

Royal Liverpool Philharmonic Orchestra February 20 programme complementary content

Some say that Pacho Flores is the greatest trumpeter in the world. We just know that whenever he comes to Liverpool, things tend to catch fire! In carnival season, Domingo Hindoyan throws caution to the wind: expect Latin rhythms, Russian colours and of course – it goes without saying – Pacho’s own brand of pyrotechnics to light up the sky.

Domingo Hindoyan

[Domingo Hindoyan](#) was born in Caracas in 1980 to a violinist father and a lawyer mother. He started his musical career as a violinist in the ground-breaking Venezuelan musical education programme El Sistema. He studied conducting at [Haute Ecole de Musique in Geneva](#), where he gained his masters, and in 2012 was invited to join the Allianz International Conductor’s Academy, through which he worked with the London Philharmonic and the Philharmonia Orchestra and with conductors like Esa-Pekka Salonen and Sir Andrew Davis.

He was appointed first assistant conductor to [Daniel Barenboim](#) at the Deutsche Staatsoper Berlin in 2013 and in 2019, he took up a position as principal guest conductor of the Polish National Radio Symphony Orchestra. In the same year, he made his debut with the Royal Liverpool Philharmonic Orchestra and was appointed as the Orchestra’s new Chief Conductor in 2020, taking up his position in September 2021. He has now extended his contract with the Orchestra to 2028.

Pacho Flores

[Pacho Flores](#) has proved a big hit with Liverpool Philharmonic Hall audiences since he first appeared alongside his old El Sistema friend Domingo Hindoyan in January 2020. Since then, the pair have forged a new ‘dream team’ partnership, and the irrepressible trumpet virtuoso has returned to Liverpool on a number of occasions including two concerts in November 2021 – one of which saw the European premiere of Paquito D’Rivera’s [Concerto Venezolano for Trumpet and Orchestra](#). In 2022/23 he was artist in residence at Hope Street, and among his appearances he joined the Royal Liverpool Philharmonic Orchestra for its Spirit of Christmas concerts.

Born Francisco Flores in Venezuela in 1981, he was four or five when he first picked up the trumpet, and eight when he began studying with his father Francisco Flores Diaz.

As a teenager he joined Venezuela’s famous El Sistema music programme, and along with being principal trumpeter of the [Simón Bolívar Symphony Orchestra](#) he is also a founding member of the Simón Bolívar Brass Quintet and founding director of the Latin American Trumpet Academy.

Along with performing, Flores is also a composer and in 2021 he and the Orchestra also gave the UK premiere of his own concertante *Cantos y revueltas*.

Forthcoming engagements include appearances in Seville, Ferrol, A Coruña, Edmonton, New Haven, and Houston (conducted by Domingo Hindoyan).

Listen to Pacho Flores perform Sarasate’s [Zigeunerweisen](#).

José Pablo Moncayo – *Huapango*

Born in Guadalajara in western Mexico in 1912, [José Pablo Moncayo](#) studied the piano as a boy and entered the country's National Conservatory in 1929 where tutors included Candelario Huizar, Vicente T Mendoza, Eduardo Hernández Moncada and José Rolón, who had studied with Nadia Boulanger and Paul Dukas in Paris.

During his time there, [Carlos Chávez](#) also started and ran an influential composition course which Moncayo joined. Chávez went on to invite the young Moncayo to be a percussionist in the Mexican Symphony Orchestra. He would later be named the orchestra's assistant conductor, and in 1946 its artistic director. Meanwhile Moncayo and three of Chávez's other composition students formed a new group, known as the Group of Four, to create and promote Mexican classical music.

His own compositions drew inspiration from traditional folk music, and his most famous work – and one of the best-known Mexican orchestral pieces – [Huapango](#) makes use of a trio of Mexican dances from the state of Veracruz: El siquisirii, El balaju and El avilan.

Moncayo composed *Huapango* in 1941. It was premiered by the Mexican Symphony Orchestra under Chávez later that year, and after its success he went on to win a scholarship to Serge Koussevitsky's Berkshire Music Center (where he completed a symphony) and to study with Aaron Copland at Tanglewood.

His output encompassed orchestral and chamber music, ballet, opera, choral works and film music. Moncayo died in 1958, aged 45 and was buried at the Rotonda de los Hombres Ilustres or Rotonda of Illustrious Men – since 2003 known as the [Rotunda of Illustrious People](#) – in Mexico City.

Enjoy the Simón Bolívar Orchestra performing [Huapango](#) at the *BBC Proms*.

Igor Stravinsky – *Petrushka* (1947)

The second of [Igor Stravinsky's](#) triumvirate of scores for the Ballets Russes, [Petrushka](#), started to take shape from 1910-11, with its composer finding inspiration in the surroundings of Switzerland, Rome and the south of France.

Originally conceived as a concert piece, potentially for piano and orchestra, it was Sergei Diaghilev who saw its visual storytelling possibilities and convinced Stravinsky to turn it into a ballet score instead.

Its tragic plot revolves around a doomed love triangle between three puppets (the titular Petrushka, Ballerina and a 'Moor') who are brought to life during a Shrovetide fair in St Petersburg by a charlatan magician. Petrushka loves the Ballerina, but she prefers the Moor, whom the spurned Petrushka challenges to a fight – in which he is killed by scimitar, his anguished ghost ascending above the puppet theatre.

The work, with choreography by Michel Fokine, was premiered during the [Ballets Russes'](#) 1911 season in Paris with none other than Nijinsky in the title role. Thirty-five years later, Stravinsky revisited his score and revised its orchestration to take it closer to the concert work he had originally envisaged, with reductions in the woodwind and brass sections, an extension of the piano part and a change of tempo – and the [Petrushka 1947 version](#) was born.

Listen to Stravinsky's [Petrushka 1947](#).

Pablo Sarasate – *Zigeunerweisen*

One of the greatest violin virtuosos of the 19th Century was born the son of a military bandleader in Pamplona in 1844. And Pablo Martin Melton Sarasate y Navascuez, known as **Pablo de Sarasate**, revealed his musical gift at an early age, beginning violin lessons at the age of five and making his concert debut at eight.

As a teenager, he studied at the Paris Conservatoire where he won its annual first prize, later embarking on a stellar international performing career with audiences appreciating his technical command and purity of tone.

But Sarasate not only inspired contemporary composers (Liverpool Philharmonic's conductor Max Bruch dedicated his *Scottish Fantasy* to him), he also composed around 50 works himself, either for violin and piano or violin and orchestra.

Zigeunerweisen, translated as *Gypsy Airs*, dates from 1878 and was reputedly composed after a visit by the violinist to Budapest the previous year. The work was premiered in Leipzig and remains one of Sarasate's most popular compositions among both audiences and violinists.

Listen to **Zigeunerweisen** being performed by Pablo de Sarasate himself in a 1904 recording.

Did you know? Pablo de Sarasate performed in Liverpool many times during his career, starting with two appearances in December 1879 and then returning a further thirteen times before 1905.

Daniel Freiberg – *Historias de Flores y Tangos* (UK premiere)

Daniel Freiberg is an award-winning Argentinian-born, New York-based composer, arranger, pianist and producer who has spent most of his life at the intersection of classical, jazz, rock and Latin American music.

Growing up in Buenos Aires, surrounded by tango, Latin American folklore and rock, he also took piano lessons and became hooked on jazz after high school friends gave him an album by Dave Brubeck. He moved to New York in 1978, aged 21, where he studied jazz arranging, film scoring and piano, as well as composition, classical orchestration and contemporary music at the Juilliard School of Music.

Along with being a prolific composer, Freiberg also spent five years touring North America and Europe playing piano with mentor and close friend **Paquito D'Rivera**. His jazz compositions have been performed by many famous names including Stephane Grapelli, Dizzy Gillespie's All Stars Big Band, Regina Carter and Wynton Marsalis. In 2015 the WDR Cologne Radio Orchestra, with clarinettist Andy Miles, commissioned and premiered his *Latin American Chronicles: Concerto for Clarinet and Symphony Orchestra*, which fused the worlds of classical, jazz and South American folk music.

Historias de Flores y Tangos dates from 2021 and was commissioned by the Oviedo Filharmonia, Arctic Philharmonic, Orquesta Sinfónica de Minería in Mexico and the USA's Walla Walla Symphony in Washington State.

It is dedicated to Pacho Flores who gave its world premiere in Oviedo.

Watch Pacho Flores perform **Historias de Flores y Tangos** with the Orquesta Sinfónica de Minería.

About the Music

José Pablo Moncayo (1912-58): *Huapango*

Composed: 1941

First Performed: 4 August 1941, Mexico City, Palacio de Bellas Artes, Mexico Symphony Orchestra, cond. Carlos Chávez

Huapango, by José Pablo Moncayo, has been described as ‘the unofficial second national anthem of Mexico’ – which may leave you wishing that national anthems were as lively affairs as this one. Moncayo was twenty-nine when he wrote it, at a suggestion from the leading Mexican composer and conductor Carlos Chávez, not long after visiting Veracruz and hearing its dance music. The name ‘Huapango’ derives from an Aztec word meaning ‘on the wooden plank’ - in other words, on the dance floor, though something of its invigoratingly rough-and-ready quality survives in Moncayo’s celebration. The basic six-quick-beats-per-bar rhythm is used with thrilling flexibility. As for its form, Moncayo remembered some advice he received just before composing *Huapango*: ‘Expose the material first in the same way you heard it and develop it later according to your own thought.’ He did, and with engaging modesty described the result as ‘almost satisfactory’. As its enduring popularity testifies, it’s a lot better than that.

Igor Stravinsky (1882-1971): *Petrushka* (revised version)

Composed: 1911, revised 1946

First Performed: 13 June 1911, Paris, Ballets Russes.

Stravinsky’s initial idea was for ‘an orchestral piece in which the piano would play the most important part.’ But soon this began to change: ‘I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggi*. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet.’ Before long, that ‘poor puppet’ had a name, from Russian folklore, *Petrushka*, ‘the immortal and unhappy hero of every fair in all countries’, and the ballet *Petrushka* was born.

Although the premiere of *Petrushka* was a huge success, Stravinsky decided in 1946 to make a thorough revision. The size of the orchestra was reduced, and some of the orchestral colours were altered. By now, Stravinsky had come to detest anything that reeked of romantic pathos, so the highly charged expression markings had to go, and some of the more emotional gestures were tightened up. But if he wanted to render his original conception more abstract, he didn’t succeed. The atmosphere remains vivid, at times magical, with a wonderful feeling for the bustling atmosphere of a Russian fair, and there are moments when the composer’s compassion for, perhaps even identification with his ‘poor puppet’ breaks through. After the superbly flavoursome scene setting in the opening ‘Shrovetide Fair’ section, the following two scenes - ‘In *Petrushka*’s Room’ and ‘In the Moor’s Cell’ – still manage to suggest a real love-triangle. Then, at the height of the final ‘Fair’ scene, the Moor and *Petrushka* fight, and *Petrushka* is killed. The crowd reassure themselves that it’s all trickery but, to sinister muted trumpet fanfares, *Petrushka*’s ghost appears to mock the magician who so thoughtlessly gave him life.

Pablo de Sarasate (1844-1908): *Zigeunerweisen* (arr. for trumpet by Pacho Flores)

Composed: 1877

First Performed: 31 January 1878, Leipzig Gewandhaus, Gewandhaus Orchestra, Sarasate, violin, cond. Carl Reinike

There was a lot of confusion about what was ‘Hungarian’ and what was ‘Hungarian Gypsy’ music in the 19th Century. Even Brahms muddled up the two in his famous *Hungarian Dances*, and the brilliant Spanish star virtuoso Pablo de Sarasate got it completely wrong when he composed his smash-hit *Zigeunerweisen* (‘Gypsy Tunes’) for violin and orchestra – not that it made the slightest difference to the work’s immense popularity. What Sarasate found in the Hungarian music he heard was a dark, rhythmically vibrant, edgy and enthralling folk music like that of his native Spain, and he responded to it with enthusiasm, creating this brilliant display piece in four linked sections. It’s no surprise then to find a modern Latin-American virtuoso – on a slightly different instrument – making it very much his own.

Daniel Freiberg (b 1957): *Historias de Flores y Tangos* (UK premiere)

1. Flores
2. Tanguero

Composed: 2021

First Performed: 23 October 2021, Oviedo (Spain), Oviedo Philharmonic Orchestra, Pacho Flores (trumpet), cond. Lucas Mácias

It was hearing Pacho Flores play that inspired New York composer Daniel Freiberg to write this colourful and atmospheric trumpet concerto, literally ‘Stories of Flores and of the Tango’. ‘His art moved me to write’, writes Freiberg, ‘and my goal was to create emotions, without academicism or trying to frame myself in predetermined musical forms.’ Like José Pablo Moncayo, Freiberg echoes the Mexican huapango in the opening musical portrait, ‘Flores’, along with the Argentinian chacarera and the Venezuelan joropo – there has to be a nod to Flores’ own homeland and its wonderfully vibrant dance music. But Freiberg’s own grounding in the American and European symphonic tradition shines through too. This is music that takes us on a journey, with dialogue between soloist and orchestra central to the drama, just as in a concerto by Beethoven or Brahms. Argentina’s own tango, and its equally enthralling ancestor the milonga, take centre stage for the finale, Tanguero. Ultimately it’s as fine a fireworks display as *Zigeunerweisen*, but with moments of tender seductive intimacy too.