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2011 SEASON

THE LAST ROMANTIC

RACHMANINOFF'S THIRD PIANO CONCERTO

THU 7 APRIL 1.30PM
FRI 8 APRIL 8PM
SAT 9 APRIL 2PM
MON 11 APRIL 7PM

THURSDAY AFTERNOON SYMPHONY

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sydney symphony

Vladimir Ashkenazy
Principal Conductor & Artistic Advisor

2011 SEASON

THURSDAY AFTERNOON SYMPHONY
Thursday 7 April | 1.30pm

EMIRATES METRO SERIES
Friday 8 April | 8pm

GREAT CLASSICS
Saturday 9 April | 2pm

MONDAYS @ 7
Monday 11 April | 7pm

Sydney Opera House Concert Hall

THE LAST ROMANTIC

Edo de Waart conductor
Joyce Yang piano

EINOJUHANI RAUTAVAARA (born 1928)
A Requiem in Our Time

Hymnus
Credo et dubito
Dies Irae
Lacrymosa

SERGEI RACHMANINOFF (1873–1943)
Piano Concerto No.3 in D minor, Op.30

Allegro ma non tanto
Intermezzo (Adagio) –
Finale (Alla breve)

INTERVAL

RACHMANINOFF
Symphony No.3 in A minor, Op.44

Lento – Allegro moderato
Adagio ma non troppo – Allegro vivace
Allegro

ABC Classic FM

Monday's performance will be broadcast live across Australia on ABC Classic FM.

BIGPOND

Monday's performance will be webcast by BigPond. Visit bigpondmusic.com/sydneysymphony

Pre-concert talk by Scott Davie in the Northern Foyer, 45 minutes before each concert. Visit sydneysymphony.com/talk-bios for speaker biographies.

Approximate durations: 10 minutes, 40 minutes, 20-minute interval, 42 minutes

The concert will conclude at approximately 3.40pm (Thu), 10.10pm (Fri), 4.10pm (Sat), 9.10pm (Mon).

RIA NOVOSTI / LEBRECHT MUSIC & ART

Portrait of Rachmaninoff at the piano by Boris Chaliapin

INTRODUCTION

The Last Romantic

Last year, when we asked pianist Joyce Yang to characterise Rachmaninoff's Third Piano Concerto, she came up with two words: passionate and nostalgic. This could almost be a description not of Romanticism itself but of what has made this style so enduringly appealing.

Yang went on: 'There is so much nostalgia in Rachmaninoff,' she says. 'It's this eternal longing for something that's already inside you. When you listen to this music, whether it's the third time listening or the 2,000th time, it gives life to something that you already know. I think this is the kind of music that, even if it's new to your ear, reminds you of a certain emotion or person or a place you've been before that is very personal to you.'

The inspiration may not seem new. As Phillip Sametz points out in his note on the Third Symphony, Rachmaninoff was not interested in being 'up to date', although his deep creative impulse nonetheless propelled him to new ideas – a 'progressive conservative' perhaps. Instead, Rachmaninoff has a gift for isolating existing emotion, says Yang, and for giving life to so many different sentiments, always with passion and with utmost sincerity. Put another way, his music has the ability to 'communicate right away with the audience'.

Whether Rachmaninoff, who died in 1943, was the last of the Romantics might be debated. (He was certainly not the last of the pianist-composers, although he was one of the greatest.) Some would argue that the music of composers such as Rautavaara proves that Romanticism is alive and well. To quote one critic, Rautavaara is a composer who places his modernist techniques at the service of a neo-romantic expression – 'his primary concern seems to be communicating with the average listener, and transporting him into unfamiliar physical and emotional landscapes'. That instinct can be heard emerging in his early, breakthrough work for brass ensemble, *A Requiem in Our Time*.

Romanticism is dead, long live the Romantics.

ABOUT THE MUSIC

Einojuhani Rautavaara
A Requiem in Our Time

Hymnus
Credo et dubito
Dies Irae
Lacrymosa

> *It is in fact a very personal work dedicated to my mother, who died during the war; it explores the borderline between belief and doubt and concludes more in sorrow than in declamation.*

This was how the Finnish composer Einojuhani Rautavaara described his breakthrough work *A Requiem in Our Time* (1953).

The instrumentation – four trumpets, four French horns, three trombones, euphonium, tuba, timpani and percussion – is explained by the fact that the work was written for the Thor Johnson Composition Competition in the USA. The inclusion of the baritone in the mix in fact threatened to be an insurmountable obstacle, until Rautavaara's composition teacher Aarre Merikanto found some helpful lines in a German orchestration guide.

Requiem went on to win the competition and its success helped the composer to continue his studies in the United States (Jean Sibelius himself selected Rautavaara as the recipient of a scholarship from the Koussevitzky Foundation), first in Tanglewood, and later at the Juilliard School of Music.

Requiem bears testimony to the composer's life-long admiration of Stravinsky and Hindemith. Stravinsky's influence is present in the syncopated rhythms and changes of meter of the first movement, *Hymnus*. The movement opens with a festive melody played by the trumpets, and later repeated in the lower brass. New themes, never far from the original melodic cells, are introduced and developed, until the coda marks the return of the opening material.

In the light of Rautavaara's statement above, the key to *A Requiem* might be thought to be the second movement, titled *Credo et dubito* (I believe and I doubt), in which the staccato rhythms of the trumpets and the xylophone have been interpreted as expressions of doubt, while the hymn-like procession in the low brass represents the element of faith. But we can make too much of this, because the music is actually an arrangement of the third movement of *The Fiddlers*, Rautavaara's early, folk-inspired suite for solo piano.

In the third movement, the horns present a doom-laden modal theme, reminiscent of the 'Dies Irae' chant, against a backdrop of swirling repeated patterns by the trumpets.

The composer's words…

RAUTAVAARA
Born Helsinki, 1928

'The work of every artist can be plotted, from a very early age, on a grid whose axes are time and place…in my case, the time was a time of war and the place was Finland. It was fortunate that it was Finland: a land of dramatic destinies, wedged between East and West, between the tundra and Europe, between the Lutheran and Orthodox faiths.… And what about the war then: …chaos all around in my life and in the world crumbling around me? What could be more fertile soil for growth? Full of problems, traumas and complexes, ready to be compensated in art.…

'[Sometimes a coincidence] may spawn a sequence of events that is so significant, so feasible and so logical that one is compelled to describe it as deriving from fate rather than chance. How did it happen that Aarre Merikanto was sent a brochure for a composition competition in Cincinnati, and how did he come to pass it on to me – so that I wrote A Requiem in Our Time and won that competition in 1954? And that Jean Sibelius turned 90 in the following year and was presented with a study grant from the Koussevitsky Foundation to give to a promising young composer – choosing me perhaps on the strength of my success in that competition? And that my career was thus launched with such strength that not even my own later mistakes could undermine it?'

MAARIT KYTÖHARJU-FIMIC

'Life is symphonic, you see: a journey through new landscapes, strange and sometimes incredible. The same motifs are involved from start to finish, albeit they change and grow, perhaps not reaching their full extent until the very end.'

RAUTAVAARA

A contrasting section brings together the low brass and trumpets with the percussion in a syncopated work-out. This leads to a dense climax recalling *The Rite of Spring*, after which the final section brings back the chant and the syncopated music.

In the concluding *Lacrymosa*, Rautavaara boldly gives a principal role to his new acquaintance, the baritone horn, which introduces the elegiac main theme against muted trumpets and horns. The French horns and, later, a solo trumpet, present the second theme. The understated conclusion of the *Requiem* combines material from both themes and points towards the composer's mature style.

For the rest of the 1950s and the 1960s, while Rautavaara occupied himself with the latest European compositional crazes, the neoclassical *A Requiem in Our Time* remained his best-known work with numerous performances and several recordings. From the early 1970s, this role was taken over by another popular favourite, *Cantus arcticus* (1972), and the composer's work list gradually expanded to include operas, symphonies, concertos, vocal and chamber music, composed in an increasingly neo-romantic idiom.

ANNI HEINO © 2011

A Requiem in Our Time calls for a brass ensemble of four horns, four trumpets, three trombones, euphonium, tuba, timpani and percussion.

This is the Sydney Symphony's first performance of *A Requiem in Our Time*. Our most recent performance of music by Rautavaara was in 2006 when Osmo Vänskä conducted the Violin Concerto with soloist Jaakko Kuusisto. Vänskä also conducted *Isle of Bliss* in 2001, and Mikko Franck conducted *Angels and Visitations* in 2002.

Composer 'keynotes' adapted from the foreword to *Rautavaara Orchestral Works* (Warner/ Chappell Music Finland, 1999)

Sergei Rachmaninoff
Piano Concerto No.3 in D minor, Op.30

Allegro ma non tanto
Intermezzo (Adagio) –
Finale (Alla breve)

Joyce Yang piano

Rachmaninoff completed his Third Piano Concerto No.3 at his summer estate at Ivanovka in September or October, 1909, intending it for his forthcoming American concert tour. This was a busy period in Rachmaninoff's life, and he was unable to spend much time practising prior to departure. At one point he wrote to a friend:

> *It would not be bad at all for me to get a secretary, if only the amount of business correspondence I have would correspond to the amount of my material means. But before getting a secretary I would like to buy an automobile! I want one so much, I just cannot tell you! All I need is a secretary and an automobile! Otherwise I have everything I need.*

It is extraordinary, considering the difficulties in the solo part, that Rachmaninoff practised much of the piano part on a dumb keyboard aboard ship. (But not so extraordinary that he did in fact acquire an automobile with the proceeds of the tour.)

Rachmaninoff with his new car

Keynotes

RACHMANINOFF

Born Oneg (Novgorod region), 1873
Died Beverly Hills CA, 1943

Before leaving Russia for good in 1917, Rachmaninoff had composed two symphonies, three piano concertos, and several substantial orchestral works. After settling in the West, he shifted his attention to building a career as a concert pianist and composed much less. The Third Piano Concerto represents the earlier period, the Third Symphony dates from his time in America. The symphony was not warmly received, even though it ranks as the most admired of Rachmaninoff's later works, but the concerto was one of his 'pre-revolutionary hits'.

PIANO CONCERTO NO.3

Having been persuaded to tour America, Rachmaninoff needed a new piano concerto and the Third was completed shortly before his departure at the end of 1909. It has since become one of Rachmaninoff's best-loved concertos, rivalling even the Second Concerto, although there was a time when its physical demands elicited more awe than fondness. (Fifteen years ago the Third Concerto's popularity was further enhanced by its central role in the movie *Shine*.)

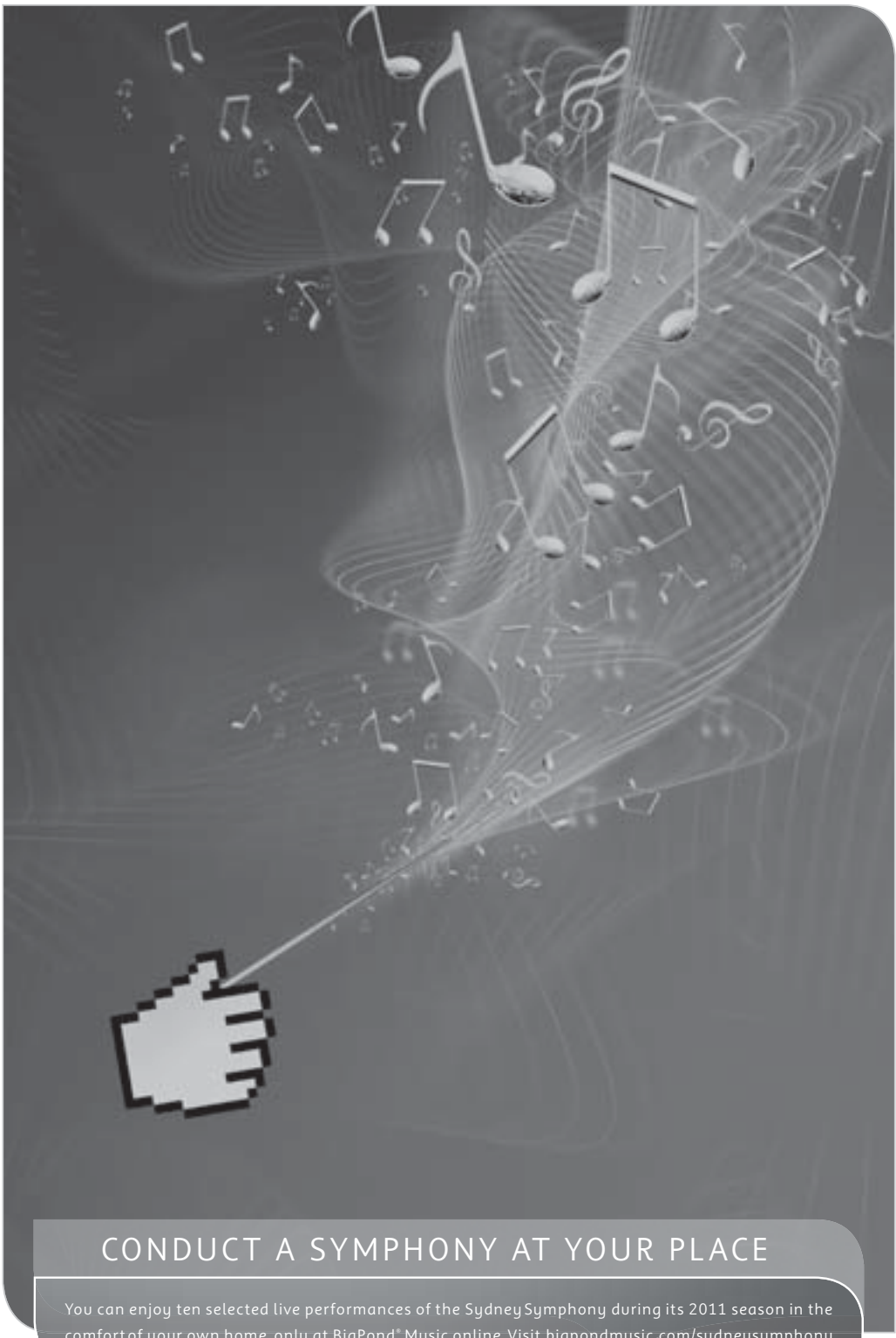
The concerto's most striking feature is its concision and the way the musical ideas grow organically through the entire work – it's a natural extension of the structural and thematic strategies that Rachmaninoff had been exploring as early as his First Symphony.

Rachmaninoff correcting his third piano concerto in the garden of the Ivanovka Estate

…Rachmaninoff practised much of the piano part on a dumb keyboard aboard ship.

The work was first performed in New York City under Walter Damrosch in November 1909; followed, in January 1910, by a third New York performance under Gustav Mahler, of which Rachmaninoff recalled:

> *He touched my composer's heart straight away by devoting himself to my concerto until the accompaniment, which is rather complicated, had been practised to the point of perfection…'*
>
> *The rehearsal began at 10 o'clock. I was able to join at 11 and arrived in good time, but we did not begin to work until 12, when there was only a half hour left, during which I did my utmost to play through a composition which usually lasts 36 minutes. We played and played. Half an hour was long past, but Mahler did not pay the slightest attention to this fact… Forty-five minutes later Mahler announced, 'Now we will repeat the first movement.' My heart froze…I expected a dreadful row, or at least a heated protest from the orchestra…but…I did not notice a single sign of displeasure. The musicians played the first movement with a keen or perhaps even closer application than the previous time. I went up to the conductor's desk, and together we examined the score. The musicians in the back seat began quietly to pack up their instruments and to disappear. Mahler blew up.*



'What is the meaning of this?' The concertmaster: 'It is after half past one, Maestro.'

'That makes no difference! As long as I am sitting, no musician has a right to get up!'

The Third Piano Concerto is, in the words of critic John Culshaw, 'a masterpiece of conciseness'. For one thing, there are thematic relationships between the first and third movements, which may explain why the second movement is called an intermezzo. Though the Third Piano Concerto lacks none of Rachmaninoff's typical lyricism, much of the melodic material is derived from the opening rhythm of the **first movement**, played by clarinet and bassoon and accompanied by strings.

Rachmaninoff's hands

The piano enters with a simple melody which Rachmaninoff's friend, the American composer and conductor Joseph Yasser, believed was derived from a Russian orthodox chant sung at the Monastery of the Cross at Kiev. Although Rachmaninoff denied the connection, it is possible that he could have heard the melody as a youngster and absorbed it subconsciously. The theme is next stated in full in a faster tempo by the violas and horns while the piano accompanies.

Some of the structural subtlety of this work is apparent in the next section. After a short piano cadenza and a slowing of the tempo, a variant of the piano's opening theme is played on bassoons and lower strings. The woodwinds lead in a new direction and the music builds to a big new theme. This, however, is not the second subject, as we might expect. In fact we will hear no more of it until the finale. It is one of those 'premonitions' of future themes, as Culshaw calls them, which gradually add meaning to the work.

The true second subject soon appears, a characteristically Romantic Rachmaninoff melody, first introduced very clearly as a variation of the dotted rhythm of the opening. The piano has become more and more dominant and the movement actually culminates in the cadenza. Rachmaninoff wrote two of these, leaving it up to the soloist to choose which is performed. Since the cadenza provides the culmination of the material presented so far, as well as providing the necessary virtuoso display, there is little left for the formal recapitulation to do. Another straightforward statement of the simple opening piano theme, and then a sudden ending, almost breathless, promises more.

Rachmaninoff initially holds the piano in reserve in the **second movement,** which begins with some of the

saddest music ever to come from the pen of a composer whose characteristic mood, even at the best of times, was one of melancholy. When the piano enters, it gives two versions of its opening theme. The first section builds to an impassioned climax and then slips smoothly into the scherzo middle section. This fast section provides some relief from the gloom, but the tragic atmosphere soon returns.

The **Finale** breaks in with great urgency. The piano's opening tattoo is derived from the theme of the very opening of the concerto, and Culshaw sees in the linking of the second and third movements further evidence of the tight structural binding of the concerto. The 'dotted rhythm' feel underlies the second subject, which in its melodic shape recalls the theme which has not been heard since the first movement. The largely episodic nature of the development gives the movement a rhapsodic, formless impression. The piano presents two light-hearted versions of its opening melody which strike the listener as diversions from the main thrust of the movement, particularly as they arrest the predominantly fast flow.

…some of the saddest music ever to come from the pen of a composer whose characteristic mood… was one of melancholy.

Eventually, however, we are shepherded back on track with the return of the opening material from the first movement in the lower strings, which is joined by a hint of the first movement's second subject. The urgent material and the main tempo of the movement return, picking up hints of the second subject of this and the first movement in its momentum. Just as we sense that the wires are being tightened, the concerto's signature rhythm sounds from the depths of the orchestra, and leads us to a coda in which the 'mystery' theme planted in the first movement finally blooms into a broad Romantic statement.

Much is made of the difficulties of this concerto. 'Oh, the Rach Three!' says Sir John Gielgud, in awe, in *Shine*, but the greatness of the concerto lies not merely in its technical hurdles. It lies in the way the material organically grows – and in the way the immense technical challenges never swamp the lyrical purposes of the work.

ADAPTED FROM A NOTE BY GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA © 1998/2001

The orchestra for the Third Piano Concerto calls for pairs of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (bass drum, cymbals, snare drum) and strings.

The Sydney Symphony first performed this concerto in 1941, with Percy Code conducting and soloist Alexander Sverjensky, and most recently in 2007 with Vladimir Ashkenazy and soloist Garrick Ohlsson.

Rachmaninoff
Symphony No.3 in A minor, Op.44

Lento – Allegro moderato
Adagio ma non troppo – Allegro vivace
Allegro

The Romantic melancholy that is supposed to pervade Rachmaninoff's music is not at all the over-riding emotion of his Third Symphony. Rather this, his first symphonic essay since 1908, is rhythmically taut, melodically suave and, harmonically, relatively astringent.

It may be enough to say, in other words, that it does not inhabit the same lush world as that of, say, the Second Piano Concerto. But that is to short-change both works. Any composer's musical development is complex to trace: Rachmaninoff's was waylaid and irrevocably altered by personal upheaval and a major shift in his musical career.

The Opus 39 Etudes tableaux of 1917, his last major work for solo piano before leaving Russia, point the way towards a newer style – inimitably rhapsodic, yes, but much broader in its emotional implications, particularly in fleet-footed musical settings, than in many of his earlier works. A considerable span of years would elapse before he would follow this new direction more fully.

Now 44 years old, his decision to settle in the West – specifically, at least for the time being, the United States – meant a flight from his homeland with his family, the loss of his estate and Russian assets and a seismic career shift from principally composer and conductor to concert pianist. The massive effort involved in the creation of a new life for himself was not conducive to the creation of new music. Through a combination of the new discipline required to maintain his performing career, a frenetic performance schedule and the effort involved in acclimatising to a new culture while lamenting the one he left behind, he also made it known that he was incapable of composition. 'How can I compose without melody?' he told his friend, fellow composer Nicholas Medtner. To a correspondent he wrote: 'To begin something new seems unattainably difficult.'

Yet beneath this facade of despair he never gave up on the idea of composing, and in the 1925/26 concert season gave himself a sabbatical. Always paranoically insecure about his own music, Rachmaninoff began work on his Fourth Piano Concerto in secret during this self-imposed exile from the concert platform. But the failure of this

Keynotes

SYMPHONY NO.3

Rachmaninoff was convinced that the Third Symphony was 'a good work' – many have gone further, to suggest that it was one of his best works, original and subtle. But it was coolly received at its first performances in 1936, perhaps because it didn't inhabit the 'same lush world' as the wildly popular Second Piano Concerto. Only subsequently did audiences gain an appreciation for the way in which Rachmaninoff combines passionate expression with a new transparency of sound.

The symphony is in three movements rather than the expected four, with the central movement doing duty as both a slow movement and a lively scherzo. The music is often restless, especially in the finale, in which the mood changes frequently and there is an overall sense of rhythmic drive.

work with public and critics led to another long period of silence, broken five years later with the Variations on a theme of Corelli, his first solo piano work composed in the West. These too. His Fourth Piano Concerto (1926) and the Variations on a Theme of Corelli (1931) failed to find an audience, but in 1934 he finally created a piece of great public and critical appeal, with his Rhapsody on a Theme of Paganini, and, on a rare compositional 'high', began work on the Third Symphony in June 1935.

Rachmaninoff was described by Stravinsky as a 'very old' composer. In the 1930s he was what might be called a progressive conservative. Had he repeated himself – created replicas of his old pre-revolutionary 'hits' such as the Second and Third Concertos and the Second Symphony – his American audiences would probably have been delighted. But he re-thought his musical language in a manner that alienated both audiences and critics. The supple, gently pulsating melody which opens this symphony's **first movement**, for example, is a case study of the subtleties in the work that puzzled its first audiences and annoyed critics. (Rachmaninoff was a fine conductor,

too, and, in his recording of this work, he brings to this theme a uniquely 'breathing' flexibility.)

The twin gods of contemporary music, Stravinsky and Schoenberg, had made the critical fraternity impatient with a composer who used a highly chromatic tonal idiom to convey emotional expression, no matter how subtly. The passage that leads to the next major melodic idea suggests that we are going to be treated to a full-blown Romantic 'love theme'. But the gently lyrical, artfully shaped theme we hear confounds these expectations. The development section likewise, with the thematic fragments darting hither and thither with great rhythmic freedom between the bassoons, the percussion, muted trumpets and the quick march for the strings, is hardly the Rachmaninoff of old. Still, nobody was listening. The piece received reviews ranging from the hostile to the polite in the USA; then, after its London premiere, the critic Richard Capell referred to Rachmaninoff building palaces that nobody wanted to live in.

'Personally, I'm convinced that [the Third Symphony] is a good work. But… sometimes composers are mistaken too! Be that as it may, I am holding to my opinion so far.'

RACHMANINOFF, WRITING TO HIS FRIEND VLADIMIR WILSHAW IN 1937

Of course Rachmaninoff was not interested in being 'up to date', and in fact expressed a general disdain for new music, but the Third Symphony illustrates that he had his own internal impulses that made it impossible for him to stagnate. The first movement is constructed in a highly conventional sonata form – there is even an exposition repeat (not always observed). The innovations here lie in the newer, subtler quality of his harmonic ideas, a much greater freedom in his writing for the woodwind, brass and percussion instruments, and the interplay he creates between them.

The **second movement** is a different matter. Here Rachmaninoff telescopes the idea of slow movement and scherzo together with great beauty and vividness, beginning with a rhapsodic succession of short lyrical ideas – a Bardic transformation of the first movement's main theme for solo horn with harp accompaniment, then the 'slow' movement's main theme for solo violin, which is in turn given to the flute, to be worked out passionately by the strings. It might appear at first hearing that he divides the movement neatly in half, as a scurrying passage on the strings introduces a figure of martial demeanour (that actually alternates between duple and triple metre). But the lyrical music returns by way of a brilliant *tremolo* passage. There is tremendous passion here but scored with great clarity and precision. This transparency of sound, which now seems so captivating in Rachmaninoff's

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MAHLER 10
LOVE AND DEATH

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THURSDAY AFTERNOON SYMPHONY
THU 12 MAY 1.30PM

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MAHLER Symphony No.10
(Barshai completion)

Vladimir Ashkenazy conductor
Pascal Rogé piano
Ami Rogé piano

MOZART & MAHLER 9
ANOTHER WORLD

Mozart and Mahler. Light and dark. Mozart offers a brilliant, smiling introduction to the deep longing and celestial bliss of Mahler's last completed symphony. "Beyond dark or light," says Ashkenazy, "it's another world."

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FRI 20 MAY 8PM
SAT 21 MAY 8PM

MOZART Piano Concerto No.13 in C, K415
MAHLER Symphony No.9

Vladimir Ashkenazy conductor
Steven Osborne piano

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Rachmaninoff at the piano, 1936

later music, seemed only to bewilder the work's first audiences.

The finale of the Second Symphony found Rachmaninoff in unbuttoned mood and the Third Symphony's **finale** opens in the same spirit. But the succession of ideas is rapid and restless, now epically Romantic (a gorgeous lyrical theme for strings *divisi*) now gently comic (a characterful bassoon solo), now propulsive (a dashing fugue). It soon becomes clear that rhythmic drive and orchestral virtuosity are Rachmaninoff's greatest interests here. In fact you might leave this concert remembering how much swiftly-moving music this symphony contains relative to its length. Certainly, the third movement's final pages, rhythmically scintillating and scored with enormous skill, are a superb demonstration of how vital a composer Rachmaninoff was in his 60s. It was his tragedy to be writing this piece at so unresponsive a historical moment – four years would pass before he could summon the courage to bring another major work, his Symphonic Dances, before the public.

ADAPTED FROM A NOTE BY PHILLIP SAMETZ ©2003

For the second movement of the Third Symphony, Rachmaninoff transforms the main theme from the first movement. This use of a musical motto to link sections or movements was a unifying strategy that Rachmaninoff had adopted for all three of his symphonies.

The Third Symphony calls for two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, two trumpets, alto trumpet, three trombones and tuba; timpani and percussion (bass drum, cymbal, snare drum, triangle, tam-tam, xylophone); harp, celesta and strings.

The Sydney Symphony gave the first Australian performance of Rachmaninoff's Third Symphony in 1955, conducted by Eugene Goossens. The most recent performance was in 2007, conducted by Vladimir Ashkenazy.

GLOSSARY

ALLA BREVE – a designation applied to music ostensibly written with four beats to the bar, but intended to be played so quickly that it is necessary to count and conduct it with two beats to the bar.

CADENZA – a virtuoso passage for a solo instrument, traditionally inserted towards the end of a concerto movement and marking the final 'cadence'.

DIES IRAE – (Latin for 'Day of wrath') a liturgical poem forming part of the Roman Catholic Mass for the Dead. The distinctive plainchant melody associated with the 'Dies iræ' is often quoted in other musical works, especially since the 19th century: Saint-Saëns' *Danse macabre*, Liszt's *Totentanz*, various works by Rachmaninoff including the Paganini Rhapsody and Symphonic Dances, and most famously in Berlioz' *Symphonie fantastique*.

DUMB KEYBOARD – (also known as a dumb piano) a portable piano keyboard with no attached mechanism of hammers and strings. Until the advent of electronic pianos, used for practice when travelling or in situations when noise would be an issue.

INTERMEZZO – 'in the middle'; originally an operatic term, in the 19th-century an intermezzo was an independent instrumental work of lyrical character. In symphonic music, it can refer to a section or movement within a larger work.

MODAL – modes are a system of scales founded on mediæval plainchant and predating the major and minor key system, which emerged in the late Renaissance. Unlike major and minor scales, each mode has its own pattern of whole and half scale steps and therefore a distinctive sound and character. Classical composers have often used modes to evoke an ancient or religious mood, but since modes are also common in many traditional and non-Western cultures, their use can also give a folk character to music.

SCHERZO – literally, a joke; a movement in a fast, light triple time, which may involve whimsical, startling or playful elements.

SONATA FORM – this term was conceived in the 19th century to describe the harmonically based structure most classical composers had adopted for the first movements of their sonatas and symphonies. It involves the **EXPOSITION**, or presentation of themes and subjects: the first in the tonic or home key, the second in a contrasting key. (The exposition is typically repeated.) The tension between the two keys is intensified in the **DEVELOPMENT**, where the themes are manipulated and varied as the music moves further and further away from the ultimate goal of the home key. Tension is resolved in the **RECAPITULATION**, where both subjects are restated in the tonic. Sometimes a **CODA** ('tail') is added to enhance the sense of finality.

SYNCOPATED – used to describe music in which the accents fall against the prevailing beat.

TREMOLO – repeating the same note many times very quickly, to produce a 'shaking' or 'trembling' effect. In string playing this is achieved by rapid back-and-forth strokes of the bow.

In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. A selection of terms from this program is included here.

Adagio – slow
Adagio ma non troppo – slow, but not too much
Alla breve – *see main glossary*
Allegro – fast
Allegro ma non tanto – fast, but not so much
Allegro moderato – moderately fast
Allegro vivace – fast and lively
Lento – broadly

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.

MORE MUSIC

Selected Discography

RAUTAVAARA

A Requiem in Our Time can be heard on *The Essential Rautavaara*, together with *Cantus Articus* ('concerto for birds and orchestra'), *Isle of Bliss* and other works. The Finnish Brass Symphony is conducted by Hannu Lintu.

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These performances are also available on the excellent Naxos Historical label:

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RACHMANINOFF THIRD SYMPHONY

Edo de Waart has recorded the three Rachmaninoff symphonies and *The Rock* with the Rotterdam Symphony Orchestra. Available in a 2-CD Philips DUO release.

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EDO DE WAART

Edo de Waart has recently released two volumes of orchestral highlights from Wagner's operas, recorded with the Dutch Radio Philharmonic Orchestra.

EXTON 153, 198

JOYCE YANG

Joyce Yang's recital program from the 12th Van Cliburn International Piano Competition, recorded live and released on the Harmonia Mundi label, includes the powerful and effective First Piano Sonata by Australian Carl Vine.

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Broadcast Diary

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Saturday 9 April, 1pm
ROMANTIC RAPTURE (2010)
Simone Young conductor
Baiba Skride violin
Wagner, Szymanowski, Bruckner 7

Monday 11 April, 7pm
THE LAST ROMANTIC
See this program for details.

Saturday 23 April, 8pm
MAHLER 7
Vladimir Ashkenazy conductor
Sayaka Shoji violin
Mendelssohn, Mahler

Friday 13 May, 8pm
MAHLER 10
Vladimir Ashkenazy conductor
Pascal and Ami Rogé pianos
Hindson, Mahler

Wednesday 18 May, 8pm
MAHLER 3 (2010)
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SYDNEY SYMPHONY 2011

Tuesday 12 April, 6pm

Musicians, staff and guest artists discuss what's in store in our forthcoming concerts.

Webcasts

BIGPOND

Selected Sydney Symphony concerts are webcast live on BigPond and made available for later viewing On Demand. This week on BigPond:
THE LAST ROMANTIC (11 April at 7pm)
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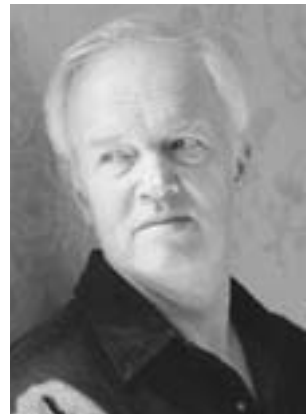
ABOUT THE ARTISTS

Edo de Waart conductor



Edo de Waart was the Chief Conductor and Artistic Director of the Sydney Symphony from 1992 till 2003. He is currently Chief Conductor and Artistic Director of the Hong Kong Philharmonic Orchestra, Music Director of the Milwaukee Symphony Orchestra and Conductor Laureate of the Netherlands Radio Philharmonic Orchestra, and from 2012 he will be Chief Conductor of the Royal Flemish Philharmonic.

Born in Holland, he studied oboe, piano and conducting before taking up the position of Associate Principal Oboe in the Royal Concertgebouw Orchestra. Two years later, at 23, he won the Dimitri Mitropoulos Conducting Competition in New York, resulting in his appointment as Assistant Conductor to Leonard Bernstein at the New York Philharmonic. On his return to Holland he was appointed Assistant Conductor to Bernard Haitink at the Royal Concertgebouw Orchestra, and in 1967 the Rotterdam Philharmonic Orchestra appointed him Guest Conductor and subsequently Chief Conductor and Artistic Director. Since then, he has also been Music Director of the San Francisco Symphony and the Minnesota Orchestra and Chief Conductor of Netherlands Opera. He continues to appear as a guest conductor with leading orchestras throughout the United States and Europe.

As an opera conductor, he has enjoyed success in a large repertoire in many of the world's greatest opera houses. He has conducted *The Flying Dutchman* (Nikikai Opera), *Boris Godunov* (Geneva Opera), *Der Rosenkavalier* (Opéra Bastille), *Billy Budd* (Santa Fe Opera) and *The Magic Flute* and *The Marriage of Figaro* (Metropolitan Opera). Recent semi-staged and concert performances of opera include *Duke Bluebeard's Castle, Pelléas et Mélisande* and *The Rake's Progress.*

His extensive discography includes a recording of all the orchestral works of Rachmaninoff with the Netherlands Radio Philharmonic Orchestra and the overtures of Wagner.

In 2004 he was made a Knight in the Order of the Dutch Lion, and in 2005 he was appointed an Honorary Officer in the General Division of the Order of Australia, in recognition of his contribution to Australian cultural life during his decade at the Sydney Symphony.

Joyce Yang piano

Still in her mid-20s, Joyce Yang has established herself as a leading artist of her generation through innovative solo recitals and collaborations with the world's top orchestras, and last year she was awarded an Avery Fisher Career Grant.

Born in Seoul, Korea, she received her first piano lesson at the age of four. Over the next few years, she won several national piano competitions in Korea, and at ten she entered the School of Music at the Korea National University of Arts. In 1997, she moved to New York to study at the Juilliard School with Yoheved Kaplinsky, and she gave a performance of Prokofiev's Third Piano Concerto with the Philadelphia Orchestra when she was just 12 years old.

She came to international attention in 2005 as the silver medallist of the 12th Van Cliburn International Piano Competition, also winning the Steven De Groote Memorial Award for Best Performance of Chamber Music, and the Beverley Taylor Smith Award for Best Performance of a New Work.

In 2006, she made her New York Philharmonic debut with Lorin Maazel and performed on their Asian tour, making a triumphant return to her hometown in South Korea. Since then, she has appeared frequently with the orchestra, including a performance of *The Age of Anxiety* in the 2008 Leonard Bernstein Festival.

Last year she made her San Francisco Symphony debut and appeared with the Chicago Symphony Orchestra and at the Aspen Music Festival. Other highlights of the 2010–11 season include concerto performances with Edo de Waart in Milwaukee, Malaysia, Hong Kong and Taiwan, as well as concertos in Tel Aviv and throughout the United States, and her first appearance at the Santa Fe Chamber Music Festival. An avid chamber musician, she enjoys a longstanding collaboration with the Takács Quartet, and tours with violinist Stefan Jackiw and the Miró Quartet.

Joyce Yang made her Australian debut in 2010, performing in the Sydney Symphony's International Pianists in Recital series. On this return visit she will also perform a Mozart concerto with the Melbourne Symphony Orchestra and Edo de Waart.

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THE SYDNEY SYMPHONY

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR
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Founded in 1932 by the Australian Broadcasting Corporation, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, most recently in a tour of European summer festivals, including the BBC Proms and the Edinburgh Festival.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdenek Mácal, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning education program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the orchestra's recording of works by Brett Dean was released on both the BIS and Sydney Symphony Live labels.

Other releases on the Sydney Symphony Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. Currently the orchestra is recording the complete Mahler symphonies. The Sydney Symphony has also released recordings with Ashkenazy of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, and numerous recordings on the ABC Classics label.

This is the third year of Ashkenazy's tenure as Principal Conductor and Artistic Advisor.

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ASSISTANT ACCOUNTANT
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ACCOUNTS ASSISTANT
Li Li

PAYROLL OFFICER
Usef Hoosney

HUMAN RESOURCES

HUMAN RESOURCES MANAGER
Anna Kearsley

sydney symphony
Vladimir Ashkenazy
Principal Conductor & Artistic Advisor

Clocktower Square, Argyle Street,
The Rocks NSW 2000
GPO Box 4972,
Sydney NSW 2001
Telephone (02) 8215 4644
Box Office (02) 8215 4600
Facsimile (02) 8215 4646
www.sydneysymphony.com

Please address all correspondence to the Publications Editor:
Email program.editor@sydneysymphony.com

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SYDNEY OPERA HOUSE

Bennelong Point GPO Box 4274, Sydney NSW 2001
Administration (02) 9250 7111 Box Office (02) 9250 7777
Facsimile (02) 9250 7666 Website sydneyoperahouse.com

SYMPHONY SERVICES INTERNATIONAL

Suite 2, Level 5,
1 Oxford Street, Darlinghurst NSW 2010
PO Box 1145, Darlinghurst NSW 1300
Telephone (02) 8622 9400 Facsimile (02) 8622 9422
www.symphonyinternational.net

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ACN 003 311 064 ABN 27 003 311 064
Head Office: Suite A, Level 1, Building 16,
Fox Studios Australia, Park Road North, Moore Park NSW 2021
PO Box 410, Paddington NSW 2021
Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053
E-mail: admin@playbill.com.au Website: www.playbill.com.au
Chairman Brian Nebenzahl OAM, RFD
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