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Classical Music

Concert programme

**Royal Liverpool
Philharmonic
Orchestra/Domingo
Hindoyan**

Mon 19 May 7.30pm

Hall

Important information



When does the concert start and finish?

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Royal Liverpool Philharmonic Orchestra/Domingo Hindoyan

Mon 19 May 7.30pm, Hall

Royal Liverpool Philharmonic Orchestra
Domingo Hindoyan conductor
Pablo Ferrández cello

Roberto Sierra *Fandangos*

Edward Elgar Cello Concerto

1 Adagio – Moderato –

2 Lento – Allegro molto

3 Adagio

4 Allegro

Interval 20 minutes

Sergey Rachmaninov *Symphonic Dances*

1 Non allegro

2 Andante con moto (Tempo di valse)

3 Lento assai

Produced by the Barbican

Programme produced by Harriet Smith

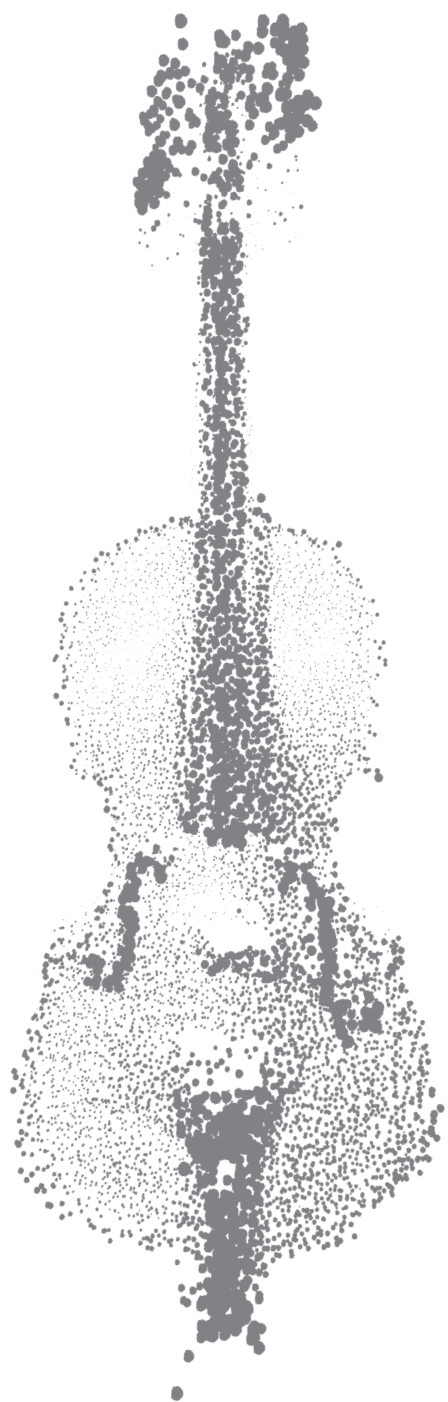
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The Royal Liverpool Philharmonic Orchestra is tonight joined by its charismatic Chief Conductor Domingo Hindoyan for an evening combining South American passion – courtesy of Roberto Sierra's *Fandangos* – and Romantic ardour in the form of Elgar's elegiac Cello Concerto and Rachmaninov's irresistible *Symphonic Dances*.

Tonight's programme opens with the colourful flourish of Roberto Sierra's *Fandangos*, an 11-minute orchestral work written in 2000 exploring the rhythms and history of one of Spain's most widespread traditional dances. It is, in Sierra's own words, a 'fantasy, or a super-fandango', and it finds the Puerto Rican composer both musing on the dance's long tradition and bringing it into the 21st century. Think of it, perhaps, as a contemporary answer to Ravel's *La valse*.

While its triple metre is a characteristic of the fandango in general, and its vibrant orchestral palette, complete with castanets and tambourines, is Spanish in flavour, *Fandangos* was inspired by two specific 18th-century pieces. A keyboard fandango attributed to Antonio Soler, with its 'strange and whimsical twists and turns', and one by Luigi Boccherini, echo through Sierra's glittering score. Pulsing with rhythmic energy and underpinned by an ostinato bass, the music evokes the past yet at moments modernity breaks through, the fandango reflected and refracted, constantly shifting. It is 'as if one would look at the same objects through different types of lenses or prisms,' explains Sierra.

Edward Elgar was looking inward when, during the First World War, he sought rural peace so he could compose. From 1917 until 1920, when his wife Alice died, they spent as much time as they could at an

isolated cottage called Brinkwells, deep in the Sussex countryside. 'It is divine,' wrote the composer, 'a simple thatched cottage [with a] wonderful view [and] large garden.' Alice reported the surrounding woodlands were filled with nightingales, turtle doves, cuckoos and swallows, Edward noted the joy of lovely walks.

It was in this idyll, in 1919, that Elgar composed the elegiac Cello Concerto in E minor. A seam of deep melancholy runs through the music, and it is in effect, suggests his biographer Diana McVeagh, Elgar's war requiem. The concerto also marked all sorts of endings: it is his last orchestral piece; its (disastrous) premiere in October 1919, by the cellist Felix Salmond, was the last first performance attended by Alice; and that was to be the last premiere of any major work by Elgar.

Yet the concerto has become one of Elgar's best-loved pieces, championed not least by the cellists Beatrice Harrison and Jacqueline du Pré. And no wonder: it is full of striking touches and deep emotion. Take the opening: those *fortissimo* double-stopped chords declaimed by the solo cellist, marked with one of Elgar's characteristic *nobilmente* expressive directions, are arresting and unforgettable. The lilting, melancholic main theme, meanwhile, seeps into our consciousness quietly, introduced by the violas.

Elgar is a master of shifting moods, and cello pizzicato propels into a *moto perpetuo* scherzo. But there's balm for the soul in the Adagio, in which the cello sings sweetly over a tender accompaniment. The finale is one of contrasts: if it's often shot through with brisk resolution, the impassioned cello cadenza and recollection of the slow movement remind us of both the possibility of pain and comfort. The return of the striking opening chords heralds the ending which, when it arrives, is energetic, fast-paced and decisive.

Over in the USA in 1940, Rachmaninov had also sought headspace and summered that year in Huntington on Long Island. Here, the exiled Russian wrote his *Symphonic Dances*, which became his last opus, an orchestral swansong. Afterwards, he 'no longer had the strength and fire to compose,' he said.

These *Dances* were his 'last flicker' and, it's perhaps with that in mind, that the score is peppered with backward glances.

Rachmaninov drew initially on music from a ballet, *The Scythians*, which he had been working on in 1915 for Michel Fokine, of *The Firebird* and *Petrushka* fame. That had been rejected as unballetic, but Rachmaninov hoped his new piece might interest the choreographer, though a collaboration never came off. But in August, the composer wrote to the conductor Eugene Ormandy, music director of the Philadelphia Orchestra, that he'd finished his new symphonic piece, called 'Fantastic Dances' and he was about to orchestrate it.

The name changed later, and Rachmaninov also dropped his idea to call the movements 'Midday', 'Twilight' and 'Midnight'. Instead, the three contrasting dances speak for themselves, and rather like Elgar's Cello Concerto, contain many striking touches. The emphatic rhythms of the first dance, unusually and somewhat cryptically marked *non allegro* are intoxicating, and it's a masterstroke to give the central melody to the soulful alto saxophone.

Uneasy muted trumpets usher in the second movement, a haunting waltz which fragments and coalesces, never quite finding firm ground. While gentler in character than Ravel's cataclysmic *La valse*, it's related in spirit. We're not simply remembering waltzes once danced but, perhaps like Elgar was in his concerto, also mourning a lost world.

Did Rachmaninov know for certain the *Symphonic Dances* would be his orchestral swansong? Did he have an inkling his life was nearing its end? The third and final dance, with its autobiographical and religious references, surely suggests such thoughts were playing on his mind. Notably, Rachmaninov draws on two chants. The ominous *Dies irae*, which appeared in so many of his pieces, symbolises death, while *Blagosloven yesi, Gospodi* ('Blessed be the Lord') from his *All-Night Vigil* of 1915, points to the resurrection. At the very end of the score, Rachmaninov signed off with the words: 'I thank thee, Lord'.

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© John Millar

Domingo Hindoyan

Domingo Hindoyan is the Chief Conductor of the Royal Liverpool Philharmonic Orchestra and is one of today's most exciting conductors.

During his first season in Liverpool, he began his tenure with a critically acclaimed conducting debut at the BBC Proms, after which he embarked upon various recording projects, the first of which was released in September 2022. He also collaborated with Liverpool's well established 'In Harmony' educational programme and continued to demonstrate his commitment to new music with various world premieres and commissions during his second season. His albums with the Royal Liverpool Philharmonic include music by Roberto Sierra, *Verismo*, and, most recently, Bruckner's Fourth Symphony, *Venezuela!* and Tchaikovsky's Sixth Symphony.

Now in his fourth season as Chief Conductor with the Royal Liverpool Philharmonic Orchestra, concert highlights include Mahler's First and Third Symphonies and

the next instalment of his exploration of Bruckner's symphonies, this time taking on the Ninth. In addition, this season sees him make his debut at Los Angeles Opera with a production of *Romeo and Juliet* and return to the Vienna Staatsoper with *La traviata* and the Opéra de Paris with *Rigoletto*.

Highlights of last season included an acclaimed tour of Japan with the Royal Liverpool Philharmonic and concerts with the Aarhus and Boston Symphony orchestras, Los Angeles Philharmonic, Cleveland Orchestra, Minnesota Orchestra and Orchestre National Bordeaux Aquitaine.

On the opera stage in recent seasons, he has conducted the Metropolitan Opera, New York, Deutsche Staatsoper Berlin, Opéra National de Bordeaux, Chicago Lyric Opera, Liceu Opera, Barcelona, Vienna Staatsoper, Teatro Real Madrid, Opéra National du Rhin, Royal Swedish Opera, Opéra de Dijon, Royal Opera House Muscat and Dresden Semperoper.

He has conducted acclaimed ensembles around the world, including Orchestre National de France, Czech, Dresden, New Japan and Royal Philharmonic orchestras, Philharmonia Orchestra, Suisse Romande Orchestra, Kansas City, New World and San Diego Symphony orchestras, Toulouse Capitole Orchestra and Simón Bolívar Symphony Orchestra. He has also conducted concerts and operas at many renowned festivals, such as the Menuhin Festival Gstaad and as a regular guest at the Festival Radio France Occitanie Montpellier.

Domingo Hindoyan was born in Caracas, Venezuela. He began his career as a violinist and member of the renowned Venezuelan musical education programme El Sistema, and subsequently joined Daniel Barenboim's West-Eastern Divan Orchestra. He later went on to study conducting at the Haute École de Musique de Genève with Laurent Gay and was the first assistant to Daniel Barenboim at the Deutsche Staatsoper Berlin between 2013 and 2016.



© Kristian Schuller

Pablo Ferrández

Pablo Ferrández was a prizewinner at the XV International Tchaikovsky Competition in 2015 and has become one of the most in-demand instrumentalists of his generation.

He released *Reflections*, his highly praised debut album on Sony Classical (with which he has an exclusive contract), in 2021; this was followed by Brahms's Double Concerto with Anne-Sophie Mutter and the Czech Philharmonic conducted by Manfred Honeck, a recital album with pianist Julien Quentin and, released this month, *Moonlight Variations*.

In recent seasons he has appeared with the Bavarian Radio, Boston, Frankfurt Radio, Pittsburgh and San Francisco Symphony orchestras, Cleveland Orchestra, Israel, Los Angeles, Munich, Oslo, Rotterdam,

Royal and Seoul Philharmonic orchestras, Filarmonica della Scala, Orchestra dell'Accademia Nazionale di Santa Cecilia, Tonhalle Orchestra, Konzerthaus Berlin Orchestra, and Orchestre National de France, among others. He has also toured with the Czech and London Philharmonic orchestras, Academy of St Martin in the Fields and Antwerp Symphony Orchestra.

He frequently appears at internationally renowned festivals, including Verbier, Salzburg, Dresden, Sion, Tsinandali, Abu Dhabi and Dvořák Prague.

This season he returns to the London, Monte-Carlo and Munich Philharmonic orchestras, Bamberg, KBS and RAI National Symphony orchestras and Spanish National Orchestra. He makes debuts with the NDR Radiophilharmonie Orchester, Belgian National Orchestra, Bergen Philharmonic, Swedish Chamber Orchestra and North Carolina Orchestra and is Artist-in-Residence at the Tongyeong International Music Festival in South Korea. Additionally, he tours with the Borusan and Royal Liverpool Philharmonic orchestras and the WDR Sinfonieorchester.

He also appears in a trio with Anne-Sofie Mutter and Martha Argerich at the Hamburg Elbphilharmonie, with Mutter and Yefim Bronfman on tour in the United States, with Janine Jansen and Denis Kozhukhin at the Vienna Musikverein and at the Utrecht Chamber Music Festival, and as recitalist in New York, Baltimore, Milan, Florence, Bilbao, Laufen, Munster and at the Aix-en-Provence, Sion, Peralada, Verbier and Abu Dhabi festivals.

Pablo Ferrández plays the Stradivarius 'Archinto' 1689, on a generous lifetime loan from a member of the Stretton Society.



© Mark McNulty

Royal Liverpool Philharmonic Orchestra

The award-winning Royal Liverpool Philharmonic Orchestra is the UK's oldest continuing professional symphony orchestra. The origins of its concert series date back to the formation of the Royal Liverpool Philharmonic Society by a group of Liverpool music lovers in 1840.

Domingo Hindoyan joined the Royal Liverpool Philharmonic Orchestra as Chief Conductor in September 2021 and has extended his contract with the orchestra through to 2028.

The orchestra is central to Liverpool's cultural life, the Liverpool Philharmonic being the largest music organisation in the region. It gives over 100 concerts each year in its home, Liverpool Philharmonic Hall, as well as in venues across the UK. It has also toured in Asia, Europe and the USA. It has long been an ambassador for Liverpool and Merseyside through an extensive touring schedule throughout the UK and internationally, including three tours to Japan.

The Liverpool Philharmonic premieres and commissions more music than any other UK orchestra, with over 300 works premiered and commissioned in the last 20 years. In

recent seasons, it has given world premieres of major works by Peter Maxwell Davies, John Tavener, Sir Karl Jenkins, Stewart Copeland, Michael Nyman, Michael Torke, Nico Muhly, James Horner and Sir James MacMillan alongside works by Liverpool-born and North-West based composers. It regularly broadcasts on BBC Radio 3 and Classic FM, while its recordings reach over a million people each month via streaming platforms. Together with Domingo Hindoyan it has also featured on several Medici.tv broadcasts with soloists including Sheku Kanneh-Mason, Sonya Yoncheva and Nobuyuki Tsujii.

Recordings are an important part of the orchestra's work and recent releases with Domingo Hindoyan include Tchaikovsky's *Symphony No 6* and *Souvenir de Florence*; *Music from the Americas I: Venezuela*; a disc of Roberto Sierra; a French album; and *Verismo* (all on Onyx Classics). With Principal Guest Conductor, Andrew Manze, releases include Vaughan Williams's complete symphonies and *Job: A Masque For Dancing* (Onyx Classics); and with Vasily Petrenko, the orchestra's Laureate, releases include a Beethoven piano concerto cycle with Boris Giltburg and the complete symphonies of Shostakovich, Rachmaninov and Tchaikovsky.

Royal Liverpool Philharmonic Orchestra

violin I

Zoe Beyers
Adi Brett
Mihkel Kerem
Peter Liang
Martin Richardson
Concettina Del Vecchio
Stephan Mayer
Ruth McNamara
Susanna Poole
Elizabeth Lambertson
Emily Mowbray
Qian Wu
Helen Boardman
Katie Foster

violin II

Sophie McQueen
Sophie Coles
Kate Marsden
James Justin Evans
Sally Anne Anderson
Davi Rimbault
Olga Smolen
Frances Evans
Joana Correia
Rodrigues
Joe Yang
Dewi Tudor Jones
Laura Concar

viola

Catherine Marwood
Nadia Debono
Sarah Hill
David Ruby
Fiona Stunden
Rachel Jones
Ian Fair
Amy Hark
Ben Kearsley
Ben Newton

cello

Karen Stephenson
Hilary Browning
Ian Bracken
Gethyn Jones
Ruth Owens
Alexander Holladay
Mark Lindley
Anna Crawford

double bass

Marcel Becker
Ashley Frampton
Nigel Duffy
Anthony Williams
Christopher
Bainbridge
Imogen Fernando

flute

Cormac Henry
Helen Wilson

piccolo

Fiona Sweeney

oboe

Helena Mackie
Catrin Ruth Davies

cor anglais

Drake Gritton

clarinet

Miquel Ramos
Salvadó
Emma Burgess

bass clarinet

Tom Lessels

alto saxophone

Carl Raven

bassoon

Ben Hudson
Rebekah Abramski

contrabassoon

Gareth Twigg

horn

Timothy Jackson
Simon Griffiths
Stephen Nicholls
Timothy Nicholson
Christopher Morley

trumpet

Fábio Brum
Hannah Mackenzie
Richard Cowen

trombone

Simon Cowen
Simon Powell

bass trombone

Simon Chappell

tuba

Robin Haggart

timpani

Neil Hitt

percussion

Matthew Brett
Josephine Frieze
Scott Lumsdaine
Ben Gray
Mark McDonald
Gareth Ceredig

harp

Elizabeth McNulty

piano/celesta

Ian Buckle

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