

2009 SEASON
EMIRATES METRO SERIES

THE PRODIGAL RUSSIAN:
ASHKENAZY'S PROKOFIEV FESTIVAL

CLASSICAL PROKOFIEV

Saturday 31 October | 8pm
Sydney Opera House Concert Hall

Vladimir Ashkenazy conductor
Boris Belkin violin

SERGEI PROKOFIEV (1891–1953)
Classical Symphony (Symphony No.1 in D), Op.25

Allegro
Larghetto
Gavotte (Non troppo allegro)
Finale (Molto vivace)

Violin Concerto No.2 in G minor, Op.63

Allegro moderato
Andante assai – Allegretto – Andante assai
Allegro, ben marcato

INTERVAL

Symphony No.5 in B flat, Op.100

Andante
Allegro marcato
Adagio
Allegro giocoso

FESTIVAL PARTNER



Hear this program again when Monday night's performance is broadcast live across Australia on ABC Classic FM (2 November, 7pm)

Pre-concert talk by Scott Davie at 7.15pm in the Northern Foyer. Visit www.sydneyinsymphony.com/talk-bios for speaker biographies.

Estimated timings:
15 minutes, 26 minutes,
20-minute interval, 46 minutes
The performance will conclude at approximately 9.55pm.



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2009 SEASON
THE VEUVE CLICQUOT SERIES

THE PRODIGAL RUSSIAN:
ASHKENAZY'S PROKOFIEV FESTIVAL
CLASSICAL PROKOFIEV

Monday 2 November | 7pm
Sydney Opera House Concert Hall

Vladimir Ashkenazy conductor
Boris Belkin violin

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Classical Symphony (Symphony No.1 in D), Op.25

Allegro
Larghetto
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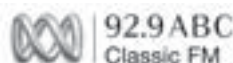
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Andante
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FESTIVAL PARTNER



This concert will be broadcast live across Australia on ABC Classic FM.



Tonight's concert will be webcast by BigPond. Visit sydney-symphony.bigpondmusic.com

Pre-concert talk by Scott Davie at 6.15pm in the Northern Foyer. Visit www.sydney-symphony.com/talk-bios for speaker biographies.

Estimated timings:
15 minutes, 26 minutes,
20-minute interval, 46 minutes
The performance will conclude at approximately 8.55pm.

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INTRODUCTION

THE PRODIGAL RUSSIAN:
ASHKENAZY'S PROKOFIEV FESTIVAL

Part 1: Classical Prokofiev

A festival provides an opportunity to really get to know the work of a composer. Hearing – or in the case of the orchestra playing – so much music within the space of just a few weeks yields insights that might pass us by in traditionally varied programs. Discovering neglected rarities alongside the popular favourites brings perspective. And in the case of Sergei Prokofiev, it's a chance to meet a complex and distinctive musical personality in all its facets.

Prokofiev himself identified in his music four 'basic lines': there is a *classical* Prokofiev, informed, he said, by his childhood musical experiences; there is a *modern* Prokofiev, motivated by his search for the harmonic language to express powerful emotion; there is a *motoric* Prokofiev, in part the influence of sheer virtuosity; and there is a *lyrical* Prokofiev, thoughtful and meditative. This last line, he said, wasn't noticed until much later: 'For a long time I was given no credit for any lyrical gift whatever, and for want of encouragement it developed slowly.'

In this concert there's a chance to hear something of all four lines, and the way they come together to form an instantly recognisable style. In keeping with the festival theme, The Prodigal Russian, Vladimir Ashkenazy has assembled music from the beginning of Prokofiev's career, the violin concerto that was written on the eve of his return to Russia, and the terrific Fifth Symphony, which he is said to have considered one his best compositions. Or, as Ashkenazy would describe it, 'music that remains with us forever'.

ABOUT THE MUSIC

Sergei Prokofiev (1891–1953)

***Classical Symphony* (Symphony No.1 in D), Op.25**

Allegro

Larghetto

Gavotte (Non troppo allegro)

Finale (Molto vivace)

A 20th-century composer writes in a style much simpler, and less obviously modern, than his other music, and calls his piece *Classical Symphony*, harking back to the music of Mozart and Haydn. What is going on?

After the Russian composer Prokofiev wrote this symphony in 1917, audiences everywhere thought they knew. This time, at least, Prokofiev had written music which was easy to understand and enjoy. It quickly became one of Prokofiev's best-loved works, second in popularity only to *Peter and the Wolf*. But the composer was really up to some harmless mischief when he gave this piece its title. He admitted later he wanted to 'tease the geese', and he laughed at the critics' complicated discussions about his 'neo-classical' style, of which the *Classical Symphony* was supposed to be so striking an example.

Prokofiev chose the style of the Classical composers, but not as a tribute to their music. He later told his friends he had set himself an exercise, in the summer of 1917, between the February and October Revolutions. He had gone to stay in a country house where there wasn't a piano. Having noticed that 'thematic material composed without the piano was often better', he wanted to see whether he could compose a whole work in his head, without using the piano as he usually did. He thought this 'difficult journey' would be easier if he deliberately adopted a simpler style and form. Prokofiev loved playing musical games (he was also a champion chess player!), and the *Classical* is a cheerful, humorous symphony.

Haydn's music is often like this too, and Prokofiev mentioned that 18th-century symphonist as his model. He had heard and studied Haydn's symphonies in Tchernin's conducting classes, and it was for a 'Haydn' or Classical orchestra that he wrote – pairs of woodwind instruments, horns, trumpets, timpani and strings. Prokofiev knew the 'rules' of musical language which had been codified from the procedures of 'Classical' symphonists such as Haydn. But he didn't imitate Haydn

Keynotes

PROKOFIEV

Born Sontsovka (Ukraine), 1891

Died Moscow, 1953

For his graduation in 1914, Prokofiev played his own piano concerto, displaying his remarkable skills as both composer and performer. As it turned out, composition became his main focus and by 1917 he was setting himself the exercise of composing a whole symphony away from the piano. This became his *Classical Symphony*. By his own admission, Prokofiev liked to 'tease the geese' – he had a laconic sense of humour and a musical wit that reminds many listeners of Joseph Haydn.

CLASSICAL SYMPHONY

As a student, Prokofiev came to admire the 18th-century orchestral sound world of Mozart and especially Haydn. When he came to write the *Classical Symphony* he consciously adopted Haydn as his model. He used an orchestra of Classical proportions, he followed the structure of an 18th-century symphony (including a dance for the third-movement), and while he certainly didn't imitate Haydn in a slavish way, he did try to capture his spirit. The good-humoured character of the symphony is emphasised in part by clear textures and buoyant rhythms, and by the way Prokofiev has the woodwinds and strings play very high in their registers.

slavishly: 'It seemed to me,' he wrote, 'that if Haydn had lived to our day he would have retained his own style while at the same time absorbing something of the new. This was the kind of symphony I wanted to write.'

With hindsight we can see that the *Classical Symphony* has much the same characteristics as all Prokofiev's best music. He plays similar games, such as taking a conventional melody and shifting it into a harmonic frame which seems disconnected. This produces the feeling, as Prokofiev's friend Nicholas Nabokov said, that the melody has been refreshed by being harmonically mishandled.

Prokofiev did not feel bound by 18th-century harmonic conventions: for instance, at the very beginning he states his subject in the key of D major, then without any pretence at modulation, in C. The writing for the strings and woodwinds tends to be high up in the compass of the instruments, which gives the *Classical Symphony* its elegant, witty-sounding texture: as though themes by Haydn were being played an octave higher than he would have written them.

This cheerful style was one way Prokofiev rebelled against the late-Romantic atmosphere, steamy with philosophy, literature and mysticism. This symphony composed in 1917 was part of a musical revolution. But it was also very Russian and traditional, in its somewhat mechanical concept of form as an external structure, since Russian 19th-century composers had tended to pour their music into existing formal moulds. The **Gavotte**, composed in 1916, before the rest of the music, is an old French dance form. Its inclusion in the symphony, in the place of the classical minuet, shows that Prokofiev was drawn, whether consciously or not, to an older, even more formal style than is found in the symphonies of Mozart and Haydn. His departure from their formal example comes, significantly, in music based on the dance; which, as Prokofiev's own ballets show, suited his gifts so well.

DAVID GARRETT ©1987

Prokofiev's *Classical Symphony* calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The Sydney Symphony first performed the *Classical Symphony* in 1943 with Percy Code, and more recently in 2005 with Alain Lombard, and in 2006 in a free concert at Sydney Olympic Park conducted by Guy Noble.



'It seemed to me that if Haydn had lived to our day he would have retained his own style while at the same time absorbing something of the new. This was the kind of symphony I wanted to write.'

PROKOFIEV



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Sergei Prokofiev

Violin Concerto No.2 in G minor, Op.63

Allegro moderato

Andante assai – Allegretto – Andante assai

Allegro, ben marcato

Boris Belkin violin

Prokofiev had left the Soviet Union in 1918 after several visits to Western Europe in the pre-revolutionary years. Musicologist Stanley Krebs points out the danger of assuming that Prokofiev's expatriation was political: 'All Russian musicians of accomplishment went abroad,' he notes, and suggests that Prokofiev had probably decided to leave even before the October revolution, at least for a time. Based in Paris, with determined forays into the musical scene of the United States, Prokofiev seems to have hoped to become more of a major figure on the world stage than ultimately proved to be the case. In the US, Rachmaninov was established as the pre-eminent resident Russian; in Europe, Stravinsky occupied that position. With his failure to secure performances of his favourite opera, *The Fiery Angel*, Prokofiev began to consider returning to the Soviet Union. From 1927, he began a series of return visits. By mid-1936, with his only serious Soviet rival, Shostakovich, under a cloud, Prokofiev moved permanently to Moscow.

In an article published in *Izvestia* in November 1934, Prokofiev wrote:

I would describe the music needed here as 'light serious' or 'serious light' music; it is by no means easy to find the term which suits it. Above all, it must be tuneful, simply and comprehensively tuneful, and must not be repetitious or stamped with triviality.

This reads like an official definition of socialist realism in music – indeed, in 1943 Gerald Abraham accused Prokofiev of pandering to the Soviet state by 'emphasising the lyrical side of his nature at the expense of the witty and grotesque and brilliant sides'. More recently, and in complete contrast, Ian McDonald has argued that this concerto contains encoded anti-Soviet messages:

Surely the childish pedantic arpeggio accompaniment to the aria-like theme of the work's slow movement ('clumsily' scored for flute) is tongue in cheek? In which case, what can it be but an ironic response to simple-minded demands for a lyric-

Keynotes

PROKOFIEV

Early in his career Prokofiev developed a compositional style that balanced four distinct characteristics: classical, lyrical, modern or 'grotesque', and lyrical. Thus armed, he pushed the boundaries of the Russian Romantic tradition to its limits. He was one of many Russian artists who left their homeland after the October Revolution of 1917, but the only composer to eventually return, shortly after he composed the **Second Violin Concerto**.

VIOLIN CONCERTO NO.2

Prokofiev wanted to make his second violin concerto quite different from the first. Even so, both works share a translucency of colour and an emphasis on lyricism. It is in three movements, each of which picks up Prokofiev's classical and tuneful tendencies as well as his quirky wit. The concerto was composed during the course of a concert tour with the violinist Robert Soetens, for whom it was commissioned, and premiered in Madrid in 1935. Perhaps the prospect of a Spanish premiere prompted the distinctive use of plucked strings for a guitar-like effect and the appearance of castanets in the finale.



...in Soviet Russia there was a huge audience coming to 'classical' music for the first time.

heroic 'symphonism of the People'? If this is so, the shadowy bass drum which drives the soloist to jump through hoops in the finale requires no explanation.

Prokofiev's stated view does, however, reflect the fact that in Soviet Russia there was a huge audience coming to 'classical' music for the first time. Prokofiev nominated the *Lieutenant Kijé* suite as one example of the 'serious light' music he meant, and other works composed at this time reflect the same aesthetic. We should be wary of imputing cynical motives to him; after all, it required no radical change in style for him to produce works of immediately engaging character. Nevertheless, it does seem that in works like *Lieutenant Kijé*, the ballet music for *Romeo and Juliet* and the Violin Concerto No.2, Prokofiev was making a special effort to write music of formal clarity and emotional directness, as if to prepare the ground for his homecoming.

In 1935, Prokofiev was approached by a group of admirers of the French violinist Robert Soetens to write a concerto. Prokofiev had had it in mind to write a work for violin, and toyed with the idea of a 'concert sonata for violin and orchestra'. Gerald Abraham complains that 'there is no naughtiness, there is no steely glitter and there is almost no virtuosity in the solo part', but

it was Prokofiev's intention to make this concerto 'altogether different from No.1 in both music and style'. It was composed during an extensive concert tour which Prokofiev and Soetens made. As Prokofiev notes in his autobiography:

...the principal theme of the first movement was written in Paris, the first theme of the second movement in Voronezh, the orchestration I completed in Baku, while the first performance was given in Madrid [with the Madrid Symphony Orchestra under Enrique Arbos], in December 1935.

The piece stakes an immediate claim to simple, comprehensive tunefulness. The soloist, alone, establishes the key of G minor unequivocally with a disarmingly simple melody. Some busy passagework leads to a new lyrical theme in B flat, reminiscent both of *La Vie en rose* and the Gavotte from Prokofiev's *Classical Symphony*. Both themes are developed in a varied central section characterised by Prokofiev's lively rhythmic manipulation and deft touches of orchestration. The movement ends curiously, with rapid virtuosic writing brought to a halt by peremptory plucked chords from the soloist.

This pizzicato writing is carried over into the rocking triplet accompaniment of the second movement, which supports a long-breathed, yearning melody for the soloist who travels through a number of musical landscapes. The plucking of strings may suggest the guitars of Spain, where the work was to be premiered; in the final movement the Iberian flavour becomes explicit with the use of castanets. This grotesque waltz reminds us of Prokofiev's brilliance as a ballet composer, and he draws yet more arresting colours from the solo part, notably in the use of melodies played high on the violin's lowest string. For all Prokofiev's nomadism during the work's composition, and whatever its political subtext, the overwhelming impression is of Russianness in its balance of wild energy, humour and melancholy.

GORDON KERRY
SYMPHONY AUSTRALIA ©2001

Prokofiev's Violin Concerto No.2 calls for an orchestra comprising pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; percussion and strings.

The Sydney Symphony first performed the concerto in 1962 with violinist Thomas Matthews and conductor Jascha Horenstein, and most recently in 2003 with soloist Julian Rachlin and Emmanuel Krivine conducting.

The piece stakes an immediate claim to simple, comprehensive tunefulness.

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INTERLUDE

In Search of Truth

Prokofiev's last three symphonies

Most composers take the issue of creative freedom for granted, yet in the last years of his life Prokofiev witnessed one of history's most repressive and sustained attacks on musical culture. During these years, he wrote his final symphonies.

A true patriot, Prokofiev wrote his ever-popular Fifth Symphony in 1944 as Russia edged more confidently toward the end of the Second World War. Rather than dwelling on the dark days that had passed, the work is marked by a sparkling and irrepressible wit in its faster movements and, in its Adagio, by an almost delirious sensuality.

The hallmark despotism of the 1930s had eased during the war years, and a more tolerant regard for artists had been evident. However, following the victory of 1945 the restrictive controls resumed, and the arts again were censored. Despite its initial success, Prokofiev's Sixth Symphony suffered this fate in 1948. An introspective and monumentally philosophical work, the good humour of its finale appears unable to escape earlier moods, and the symphony, ultimately, seems curiously unresolved. As 'optimism' had become the single, implacable demand of composers, such a personal and, at times, dissonant work was perhaps destined to elude official favour. Tragically, Prokofiev's music was banned from performance.

It has been said the composer never fully recovered. His reputation was partially rehabilitated the following year, yet he was unable to progress great works, such as his opera *War and Peace*, to the stage, nor even weaker ones, such as the Soviet-themed *Story of a Real Man*. Beset by failing health and poor finances, he wrote his Seventh Symphony in a purposely inoffensive style, presenting it a year before his death in 1952. It is a work of gentle charm yet, to some, it has appeared the chronicle of a broken man. Conversely, more enlightened commentators have observed that the soaring theme which crowns the symphony stands as testament to the power of beauty – and humanity – to rise above, and conquer, adversity.

SCOTT DAVIE ©2009

'[Socialist Realism] demands of the artist the truthful, historically concrete representation of reality in its revolutionary development. Moreover, the truthfulness and historical concreteness of the artistic representation of reality must be linked with the task of ideological transformation and education of workers in the spirit of socialism.'

FROM THE SOVIET DEFINITION OF SOCIALIST REALISM (1934)

Hear the Sixth Symphony on 13 and 14 November (matinees), and the Seventh on 6 and 7 November. Visit sydney-symphony.com for details.

Sergei Prokofiev

Symphony No.5 in B flat, Op.100

Andante

Allegro marcato

Adagio

Allegro giocoso

As Prokofiev raised his baton to conduct the premiere of his Fifth Symphony, Moscow shook with the sound of cannon-fire. It was January 1945, and the fusillade announced to the citizens that the Red Army had crossed the Vistula River in its rout of the invading Germans. Pianist Sviatoslav Richter, who was there, remembered the symbolism of the moment well: 'a common borderline had come for everyone'. If the cannon-fire was announcing the turn of the war's tide, the symphony announced a new beginning. Its epic scale and optimistic trajectory perfectly reflected the mood of the time. Prokofiev later wrote that in this work 'I wanted to sing of the free, happy man, his mighty power, his chivalry and his purity of spirit...I wrote the kind of music that grew ripe within me and finally filled up my soul.'

We need, of course, to understand the deliberate ambiguity of such remarks: Prokofiev, like anyone else, was well aware of the lack of freedom and happiness under Joseph Stalin; his description might sound like that of the new 'Soviet man', but can equally be read as a subtle denunciation of the regime. The composer, moreover, had first-hand experience of the precariousness of favour in the Soviet Union. Perhaps expecting to profit from Shostakovich's recent fall from grace, Prokofiev had permanently returned to Russia in 1936 after living mainly in Paris since 1918. He soon found that when he tried to compose in the officially sanctioned way he would be accused of writing music that was 'pale and lacking in individuality'; if he continued on the course he had begun in Western Europe he was derided as a 'formalist'.

With works like *Peter and the Wolf* and *Romeo and Juliet*, Prokofiev's stocks revived, and during the early 1940s he received the Stalin Prize several times and was evacuated to safety when the Soviet Union entered World War II in 1942. He spent the summer of 1944 with composers Khachaturian, Shostakovich and Miaskovsky in the relative luxury of a government-run artists' colony and

Keynotes

PROKOFIEV

In 1936, after nearly two decades in the West, Prokofiev returned to Russia. His Fifth Symphony was completed in 1945, following such successes as *Peter and the Wolf*, the ballet *Romeo and Juliet* and his film music, later a cantata, for Eisenstein's *Alexander Nevsky*. The symphony was composed over the summer of 1944, during which Prokofiev and other composers, including Shostakovich and Khachaturian, enjoyed the seclusion of a government-run artists' colony.

FIFTH SYMPHONY

In some ways the Fifth Symphony has a classical character, at least in its outlines. It is in the traditional four movements, but the first is expansive rather than fast and energetic, and the slow movement sits in third spot rather than second. Prokofiev indulges in some recycling in the second movement: taking up impulsive and colourful music that he'd discarded while writing *Romeo and Juliet*. The third movement shows him in lyrical mode, with broad woodwind themes at the beginning and an intensely felt middle section. The finale offers a surprise by bringing back a theme from the first movement before giving us the 'expected' triumphant conclusion.



in a mere two months (and with a little recycling) had composed and orchestrated his Fifth Symphony.

The Fourth Symphony, composed some 14 years earlier, was a not entirely successful cobbling together of off-cuts from the *Prodigal Son* ballet. In the Fifth, Prokofiev produced a much more 'classical' work, of four movements, but one in which his material is superbly integrated and tightly argued. Like Shostakovich in a number of works, Prokofiev composed a **first movement** whose tempo is broad and stately rather than traditionally fast. (Significantly, in his Piano Sonata No.8 – also in B flat – which dates from this time, he adopts the same strategy.) This enables an epic treatment of the material. Beginning with a simple theme on flute and bassoon, the movement unfolds gradually but inexorably, with passages of characteristic wit, high lyricism and overpowering full scoring until, in its final cadence, a radiant B flat chord emerges from tense dissonance.

The **second movement** provides the first really fast music, its balletic quality partly explained by the use of material discarded during the composition of *Romeo and Juliet*. This recalls the Prokofiev of *The Love for Three Oranges* – fast, incisive, colourful – and provides a foil to

He soon found that when he tried to compose in the officially sanctioned way he would be accused of writing music that was 'pale and lacking in individuality'; if he continued on the course he had begun in Western Europe he was derided as a 'formalist'.

the extended and beautiful **slow movement** which follows. What musicologist Arnold Whittall calls the ‘obsessive ticking’ rhythms of the second movement give place to a gently pulsating accompaniment over an arching main theme, which contrasts with an emotive central section.

In the **finale**, Prokofiev initially defies expectations by quoting the melody from the first movement, this time scored for the rarified sound of divided cellos. Whether or not this represents what Prokofiev’s ‘official’ biographer Israel Nestyev calls the ‘theme of man’s grandeur and heroic strength’, it is dramatically effective of the composer not to plunge immediately into the expected triumphal finale. As Whittall remarks, the movement avoids the ‘naively life-enhancing’ clichés of Soviet music but the subtle use of dissonance, and the uneasy sense right at the end, suggest that the energy of the music has outlived its meaning.

The timing of the symphony was, however, perfect, seeming to sing of Soviet victory. Sadly, it would not be long before Prokofiev would feel the weight of disfavour once more; moreover, concussion sustained in a fall shortly after the premiere meant that the Fifth Symphony would be the last work he would ever conduct.

GORDON KERRY ©2003

Prokofiev’s Fifth Symphony calls for two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; harp, piano and strings.

Prokofiev himself conducted the USSR State Symphony Orchestra for the premiere of his Fifth Symphony, in the Great Hall of the Moscow Conservatory on 13 January 1945. The Sydney Symphony and conductor Eugene Goossens gave the first Australian performance in 1948. The Orchestra’s most recent performance of the symphony was in 2006, conducted by Gianluigi Gelmetti.

Before emigrating to America, Nicolas Slonimsky had been a fellow student of Prokofiev’s at the St Petersburg Conservatory. He describes, in his inimitable style, the climactic moments of the Fifth Symphony: “...an apotheosis, marked by an ovation of trumpets, an irresistible advance of trombones, and the brandished oriflamme of horns reinforced by a cotillion of drums, and nailed down by a triumphant beat of the bass drum.”

GLOSSARY

ARIA – Italian word for ‘song’.

ARPEGGIO – a musical gesture in which the notes of a chord are ‘spread’, or played one after the other instead of simultaneously. It nearly always starts at the bottom of the chord.

DISSONANCE – a combination of two or more notes played together that sounds ‘harsh’ and ‘unsettled’ – the notes clashing either with each other or with the harmonic context in which they are heard. Dissonance is a relative concept: the overall ‘harmonic tension’ in a work determines whether a combination of notes seems dissonant or not, and this has changed over time. Many chords and combinations of notes that were once considered unacceptably dissonant are established elements in modern tonal language, both in classical and popular music.

DIVIDED CELLOS – ‘divided’ (or *divisi*) is the term used when a string group, such as the Cellos, splits into two or more smaller groups, each with their own notes to play.

GAVOTTE – a French baroque dance with a two-note upbeat, which results in the phrases beginning and ending in the middle of a bar. It had a regular rhythm and a strong sense of balance.

MINUET – a French baroque dance in triple time; it was adopted in the 18th century as a tempo direction (moderately fast and graceful) and as the traditional third movement in a symphony).

MODULATION – a transition from one key to another within the course of a movement

NEO-CLASSICAL – in art history a term referring to the revival of themes and techniques associated with antiquity; often applied in music to an anti-Romantic trend of the 1920s, with composers such as Stravinsky (*Pulcinella*), Hindemith and Prokofiev (*Classical Symphony*) avoiding overt emotional display and reviving earlier techniques

such as baroque-style counterpoint, balanced structures and lighter textures.

OCTAVE – the interval between two notes that are eight scale steps apart. The first two notes of ‘Somewhere over the rainbow’ are an octave apart.

ORCHESTRATION – the way in which an orchestral work employs the different instruments and sections of the ensemble; it provides the musical equivalent of colour.

PASSAGEWORK – the term used for an extended sequence of fast-moving notes; passagework tends to give a brilliant effect to music.

PIZZICATO – a technique for stringed instruments in which the strings are plucked with the fingers rather than bowed.

TRIPLET – a rhythmic gesture, in which three notes are played in the time of two of the same kind. Because each beat is effectively divided into three, continuous use of triplets can create a ‘skipping’ effect at a fast tempo or a rocking effect at a slower tempo.

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

Allegretto – not so fast as *Allegro*

Allegro – fast

Allegro, ben marcato – fast, well marked (emphatic)

Allegro giocoso – fast, joyful

Allegro marcato – fast, emphatic

Allegro moderato – moderately fast

Andante assai – very easy walking pace

Larghetto – broadly

Molto vivace – very lively

Non troppo allegro – not too fast

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.



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Selected Discography

ASHKENAZY CONDUCTS PROKOFIEV

Vladimir Ashkenazy conducts the London Symphony Orchestra in the *Classical Symphony* and the Concertgebouw Orchestras in the Fifth Symphony in a 2-CD collection that also includes the Sixth and Seventh symphonies (with the Cleveland Orchestra), the Autumnal Sketch, and the Overture on Hebrew Themes for clarinet, string quartet and piano.

DECCA 470 528-2

BELKIN PLAYS PROKOFIEV

Boris Belkin recorded both of Prokofiev's violin concertos with the London Philharmonic Orchestra and Kiril Kondrashin (No.1) and Rudolf Barshai (No.2). Filling out this disc from Decca's Eloquence label is the suite from *The Love for Three Oranges*, with Walter Weller conducting the LPO.

DECCA 476 2744

HISTORICAL PROKOFIEV

Jascha Heifetz had a long association with Prokofiev's Second Violin Concerto and he was the first person to record it, in 1937 with the Boston Symphony Orchestra and Serge Koussevitsky.

NAXOS HISTORICAL 8.110942 (mono)

One of Heifetz's later recordings of the concerto, from 1959 with the BSO and Charles Munch, is available with the Sibelius and Glazunov concertos – re-released as a hybrid Super Audio CD.

RCA VICTOR LIVING STEREO 66372

THE PROKOFIEV EXPERIENCE

Decca has assembled the four symphonies heard in this festival, together with Ashkenazy playing all five concertos, and the complete *Romeo and Juliet* ballet music. Ashkenazy conducts the Cleveland and Concertgebouw orchestras and the London Symphony Orchestra; the LSO and André Previn accompany the concertos. A 6-CD set.

DECCA 480 3154

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Broadcast Diary



NOVEMBER

The Prodigal Russian: Ashkenazy's Prokofiev Festival

Vladimir Ashkenazy conductor
Jacqueline Porter soprano
Boris Belkin violin
Alexander Gavrylyuk piano
John Bell narrator

2 Nov, 8pm

CLASSICAL PROKOFIEV

See this program book for details.

6 Nov, 8pm

PROKOFIEV: FIRST AND FINAL

Violin Concerto No.1; Piano Concerto No.1
The Love for Three Oranges: Suite
Symphony No.7

14 Nov, 2pm

PROKOFIEV THE ROMANTIC

Romeo and Juliet: Suite
Piano Concerto No.3; Symphony No.6

18 Nov, 8pm

PROKOFIEV'S RUSSIAN MAGIC

Lieutenant Kijé: Suite; Piano Concerto No.5
The Ugly Duckling; Peter and the Wolf

21 Nov, 10am

SIBELIUS SYMPHONY No.2 (2008)

Thomas Dausgaard conductor

2MBS-FM 102.5

SYDNEY SYMPHONY 2009

10 November, 6pm

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CLASSICAL PROKOFIEV

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PROKOFIEV THE ROMANTIC

Live webcast on Saturday 14 November at 2pm, then available On Demand

ABOUT THE ARTISTS

Vladimir Ashkenazy conductor

PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

In the years since Vladimir Ashkenazy first came to prominence on the world stage in the 1955 Chopin Competition in Warsaw, he has built an extraordinary career not only as one of the most renowned and revered pianists of our times, but as an inspiring artist whose creative life encompasses a vast range of activities.

Conducting has formed the largest part of his music-making for the past 20 years. He was Chief Conductor of the Czech Philharmonic from 1998 to 2003, and he was Music Director of the NHK Symphony Orchestra in Tokyo from 2004 to 2007. In 2009 he takes up the position of Principal Conductor and Artistic Advisor of the Sydney Symphony.

Alongside these roles, Vladimir Ashkenazy is also Conductor Laureate of the Philharmonia Orchestra, with whom he has developed landmark projects such as *Prokofiev and Shostakovich Under Stalin* (a project which he toured and later developed into a TV documentary) and *Rachmaninoff Revisited* at the Lincoln Center, New York.

He also holds the positions of Music Director of the European Union Youth Orchestra and Conductor Laureate of the Iceland Symphony Orchestra. He maintains strong links with a number of other major orchestras, including the Cleveland Orchestra (where he was formerly Principal Guest Conductor), San Francisco Symphony, and Deutsches Symphonie Orchester Berlin (Chief Conductor and Music Director 1988–96), and last year returned to conduct the Berlin Philharmonic.

Vladimir Ashkenazy continues to devote himself to the piano, building his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara's Piano Concerto No.3 (which he commissioned), and Rachmaninoff transcriptions. His latest releases are recordings of Bach's *Wohltemperierte Klavier* and Beethoven's *Diabelli Variations*.

A regular visitor to Sydney over many years, he has conducted subscription concerts and composer festivals for the Sydney Symphony, with his five-program Rachmaninoff festival forming a highlight of the 75th Anniversary Season in 2007. Vladimir Ashkenazy's artistic role with the Orchestra includes collaborations on composer festivals, major recording projects and international touring activities.



SASHA GUSOVY/DECCA

Boris Belkin violin

Boris Belkin began studying the violin at the age of six, and the following year made his first public appearance with Kiril Kondrashin. He studied at the Central Music School in the Moscow Conservatory and while still a student he played all over the Soviet Union with leading national orchestras. In 1973 he won first prize in the Soviet National Competition for Violinists.

In 1974 he emigrated to the West and since then has performed all over the world with many of the leading orchestras including the Boston Symphony Orchestra, Cleveland Orchestra, Berlin Philharmonic, Israel Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Montreal Symphony Orchestra, Bavarian Radio Symphony Orchestra, Concertgebouw Orchestra, and the major British orchestras.

He has appeared in many television productions, including a film biography of Jean Sibelius in which he performed the Sibelius Concerto with the Swedish Radio Orchestra and Vladimir Ashkenazy. He has also collaborated with conductors such as Leonard Bernstein, Zubin Mehta, Lorin Maazel, Riccardo Muti, Seiji Ozawa, Kurt Sanderling, Yuri Temirkanov, Christoph von Dohnanyi, Charles Dutoit, Gianluigi Gelmetti, Gunther Herbig, Klaus Tennstedt, Simon Rattle, Bernard Haitink, Paavo Berglund, Eduardo Mata, Myung-Whun Chung, Franz Welser-Möst and Alexander Lazarev.

His discography includes all the major romantic concertos, including the Tchaikovsky and Sibelius concertos with the Philharmonia Orchestra and the Richard Strauss Concerto with Berlin Radio Symphony Orchestra, both conducted by Ashkenazy. He has also recorded both the Prokofiev concertos.

As a chamber musician, he also performs with artists such as Yuri Bashmet and Mischa Maisky, has recorded Brahms sonatas with Michel Dalberto, and in 1997 Isaac Stern invited Belkin to perform with him at the Miyazaki Festival. Since 1987 he has held master classes in Siena, Italy, at the Accademia Chigiana.

Boris Belkin played the Sibelius violin concerto in the Sydney Symphony's Sibelius festival conducted by Ashkenazy in 2004. His most recent appearance with the orchestra was in 2006, when he performed the Tchaikovsky concerto with Gelmetti conducting.



Boris Belkin performs on an instrument crafted by Roberto Regazzi in Bologna.

THE SYDNEY SYMPHONY

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales



KEITH SAUNDERS

Founded in 1932, 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 concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence. Last year the Sydney Symphony toured Italy, and it has recently returned from a tour to Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, 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 the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program and promotes the work of Australian composers through performances and recordings. 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 last year on the BIS and Sydney Symphony Live labels.

Other releases on the Orchestra's own label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti and Sir Charles Mackerras, as well as a recording of rare Rachmaninoff chamber music with Vladimir Ashkenazy.

This year Vladimir Ashkenazy begins his tenure as Principal Conductor and Artistic Advisor.

MUSICIANS



Vladimir Ashkenazy
Principal Conductor and
Artistic Advisor



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First Violins



Second Violins



First Violins

- 01 Sun Yi
Associate Concertmaster
- 02 Kirsten Williams
Associate Concertmaster
- 03 Fiona Ziegler
Assistant Concertmaster
- 04 Julie Batty
- 05 Sophie Cole
- 06 Amber Gunther
- 07 Jennifer Hoy
- 08 Jennifer Johnson
- 09 Georges Lentz
- 10 Nicola Lewis
- 11 Alexandra Mitchell
- 12 Léone Ziegler
- 13 Brielle Clapson
Marianne Broadfoot

Second Violins

- 01 Marina Marsden
Principal
- 02 Kirsty Hilton
Principal
- 03 Emma West
A/Associate Principal
- 04 Shuti Huang
A/Assistant Principal
- 05 Susan Dobbie
Principal Emeritus
- 06 Maria Durek
- 07 Emma Hayes
- 08 Stan W Kornel
- 09 Benjamin Li
- 10 Nicole Masters
- 11 Philippa Paige
- 12 Bijana Rozenblit
- 13 Maja Verunica

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First Violin
- Emily Qin
First Violin#
- Martin Silverton
First Violin
- Alexandra D'Elia
Second Violin#
- Emily Long
Second Violin
- Katherine Lukey
Second Violin
- Charlotte Burbrook
de Vere
Viola†
- Jacqueline Cronin
Viola#
- Jennifer Curl
Viola#
- Rosemary Curtin
Viola#
- Caroline Henbest
Viola
- Rowena Crouch
Cello#
- Rachael Tobin
Cello†
- Nathan Waks
Cello
- Stephen Newton
Double Bass
- Benjamin Ward
Double Bass#
- Elizabeth Chee
Oboe

- Kevin Man
Percussion
- Brian Nixon
Percussion

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MUSICIANS

Violas



Cellos



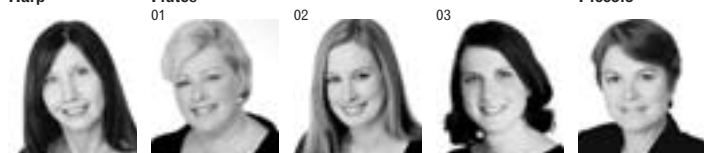
Double Basses



Harp

Flutes

Piccolo



Violas

- 01 Roger Benedict
Principal Viola
Roger Allen and
Maggie Gray Chair
- 02 Anne Louise Comerford
Associate Principal
- 03 Yvette Goodchild
Assistant Principal
- 04 Robyn Brookfield
- 05 Sandro Costantino
- 06 Jane Hazelwood
- 07 Graham Hennings
- 08 Mary McVarish
- 09 Justine Marsden
- 10 Leonid Volovelsky
- 11 Felicity Wytthe
Stuart Johnson

Cellos

- 01 Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair
- 02 Timothy Walden
Principal
- 03 Leah Lynn
Assistant Principal
- 04 Kristy Conrau
- 05 Fenella Gill
- 06 Timothy Nankervis
- 07 Elizabeth Neville
- 08 Adrian Wallis
- 09 David Wickham

Double Basses

- 01 Kees Boersma
Principal
- 02 Alex Henery
Principal
- 03 Neil Brawley
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray

Harp

- Louise Johnson
Principal Harp
Mulpha Australia Chair

Flutes

- 01 Janet Webb
Principal
- 02 Emma Sholl
Associate Principal
Flute
Robert and Janet
Constable Chair
- 03 Carolyn Harris

Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



Bass Clarinet



Bassoons



Contrabassoon



Horns



04



05



06



Trumpets



Trombones



Percussion



Piano



Nicholas Carter
Assistant Conductor
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Oboes

- 01 Diana Doherty
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Andrew Kaldor and
Renata Kaldor Ao Chair
- 02 Shefali Pryor
Associate Principal
David Papp

Cor Anglais

Alexandre Oguey
Principal

Clarinets

- 01 Lawrence Dobell
Principal
- 02 Francesco Celata
Associate Principal
- 03 Christopher Tingay

Bass Clarinet

Craig Wernicke
Principal

Bassoons

- 01 Matthew Wilkie
Principal
- 02 Roger Brooke
Associate Principal
- 03 Fiona McNamara

Contrabassoon

01 Noriko Shimada
Principal

Horns

- 01 Robert Johnson
Principal
- 02 Ben Jacks
Principal
- 03 Geoff O'Reilly
Principal 3rd
- 04 Lee Bracegirdle
- 05 Euan Harvey
- 06 Marnie Sebire

Trumpets

- 01 Daniel Mendelow
Principal
- 02 Paul Goodchild
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Trumpet
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- 03 John Foster
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- 01 Ronald Prussing
Principal Trombone
NSW Department of
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- 02 Scott Kinmont
Associate Principal
- 03 Nick Byrne
RogenSi International
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Bass Trombone

Christopher Harris
Principal

Tuba

Steve Rossé
Principal

Timpani

Richard Miller
Principal
Mark Robinson

Percussion

- 01 Rebecca Lagos
Principal
- 02 Colin Piper

Piano

Josephine Allan
Principal (contract)

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01



02



03



04



05



06



07



08



09



10



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Ronald Prussing
Principal Trombone
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Principal Cello
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