

José Luis Dominguez Mondragón – Press

“In the years that I have known José Luis Dominguez, he has always been a genuine, warm, encouraging and inspiring force among his colleagues and students. As a conductor he exudes that same energy: he is a dignified, authoritative and charismatic presence. Conducting from memory or with the score, he listens and communicates acutely, leading with refined and understated gestures, imposing his Will over the music, while always remaining lucid to the energies of the music and his musicians.” -Wissam Boustany - Flute Soloist and Founder of Towards Humanity.

*“One of the best conductors I've worked with in a long time...Absolutely amazing.”
-Andrés Díaz, World-Renowned Cello Soloist*

“Maestro Jose Luís is a conductor who possesses a strong passion and commitment for music, perfect baton technique and in addition is an affable person to work with. He has the capacity to inspire musicians to reach the highest levels of musicality. His performances are always with insightful, exciting and receive praise from the press.” -Maritza Parada, Executive Director, Fundación de Orquestas Juveniles e Infantiles de Chile (Foundation of Youth Orchestras of Chile)

Mozart Magic Flute, Teatro Municipal de Santiago “The Choir of the Municipal maintains it’s outstanding level, and José Luis Domínguez’s conducting in front of the Philharmonic was totally solid, many times solemn, with tempos that never put at risk the fluidity of the singing. ” -Las Últimas Noticias

La Bohème de Puccini, Teatro Municipal de Santiago “... The musical direction, in the hands of José Luis Domínguez, was very successful. With precise tempos, he knew how to combine the voices with the necessary dramatism of decisive passages.” -Las Últimas Noticias

Bartók Bluebeard’s Castle and Puccini Suor Angelica “José Luis Domínguez carried the Philharmonic Orchestra in the meanders of this music with total ease and knew how to emphasize the anguish and hand-wringing... his baton unveiled crescendo of musical complexity that Puccini plotted for his most beloved opera... he carried forward the score with emotional impulse, hinting, moreover, it’s Debussyans winks. “ -El Mercurio

Sergie Prokofiev Cinderella “José Luis Domínguez in front of the Philharmonic developed a remarkable framework” -Las Últimas Noticias

Puccini Tosca “José Luis Domínguez in front of the Philharmonic Orchestra of Santiago, walked through the pages with push, privileging the dramatic power.” -La Tercera

Brahms Piano Concerto Nº 2, solista Svetlana Kotova “José Luis Domínguez took the baton in front of the Philharmonic, obtaining as a whole a sober, reflective musical reading , of wide dimensions.” -El Mercurio

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Cavalleria Rusticana e I Pagliaci "... The overall strengthening also had as great agile actor and strong pulse that the baton of José Luis Domínguez levied on the Choir of the Teatro Municipal and the Philharmonic Orchestra of Santiago." -Las Últimas Noticias

Symphony Nº 6, "Patética", Tchaikovsky *"One listened to the Symphony Nº 6, "Pathetic", of Tchaikovsky, at such excellence levels that we do not hesitate to point out that it was one of the best live versions that we have heard and that put's José Luis Domínguez in an indisputably consecrated situation.. "* -Las Últimas Noticias

"Dominguez unrivaled, magnificently and with exemplary gestures, the essence of the song of the swan..." -El Mercurio

Brahms Symphony No. 2, Orquesta Sinfónica de Chile *"Domínguez handled with entire expertise the games and contrasts between the winds soloists and the rest of the orchestra."* -Las Últimas Noticias

Music Web International Review José Luis DOMÍNGUEZ (b. 1971) *The Legend of Joaquín Murieta*, Ballet in Two Acts (2009) José Luis Domínguez (conductor) Santiago Philharmonic Orchestra rec. Arrau Hall, Teatro Municipal de Santiago, Santiago de Chile, 2-5 March 2015 Great fun! A new full-length ballet, especially one as tuneful as this, with an exciting story, is always a welcome addition to both the ballet repertoire and to recorded music. José Luis Domínguez, who also conducts on this set, is a significant figure in Chilean music as a conductor. This ballet is his first large-scale symphonic work. It is little surprise that, like many conductor-composers, he has such a sure sense of orchestral balance and capability, something evident throughout this work. The ballet tells a simple story – with plenty of action, set in California – of Joaquín Murieta, a nineteenth century brigand, perhaps the inspiration for Zorro. His origins are obscure, but he has been adopted as something of a folk hero in Chile from where he might have originated. Pablo Neruda wrote a play about him, later turned into an opera by Sergio Ortega. Those works end with a gruesome finale as Murieta is shot and beheaded. Domínguez ignores that, instead creating a tale set during the Gold Rush, in which Murieta and his men come to the rescue of a town under threat from the villainous Galgos. There is no decapitation but rather the happy outcome of reunion with the beloved Teresa. Think of this as a blend between Robin Hood and *The Magnificent Seven*. The comparison is apposite, as Domínguez is quite specific that his music is inspired by symphonic soundtracks of composers such as Korngold, Herrmann and Williams. That is a clue not only to its style, but also to his idea that it should work as a stand-alone piece. This recording is a must for anyone who enjoys the great film-scores: all the virtues of sweeping themes, varied instrumentation and memorable tunes are here.

Performances are committed and in the best Hollywood tradition, with good recorded quality. If a great ballet company such as the Royal Ballet were to take this into their repertory, one could imagine it quickly becoming a popular hit, rather in the manner of Khachaturian's Spartacus. A fine ballet conductor, like Barry Wordsworth, would relish this score. -Michael Wilkinson

http://www.musicwebinternational.com/classrev/2016/Jul/Dominguez_Murieta_8573515.htm

News Link Page

Classical Lost and Found Review Domínguez, J.: Legend of Joaquín Murieta (cpte bal); J.Dominguez/Santiago PO [Naxos] Conductor-composers like Esa-Pekka Salonen (b. 1958, see 13 July 2009) and B. Tommy Andersson (b. 1964, see 12 September 2012) have an intimate familiarity with a wide variety of scores, which probably explains their writing brilliantly orchestrated coloristic music. Now based on this new Naxos release, they're joined by Chilean José Luis Domínguez (b. 1971). Since his appointment in 2003 as resident conductor of the Santiago Philharmonic Orchestra, he's penned several works. The largest to date is his full-length ballet featured here, which dates from 2008-9. This is the only recording currently available on disc, and it's offered at a special price. Besides being the accompaniment for a stage work, the music was also conceived to have a life of its own as a concert hall piece. In that regard Dominguez intended to create something along the lines of those stand-alone film scores by such great European, classically trained composers as Max Steiner (1888-1971; see 18 April 2011), Erich Wolfgang Korngold (1897-1957; see 31 March 2011), Franz Waxman (1906-1967; see 18 April 2011) and Miklós Rózsa (1907-1995; see 18 April 2011). Titled The Legend of Joaquin Murieta (also spelled Murrieta or Murietta), the story takes place during the days of the California Gold Rush (1848-55), and is

about a local bandit by that name (1829-1853), who's also a skilled swordsman. In that regard he apparently inspired the legendary Zorro, and Pablo Neruda's (1904-1973) 1966 epic poem *Fulgor y muerte de Joaquín Murieta* (The Brilliance and Death of Joaquin Murieta) has lead many Chileans to believe he came from their country. In two acts, Dominguez employs leitmotifs, and the prologue to the first [D-1, T-1] introduces us to a heroic one representing Murieta (HM) [00:09]. This is briefly explored, and then the curtain goes up on the people of a small California village engaged in their daily activities [D-1, T-2]. Many are South American immigrants as reflected in the catchy Latin rhythms coloring this arresting number. One of the townsfolk is Joaquin's beautiful wife Teresa [D-1, T-3], who's characterized by an alluring HM-related melody (AM) (00:44). But suddenly the baddies come on the scene.[D-1, T-4]. They're a gang of North American vigilantes known as the Galgos (Greyhounds), who delight in harassing immigrants and Native Americans. Their music is accordingly threatening and belligerent as they carry away two Mexican hostages. Murieta then appears [D-1, T-5], and learning what's happened there's a catchy castanet-accented dance based on AM [00:54]. It gives way to an amorous pas de deux for husband and wife [D-1, T-6], in which Teresa implores him not to risk his own life by going after the captives. At this point his sidekick Tresdedos appears to a noble Latin-flavored selection [D-1, T-7], and Joaquin enlists his help to save the Mexicans. Then the two set off on their mission and as night falls, the villagers leave for their homes to some merry spirited music [D-1, T-8]. After that the scene shifts to the courtyard in front of a house belonging to the Galgos' leader known as Caballero Tramposo. A rake, charlatan and dipso, in Neruda's telling of the tale he reputedly represents all the bad aspects of North American society. There's a wild drunken party going on inside his house, and he suddenly staggers out clutching a bottle of wine. This is set to some facetious besotted bassoon passages (BB) [D-1, T-9], in which other tipsy sounding instruments

soon appear. Then in the concluding sequence [D-1, T-10] our hero enters stealthily, and frees the prisoners. However, the Galgos discover this, and a wild sword fight breaks out to an exciting percussion-laced accompaniment [01:36]. But the inebriated vigilantes are no match for the swashbuckling Murieta, who's now joined by Tresdedos. They escape along with the hostages in heroic Zorro fashion, and the act ends with the most thrilling music so far. The second act opens in town with a castanet-accented Spanish dance, and our two heroes reliving their success of the previous night [D-2, T-1]. Then Caballero Tramposo enters to some furtive, BB-tinged music [02:07] searching for whoever absconded with the Mexican hostages. He knocks on Murieta's door [02:29 and 02:37], which is opened by someone dressed as a Native American. It's Joaquin in disguise as he's been forewarned about Tramposo's presence. In a combative episode the Galgos' leader questions him [D-2, T-2] but discovers nothing as the village menfolk come on stage to a celebratory fanfare and fugue [D-2, T-3]. They're preparing for a local festival, and are followed by their wives [D-2, T-4], who do a swirling dance, bringing to mind Rimsky-Korsakov's (1844-1908) *Capriccio espagnol* (1887). The succeeding passage [D-2, T-5] begins forebodingly as Tramposo lurks about still trying to find out who rescued the Mexicans. However, his attention is soon diverted to one of the women, and we get a BB-introduced pas de deux that's an amusing "oom-pah-pah" waltz [04:11]. After that there's an elegant, harp-embroidered interlude known as "Teresa's Song" [D-2, T-6], reflecting her concern for hubby's safety. Then the music shifts gears in the following town festival section [D-2, T-7]. A colorfully scored frolic, this gets off to a fugato start that develops into a series of vivacious dances. It's one of the ballet's high points, and Ravel (1875-1937) would have loved it! One of the revelers is a local Spanish nobleman who invites everyone into his nearby home to toast and further celebrate the occasion. This is cause for another terrific high-stepping number [D-2, T-8] with several memorable tunes. But the following ominous segment [D-2, T-9] implies all's not well! It mirrors the Galgos' intent to invade the house, and take vengeance on the villagers. Hints of HM [03:25] reveal Murieta is on to their plan. Then after a dramatic

drumroll he appears with his men, and engages them in a furious battle [D-2, T-10]. It's set to some thrilling, contrapuntally spiced, percussively charged music that again shows Dominguez' awesome command of orchestration. Towards the end there's a triumphant HM-related theme [05:33] indicative of their victory over the vigilantes, who then flee for their lives! The penultimate and longest scene in the ballet [D-2, T-11] begins with a peaceful passage for harp soon accompanied by delicate winds and strings. This is followed by another loving pas de deux for Joaquin and Teresa, who are joined by the town folk [08:53] as the music swells to a momentous romantic conclusion. Then last but not least there's a brief resplendent, film-credit-like epilogue [D-2, T-12] with final reminders of HM [00:08] and AM [01:26]. Dominguez wears two hats here as composer and conductor leading the Santiago Philharmonic Orchestra (SPO) in a supercharged performance of this compelling work. What the SPO musicians may lack in technical polish they make up for with their enthusiasm for this music. Made in the Teatro Municipal's Arrau Hall, Santiago, Chile, the recording presents a large soundstage appropriate to the massive orchestral forces called for in Dominguez' Technicolor scoring. The surrounding venue perfectly complements this colorful creation. The instrumental timbre is characterized by sparkling highs and a pleasing midrange. While a boisterous battery of percussion makes for a spectacular, transient low end. Audiophiles will have a field day with this disc! Bob McQuiston, Classical Lost and Found

<http://www.clofo.com/Newsletters/C160630.htm> The Naxos Blog Podcast
http://blog.naxos.com/2016/06/podcast-gold-rush-the-legend-of-joaquin-murieta/?utm_source=Naxos_social&utm_medium=facebook&utm_content=podcast-gold-rush-legend-joaquin-murieta_txt&utm_campaign=Naxos_Facebook062016

David Denton David's Review Corner, June 2016

Born in 1971, José Luis Domínguez has been a prominent figure in his native Chile as a conductor, but at the turn of the century turned his attention to composition. This was soon to bring about a full-length ballet, *The Legend of Joaquin Murieta*, the story centring on California at the time of the Gold Rush when a North American gang were terrorising the native Americans and the immigrants from South America so as to drive them from that part of the world recently ceded to the USA. Domínguez states that he wants the music to stand alone without the ballet scenario, but I guess you will want to follow the story as set out in the

accompanying booklet. Without that you would imagine the score as having come from a leading Hollywood screen writer supplying the backdrop to a highly charged film depicting American life that is long past. Imaginative in his scoring and often reminding of Ferde Grofe's epic American suites, the music is readily accessible, the first act dance of the drunken gang being very funny, while the second act Pas de deux is an imposing and beautiful score. On stage, this must add-up to a colourful and active ballet with the music as its backdrop. My first encounter with the Santiago Philharmonica is one of admiration for an orchestra that could rival any of North America's provincial ensembles, with every department displaying their solo skills, and there is certainly no lack of corporate virtuosity. The sound engineering is high on impact, with the Teatro Municipal in Santiago becoming a fine recording venue. © 2016 David's Review Corner