

## **Royal Liverpool Philharmonic Orchestra May 11 programme complementary content**

Artist in Residence Pacho Flores returns for the first of two unmissable concerts with Domingo Hindoyan and the Royal Liverpool Philharmonic Orchestra.

While the ebullient trumpeter has often entertained Liverpool audiences with music from South America, this time it's the work of 20<sup>th</sup> Century French composers Henri Tomasi and Andre Jolivet.

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.

### **Pacho Flores**

[Pacho Flores](#) has proved a big hit with Liverpool Philharmonic 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](#).

Most recently he joined the Royal Liverpool Philharmonic Orchestra for its Spirit of Christmas concerts.

Born Francisco Flores in Venezuela in 1981, he was 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.

In addition to 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*.

This concert forms part of his current Royal Liverpool Philharmonic Orchestra Artist in Residence season, along with [Fiesta!](#) in July.

Listen to Pacho Flores perform Jolivet's [Concertino for Trumpet, Piano and Strings](#).

## **Hector Berlioz**

During his career, French composer, conductor and music critic [Louis-Hector Berlioz](#) wrote a number of overtures to operas which then found success as standalone concert works.

This explosively colourful composition was originally written to insert into his opera *Benvenuto Cellini*, but a lack of audience enthusiasm for that work (it was a commercial flop) caused Berlioz to instead present what became his *Roman Carnival Overture* as a concert piece instead.

The [nine-minute work](#), which has elements of themes from *Benvenuto Cellini* in it, was premiered at Paris' Salle Herz in February 1844 and perhaps unsurprisingly was an immediate hit.

The first performance in Liverpool came in February 1856 as part of one of Edward W Thomas' Shilling Concerts season at the Philharmonic Hall. One reviewer wrote "it displays extraordinary talent, is perfectly original and, what is not always the case, realises the idea contained in its title."

**Did you know? Berlioz was originally destined to become a physician like his father but gave up his medical studies to enter the Paris Conservatoire.**

Watch the Boston Symphony Orchestra perform the [Roman Carnival Overture](#).

## **Henri Tomasi**

Born in Marseille in 1901 to Corsican parents, [Henri Tomasi](#) initially wanted to be a sailor not a musician – and felt pressured by his father, an amateur flautist, to perform.

When the First World War delayed his entrance to the Paris Conservatoire, the talented teenager earned money playing in Marseille's hotels, restaurants, cinemas and even brothels.

Even when he finally made it to Paris at the age of 20, he continued to play in cafes and cinemas to help fund his studies with Georges Cassaude, Paul Vidal and Philippe Gaubert.

In 1927 he won the second [Grand Prix de Rome](#) for his cantata *Coriolan*, and first prize for orchestral conducting.

Tomasi wrote concertos for the flute, saxophone, viola, violin, horn, clarinet, trombone and bassoon.

His *Concerto in C for Trumpet and Orchestra* dates from 1948 when the composer was directing conductor of the Opera de Monte Carlo.

It was written in response to an order from the Paris Conservatoire but was apparently subsequently [declared 'unplayable'](#).

Evidently the concerto was playable however, because it was premiered in November the same year by the Orchestra of Radio Hilversum with soloist Jas Doets, and has since gone on to become perhaps Tomasi's most popular work.

Listen to Giuliano Sommerhalder play Tomasi's [Trumpet Concerto](#).

## **Andre Jolivet**

The son of an artist father and pianist mother, [Andre Jolivet](#) was born in Montmartre in 1905 and studied composition with Paul Le Flem and avant-garde composer [Edgard Varèse](#) – he was the only European student of the latter, who introduced him to the work of Schoenberg and Berg.

In 1935, Jolivet and fellow composers Olivier Messiaen, Jean-Yves Daniel-Lesur and Yves Baudrier formed the avant-garde music society Le Spirale, which the following year morphed into the group [La Jeune France](#), founded as a reaction against neo-classicism.

After the Second World War, Jolivet was made musical director of the Comédie Française, where he wrote music for more than a dozen plays and started to develop an expressive, melodic style which can be heard in his 1948 work *Concertino for Trumpet, Piano and Strings*.

Listen to [Concertino for Trumpet, Piano and Strings](#).

## **Sergei Rachmaninov**

Born into a musical family near Semyonovo in 1873, [Sergei Rachmaninov](#) started learning piano at the age of four and at 10 he entered the St Petersburg Conservatory.

Later he transferred to the Moscow Conservatory where he studied piano with Nikolay Zverev and composition with [Anton Arensky](#). He was friends with fellow student Alexander Scriabin and at 15 won a Rubinstein scholarship.

Rachmaninov composed his First Symphony in 1895 – whose disappointing premiere famously caused him to fall into a deep depression – and his Second Symphony in 1907 when he had relocated his family to Dresden.

There were almost 30 years between Rachmaninov's second and third symphonies, and in the intervening decades the composer emigrated to the United States, with most of his time taken up with extensive touring – both in America and Europe – rather than composing.

But during the 1930s he bought a plot of land on the banks of Lake Lucerne and built a house, [Villa Senar](#), where he would spend each summer and which reignited his desire to compose.

He started on the new symphony in May 1935 and worked on it throughout the summer months in Switzerland, completing the score the following June. The symphony was premiered by the Philadelphia Orchestra in November 1936.

**Did you know? Rachmaninov lived in the United States for a quarter of a century, but only became an American citizen two months before his death in March 1943.**

Enjoy a snippet of the Royal Liverpool Philharmonic Orchestra's 2011 recording of Rachmaninov's [Third Symphony](#).

## About the Music

### **Hector Berlioz (1803-69): Overture: *Roman Carnival***

Composed: 1843 First Performed: 3 February 1844, Salle Herz, Paris, cond. Berlioz

Until the Romantic era, the word 'Overture' meant an introductory movement: a curtain-raiser for an opera or oratorio, or just the first movement of an orchestral suite. But just as his contemporary Chopin had taken the prelude and transformed it into something self-sufficient, seeming to reach beyond itself in the imagination, Berlioz, the virtuoso of the orchestra, did the same for the overture. On one level his vividly colourful, splendidly sunlit *Roman Carnival* Overture distils the essence of his Italy-based opera *Benvenuto Cellini* (some of whose leading themes it echoes), on another it evokes Berlioz's own experiences in the Italian capital after he won the prestigious Prix de Rome in 1830. As man and as composer, Berlioz was prone to extreme swings of mood; here however we hear him only at his most exuberant, brilliant and joyous.

### **Pacho Flores (b 1981): *Albares, Concerto for Flugelhorn: World Premiere***

1. Bambuco
2. Milong
3. Periquera

Composed: 2021 First Performed: 29 April 2022, Tenerife, Adán Martín Auditorium, Tenerife Symphony Orchestra, Pacho Flores (trumpet), cond. Christian Vásquez

'The most important thing for me in music', says the Venezuelan trumpet virtuoso Pacho Flores, 'is to dream'. In his trumpet playing, Flores has shown that the trumpet, so often typecast as militaristic or brazenly brilliant, can be remarkably versatile. 'It can sound like a voice, a violin, an oboe, a bass flute...' – and few trumpeters have demonstrated that so magically. Now, in *Albares*, Flores turns to a relative of the trumpet: the more mellow-toned flugelhorn (a favourite of the jazz giant Miles Davis). Or, rather, flugelhorns, as Flores has commissioned specially for this concerto three different versions of the instrument: a lower-pitched one for the central movement, and a brighter, higher instrument for the finale. The title of the movements evoke three flavoursome dances from Latin America. The Bambuco is in three-time and recalls the Viennese Waltz, though it's not so much elegant as full of raw vitality, while Milonga is a freer, less serious version of the Argentine Tango. But Periquera is something else: the word means 'a place abundant with parrots', and the impact of their wild chattering and squawking, combined with the colour-onslaught of their wonderful plumage, can be felt throughout Flores' finale.

### **Henri Tomasi (1901-71): Trumpet Concerto**

1. Fantasque (a piacere) (comme une cadence)
2. Andante (♩ = 88)
3. Allegro vivo (♩ = 138-144)

Composed: 1948 First Performed: 13 November 1948, Orchestra of Radio Hilversum (Netherlands), Jas Doets (trumpet), cond. Tomasi

Born in Marseilles, Henri Tomasi first dreamed of being a sailor, but his parents steered him towards a musical career – wisely, as it turned out. Not only did he make a major contribution as conductor to the musical life of his home country, but as composer he enriched the repertoire for wind instruments way beyond most of his contemporaries. At the time Henri Tomasi wrote his Trumpet Concerto, new music in France was becoming increasingly militant, with its rising star Pierre Boulez soon to pronounce all composers who failed to bow to Schoenbergian modernism 'irrelevant'. Tomasi wasn't uninterested in what they were doing, but he never lost his love of

melody and of tonal harmony, and this concerto in particular is a celebration of the joy of life and of hope for the future. The writing for the trumpet is a kind of historical resumé, looking back to the music of Bach and embracing styles from the instrument's whole history – jazz very much included. When Tomasi submitted it to the Paris Conservatoire (who had commissioned it), the authorities pronounced it 'unplayable'. Determined to prove them wrong, Tomasi arranged the performance with Radio Hilversum, which was a great success. Since then, it has been taken up by a veritable A-list of outstanding modern trumpeters.

### **Sergei Rachmaninov (1873-1943): Symphony No 3 in A minor, Op 44**

1. Lento – Allegro moderato
2. Adagio ma non troppo – Allegro vivace – Tempo come prima
3. Allegro

Composed: 1936 First Performed: 6 November 1936, Philadelphia, Philadelphia Orchestra cond. Leopold Stokowski

Rachmaninov may not have intended to leave Russia permanently when he set off with his family for Sweden in December 1917, two months after the Bolshevik Revolution, but as Soviet Communism put down its steel roots during the 1920s it became increasingly clear that a return was impossible. He was able to build a completely new career as an international concert pianist, but the demands of life on the road, and in the background the pain of exile and the destruction of the Russia he knew, made composition difficult. Although Rachmaninov said very little on the subject, his friends and family seem to have recognised quickly there was something especially Russian about his Third Symphony.

In many ways the Third is quite different from its precursors: on one level there's a greater concentration and economy of thought; on another it is more colourful and imaginatively resourceful – there are magical sounds and textures here unlike anything in his previous output. But the ache of nostalgia can be felt throughout, and there are moments where Rachmaninov seems to be revisiting his memories of the old Russia, especially in the first movement's noble, soaring second theme (introduced by cellos) and the second movement's slow outer sections. And the symphony's surprisingly brusque ending can suggest an attempt to put a brave face on an irretrievable loss. A chant-like 'motto' theme recurs throughout the work, at first subtly scored for clarinet, muted horn and solo muted cello – a remote, ghostly sound, fuelling the suspicion that this is a kind of musical memory. Rachmaninov's fellow-exile Vladimir Nabokov entitled his memoir 'Speak Memory'; that could also stand as a subtitle for this remarkable symphony.