

Ensemble 10:10

January 22 programme notes

Music from different worlds and centuries collide in Domingo Hindoyan's debut with Ensemble 10:10. Featuring Liverpool's own William Bracken on piano, Alban Berg's 1920s masterpiece was fashioned in the intellectual cauldron of Vienna. Kareem Roustom's *Violin Concerto* was inspired by a musical phrase from a Mozart concerto which invoked his own Arabic musical heritage and language, and will be played tonight by its dedicatee, Michael Barenboim. On the other hand, Sam Kane – winner of the 2023 Rushworth Composition Prize – takes his musical roots from his own Irish ancestry.

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.

Michael Barenboim

Since his breakthrough as a soloist with Schönberg's *Violin Concerto* under the baton of Pierre Boulez in 2011, **Michael Barenboim** has been firmly anchored in the international concert scene.

He has performed with outstanding colleagues including the Vienna Philharmonic under Daniel Barenboim, the Chicago Symphony Orchestra under Asher Fisch, the Israel Philharmonic under Zubin Mehta, the Berlin Philharmonic under Vasily Petrenko and the Los Angeles Philharmonic under Gustavo Dudamel. He has also worked as a soloist with the Bavarian Radio Symphony Orchestra, Orchestre Philharmonique du Luxembourg, Accademia Nazionale di Santa Cecilia, Filarmonica della Scala, Philharmonia Orchestra London, Tonhalle Orchestra Zurich, Academy of St Martin in the Fields, Orchestre de Paris and the Spanish National Orchestra.

Solo recitals regularly take **Barenboim** to the most famous international halls and renowned concert series. He has performed at London's Wigmore Hall, the Elphilharmonie in Hamburg, the Sydney Opera House, the Teatro di San Carlo in Naples and the Lucerne Festival. Featuring works by Pierre Boulez, he played recitals at the Berlin Philharmonie, Carnegie Hall, Konzerthaus Dortmund, the Barbican Centre London, the Opéra national de Paris and Salzburg Festival.

While committed to the core Classical and Romantic repertoire, Barenboim is also deeply invested and especially recognized for his performances of 20th Century and contemporary music.

Barenboim is a founding member of the Erlenbusch Quartet and is frequently invited to the Lucerne, Verbier, Aix en Provence and Jerusalem Chamber Music Festivals.

He collaborates regularly with his mother, the pianist [Elena Bashkirova](#), as well as with artists such as Frans Helmerson, Julian Steckel, Guy Braunstein, Andras Schiff and Martha Argerich. He also serves as concertmaster of the [West-Eastern Divan Orchestra](#) and cultivates a continuous and strong involvement in educational activities. In addition, he is a professor of violin and chamber music, as well as Dean, at the Barenboim-Said Academy and gives masterclasses around the world.

William Bracken

William Bracken is in high demand as a recitalist, concerto soloist, chamber musician and teacher. The Wirral-born pianist has won numerous awards including first prize at the 2022 Liszt Society International Piano Competition, first prize, press prize and audience prize at the 2023 Euregio Piano Award international piano competition and third prize at the 2024 UniSA international piano competition in South Africa. He is currently continuing studies at the Guildhall School of Music and Drama in London where he also holds a position as teaching assistant in the Centre for Creative Performance and Classical Improvisation.

Concert highlights include several concerto performances at The Barbican, Liverpool Philharmonic Hall, St. John's Smith Square and recitals at Chipping Campden Festival, LSO St. Luke's and most recently Wigmore Hall, where he was praised by *The Telegraph* for his "courage and stamina and musicality in abundance" and "an ability to hold an audience in the palm of his hand". William also made his New York debut at Carnegie's Weill recital hall in January 2024.

William has worked with many of today's leading musicians including Stephen Hough, Richard Goode, Simon Trpčeski and Paul Lewis. In 2022 William was made a scholar of the Imogen Cooper music trust which involved participating in a week of intensive study in the south of France with renowned pianist Dame Imogen Cooper – that summer he also won a full scholarship to attend the Aspen Music Festival and Summer School in Colorado U.S.A, studying with Hung-Kuan Chen and Fabio Bidini.

William performs a large and diverse range of repertoire and also has a keen interest in jazz and improvisational elements of performing classical music. He is a current artist diploma student at the Guildhall School of Music and Drama studying with professors Martin Roscoe and Ronan O'Hora.

Sam Kane

2023 Rushworth Composition Prize winner [Sam Kane](#) sees the world premiere of his new commission *Danu's Rhapsody* in this first Ensemble 10:10 concert of 2025.

Now based in Manchester, the composer and violinist is originally from [Northern Ireland](#) where he was presented with the Northern Ireland Young Musician of the Year award. Kane studied violin with Cecily Ward at the Royal Northern College of Music and in 2022 received the RNCM Norman George violin prize. He went on to complete his Master's degree last year.

He was leader of the Ulster Youth Orchestra, and has enjoyed playing with Ulster Orchestra, Manchester Camerata and the Manchester Beethoven Orchestra. Kane was commissioned to write a piece for the Belfast-based [Hard Rain Soloist Ensemble](#), and in 2023 was selected to play alongside them as an HRSE Featured Young Artist. One of his larger compositions was awarded *Classic FM's* Big Platinum Performance prize.

He enjoys writing music which combines his two favourite genres – neo-classicism and Irish tradition – and says that playing the violin has a huge influence on his compositional style; he often begins his writing process by improvising on the instrument with certain images in mind.

The composer writes: “*Danu’s Rhapsody* is a single movement poem based on Irish [mythology and folklore](#), following a young woman’s journey through an enchanted forest. Danu wakes up in the middle of the night with a strange feeling. From deep within a nearby forest, the trees whisper, as if beckoning her and calling Danu to come closer. She looks upon the trees, noticing a faint glimmer of light in the distance. Giving in to her curiosity, she ventures alone into the woods towards it. In the depths of the forest, Danu encounters mythical creatures and dances with the forest’s faeries, overwhelming her with joy. Realising that the faeries intend to keep her there forever, Danu tries to escape, but the faeries turn on her. Panicked and disorientated, she tragically falls to the ground. The faeries flee, leaving her body alone. A witch passes by, taking pity on Danu; quietly placing a lily at her feet before disappearing into the night. The lily emits a faint glimmer of light, as Danu begins to transform into a magnificent tree. Intertwined with the forest, Danu becomes one with it. As the sun rises, she accepts her destiny, becoming the Celtic goddess of nature.”

Kareem Roustom *Violin Concerto No.1*

Damascus born, Emmy-nominated, Syrian American [Kareem Roustom](#) is a musically bilingual composer whose work is rooted in the music of the Arab near-east but often expresses beyond the confines of tradition. His genre-crossing collaborations include music commissioned by Daniel Barenboim for the West-Eastern Divan Orchestra, the Kronos Quartet, pop icons Tina Turner and Shakira, and acclaimed British choreographer Shobana Jeyasingh.

Roustom has been composer in residence at Chicago’s Grant Park Music Festival, the Grand Teton Music Festival in Wyoming, and with the Mannheim Philharmonic and Württembergische Philharmonie Reutlingen in Germany. He is also [Professor of Practice](#) in the music department at Tufts University, School of Arts and Sciences in Massachusetts where he teaches orchestration, music notation, music of the Middle East and composition for film.

His music has been performed by ensembles including the BBC Symphony Orchestra, Rotterdam Philharmonic, Minnesota Orchestra, Boston Symphony Orchestra, New York Philharmonic, Cincinnati Symphony, Boulez Ensemble, Lorelei Ensemble, The Crossing choir, A Far Cry, and at renowned festivals and halls such as the BBC Proms, Salzburg Festival, Lucerne Festival, Carnegie Hall, the Verbier Festival and Teatro Colon in Buenos Aires.

He has received commissions from the Malmö Symphony Orchestra, the Dallas Symphony Orchestra, the Grand Teton Music Festival, the Grant Park Music Festival, the Daniel Barenboim Stiftung, the Pierre Boulez Saal, the Royal Philharmonic Society and Sadler’s Wells Theatre, A Far Cry & Lorelei Ensemble and others. Roustom’s music has also been recorded by the Deutsches Symphonie-Orchester, and the Philharmonia Orchestra.

Inspiration for the [Violin Concerto No.1](#) came when Roustom was in Buenos Aires in 2014 with the West-Eastern Divan Orchestra and Daniel Barenboim. Sitting in on a rehearsal of Mozart’s *Piano Concerto No.27* he found a descending passage in the accompanying strings reminded him strongly of Arabic music, and he recalled it when the opportunity arose to compose his violin concerto. It was premiered at the Pierre Boulez Saal in Berlin in March 2019 by Michael Barenboim and the Boulez Ensemble under the baton of Lahav Shani who called it ‘a new masterpiece for the violin’.

Reviewing the premiere, *Der Tagesspiegel* described the work as “a homage to Mozart’s fascination with Arabic and Turkish music...not Mozart ‘alla turka’, but conversely Turkish and

North African ‘alla Vienna’; as far as the vitality, the profound cheerfulness, the dancelike dialogue between instruments are concerned, Roustom’s work is infected with Mozart’s elan.”

Alban Berg *Chamber Concerto*

In 1904, two young Austrians started composition lessons with Arnold Schoenberg. One was Anton Webern, radical composer and later conductor and musicologist. The other was **Alban Berg**, and while they approached composition from quite different angles, the pair would prove Schoenberg’s most gifted students. Together **the trio** went on to become the heart of what was described as the **Second Viennese School**, their work initially rooted in late Romanticism but going on to develop into expressionism, atonality and 12-tone serialism.

Schoenberg conducted two of Berg’s lieder in what became known as the **Skandalkonzert** in Vienna in March 1913, which had to be ended early after the audience reacted to the experimental music of the composers (Schoenberg, Berg, Webern and Alexander von Zemlinsky) by rioting. There were fistcuffs during the performance of Berg’s songs. Two months later, Stravinsky’s *The Rite of Spring* caused a similar hullabaloo in Paris.

Berg went on to serve in the Austrian army during the First World War, and later to compose his most famous works – the groundbreaking operas *Wozzeck* and *Lulu*, and his *Violin Concerto*. *Wozzeck* was premiered in 1925, and the year also saw Berg finally complete his **Chamber Concerto** for violin, piano and 13 wind instruments which was written to celebrate Schoenberg’s 50th birthday. The **initial concept for the work** came during a visit to Schoenberg and his wife Mathilde (sister of Zemlinsky) in early 1923. It took until August that year for Berg to decide on its specific instrumentation and a further two years to complete the full score.

The 39-minute concerto is in three movements. It is intricately constructed with codes and musical references and is demanding of its players. In the opening *thema scherzoso con variazioni*, Berg spells out in musical notation the names of his fellow Second Viennese School members in its main 30-bar theme which is then followed by five variations using 12-tone technique. The first movement, the shortest of the three, features piano (Schoenberg) and winds, with just a brief appearance by solo violin. Violin takes centre stage in a palindromic *adagio* second movement, designed in three-part song form (A1-B-A2 where A2 is the inversion of A1), with this time the piano getting involved only at the movement’s central point. And the work concludes with a *rondo ritmico con introduzione* (or rhythmic rondo with introduction), which is an expanded combination of the previous two movements and where both solo instruments join the wind ensemble.

Berg wrote to his old friend and mentor Schoenberg: “...if it were known how much friendship, love and world in human and spiritual relations I have smuggled into these three movements, the adherents of program music – if there are any left – would be delighted, and the ‘linearists’, ‘physiologists’, the ‘contrapuntists’ and the ‘formalists’ would fall upon me in indignation at such ‘romantic’ tendencies....”