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**THE PRODIGAL RUSSIAN:**  
**ASHKENAZY'S PROKOFIEV FESTIVAL**

## **PROKOFIEV THE ROMANTIC**

**Saturday 14 November | 2pm**  
**Sydney Opera House Concert Hall**

**Vladimir Ashkenazy** conductor  
**Alexander Gavrylyuk** piano

### **SERGEI PROKOFIEV (1891–1953)**

#### **Romeo and Juliet: Scenes from the ballet**

*Introduction*

*Morning Dance*

*Masks*

*Dance of the Knights*

*Tybalt and Mercutio Fight –*

*Mercutio's Death –*

*Romeo Avenges Mercutio's Death –*

*Finale to Act II*

#### **Piano Concerto No.3 in C, Op.26**

*Andante – Allegro*

*Andantino (with variations)*

*Allegro non troppo*

### **INTERVAL**

#### **Symphony No.6 in E flat minor, Op.111**

*Allegro molto*

*Largo*

*Vivace*

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# INTRODUCTION

## THE PRODIGAL RUSSIAN: ASHKENAZY'S PROKOFIEV FESTIVAL

### Part 3: Prokofiev the Romantic

In 1937, the year after Prokofiev returned permanently to Soviet Russia, there was much-publicised chess match between the composer and another great musician, the violinist David Oistrakh. Prokofiev's enthusiasm for chess, a game requiring great precision of mind as well as boldness of intent, is well-known. It's easy to detect that same precision and boldness in his music. He was a master of modern momentum, wry wit and misleading melodies. But he had a profoundly Romantic streak as well, and there is perhaps no work that better demonstrates it than his intensely felt music for the 1940s ballet *Romeo and Juliet*. In this concert, rather than offering us one of the concert suites, Ashkenazy has constructed a suite from the ballet's musical numbers, giving us a chance to hear how Prokofiev builds the drama and tension of a theatrical scene.

The Third Piano Concerto also reveals Prokofiev's Romantic streak: this was a concerto that he intended for himself to play – he toured America with it in the 1920s and it became so popular that he once complained he had to practise it more (because his audiences knew it too well!). It remains a great virtuoso showpiece, with the perfect balance between brilliance and warmth of expression. The Sixth Symphony, on the other hand, has been largely neglected – we've performed it only once, giving the Australian premiere in 1973. Like *Romeo and Juliet*, it was composed following Prokofiev's return to Soviet Russia, and it was apparently well received at its 1947 premiere. But soon afterwards Prokofiev, Shostakovich and other composers were denounced and the Sixth Symphony was among the works that were banned from performance; an unfortunate fate for this richly imaginative music – sometimes tender, sometimes exhilarating.



# ABOUT THE MUSIC

## **Sergei Prokofiev (1891–1953)**

### **Romeo and Juliet: Scenes from the ballet**

*Introduction*

*Morning Dance*

*Masks*

*Dance of the Knights*

*Tybalt and Mercutio Fight –*

*Mercutio's Death –*

*Romeo Avenges Mercutio's Death –*

*Finale to Act II*

Between 1932 and 1936 Prokofiev spent increasingly long periods back in the USSR, having left to further his career abroad in 1918. Aware that the Soviet system had created a vast new, but largely inexperienced, audience for classical music, he said in an interview with *Isvestia* in 1934 that what the USSR needed was:

*'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.*

Prokofiev may often have regretted the decision to return, which he did for good in 1936. Many of his first attempts to write for the new Soviet man and woman were derided as 'simplistic' or, at the same time, 'formalist' (Soviet-speak for 'nasty and modern'). Certain works, however, achieved the ideal of 'light-serious' music and ensured a precarious period of grace for the composer at the end of the 1930s.

The greatest among them was the ballet *Romeo and Juliet*, yet it had a difficult birth. Leningrad's Kirov Theatre rejected the proposal because of the tragic ending ('the dead cannot dance'), leading to Prokofiev to consider a happy ending. Moscow's Bolshoi Theatre commissioned the work, but found it 'too complicated', although this may have been simply an aspect of the composer's fluctuating fortunes under Stalin. At the same time, works he composed for the celebrations of Pushkin's centenary and the 20th anniversary of the Revolution failed to find favour. The ballet premiere of *Romeo and Juliet* was given in Brno, Czechoslovakia in 1938. After much revision it finally made it to the stage in Moscow in 1940, by which time Prokofiev enjoyed a measure of temporary security and respect.

## **Keynotes**

### **PROKOFIEV**

*Born Sontsovka (Ukraine), 1891  
Died Moscow, 1953*

Sergei Prokofiev left the Soviet Union soon after the October Revolution in 1917. He returned nearly 20 years later to discover new audiences flocking to concert halls. 'The time is past when music was composed for a circle of aesthetes. Now, the great mass of people in touch with serious music is expectant and enquiring...' He played a significant role in Soviet culture, combining his innate traditionalism with the astringent neo-classical style he helped invent.

### **ROMEO AND JULIET**

Prokofiev's *Romeo and Juliet* ballet music first reached the public ear in 1936, through concert suites that Prokofiev devised, carefully selecting and re-working the music, often fusing several episodes from the ballet to create a single movement. The Soviet premiere of the ballet itself took place later, in 1940, overcoming protests from the dances – including Galina Ulanova as Juliet – that the music was 'undanceable'.

For this concert Vladimir Ashkenazy has assembled his own suite from the original ballet numbers, following the love music of the introduction with two numbers from the ballroom scene (including the one best-known as 'Montagues and Capulets') and the sequence of numbers that make up the dramatic duel scene in Act II.



Galina Ulanova danced the role of Juliet in the Soviet premiere of Prokofiev's *Romeo and Juliet* in 1940.

Musicologist Stephen Walsh calls the ballet a 'brilliant fusion of post-Imperial romanticism and scuttling, unpredictable Prokofievism'. The score is notable for its clarity of orchestration – not that this precludes moments of great opulence, such as the pile-up of sonority that opens Act III and presages the tragic events about to unfold, or the divided string groups which give the young lovers a halo of rich sound.

The complete ballet contains more than 50 numbers and lasts well over two hours. Prokofiev created from it three concert suites, two in 1936 and a third ten years later. And the music was first heard in concert rather than in the theatre. (In this the ballet shares a point in common with Tchaikovsky's *Nutcracker*.)

For this concert Vladimir Ashkenazy has assembled his own suite using numbers from the ballet score.

The **Introduction** immediately sets the scene with the tragic and passionate love music that later will become the core of the balcony scene. In the **Morning Dance** the sun rises on a bustling market place, the mood seems carefree on the surface but already there's a hint of tension and family pride, for example in the vibrant colour provided by the horns.

Later in Act I, Romeo and his friends arrive in disguise at the Capulets' ball. The music, **Masks**, may remind some listeners of the music for *Peter and the Wolf*, with

'...a brilliant fusion of post-Imperial romanticism and scuttling, unpredictable Prokofievism...'

STEPHEN WALSH

its stealthy percussion introduction, furtive clarinet, and delicately plucked strings. But this is not Peter's cat stalking birds, rather three young Montagues venturing onto 'enemy territory' – as cautious as they are intrepid. The good-humoured clockwork character yields at the end to Romeo's thoughtful mood.

The **Dance of the Knights** is familiar to many from the movement known as 'Montagues and Capulets' in the second of Prokofiev's suites. The scene is Capulet's ball in Act I and the solemnity of the dance is overlaid by a stormy atmosphere suggestive of the aggressive and uncompromising rivalry between the two families.

The suite ends with the Act II duel scene in an extended sequence of four numbers. The duel begins with music marked *precipitato* (precipitously) and *furioso* (furiously), mirroring the impetuous aggression as **Tybalt and Mercutio Fight**. Romeo's despairing interventions are to no avail and on the final, strident chords Tybalt delivers a mortal wound to Mercutio. True to character, **Mercutio's Death** is accompanied by wry joking, and Prokofiev's music evokes a bleak sarcasm.

Prokofiev's own scenario makes a key distinction between this duel and the one that follows, as **Romeo Avenges Mercutio's Death**. 'Unlike the duel between Tybalt and Mercutio, in which the opponents did not take account of the seriousness of the situation and fought because of their high spirits, here Tybalt and Romeo fight furiously, to the death.' The volatile music builds to a peak of intensity with Prokofiev boldly repeating the same chord, 15 times, with stark silence between each – musical death throes. The ominous thudding timpani beats then continue, underpinning the distraught funeral march that makes up the **Finale to Act II**.

ADAPTED FROM A NOTE BY GORDON KERRY ©2005

Prokofiev's *Romeo and Juliet* music is scored for piccolo, two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; six horns, three trumpets, cornet, three trombones and tuba; tenor saxophone; timpani and percussion (glockenspiel, tambourine, cymbals, snare drum, bass drum, maracas and triangle); two harps and piano; and strings.

The Sydney Symphony first performed selections from *Romeo and Juliet* in 1953 with Eugene Goossens conducting, and most recently in 2007 under Tugan Sokhiev. The Orchestra's most recent performance of the complete ballet music was in 2004 as a live accompaniment to the 1966 film starring Rudolf Nureyev and Margot Fonteyn, with Carl Davis conducting.

The score is notable for its clarity of orchestration – not that this precludes moments of great opulence...



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## Sergei Prokofiev

### Piano Concerto No.3 in C, Op.26

*Andante – Allegro*

*Andantino (with variations)*

*Allegro non troppo*

Alexander Gavrylyuk piano

Prokofiev was a virtuoso pianist, who made an authoritative recording of his own Third Concerto. One of his most successful and popular concert works, the concerto shows the most typical aspects of his mature musical style in ideal balance: a mixture of rather Romantic passages with incisive, humorous, sometimes even grotesque episodes. This is obvious right at the start: the opening **Andante** melody for clarinet is lyrical, almost wistful, and Russian-sounding. But immediately the piano comes in, the music becomes very busy, incisive, almost icy. The lyricism of the opening will return in place of a 'development' section in the middle of the first movement.

Prokofiev conceived musical materials for his first three concertos in the years before he left Russia at the time of the 1917 Revolution. The first two concertos, in their driving rhythms and crunching discords, illustrate Prokofiev's not altogether unwelcome casting as the 'enfant terrible' of Russian music, and evoked a corresponding critical reaction ('cats on a roof make better music,' wrote one Russian critic of Concerto No.2). No.3, on the other hand, shows much more of the tunefulness and accessibility which it is wrong to regard as having entered Prokofiev's music only after he returned to Russia in the early 1930s. The lyrical opening of this piano concerto, completed in 1921, recalls that of the First Violin Concerto of 1916–17. Even earlier, the great Russian impresario Diaghilev had perceived Prokofiev's true musical nature: 'Few composers today have Prokofiev's gift of inventing personal melodies, and even fewer have a genuine flair for a fresh use of simple tonal harmonies...he doesn't need to hide behind inane theories and absurd noises.'

The Third Piano Concerto reflects Prokofiev's world-travelling existence around the time of its creation. He had been collecting its themes for over ten years by the time he put them together in 1921. Prokofiev rarely threw away anything that might come in handy later on. He began the concerto in Russia in 1917, completed it in France in 1921,

## Keynotes

### PIANO CONCERTO NO.3

Prokofiev began setting down his ideas for the Third Piano Concerto in 1917, while he was still in Russia, he completed it in 1921, giving the premiere in Chicago. It soon became his calling card as a virtuoso pianist. Its lyrical opening is interrupted by an impish piano theme, immediately establishing the mercurial contrasts of mood that characterise so much of Prokofiev's music. The second movement is a set of five variations on a song-like theme he'd noted down eight years before, and its form is essentially slow with fast interludes. The first variation is for solo piano, the second speeds up the tempo and gives the theme to the trumpet, in the third variation, the flute, oboe and clarinet are entrusted with the theme. The music relaxes for the meditative fourth variation (a dialogue for the piano and soloists from the orchestra) before returning to an athletic tempo. The finale is fast (but interspersed with slower interludes), its spiky opening shifting into an 'unabashedly Romantic' theme that evokes the world of Rachmaninoff.



and gave the premiere later that year in Chicago, where his opera *The Love for Three Oranges* was premiered. An American critic wrote of the concerto, 'It is greatly a matter of slewed harmony, neither adventurous enough to win the affection nor modernist enough to be annoying.' You can't win! A New York critic was wrong, but more perceptive, when he wrote, 'It is hard to imagine any other pianist than Mr Prokofiev playing it.' Prokofiev's own playing pioneered a new kind of piano virtuosity. A rewarding piece for any virtuoso, this concerto is formally clear and satisfying, full of memorable tunes harmonised and orchestrated with a peculiarly personal piquancy, and sufficiently of our time to be bracing and refreshing.

The **second movement** is a set of five variations on a theme Prokofiev had composed in 1913, intending it even then for variation treatment. This theme has an old-world, rather gavotte-like character, which in the first variation is treated solo by the piano in what Prokofiev describes as 'quasi-sentimental fashion'. Then the tempo changes to a furious allegro, one of the abrupt contrasts in which the concerto abounds. After a quiet, meditative fourth variation, and an energetic fifth one, the theme returns on flutes and clarinets in its original form and at its old speed, while the piano continues at top speed but more quietly.

**'Few composers today have Prokofiev's gift of inventing personal melodies...'**

DIAGHILEV

This has been compared to a sprinter viewed from the window of a train.

Prokofiev's own program note describes the **finale** as beginning with a staccato theme for bassoons and pizzicato strings, interrupted by the blustering entry of the piano:

*The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme and develops it to a climax. With a reduction of tone and slackening of tempo, an alternative theme is introduced in the woodwinds. The piano replies with a theme that is more in keeping with the caustic humour of the work.*

The unabashedly Romantic 'alternative theme' is worked up to an emotional pitch that shows Prokofiev as having more in common with Rachmaninoff than is usually suspected, and both as owing much to Tchaikovsky. Then the opening returns in a brilliant coda.

**This has been compared to a sprinter viewed from the window of a train.**

DAVID GARRETT ©2003

The orchestra for Prokofiev's Piano Concerto No.3 calls for two flutes (one doubling piccolo), two oboes, two clarinets and two bassoons; four horns, two trumpets and three trombones; timpani and percussion; and strings.

The Sydney Symphony first performed this concerto in 1941 with soloist Raymond Lambert and conductor Edgar L Bainton. The most recent performance in a subscription series was given by Boris Berezovsky with conductor Tugan Sokhiev in 2007. Other recent performances have included Geoffrey Tozer in 1996, conducted by Vladimir Verbitsky, and a summer special in 2000 (with pianist Roger Woodward and Edo de Waart).

# 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

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FROM THE SOVIET DEFINITION OF SOCIALIST REALISM (1934)

## Sergei Prokofiev Symphony No.6 in E flat minor, Op.111

*Allegro molto*

*Largo*

*Vivace*

Several writers have commented on the striking contrast between Prokofiev's final two symphonies. While the Seventh is ostensibly meant to charm and entertain, the Sixth is one of Prokofiev's most sombre and concentrated compositions. The first ideas for the Symphony No.6 occurred to Prokofiev during World War II when the Soviet Union was at war with Nazi Germany and the outcome was by no means clear. Its genesis actually predates the Fifth, whose optimistic tone is often taken as prophetic of the victorious outcome of the war. Prokofiev sketched the symphony in short score during a summer spent at Ivanovo, a country house run by the Union of Composers not far from Moscow. For a number of reasons, including ill health (he had recently suffered a concussion which forced him to limit himself to a two-hour working day at the time), the orchestration was not finished until 18 months later.

The first performance was given by the Leningrad Philharmonic under Yevgeny Mravinsky on 10 October 1947, and the new symphony was initially hailed as 'one of the most beautiful, most exalted of his works'. The first Moscow performance took place in December, but barely a month later Prokofiev, Shostakovich, and Khachaturian were condemned by the Communist Party for writing music that did not adhere to the dictates of Soviet Social Realism – in other words, for atonalism, 'contempt for melody', 'neuropathic discords'. Prokofiev told his biographer Israel Nestyev that Symphony No.6 was inspired to some degree by the war years: 'Now we are rejoicing in our great victory, but each of us has wounds which cannot be healed. One has lost those dear to him, another his health. This must not be forgotten.'

Such sombre stern thoughts can be heard from the outset in a **first movement** that is by turns austere, lyrical, and agitated, but with a wealth of imaginatively wrought yet well-integrated thematic material. It is not for nothing that this symphony has been described as 'Beethovenian [in its]...sense of musical purpose and direction'.

## Keynotes

### SIXTH SYMPHONY

Although it shares the lyrical qualities of the popular **Fifth Symphony**, the **Sixth**, completed in 1947, is a much darker and more sombre work. It's been suggested that the symphony reflects a **Dante quotation popular in Russia**: 'there is no greater sorrow than to recall times of happiness in misery'.

**Prokofiev himself described the symphony this way: the first movement is 'of a restless nature, at times lyrical and at times stern... The second movement is more tranquil and songful; the finale, fast and buoyant, would resemble in nature my Fifth Symphony but for the stern echoes of the first movement.'**

The emotional core of the work is the **Largo** second movement, which begins with an almost heartbreakingly intense harmonisation of a long melody. Shrill woodwinds give way to a repeat of the melody scored more conventionally on violins. The music settles in A flat and is then answered by a poignant theme from trumpet and violin which contains an unmistakable, though passing, suggestion of the 'Spear' motif from Wagner's *Parsifal*. The poignant theme is extended. The almost excessive beating of a cymbal underneath the orchestra betrays Prokofiev's desire to wring every drop of suffering and intensity from this music. A lyrical theme *molto espressivo* is soon begun by the cellos before being interwoven with the preceding material. Music of particular peacefulness contains twists of anguish, which rise to the surface before a brutal clock-like beating gives way to a beautiful serenade-like passage for horns. This seems to begin its own self-contained section, returning later accompanied by harp. Softly, out of the higher reaches, the violins bring back the poignant theme, eventually enriched by the trumpet, and then the opening material returns, having gained in emotional significance. The oboe introduces an elegiac epilogue and the movement ends almost celestially.

The finale opens in very high spirits. It is effectively a rondo whose episodes maintain the initially cheerful opening mood. Note the first of these, a comical dialogue between high woodwinds and tuba. A lumbering rhythm first sounded in low instruments and timpani however has already inserted a threatening note and this seems to gather strength later in the movement. Though its influence is temporarily suspended by a quieter, more reflective passage, including a reminiscence of the oboes' theme from the first movement, the rhythm rears up again and the symphony ends in sobering dissonance. There are wounds. Do not forget.

GORDON KALTON WILLIAMS  
© SYMPHONY AUSTRALIA

Prokofiev's Sixth 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, celesta, piano and strings.

The Sydney Symphony gave the first performance in Australia of the Sixth Symphony in 1973, conducted by Sergiu Comissiona; this is our first performance of the symphony since then.



# TIMELINE

## Prokofiev, the prodigal Russian

### AT HOME

- 1891 Sergei Prokofiev is born in Sontsovka, in the Ukraine.
- 1899 Sees his first operas, in Moscow, and sets out to write his own, *The Giant*.
- 1902 Maria, his mother, arranges for him to receive private lessons from Glière during the summers.
- 1904 Begins his studies at the St Petersburg Conservatoire.
- 1907 Composes his first piano sonata, followed in 1908 by a symphony.
- 1911 Composes Piano Concerto No.1, his first truly mature work in conception and execution. (Completed and premiered in 1912)
- 1913 Composes and performs his Piano Concerto No.2; Stravinsky's *Rite of Spring* is premiered in Paris, to a riotous reception.
- 1914 Wins the coveted Rubinstein Prize with a performance of his own piano concerto (he opted to play the older Piano Concerto No.1 as the less 'outrageous' of his two options). His mother further rewards him with a trip to London, where he attends performances of the Ballets Russes. He composes *The Ugly Duckling* and the notorious *Scythian Suite*.
- 1917 Completes the *Classical Symphony*, a brilliant exercise in composing away from the piano, and his first violin concerto (although this is not premiered until 1923). Begins setting down ideas for the Third Piano Concerto.

### IN THE WEST

- 1918 Prokofiev is permitted to travel to the United States; nearly six months after his departure (travelling via Tokyo) he gives his first recital in America.
- 1919 Composes *The Love for Three Oranges* on a commission from Chicago Opera.
- 1921 Completes Piano Concerto No.3 and sees the long-awaited premiere of *The Love for Three Oranges* in Chicago.
- 1923 Moves to Paris, where the First Violin Concerto receives its premiere.

- 1925 Completes a second symphony.
- 1928 Composes Symphony No.3, based on his opera *The Fiery Angel*, begun nine years earlier.
- 1929 Composes the ballet *The Prodigal Son*, premiered in Paris.
- 1930 Composes the original version of his Fourth Symphony, based on material from *The Prodigal Son*; he makes a revised version in 1947.
- 1931 Writes Piano Concerto No.4, a left-hand concerto for Paul Wittgenstein who refuses to play it.
- 1932 Tours the USSR, the first of several return visits over the next few years; writes the Fifth Piano Concerto
- 1934 Composes *Lieutenant Kijé* (film music and a concert suite) and, the following year, the Second Violin Concerto.

#### THE RETURN

- 1936 Prokofiev makes a permanent return to the Soviet Union with his wife and two sons. Completes the music for the *Romeo and Juliet* ballet and premieres the concert suites drawn from it. Creates the children's classic, *Peter and the Wolf*.
- 1938 Prokofiev's final tour to the West before his passport is taken from him on a pretext.
- 1939 Composes the music for Sergei Eisenstein's film *Alexander Nevsky*, subsequently turned into a cantata for concert performance.
- 1944 Completes the music for the *Cinderella* ballet and his Fifth Symphony.
- 1947 Sixth Symphony is premiered and hailed as beautiful and exalted.
- 1948 In the Zhdanov resolution Prokofiev and other composers are denounced for 'formalistic distortions and anti-democratic tendencies', as a 'rejection of the principles of classical music' and for the 'dissemination of atonality'. Much of their music is banned; Prokofiev never really recovers from the blow.
- 1952 Premiere of the Seventh Symphony.
- 1953 Prokofiev dies in Moscow on 5 March, the same day as Stalin. He leaves, unfinished, a cello concertino (completed by Rostropovich and Kabalevsky), a sixth piano concerto and a revision of his second symphony.

# GLOSSARY

**ATONALISM** – a musical style characterised by the absence, or thwarting, of a sense of tonal centre in music (see also *dissonance*).

**DISSONANCE** – a combination of two or more notes that sounds ‘harsh’ and ‘unsettled’, conveying tonal tension or harmonic unrest. The basic chords that give a sense of key or ‘centre’ in Western tonal music are made up of consonances (combinations of notes where the soundwaves vibrate harmoniously). Dissonances demand resolution to consonance and – in nearly all music except the strictly *atonal* variety – they usually get it.

**DIVIDED STRINGS** – (also known as ‘divisi’) term used when a string group, such as the First Violins, splits into two or more smaller groups, each with their own notes to play.

**GAVOTTE** – an old French 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.

**ORCHESTRATION** – the way in which an orchestral work employs the different instruments and sections of the ensemble; also known as ‘**SCORING**’, it provides the musical equivalent of colour.

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

**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 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.

**STACCATO** – a crisp style of articulation in which the notes of a phrase are played shorter than their written duration and are detached from each other. (Think of the idiom: the staccato sound of a machine-gun.)

*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.*

Allegro – fast

Allegro molto – very fast

Allegro non troppo – fast, not too much

Andante – an easy walking pace

Andantino – a diminutive of *Andante*

(walking pace), this term can be interpreted as either a little slower than

*Andante* or, as is more common nowadays, a little faster

Largo – broadly

Molto espressivo – very expressively

Vivace – lively

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

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### THE PROKOFIEV EXPERIENCE

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

DECCA 480 3154

### HISTORICAL PROKOFIEV

Prokofiev's own recording of his Third Piano Concerto is available on the Naxos Historical label. The recording was made in 1932 with the London Symphony Orchestra and Piero Coppola conducting. On the same disc Prokofiev plays some of his solo piano music, including the *Visions Fugitives* and his transcription of the Gavotte from the *Classical Symphony*.

NAXOS 8.110670

### GAVRYLYUK PLAYS PROKOFIEV

Alexander Gavrylyuk plays two of Prokofiev's piano sonatas (Nos. 6 and 7) in a live recital disc recorded in 2005.

VAI AUDIO 1256

## Sydney Symphony Online

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## Broadcast Diary

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### NOVEMBER

#### The Prodigal Russian: Ashkenazy's Prokofiev Festival

18 Nov, 8pm

#### PROKOFIEV'S RUSSIAN MAGIC

Vladimir Ashkenazy conductor

Jacqueline Porter soprano

Andrei Leptev baritone

Alexander Gavrylyuk piano

John Bell narrator

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

18 Dec, 8pm

#### NOBODY KNOWS THE TROUBLE I SEE (2007)

Hugh Wolff conductor

Håkan Hardenberger trumpet

Haydn, BA Zimmermann, Sibelius

26 Dec, 8pm

#### GABRIELA MONTERO IN RECITAL (2008)

Bach, Chopin, Debussy, Ginastera, and improvisations

---

2MBS-FM 102.5

#### SYDNEY SYMPHONY 2009

8 December, 6pm

What's on in concerts, with interviews and music.

## Webcast Diary

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November webcasts:

#### CLASSICAL PROKOFIEV

Available On Demand

#### 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.

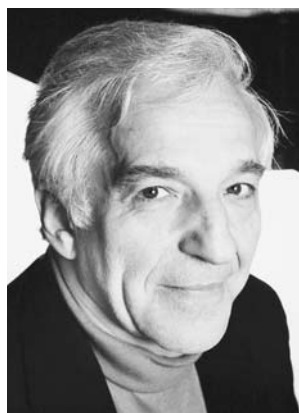
Conducting has formed the largest part of his music-making for the past 20 years. He was Chief Conductor of the Czech Philharmonic from 1998 to 2003, and he was Music Director of the NHK Symphony Orchestra in Tokyo from 2004 to 2007. In 2009 he takes up the position of Principal Conductor and Artistic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

## Alexander Gavrylyuk piano

Alexander Gavrylyuk was born in 1984, began studying piano at seven and gave his first concerto performance when he was nine. He received second prize in his group at the 1997 Horowitz International Competition for Young Pianists, and when he returned to the competition two years later he won first prize and a gold medal. He subsequently won first prize in the 2000 Hamamatsu International Piano Competition in Japan, and he has since returned regularly to Japan, performing in some of the major concert venues and recording his first two CDs. Most recently he won first prize, gold medal and the award for Best Performance of a Classical Concerto at the 2005 Arthur Rubinstein International Piano Master Competition. He also recorded a recital performance at the Miami Piano Discoveries Festival.

He was based in Sydney from 1998 to 2006, with his Australian concert activities including recitals at the Sydney Opera House and City Recital Hall Angel Place as well as performances with the Melbourne and West Australian symphony orchestras.

As a concerto soloist he has also appeared with the Russian National Orchestra, Moscow Radio Symphony Orchestra, Israel Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, Tokyo Symphony Orchestra, Warsaw Philharmonic Orchestra, Israeli Chamber Orchestra, Vancouver Symphony Orchestra, Orchestre Symphonique de Québec, Netherlands Philharmonic Orchestra and Seoul Philharmonic Orchestra. He has worked with conductors such as Herbert Blomstedt, Oleg Caetani, Vladimir Fedoseyev, Alexander Lazarev, Sebastian Lang-Lessing, Mikhail Pletnev, Stefan Sanderling and Leif Segerstam.

In 2007 he made his solo recital debut at the Great Hall of the Moscow Conservatorium; he has also performed in recital at the Kremlin. His forthcoming engagements will include concerts with the New York Philharmonic and the Los Angeles Philharmonic and the Royal Concertgebouw Orchestra, among others, and a second recital in the Master Pianists series at the Concertgebouw. He has also been invited to record the two Glazunov piano concertos with the Russian National Orchestra and José Serebrier.

This Prokofiev Festival represents Alexander Gavrylyuk's Sydney Symphony debut.



# 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



**Michael Dauth**  
Concertmaster Chair  
supported by the Sydney  
Symphony Board and Council



**Dene Olding**  
Concertmaster Chair  
supported by the Sydney  
Symphony Board and Council

## 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

## Guest Musicians

- |                                    |                               |                                |
|------------------------------------|-------------------------------|--------------------------------|
| Alexander Norton<br>First Violin   | Rosemary Curtin<br>Viola#     | Lina Andonovska<br>Flute†      |
| Emily Qin<br>First Violin#         | Nicole Forsyth<br>Viola       | Alexander Love<br>Horn#        |
| Martin Silverton<br>First Violin   | Rowena Crouch<br>Cello#       | Brett Page<br>Trombone         |
| Manu Berkeljon<br>Second Violin    | Patrick Murphy<br>Cello       | John Douglas<br>Percussion     |
| Alexandra D'Elia<br>Second Violin# | Anna Rex<br>Cello             | Owen Torr<br>Harp              |
| Monique Irik<br>Second Violin†     | Paul Stender<br>Cello         | Christina Leonard<br>Saxophone |
| Belinda Jezek<br>Second Violin     | Rachael Tobin<br>Cello†       |                                |
| Kylie Liang<br>Second Violin†      | Benjamin Ward<br>Double Bass# |                                |
| Jacqueline Cronin<br>Viola#        | Kate Lawson<br>Flute          |                                |
| Jennifer Curl<br>Viola#            |                               |                                |

# = Contract Musician  
† = Sydney Symphony  
Fellow

# 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



## Trumpets



## Trumpets



## Trombones



## Bass Trombone



## Tuba



## Timpani



## Percussion



## Piano



**Nicholas Carter**  
Assistant Conductor  
supported by  
Symphony Australia

## Oboes

- 01 Diana Doherty  
Principal Oboe  
Andrew Kaldor and  
Renata Kaldor *ac* 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  
Associate Principal  
Trumpet  
The Hansen Family Chair
- 03 John Foster
- 04 Anthony Heinrichs

## Trombone

- 01 Ronald Prussing  
Principal Trombone  
Industry & Investment  
NSW Chair
- 02 Scott Kinmont  
Associate Principal
- 03 Nick Byrne  
RogenSi International  
Chair

## 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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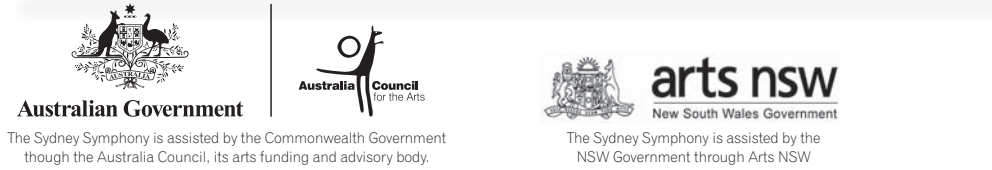
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07



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09



10



01

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Mulpha Australia Chair

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Andrew Kaldor and  
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Emma Sholl  
Associate Principal Flute  
Robert and Janet Constable  
Chair

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Richard Gill OAM  
Artistic Director Education  
Sandra and Paul Salteri  
Chair

05

Nick Byrne  
Trombone  
RogenSi Chair  
with Gerald Tapper,  
Managing Director  
RogenSi

07

Paul Goodchild  
Associate Principal  
Trumpet  
The Hansen Family Chair

10

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Principal Viola  
Roger Allen and  
Maggie Gray Chair

03

Ronald Prussing  
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Catherine Hewgill  
Principal Cello  
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