

## **Royal Liverpool Philharmonic Orchestra March 2 programme complementary content**

If your idea of musical heaven is an electrifying evening of muscular, sweeping melodies and bright lyrical themes, then you won't want to miss this concert which opens a busy March at Liverpool Philharmonic Hall.

Watch Stephen Johnson talking about the concert programme [here](#).

In addition, this companion page draws together a range of complementary content that we hope will help shine further light on the pieces, the people who composed them and the performers bringing them to life here in Hope Street.

### **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 music 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 successor to Vasily Petrenko in 2020, taking up this position in September 2021.

### **Sergio Tiempo**

Sergio Tiempo is regarded as one of the most individual and thought-provoking pianists of his generation. He made his professional debut at the Amsterdam Concertgebouw aged 14 and soon became internationally renowned for his raw energy and musical versatility, from Brahms to Villa-Lobos and Ginastera.

Born in Caracas, Venezuela, Sergio Tiempo began his piano studies with his mother, Lyl Tiempo. Whilst at the Fondazione per il Pianoforte in Como, Italy, he worked with Dimitri Bashkirov, Fou Tsong, Murray Perahia and Dietrich Fischer-Dieskau.

Orchestral collaborations include the Los Angeles Philharmonic, New York Philharmonic, Simón Bolívar Orchestra, BBC Symphony and Stavanger Symphony Orchestras and he has worked alongside eminent conductors such as Claudio Abbado, Myung Whun Chung and Thierry Fischer. A committed recitalist, engagements have included a sell-out recital debut at the Queen Elizabeth Hall in London's International Piano Series, the Vienna Konzerthaus, the Wigmore Hall, the Berlin Philharmonie and Edinburgh International Festival.

Sergio Tiempo has made a number of highly distinctive and acclaimed recordings. On EMI Classics, he recorded Mussorgsky's *Pictures at an Exhibition* and Ravel's *Gaspard de la Nuit*, and on Deutsche Gramophon he has recorded several discs with Mischa Maisky, including a disc of Rachmaninov which was awarded five stars by *Classic FM* and the *BBC Music Magazine*.

## **Sergei Rachmaninov**

In November 1906, after two years as principal conductor at the Bolshoi Theatre – during which there had been a revolution in his native Russia – a 33-year-old [Sergei Rachmaninov](#) and his young family moved to Dresden.

The three years he spent there was a productive time for the composer. He made many friends and threw himself into the artistic life of the German city, while returning home to his summer residence Ivanovka once a year.

Over the winter of 1906 and spring of 1907, he worked on his [Second Symphony](#) which was to become one of his greatest and most popular works. He followed it in 1908 with his symphonic *Isle of the Dead*.

Meanwhile, 1909 dawned with an invitation to make his first tour of the United States.

While Rachmaninov may not have relished the idea of being away from home and family, with the rigors of a busy touring programme to contend with, he agreed – and when he boarded a ship to America it was with [the score of a new piece](#) in his case.

He premiered this work, his *Piano Concerto No.3*, on November 28 1909, with the New York Symphony Orchestra. Later in the tour, which stretched well into 1910, he would perform it in the city again – this time with the New York Philharmonic and with a certain Gustav Mahler conducting.

Listen to Rachmaninov playing his Third Piano Concerto.

<https://www.youtube.com/watch?v=4TnnjuaHwKk>

## **Johannes Brahms**

[Johannes Brahms](#) found early success in his native Germany. Yet his greatest work came after he settled in Vienna in 1863.

It was there, in 1868, that he composed his *German Requiem*. But as he approached his 40s, Brahms – who would remain in Austria for the rest of his life – began to turn more towards chamber and purely orchestral compositions.

His [First Symphony](#) was finally completed and premiered in 1876, and a few months later, in the summer of 1877, Brahms found himself staying in a picturesque Austrian lakeside village on the Wörthersee.

One assumes it must have been a happy sabbatical, because whilst there he started to put pen to manuscript once more and created a follow up which was rich with optimism and melody – albeit with plenty of moments of intensity as well.

His [Symphony No 2 in D major](#) was premiered in Vienna on December 30 1877, under the baton of Hans Richter. It was reportedly delayed from earlier in the month because the Vienna Philharmonic were busy learning Wagner's *Das Rheingold*.

**Did you know? In 1853, Brahms fell asleep while listening to Liszt play one of his own sonatas. Brahms blamed it on being exhausted from travelling, but it went down like a lead balloon with the older composer.**

Listen to the *Adagio non troppo* from Brahms' *Symphony No 2 in D major*.

[https://www.youtube.com/watch?v=i\\_zROpBxP\\_s](https://www.youtube.com/watch?v=i_zROpBxP_s)

## About the Music

### **Sergei Rachmaninov (1873-1943): Piano Concerto No 3 in D minor, Op 30**

1. Allegro ma non tanto
2. Intermezzo: Adagio
3. Finale: Alla breve

Composed: 1909, Dresden

First Performed: 28 November 1909, New York, New York Symphony, cond. Walter Damrosch, soloist Rachmaninov

All of Rachmaninov's four piano concertos are challenging for the soloist, but the third in particular is regarded with awe by even some of the most accomplished virtuosos. The American pianist Gary Graffman, for one, lamented not learning the concerto as a student, 'when I was still too young to know fear'. The huge solo cadenza in the first movement inspired such terror that Rachmaninov composed a second version, allegedly 'easier', but in practice it would be safer to say 'marginally less horrendous'. The finale's helter-skelter first section would be hard enough in itself, but coming as it does after two big, physically and emotionally demanding movements, it's the stuff of nightmares.

But while this is unquestionably a virtuoso concerto, there's so much more to it than dazzling finger acrobatics. In concertos from Beethoven's 'Emperor', through Schumann and Grieg to Tchaikovsky's First, the piano's first entry is a magnificent "here I am", but in Rachmaninov's Third, the piano emerges almost diffidently, certainly wistfully, with a long, mostly hushed folk-like theme. This turns out to be based on an old Russian religious chant, and that distinctly Russian melancholic feel exists throughout, not just in the contours of some themes but also in the spaciousness of the melodic writing – the piano 'sings' as though trying to fill enormous spaces. It is music that breathes Rachmaninov's love of his vast, mysterious native country, perhaps most of all in the fantastic, mostly hushed section at the heart of the finale. The dark minor mode largely prevails, but the concerto ends in joy, with a terrific piano-enhanced climax on the finale's glorious second theme – yet another reminder of what a phenomenal, spell-binding pianist Rachmaninov must have been.

## **Johannes Brahms (1833-97): Symphony No 2 in D major, Op 73**

1. Allegro non troppo
2. Adagio non troppo
3. Allegretto grazioso (Quasi Andantino) - Presto ma non assai
4. Allegro con spirito

Composed: 1877, Pörtschach am Wörthersee, Austria

First Performed: 30 December 1877, Vienna Philharmonic, cond. Hans Richter

It took Brahms two decades to finish his First Symphony; the Second was composed in just a few months. Intensely relieved after the First Symphony's triumphant premiere in 1876, Brahms set off the following summer for the lakeside resort of Pörtschach in the Austrian Alps where, almost immediately, another symphony, the Second, began to rapidly take form. Brahms loved teasing his friends, and soon he was gleefully leading them down the wrong path. 'The new Symphony is so melancholy that you won't be able to bear it', he wrote to one. 'You'll have to play it in black armbands', he told another, 'I have never written anything so sad.' So one can imagine him grinning when his friends heard the opening: after the tiniest of introductions on cellos and basses, a horn and woodwind theme positively glows with pleasure. Then grows a magnificent long first movement which flows like a broad river, rich in long sunlit melodies.

In the *Adagio non troppo* that follows, there are moments when Brahms' remarks about 'melancholy' and 'grief' may not seem so wide of the mark. But the third movement, poised between leisurely minuet and light-as-thistledown scherzo, is one of the most playful things Brahms ever composed. Any passing shadows are banished by the fleet-footed finale, full of reminders of how much Brahms admired Haydn, master of musical wit and subversive humour. There is one moment of romantic mystery at the heart of this movement, but the ending is uproarious high spirits, culminating in a great shout of joy from high trombones. Then, with four emphatic major-key chords, the symphony Brahms affectionately called his 'lovely monster' ends.