
Sergio Tiempo

Selected Reviews

Boston Symphony Orchestra: Ravel Piano Concerto Boston Symphony Hall, April 2019

"When I last heard Sergio Tiempo play, he was a teenager. I thought then that he was one of the greatest talents of his generation. He had everything: taste, tone, technique, temperament and intelligence. I finally got a chance to hear him again and my opinion hasn't changed. At 47, he remains one of the best pianists alive. His performance of Ravel's Concerto in G major with the Boston Symphony surpassed every live and recorded version of the piece I've ever heard. The encores made me desperate to hear him again." – **Stephen Wigler, *International Piano***

"Through the lushness of the orchestra, pianist Sergio Tiempo's phrases glistened with a pearly sheen, manifesting with nonchalant loveliness. The slower second movement took a prayerful, introspective tack...from there it was an all-out gymnastic Presto to the end, and Ginastera's roaring *Danza del gaucho matrero* came as an encore in lieu of the canceled concerto. With luck, Symphony Hall will see Tiempo again." – **Zoe Madonna, *The Boston Globe***

"A vigorously robust interpretive playing of the Ravel. Tenderness of remarkable delicacy and immediacy he adeptly called up as savorable 'moments'...The Allegramente thrilled." – **David Patterson, *The Boston Musical Intelligencer***

"Sergio Tiempo's poignant and dynamic interpretation of Ravel was the highlight. The pianist demonstrated an appealingly forceful and secure technique. Delicate and reflective in the exquisitely rendered Adagio, he was full of verve in the jazzier moments of the outer movements." – **Susan Stempleski, *Classical Source***

Würth Philharmonic: Rachmaninov Concerto No. 3 Künzelsau, February 2019

"This difficult piece begins quite light-footed as the Argentinian star pianist Sergio Tiempo displays his technical brilliance... One experiences a mature pianist, who brings a fresh approach to Rachmaninov's music. Tiempo masters the fast passages with a playful lightness and elegance... he carries us away with this work." – **Andreas Dehne, *Heilbronner Stimme***

Queensland Symphony Orchestra Residency: 'Soloists and Spontaneity' Brisbane, August 2018

"Sergio Tiempo was sensational in Rachmaninov's colossal Third Piano Concerto... [he] had the virtuosic challenges nailed yet consistently directed towards pathos. Demanding though the big and scampered chordal flurries were, the clarity of the melodic line, accents and harmonic nuance was superb. Meaning flowed through Tiempo's fingertips and never more so than in the light and feathery tender passages. His charismatic persona and luminous exploitation of the Concerto's mood swings ensnared the audience who were swept up in Tiempo's insightful pianistic might from start to finish." – **Gillian Wills, *Limelight Magazine***

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Fundación Beethoven recital with Natalie Clein Teatro Municipal de Las Condes, Chile, 29 May 2018

"Natalie Clein and pianist Sergio Tiempo demonstrated outstanding qualities, and collaborated well in the recital. Praiseworthy was the refreshing repertoire selected... Beautiful music, moments of sublime lyricism contrasting with energetic, exaggerated and sarcastic passages, in the hands of this prominent pianist, made the Shakespearian characters [of Prokofiev's Romeo and Juliet piano transcriptions] come to life [and] the Rachmaninov cello and piano sonata was a triumph... Natalie Clein and Sergio Tiempo, as well as being excellent musicians, had an angelic, magical aura on stage, and a mutual understanding, communicating their musical enjoyment to the audience."

– **El Mercurio, Jaime Donoso A.**

Queensland Symphony Orchestra Residency: 'An Emotional Rollercoaster' Brisbane, April 2018

"To say that Sergio Tiempo, the orchestra's current artist-in-residence, is an exciting player is an understatement. His take on Ginastera's blistering First Piano Concerto with its folksy intent, dancery currents and pointy challenge was extraordinary. In the cadenza of the first movement, the brass interacted with Tiempo's fiery figurations with aplomb. The pianist's seamless shifts between tenderness and fury, incisive commentary and treacherous chases up and down the length and breadth of the piano in the variations dovetailed superbly with a precision powered orchestra. His thrilling prowess in the Toccata Concertata with its slashed, punched and ferociously crunched rhythm was breathtaking...this concert was unforgettable, a stunner." – **Gillian Wills, Limelight Magazine *******

Solo recital recording: 'Legacy' Avanti Classic, January 2018

"Sincere and authentic renderings of music that have a great deal of meaning to the artist in question... Tiempo's playing is exciting, with plenty of jewel-like poetry and playfulness... For us piano fans, this is the kind of album that will be spun red-hot and devoured avidly on a regular basis, such is its verve and life-enhancing atmosphere." –

Dominij Clements, MusicWeb International

LA Philharmonic: Tchaikovsky Piano Concerto No. 1 Walt Disney Concert Hall, 8-10th December 2017

"Tchaikovsky's Piano Concerto No. 1 featured the flashy Venezuelan pianist Sergio Tiempo as soloist. He's a lot of fun in the way he dashes off fancy finger work. Every passage offers him something with which to show off."

– **Mark Swed, LA Times**

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"Sergio Tiempo is the real deal. When a pianist can take a work as familiar as Tchaikovsky's 1874 First Piano Concerto and turn it into an exciting Olympic event, I'm more than sold. Appearing at a packed Disney Hall this morning (in a program that runs through Sunday), the very cool and jovial Venezuelan was down to some serious business ... The power he provoked from the piano alone was worth the price of admission, but consider his savvy, authoritative, crisp virtuosity: He didn't overcompensate with the pedal, instead sustaining chords at the end of an arpeggio; he performed some runs nearly twice as fast as I've previously encountered, but it never felt rushed; and he's introspective without laboring on the quieter passages ... This is a very well-balanced program, but you've simply got to see Sergio Tiempo." - **Tony Frankel, Stage and Cinema**

Federico Jusid's Tango Rhapsody

**Karin Lechner and Queensland Symphony Orchestra, cond. Alondra de la Parra
Queensland Performing Arts Centre, August 2017**

"The pianists show off virtuosity and dazzling technique around the passions displayed in the narrative [...] Clever and beautifully presented with each artist in total control, this was a brilliant piece of showmanship from two fine young pianists who gave us an entirely fresh way to look at composition and delivery. They followed it with a stunning encore of a skilfully freestyled variation on Paganini's Variations for two pianos which was perfectly played and technically assured." - **Suzannah Conway, Limelight Magazine ****1/2**

"The onstage tantrums, sulking, and mid-performance frock change are all part of the act, none of which distracts from the virtuosity of the brother-and-sister pianists Sergio Tiempo (a regular with QSO) and Karin Lechner."

Kartin Buzacott, The Australian

Ginastera Piano Concerto No.1

**Queensland Symphony Orchestra, conducted by Alondra de la Parra
April 2016**

"The soloist's part is merciless in its demands, but Tiempo not only faces this challenge head-on, he is dauntless in his control and sensitivity of this music."

- **Maxim Boom, Limelight**

"Sergio Tiempo infused this difficult first Concerto from 1962 with a boyish impetuosity, capturing the neo-expressionist elements convincingly. As a player he has technique to burn, paired with a galvanizing courage and rock-solid rhythmic sensibility."

- **Josephine Vains, ClassicMelbourne**

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Ginastera Piano Concerto No.1

Los Angeles Philharmonic, conducted by Gustavo Dudamel
March 2016

"[The] drama was brilliantly realised with the extraordinary Sergio Tiempo at the keyboard [...] Tiempo's performance was astonishing by its combination of unbuttoned wildness and fastidious precision."

- **Michael Church, The Independent *******

"Ginastera's Piano Concerto No 1 has a fiendish solo part that the undaunted Sergio Tiempo dispatched with fierce control." - **Neil Fisher, The Times**

"Best of all was the rare performance of Alberto Ginastera's First Piano Concerto [...] Dudamel was joined by his fellow Venezuelan Sergio Tiempo, an astonishing soloist who played with fearless attack and commanded the complex score from memory." - **John Allison, The Telegraph**

"The massive solo part, fearlessly played by Sergio Tiempo, ranges from hauntingly jazzy bits to great bursts of keyboard colour that the Venezuelan pianist seemed born to reveal." - **Mark Swed, The LA Times**

"Sergio Tiempo was a dazzling soloist and the Angelenos under Gustavo Dudamel matched him for rhythmic precision and energy." - **Barry Millington, Evening Standard**

"The Argentinian composer Alberto Ginastera's rarely heard first piano concerto [was] played with authoritative dexterity by Sergio Tiempo." - **Martin Kettle, The Guardian *******

"Sergio Tiempo played with grand vivacity." - **Zachary Woolfe, The New York Times**

"The Venezuelan pianist Sergio Tiempo played it here with percussive ferocity and lean exactitude." - **Timothy Mangan, Orange County Register**

"The virtuosic playing of soloist Sergio Tiempo and the energy of LA Philharmonic and Dudamel collided to vibrant effect in Alberto Ginastera's Piano Concerto No. 1, fluctuating between flashes of riotous dynamic contrast, pounding rhythms, mysterious texture and dreamy melodies." - **Isaku Takahashi, The Upcoming *******

Beethoven Choral Fantasy

Simon Bolivar Symphony Orchestra and Bogota Philharmonic, conducted by Gustavo Dudamel
July 2015

"The pianist Sergio Tiempo gave a virtuous version of the Choral Fantasy [...] a lively and exciting interpretation." - **El Comercio**

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Liszt and Tchaikovsky
Orchestra Della Svizzera Italiana
(Avanti Classic : 5414706 10382)

"Virtuoso glowing, but especially [an] inventor of new sounds: listen how suddenly he transforms his piano dulcimer in the Totentanz of Liszt [...] and in terms of style, [he] could teach Martha Argerich herself."

- **Jean-charles Hoffelé, ARTAMAG**

Solo Recital at the Queen Elizabeth Hall, London
April 2014

"Playful, open-hearted, a total delight." - **Richard Fairman, The Financial Times**