

2009 SEASON

**INTERNATIONAL PIANISTS IN RECITAL
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LESLIE HOWARD

Monday 20 July | 8pm

City Recital Hall Angel Place

LUDWIG VAN BEETHOVEN (1770–1827)

**Six Variations on an original theme
in F major, Op.34**

FRANZ LISZT (1811–1886)

**Années de pèlerinage – Troisième
année, S163**

Angelus! Prière aux anges gardiens
Aux cyprès de la Villa d'Este – Threnodie I
Aux cyprès de la Villa d'Este – Threnodie II
Les jeux d'eaux à la Villa d'Este
Sunt lacrymae rerum (en mode hongrois)
Marche funèbre – en mémoire de Maximilien I,
Empereur du Mexique
Sursum corda

INTERVAL

**ALEKSANDR PORFIRYEVICH BORODIN
(1833–1887)**

Petite Suite and Scherzo in A flat major

Au couvent
Intermezzo
Mazurka 1
Mazurka 2
Rêverie
Sérénade
Scherzo – Nocturne – Scherzo

**ALEKSANDR KONSTANTINOVICH
GLAZUNOV (1865–1936)**

Sonata No.1 in B flat minor, Op.74

Allegro moderato
Andante
Finale (Allegro scherzando)

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This concert will be broadcast live
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FM 92.9.

Pre-concert talk by Nigel Butterley
at 7.15pm in the First Floor
Reception Room

Estimated timings: 13 minutes,
37 minutes, 20-minute interval, 22
minutes, 21 minutes

The performance will conclude at
approximately 10.05pm.

Artist biography on page 20



Emirates
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PIANO SERVICES

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To cope with the wide range of repertoire and demands of different artists who visit Sydney each year, the City Recital Hall provides two Steinway & Sons concert grands, called D1 and D2, for guest artists to choose from.

Each piano has a different personality and the two instruments have been selected to give pianists a wide variety of tones to choose from.

It's no surprise that every artist is looking for something different – perhaps something sweet with a light touch or perhaps something more extroverted, requiring more energy to play. One piano that speaks clearly to one artist might not connect with another – but it's all part of the mystery of the piano we love so much.

The question is whether you in the audience can distinguish between the pianos you hear in this four-concert series. Listen carefully each time and perhaps you might notice a subtle difference... It is a challenging (maybe impossible!) task, though, as every pianist manages to make the same piano sound different.

We hope you enjoy this evening's performance and we are excited to welcome an Australian Steinway Artist back to Sydney.



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Director

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INTRODUCTION

Leslie Howard in Recital

This year's International Pianists in Recital series has provided an important reminder – in not one but two of the recitals – that it's not necessary to be foreign-born in order to hold one's own in the ranks of the world's pianists. And although he has been based in London for nearly forty years, Leslie Howard's return visits to Australia are always welcomed as something of a homecoming.

In his most recent engagements for the Sydney Symphony, in 2000, Leslie Howard performed a Mozart concerto (K459) and an all-Liszt recital. The latter was a fascinating program, which not only reflected his tremendous achievement in recording all of Liszt's solo piano music but also his great imagination as a recital programmer. Howard's own comments on page 6 reveal the extent to which he thinks of a recital not as an arbitrary collection of 'competition warhorses' but as a way of achieving a musical synergy, for the satisfaction of the listener and the performer too.

In tonight's recital Leslie Howard again plays Liszt – the third book from the *Years of Pilgrimage* – but within a program for which Liszt is the linchpin. Howard himself is best placed to explain the intricate connections and musical thinking behind the recital he has prepared for us. So without further ado, please turn the page...

ABOUT THE MUSIC

Leslie Howard writes...

It has always been a maxim of mine that, like a bowler striving for line and length, a musician preparing a recital program must have some kind of plan that admits contrasts, encourages similar lines of thought, underlines historical connections, or exploits the differing approaches of several masters to a common point of enquiry; in other words, to produce a musical concatenation which does not seem haphazard, and where the whole is paradoxically greater than the sum of its parts. I have always tried to avoid the kind of programming that looks like a bunch of competition warhorses strung together without much care!

From the historical point of view, Liszt is the common element in the selection of works offered in this recital: the young Liszt (aged 11) met Beethoven, who was to be his life-long hero, and Liszt's first commission as a composer was, along with Beethoven, Schubert, Hummel, Czerny and many others, to write a variation on a waltz by Diabelli – a project that produced many pieces of more than passing interest, and Beethoven's last great set of piano variations. Liszt's influence upon and personal assistance to other composers – from Berlioz and Wagner to Grieg and Debussy – is legion, and the emerging Russian schools, whether cosmopolitan or nationalistic, interested him deeply, and we find him associated with everybody from Glinka and Balakirev to Rubinstein and Tchaikovsky. Liszt met Borodin in Weimar, and they maintained a lively correspondence. Liszt, as ever the soul of generosity, also gave Borodin financial assistance in order to help him spend more time on composition – Borodin was otherwise the Sunday composer par excellence, and never gave up his career as an academic chemist. In 1883, Liszt conducted Glazunov's First Symphony in Weimar – it had been composed when Glazunov was only 15 – and Glazunov promptly wrote his Second and dedicated it to Liszt.

From the formal perspective, this program presents examples of the four principal kinds of solo piano music which dominated the whole classical and romantic era: the sonata, the variation, the cycle of character pieces, and music for the salon. Although I'm quite happy on occasion to program four sonatas in a single evening, there is for me an irresistible variety in the present juxtaposition.



Ludwig van Beethoven

Six Variations on an original theme in F major, Op.34

Thema: Adagio (F major)

Variation 1: [L'istesso tempo] (D major)

Variation 2: Allegro ma non troppo (B flat major)

Variation 3: Allegretto (G major)

Variation 4: Tempo di menuetto (E flat major)

Variation 5: Marcia. Allegretto (C minor) –

Variation 6: Allegretto (F major) – *Coda (Adagio molto)*

Before the Opus 34 Variations (1802), Beethoven's works of this nature are all trifles – delightful trifles, to be sure – but with this work he attempted something quite novel, both to him and to the genre: he moves through a cycle of keys separated by thirds, changing key with each variation. The theme itself is a spacious cantilena in the home key with a brief excursion to the dominant before the opening returns. The onset of the first variation is positively alarming to an ear used to such works maintaining an almost constant tonality, but the pattern once established becomes quite comfortable, and allows an extra freshness with each new variation. The variety of character in this set brings to mind the far-ranging imagination of the contemporary set of Bagatelles, Opus 33. Sometimes Beethoven asks for the second part of a variation to be repeated; in the excellent March the first part, too, is repeated, and there is an extra linking passage to the final variation. The coda changes tempo after a brief cadenza, and the original theme returns, but much slower, and with a wealth of decoration. A truly extraordinary composition!

ADAPTED FROM NOTES BY LESLIE HOWARD ©2009



Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

Beethoven was the dominant musical figure of the 19th century, leaving a profoundly influential legacy for nearly every composer who followed. During his lifetime, he was considered one of the greatest piano virtuosos of the day, although his deafness eventually forced him off the concert platform. His five piano concertos were written with his own performance in mind. As a composer, Beethoven made his mark in nearly every important genre: his symphonies, concertos, sonatas, chamber music, and even choral works, form the backbone of the classical repertoire. Included in his oeuvre for piano are 35 sonatas, 20 sets of variations, and three sets of bagatelles, or 'trifles', the most famous of which is *Für Elise*.

Franz Liszt

Années de pèlerinage – Troisième année, S163

Angelus! Prière aux anges gardiens
Aux cyprès de la Villa d'Este – Thrénodie I
Aux cyprès de la Villa d'Este – Thrénodie II
Les jeux d'eaux à la Villa d'Este
Sunt lacrymae rerum (en mode hongrois)
Marche funèbre – en mémoire de Maximilien I,
Empereur du Mexique
Sursum corda

Liszt's late piano works are of a character not met elsewhere in the great music literature of the 19th century. The thinning out of the style, almost to the point of deliberate barrenness, and the simultaneous impression of avant-garde pioneering and the solitary reflection that comes with age is unique to Liszt. The uncompromising nature of much of this music led to its instant neglect, and, in many cases, its lack of publication until well into the 20th century. The genesis of the *Troisième Année de Pèlerinage* is very different from that of its two predecessors. The first (*Suisse*), and the second (*Italie*) were brought into their published shape in the mid-1850s during Liszt's time in Weimar, although most of the pieces actually originated during the period of his young wanderings in the company of Marie d'Agoult in the 1830s. They are both volumes of intensely passionate, essentially young man's music, whatever refinements later accrued to them. The third volume (sometimes very mistakenly published with the subtitle of 'Italie') is the product of a fundamentally solitary person, no matter how famous and once-fêted, written during the later years of Liszt's life, when he made an almost annual triangular trip through Rome, Weimar and Budapest. Five of the pieces date from 1877, but Liszt added two earlier works: numbers 5 and 6, originally written in 1872 and 1867, but revised for this set. All the pieces were further revised by around 1881, some of them more than once, and the final versions were published in 1883.

The process of revision allowed Liszt to compose new openings to several of the works, the better to facilitate the smooth transition between different keys, and in order for tiny musical elements shared between the pieces to be more forcefully delineated. That said, the cyclical quality of the book is more a question of spirit

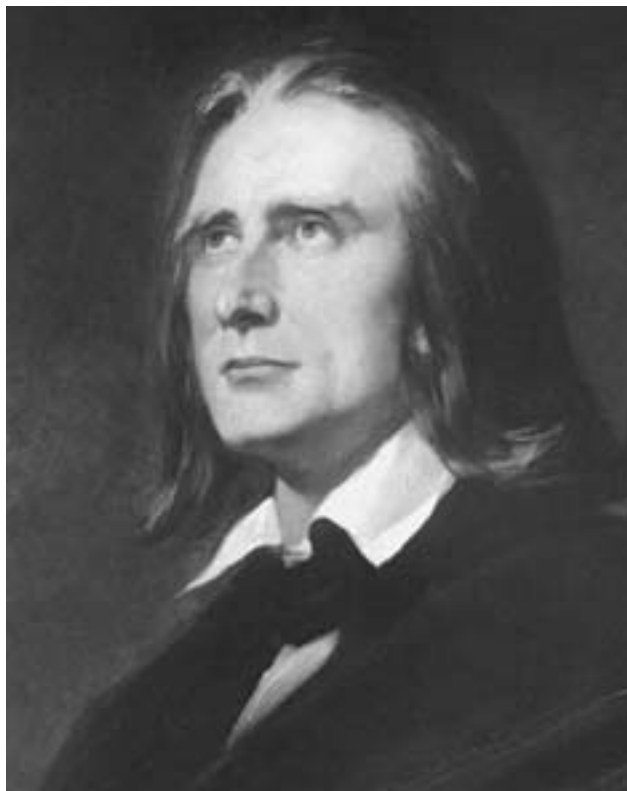
Keynotes

LISZT

Born Raiding, 1811
Died Bayreuth, 1886

Hungarian-born Franz Liszt (or 'Ferenc Liszt' as he preferred to be known) was the greatest piano virtuoso of his time, famous for his technique and charisma. His renown as a performer overshadowed his reputation as a composer, and it's only in the past 60 years or so that his best creative work has been fully recognised for its harmonic and pianistic invention. He also championed the music of other composers through transcriptions and paraphrases, introducing music such as Beethoven's *Ninth Symphony*, Berlioz's *Symphonie fantastique* and highlights from Wagner's operas to audiences throughout Europe. As an orchestral composer, Liszt pioneered the 'symphonic poem' – large single-movement works conceived around a literary theme – paving the way for the great tone poems of Richard Strauss.

The *Third Year of Pilgrimage* was composed between 1867 and 1881.



...a fundamentally solitary person, no matter how famous and once-fêted...

than of letter. *Angelus!* (which also exists in versions for harmonium, for string quartet and for string orchestra) is an innocent diatonic melody in a lilting 6/8. It forms the beginning of the arch which ends in the experience of the seventh piece, *Sursum corda* – the exhortation to ‘lift up your hearts’ at the Eucharist – where a benign theme endures chromatic rigours and even a burst of whole-tone harmony before the strength of faith brings the cycle to a firm and positive conclusion. Midway lies the mystical comfort of *Les jeux d’eaux à la Villa d’Este* [The fountains of the Villa d’Este] – an impressionistic masterpiece, years ahead of its time and much imitated, consciously or not, by Debussy and Ravel. Although this work is pictorial, its very key of F sharp major allies it to a number of Liszt’s most intimate religious reflections, particularly *Bénédiction de Dieu dans la solitude*, and its message is spelt out at bar 144 (at the modulation to D major) with a quotation (in Latin) from the Gospel of St John: ‘The water that I shall give him shall be in him a well of water springing up into everlasting life.’ (Authorised Version, St John, 4:14).

Prokofiev: Pianist

Mozart. Beethoven. Chopin. Liszt. Rachmaninoff. Great composer-pianists who wrote with their own performances in mind, showing off their originality and virtuosity as performers and as composers.

Sergei Prokofiev belongs to the same crowd. And he began young: by the time he was graduating from the St Petersburg Conservatoire (as a pianist) he'd already written two concertos. He figured, correctly as it turned out, that he could win the graduation prize by playing one of these: because no one would 'be able to judge whether I was playing it well or not!' Prokofiev chose the First Piano Concerto, literally a winning piece. (He decided against the Second: it was too outlandish, he said.)

Prokofiev wrote five piano concertos in all, and this year in The Prodigal Russian, Ashkenazy's Prokofiev festival, young soloist Alexander Gavrylyuk plays three of them. The Third is perhaps the most impressive and popular of them all. Where the First sparkles, the Third has a Romantic bravura. Then there's the Fifth, the most challenging of all to play and as brilliant as it is striking. It's a relatively rarity on concert hall stages, so you won't want to miss the chance to hear it this year.

Prokofiev Piano Concertos

Piano Concerto No.1

Prokofiev: First and Final
Fri 6, Sat 7 Nov | 8pm

Piano Concerto No.3

Prokofiev the Romantic
Fri 13 Nov | 11am
Sat 14 Nov | 2pm

Piano Concerto No.5

Prokofiev's Russian Magic
Wed 18, Fri 20 Nov | 8pm
Thu 19 Nov | 1.30pm

Vladimir Ashkenazy conductor
Alexander Gavrylyuk piano

Visit sydney-symphony.com/prokofiev for complete programs and more information about The Prodigal Russian, Ashkenazy's Prokofiev festival.

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The four remaining pieces are all elegiac: the two *Cypresses* are both subtitled ‘Threnody’ although no specific object of lamentation is divulged. And it is clear that Liszt originally wrote the second under the misapprehension that Michelangelo had planted the first cypress at Santa Maria degli Angeli in Rome, and that he changed the title to the present one when he discovered his error. Whilst the first of the *Cypresses* is nominally in G minor/major, the effect of suspended tonality is present from the beginning. There is some attempt here at depicting (in 3/4) the rocking of the trees in the wind, a feature altogether absent in the second threnody which makes an oblique nod towards the traditional funeral march without ever succumbing. The other two elegies refer to Liszt’s personal acquaintances: in a broad sense in *Sunt lacrymae rerum* and specifically in the *Marche funèbre*. The first of these, originally entitled ‘Thrénodie hongroise’ refers to the rout of the Hungarian War of Independence (1848–1849) and the subsequent execution of some of Liszt’s patriotically distinguished friends (compare with the earlier *Funérailles*, which commemorates the same events) and the final title comes from words spoken by Aeneas in Virgil’s *Aeneid* (quoted here in the translation by W F Jackson Knight): ‘...there is pity for a world’s distress, and a sympathy for shortlived humanity.’ The music has several overtly Hungarian characteristics, especially in the matter of augmented seconds in the melodic lines. The hapless quondam archduke who became Emperor of Mexico, mistakenly believing himself to have been popularly elected, who attempted social and economic reforms, and who was eventually executed by the man he replaced, is commemorated in the sixth piece – a powerful lament which emerges into triumphant optimism, in line with the quotation from an elegy by Propertius (Book 2 No.10) which Liszt placed at the head of the score: ‘In magnis et voluisse sat est.’ (To have wished for great things is an accomplishment in itself.) The gardens of the Villa d’Este were the underpinning inspiration of the whole project: Liszt lived there for part of almost every year from 1869 to the end of his life, able to walk down to the valley amongst the cypresses and fountains, but also to view them from above whilst perambulating the ramparts more than one hundred metres higher, whence he could even see clear to Rome itself.

The gardens of the Villa d’Este were the underpinning inspiration of the whole project...

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Aleksandr Porfiryevich Borodin Petite Suite and Scherzo in A flat major

Au couvent

Intermezzo

Mazurka 1

Mazurka 2

Rêverie

Sérénade

Scherzo – Nocturne – Scherzo

Apart from a small amount of chamber music, Borodin left relatively little for the piano, and the two works of 1885 presented here are the last and the best of it. The *Scherzo* was originally issued separately, but the French edition printed it as No.8 of the Suite (and altered the order of Nos.5–7). When Glazunov came to orchestrate all eight pieces – fulfilling an intention of the now-deceased composer – he had the happy notion of providing the *Scherzo* with a trio section by transposing and inserting the lilting *Nocturne* at the appropriate midpoint. It seems entirely proper to do likewise when playing the whole piano work, which is a charming set of salon pieces, the first ('At the Convent') very imposing, the others more gentle and winsome: the *Intermezzo* is a sort of Russian minuet, and there is nothing remotely Polish about the *Mazurkas*, one fast, the other rather slower, but alternating, as it were, between older and younger dancers. The prayerful *Rêverie* is all too short, as is the little *Sérénade* (which will be familiar to anyone who knows the musical *Kismet* – a rather wicked concoction of Borodin and Broadway which enjoyed enormous success on stage and screen). The *Scherzo* is an important miniature, played as an encore and recorded by Rachmaninoff, but difficult to program in isolation. Glazunov, who revered Borodin and, along with Rimsky-Korsakov, completed much of the music left unfinished at Borodin's death, certainly elevated the whole suite by his respectful insertion of the *Nocturne*.

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Keynotes

BORODIN

Born St Petersburg, 1833

Died St Petersburg, 1887

Borodin's two great loves were music and chemistry: he composed in the precious spare moments he could glean in his busy career as a doctor and professor. He graduated as a medic and started work at the Second Army Hospital where he became acquainted with Mussorgsky, another of the 'Mighty Handful'. Of this group of five Russian composers with nationalist ideals, Borodin had the greatest affinity with chamber music, but he also composed three symphonies, four operas and many songs. In 1876, Borodin visited Liszt in Weimar and they played through two of his symphonies in four-hand piano arrangements. Liszt's advice on this occasion was: 'You are always lucid, intelligent and perfectly original...Work in your own way and pay no attention to anyone.'

Aleksandr Konstantinovich Glazunov **Sonata No.1 in B flat minor, Op.74**

Allegro moderato

Andante

Finale (Allegro scherzando)

Apparently unaware of the march of musical history, Russian composers took to writing large-scale sonata-structures just as the Western Europeans began to tire of them. If there was life yet in the symphony the piano sonata seemed to have been dealt its *ne plus ultra* by Liszt in his solitary Sonata. So the great chain of Romantic Russian piano sonatas from Anton Rubinstein to Nicolas Medtner stands apart from the mainstream of Western music, but it warrants our attention because, remaining aloof from the struggle of progress, the sonatas present a rational reflection of an age already slipping away.

Generally, the Russian Nationalists left the piano sonata alone (Balakirev's Sonata is the noteworthy exception) while the more cosmopolitan composers (Rubinstein, Tchaikovsky, Glazunov, Rachmaninoff) found themselves bound to eke out the old form just a little longer. Like Rubinstein, Glazunov was strongly attracted to the symphonic tradition, although Glazunov followed neither Rubinstein nor his own teacher Rimsky-Korsakov in his apparent rejection of opera and plain preference for ballet. His interest in the dance is manifest in almost all of his concert works from the youthful First Symphony of 1881 to the splendid Saxophone Concerto of 1935.

Although Glazunov is rightly celebrated for his prowess as a master of the orchestra – eight symphonies, three ballets and dozens of other symphonic pieces – his piano music is a considerable body of work in its own right, containing two marvellous sonatas, an important set of variations, enormous preludes and fugues, studies and a variety of character pieces, as well as two unaccountably neglected concertos. When Glazunov wrote his pair of sonatas he was at the height of his powers, and shortly to begin work on his delightful Seventh Symphony.

Glazunov's sonatas, like all his best music, are exceptionally well-crafted and, if not strikingly original, may be said at least to be generously melodic, harmonically rich, full of character, and grand without being pretentious. The first movement of the B flat minor sonata is very

Keynotes

GLAZUNOV

Born St Petersburg, 1865

Died Paris, 1936

Glazunov's musical talents were identified early: he began studying piano at the age of nine and two years later he was composing. His composition lessons with Rimsky-Korsakov caused the older composer to remark that his pupil progressed 'not from day to day but from hour to hour', and he completed his first symphony when he was just 15. Glazunov was to become Russia's greatest symphonist, a legacy he passed on to the student Shostakovich at the St Petersburg Conservatoire where he was director. Similarly, his ballet music was a vital part of the great Russian tradition. Following the sudden death of Borodin, Glazunov became deeply involved in completing and revising his unfinished works. His exceptional memory allowed him to write down Borodin's overture to *Prince Igor* having heard it played only once by the composer on the piano.

The First Piano Sonata was composed in 1901.



When Glazunov wrote his pair of sonatas he was at the height of his powers...

tightly constructed about a winding figure heard in isolation at the outset, but which then accompanies an augmented version of itself to produce the first theme proper. As so often in the Romantic sonata, the glorious second theme stays right out of the symphonic fray. The slow movement is simply constructed: a three-part ABA form, with the return of the opening section decorated by the winding figure from the first movement. The frolicsome finale is very balletic – indeed, strenuous in its physical demands in a way not unlike the grand variations in Glazunov’s masterly *Raymonda*. The winding figure is transformed into a sort of helter-skelter *moto perpetuo* – not to be repressed by the lyricism of the second theme, nor by the more wistful central episode in E flat minor. The coda takes all kinds of technical risks, and signs off with joyful enthusiasm.

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COMPOSER KEYNOTES BY GENEVIEVE LANG,

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- SCHUMANN** Kreisleriana, Op.16

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GLOSSARY

AUGMENTED SECONDS – an augmented interval is one that has been increased by a step of a semitone. A ‘major second’, for example, covers the interval of two semitone steps; and an ‘augmented second’ the interval of three semitone steps. (In isolation an augmented second will sound to the ear like a minor third – same interval, different ‘spelling’ – the context of the music will reveal the composer’s intention.) Augmented seconds are common in some folk scales and often convey an Oriental character when used.

CANTILENA – a song-like melody.

DIATONIC – term referring to the system of major and minor keys on which Western tonal music is based.

DOMINANT – see *tonality*.

MENUETTO – from minuet, a French court dance from the Baroque period. Adopted in the 18th century as a tempo direction, it suggests a dance-like movement in a moderately fast triple time. In concert music a minuet would usually include a contrasting central section known as a **TRIO**.

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

SONATA FORM – a term 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 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.

TONALITY – another word for referring to ‘key’ in music. In Western music there are

two main categories of scale or tonality, major and minor, which are differentiated by the patterns of intervals between the notes. Aurally, a major scale will sound ‘brighter’ or more cheerful, while a minor scale will sound sombre or mournful (‘Happy Birthday’ is in a major key, funeral marches are in minor keys). The keynote or home note – also known as the tonic note – of a scale gives it its name (e.g. C minor, a minor scale beginning on the note C). The **DOMINANT**, or fifth note of the scale, is the next most important note in the scale, and the chord built on the dominant note plays an important role in establishing the tonality or key.

WHOLE-TONE HARMONY – a whole-tone scale is a seven-note scale constructed from equal steps. (Major scales, by contrast, are a pattern of whole-tone and semitone steps.) Whole-tone harmony uses chords constructed from such a scale. The aural effect lacks a strong sense of tonality, because there is no obvious home note, but is usually not dissonant.

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 molto – very slow

Allegretto – lively, not so fast as *Allegro*

Allegro ma non troppo – fast but not too much

Allegro moderato – lively but moderate tempo

Allegro scherzando – fast and playfully

Andante – at a walking pace

L’istesso tempo – at the same tempo

Marcia – in the tempo and character of a march

Tempo di minuetto – in the tempo of a minuet

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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MORE MUSIC

Selected Discography

LESLIE HOWARD: LISZT AND MORE

Leslie Howard's recording of Liszt's *Third Year of Pilgrimage* (S163) can be found on volume 12 of his complete Liszt recording for Hyperion. On the same disc are seven Historical Hungarian Portraits (S205), five Hungarian Folksongs (S245), and two pieces *Ungarns Gott* (S543) and *Puszta-Wehmut* (S246).

HYPERION 66448

If you're interested in exploring the Russian piano sonata tradition, try Leslie Howard's recording of Tchaikovsky's two published piano sonatas (including the Grande Sonate in G, Op.37) together with his own completion of the Sonata in F minor.

HELIOS 55215

Another intriguing release from recent years is *Rare Piano Encores*, with an enticing collection that ranges from Busoni to Wagner and includes numbers from Grainger (*Blithe Bells*), Gershwin (*Walking the Dog Promenade*) and Leslie Howard himself (*Reminiscences of Catalani's La Wally*).

HELIOS 55109

BEETHOVEN VARIATIONS

Alfred Brendel performs all the Beethoven variations and bagatelles in a value five-CD set from Brilliant Classics. These include variations on 'Rule Britannia' and 'God Save the King' and the 'Eroica' variations. The heart of the set is Beethoven's 33 'Diabelli' variations.

BRILLIANT CLASSICS 93183

BORODIN PETITE SUITE

It's easiest to find Borodin's Petite Suite in its *orchestral* form, prepared by Glazunov after the composer's death. Gennady Rozhdestvensky conducts the Royal Stockholm Philharmonic Orchestra in performances of Borodin's Second Symphony and the Polovtsian Dances together with the suite.

CHANDOS 9386

Also on Chandos, Luba Edlina combines the Petite Suite in its original piano version with Tchaikovsky's piano work *The Seasons* (a set of character pieces, one for each month of the year).

CHANDOS 9309

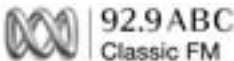
GLAZUNOV PIANO MUSIC

Stephen Coombs combines Glazunov's First Piano Sonata with some of the composer's charming miniatures and salon pieces. It's the first volume in a set of four capturing all of Glazunov's solo piano music. (The Second Piano Sonata can be found on volume 4.)

HELIOS 55221 (VOL 1)

HYPERION 66866 (VOL 4)

Broadcast Diary



AUGUST

5 Aug, 6.30pm

A HERO'S LIFE

Simone Young conductor
Cédric Tiberghien piano
Brahms, Bartók, Strauss

12 Aug, 6.30pm

HE'S BACK!

Yannick Nézet-Séguin conductor
Haydn, Bruckner

21 Aug, 8pm

THE GRAND ORGAN SYMPHONY

Yannick Nézet-Séguin conductor
Han-Na Chang cello
Shostakovich, Saint-Saëns

31 Aug, 8pm

DIDGERIDOO MEETS ORCHESTRA (2008)

Richard Gill conductor
William Barton didgeridoo
Weber, Schumann, Barton & Hindson

2MBS-FM 102.5

SYDNEY SYMPHONY 2009

11 August, 6pm

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Webcast Diary



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ABOUT THE ARTIST

Leslie Howard piano

Annual reengagements on five continents and a 130-CD discography attest to the popularity of pianist Leslie Howard. Born in Australia and a resident of London since 1972, he recently celebrated the 30th anniversary of his London debut with an internationally telecast award ceremony at Buckingham Palace, in which Her Majesty Queen Elizabeth II awarded him the Member in the Order of Australia for service to the arts as piano soloist, composer, musicologist, and mentor to young musicians. The event was followed by 25 concerto performances throughout Europe – Beethoven's *Emperor*, Liszt's Second, Brahms' Second, Rachmaninoff's Third and the Dvořák Piano Concerto.

Leslie Howard performs worldwide with renowned conductors and orchestras in the world's most prestigious venues. He commands the largest repertoire of any pianist who ever lived – including more than a hundred concertos – and the largest discography of any pianist in recording history. He offers unique recital programs and is in great demand at international music festivals, where he collaborates in chamber music and lieder with some of the world's most renowned artists.

In 1986, he embarked on the largest recording project ever undertaken by a solo pianist: the entire solo piano music of Liszt – completed on 95 CDs within 14 years for the Hyperion label. Entered into the *Guinness Book of World Records*, the Liszt series won five Grands Prix du Disque, with a Special Grand Prix du Disque awarded upon its completion. He holds numerous international awards for his dedication to Liszt's music; the Hungarian Government honoured him in 2000 with the Pro Cultura Hungarica Award at a special ceremony in Budapest, and in Lebanon in 2004 the Hungarian President presented him with the Medal of St Stephen. Since 1988 he has served as President of the Liszt Society.

Leslie Howard's most recent appearance for the Sydney Symphony was in 2000 when he presented an all-Liszt recital and performed a Mozart concerto.



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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 in October 2009 will 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.

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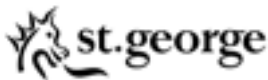
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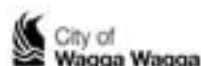
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KEITH SAUNDERS

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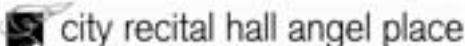
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