite of his origins in the musical outskirts of Pamplona, the Basque city known for its annual Running of the Bulls. As is usually true with prodigious musical talent, one of his parents was a musician—in this case, his father, a violinist and military bandmaster who taught 5-year-old Pablo the basics. Perhaps his biggest career break came when his playing caught the attention of Spain's Queen Isabella, who sponsored Sarasate's enrollment at the Paris Conservatory at the tender age 12, and gave him a 1724 Stradivarius violin. As a teen, Sarasate quickly rose to fame as a fearless virtuoso with an unmatched technique that won not only ardent fans, but major competitions in Europe as well. This launched an international touring career that brought him to America twice and regularly to London, where he took audiences by storm. Not since Paganini had a fiddler caused this kind of sensation. He inspired a number of important composers to write pieces for him, among them Max Bruch, Édouard Lalo and Camille Saint-Saëns.

Early in his career, Sarasate began to perform his own works: extended, virtuosic fantasies based on themes from

popular operas of the day. His fantasies on Georges Bizet's *Carmen* and Charles Gounod's *Faust* are bravura pieces that only the most gifted virtuosos need attempt. Regarding Sarasate's idiomatic writing for the violin, the playwright and music critic George Bernard Shaw may have said it best when he declared that though there were many composers of music for the violin, there were but few composers of violin music.

A DASH FOR THE FINISH LINE

Sarasate's best-known work is *Zigeunerweisen*, evoking the fire of Romani life. Written in 1878 and recorded by nearly every major violin virtuoso since, it has become a staple for violinists, often as a concert encore. In today's performance, it is heard in modified form in which Pacho Flores has masterfully transcribed the violin part for trumpet—one virtuoso soloist tipping his camp to the other. *Zigeunerweisen* begins with about seven minutes of slow, soulful melodies, leading into a spectacular two-minute dash for the finish line—extremely demanding of the performer—that leaves audiences breathless.

Instrumentation: solo trumpet with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, triangle and strings

PROGRAM NOTE BY MICHAEL ADAMS.



ARTURO MÁRQUEZ

B: December 20, 1950
Álamos, Mexico

*Concierto de Otoño for
Trumpet and Orchestra*

PREMIERED: September 7, 2018

Today's orchestral composers are faced with a conundrum: ever-increasing amounts of new music must compete with centuries of familiar repertoire for space on concert programs, making it difficult for a work to become widely popular. Arturo Márquez, one of today's most highly regarded Mexican composers, has not one but two runaway hits to his credit—the *Danzón No. 2* and *Conga del Fuego Nuevo* (Conga of New Fire), both of which were heard at Orchestra Hall during the 2019 Sommerfest focused on music from Latin countries. This week's performances bring the Minnesota premiere of a more recent work by Márquez: the trumpet concerto *Concierto de Otoño* (Autumn Concerto), featuring Pacho Flores, the same soloist who delivered the

world premiere with the National Symphony Orchestra of Mexico in 2018.

“QUEEN IN THE HEART OF MEXICO”

Márquez is known for absorbing musical forms and styles of his home country and incorporating them into his original compositions. “What I do,” he remarked while describing *Danzón* No. 2, “is to take up the spirit of the rhythm and the harmony and the melody and transport it to the concert hall.” Among his many honors, he has received grants from the Institute of Fine Arts in Mexico, the French Government and the Fulbright Foundation. In 2006 he became the first musician to receive the Medalla de Oro de Bellas Artes (Gold Medal of Fine Arts), the highest honor given to artists by Mexico’s government.

Concierto de Otoño, which was composed specifically for Pacho Flores, is cast in three movements, shining a spotlight on an instrument that has long been associated with various forms of Latin music dating to the fusion of European, African and Indigenous styles in the Americas. “The trumpet is the queen in the heart of Mexico,” Márquez comments. “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.”

More specifically, the concerto spotlights four instruments from the trumpet family: the commonly heard trumpet in C in the first movement; both the flugelhorn and cornet in the second; and the more brightly toned trumpet in D in the finale. Márquez composed the work between January and June of 2018 on a joint commission from four orchestras: the National Symphony Orchestra of Mexico, Tucson Symphony Orchestra, Hyogo PAC Orchestra of Japan and the Oviedo Filarmonía of Spain. Flores gave the concerto’s initial performances with these four orchestras between September 2018 and August 2019.

DRAMA, LOVE AND BRILLIANCE

Annotator John Henken has offered a description of *Concierto de Otoño* that is abbreviated here:

SON DE LUZ. “*Son of Light* (the son is an Afro-Cuban dance genre) is a darkly dramatic dialogue for trumpet (in C) and orchestra in classic sonata form, exploring and resolving the encounter with ‘new horizons of peace and reconciliation.’”

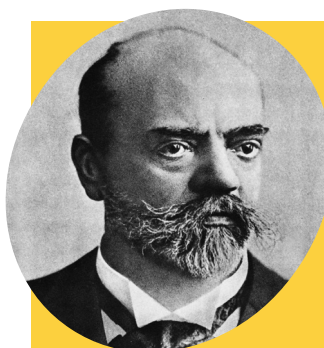
BALADA DE FLORIPONDIOS. “The middle movement...is a song without words in tribute to ‘el amor brujo’ (‘love, the magician,’ as the phrase is often translated in reference to the famous dramatic work by Manuel de Falla, but also ‘enchanted love’). It develops as a set of continuous

variations, like a chaconne, crooned by the soloist first on flugelhorn, then soprano cornet (in F).”

CONGA DE FLORES. “The finale is another Cuban dance with the soloist back on trumpet (in D). It is an absurdly difficult, blazingly brilliant monothematic rondo, with a place for an improvised cadenza. It evokes the spirits of Haydn, Chopin and Rafael Méndez, the legendary Mexican American musician known as ‘the Heifetz of the trumpet,’ in homage to Pacho Flores’ own dazzling breath control and double-tonguing technique.”

Instrumentation: solo trumpet in C, trumpet in D, cornet and flugelhorn with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, snare drum, crash cymbals, suspended cymbal, claves, congas, guiro, maracas, tambourine, xylophone, chimes and strings

PROGRAM NOTE BY CARL SCHROEDER, WITH MUSICAL DESCRIPTION BY JOHN HENKEN.



ANTONÍN DVOŘÁK

B: September 8, 1841
Mühlhausen, Bohemia

D: May 1, 1904
Prague, Bohemia
(now Czech Republic)

**Symphony No. 8 in
G major, Opus 88**

PREMIERED: February 2, 1890

— In the summer of 1889, Antonín Dvořák took his family to their summer retreat at Vysoka in the countryside south of Prague. There, amid the rolling fields and forests of his homeland, he could escape the pressures of the concert season, enjoy the company of his wife and children, and indulge one of his favorite pastimes: raising pigeons.

“MELODIES POUR OUT OF ME”

Dvořák also composed a great deal that summer. On August 10 he completed his Piano Quartet in E-flat major, writing to a friend that “melodies pour out of me,” and lamenting: “If only one could write them down straight away! But there—I must go slowly, only keep pace with my hand, and may God give the rest.”

A few weeks later, on August 25, he made the first sketches for a new symphony, and once again the melodies poured out: he began the actual composition on September 6, and on the 13th the first movement was done. The second movement took three days, the third a single day, and by

September 23 the entire symphony had been sketched. The orchestration was completed on November 8, and Dvořák himself led the triumphant premiere of his Eighth Symphony in Prague on February 2, 1890. From the time Dvořák had sat down before a sheet of blank paper to the completion of the full score, only 75 days had passed.

HARMONIC SURPRISES AND VARIATIONS

ALLEGRO CON BRIO. “Symphony in G major,” says the title page, but the beginning of this work is firmly in the “wrong” key of G minor, and this is only the first of many harmonic surprises. It is also a gorgeous beginning, with the cellos singing their long wistful melody. But—another surprise—this theme will have little to do with the actual progress of the first movement. We soon arrive at what appears to be the true first subject, a flute theme of an almost pastoral innocence (commentators appear unable to resist describing this theme as “birdlike”), and suddenly we have slipped into G major. There follows a wealth of themes; one observer counted six separate ideas in the opening minutes of this symphony. Dvořák develops these across the span of the opening movement, and the cellos’ somber opening melody returns at key moments, beginning the development quietly and later blazed out triumphantly by the trumpets at the stirring climax.

ADAGIO. The two middle movements are just as free. The *Adagio* is apparently in C minor, but it begins in E-flat major with dark and halting string phrases; the middle section flows easily on a relaxed woodwind tune in C major in which some have heard the sound of cimbalom and a village band. A violin solo leads to a surprisingly violent climax before the movement falls away to its quiet close.

ALLEGRETTO GRAZIOSO. The third movement opens with a soaring waltz in G minor that dances nimbly along its 3/8 meter; the charming center section also whirls in 3/8 time, but here its dotted rhythms produce a distinctive lilt. The movement concludes with nice surprises: a blistering coda, *Molto vivace*, whips along a variant of the lilting center section tune, but Dvořák has now transformed its triple meter into a propulsive 2/4. The movement rushes on chattering woodwinds right up to its close, where it concludes suddenly with a hushed string chord.

ALLEGRO MA NON TROPPO. The finale is a variation movement—sort of. It opens with a stinging trumpet fanfare, an afterthought on Dvořák’s part, added after the rest of the movement was complete. Cellos announce the noble central theme (itself derived from the flute theme of the first movement), and a series of variations follows, including a spirited episode for solo flute. But suddenly the variations vanish: Dvořák throws in a Turkish march full of rhythmic energy, a completely separate episode that rises to a great climax based on the ringing trumpet

fanfare from the opening. Gradually things calm down, and the variations resume as if this turbulent storm had never blown through. Near the end comes lovely writing for strings, and a raucous, joyous coda—a final variation of the main theme—propels this symphony to its rousing close.

Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings

PROGRAM NOTE BY ERIC BROMBERGER.