



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Yulianna Avdeeva in Recital

2018



INTERNATIONAL PIANISTS IN RECITAL
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MON 14 MAY 7PM

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CLASSICAL



Lukáš Vondráček returns to Sydney

JS BACH orch. **Elgar**
Fantasia & Fugue in C minor, BWV 537
PROKOFIEV Piano Concerto No.3
ELGAR Symphony No.2
John Wilson conductor
Lukáš Vondráček piano

APT Master Series
Wed 16 May, 8pm
Fri 18 May, 8pm
Sat 19 May, 8pm
Sydney Opera House



Royal Fireworks
SSO Brass Ensemble

Program includes...
HANDEL arr. **Howarth** Music for the Royal Fireworks
ELGAR arr. **Krienes** Enigma Variations: Nimrod
Robert Johnson conductor
SSO Brass Ensemble

Tea & Symphony
Fri 18 May, 11am
Sydney Opera House



Mozart and the Piano

SUK String Serenade
MOZART Piano Concerto No.21 in C, K467
Andrew Haveron violin-director
Daniel de Borah piano

Mozart in the City
Thu 24 May, 7pm
City Recital Hall



Introduced Species

This one hour special event explores the crisis of the trash vortex in our oceans through sound and image and the dangerous cuteness of rubber ducks.
Katy Abbott composer
Iain Grandage conductor

Co-presented with Sydney Ideas
Thu 31 May, 6.30pm
Seymour Centre



Anne-Sophie Mutter plays Tchaikovsky

KALINNIKOV Symphony No.1 (1895)
J WILLIAMS Markings **AUSTRALIAN PREMIERE**
TCHAIKOVSKY Violin Concerto
David Robertson conductor
Anne-Sophie Mutter violin

Presented by Premier Partner Credit Suisse
Thu 14 Jun, 8pm
Fri 15 Jun, 8pm
Sat 16 Jun, 8pm
Sydney Opera House

SSO PRESENTS



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Lorina Gore soprano

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Sat 9 Jun, 8pm
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I am constantly in awe of the talent and creativity that emerges from a piano in the hands of a great pianist. I look forward to sharing this experience with you and congratulate the Sydney Symphony Orchestra once again for bringing to our city such fine, inspirational artists.



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**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

INTERNATIONAL PIANISTS IN RECITAL
PRESENTED BY THEME & VARIATIONS
MONDAY 14 MAY, 7PM
.....
CITY RECITAL HALL

Yulianna Avdeeva in Recital

FRÉDÉRIC CHOPIN (1810–1849)

Nocturne in C sharp minor, Op. posth.

Nocturne in E flat major, Op.55 No.2

Fantasy in F minor, Op.49

Ballade No.2 in F major/A minor, Op.38

Four Mazurkas, Op.7

Polonaise in A flat major, Op.53 (Héroïque)

INTERVAL

FRANZ LISZT (1811–1886)

***La lugubre gondola*, S200/1**

***Unstern! Sinistre, disastro*, S208**

***R.W. – Venezia*, S201**

Sonata in B minor, S178

Lento assai – Allegro energico – Grandioso – Recitativo –

Andante sostenuto –

Allegro energico –

Andante sostenuto – Lento assai



**92.9 ABC
Classic FM**

Tonight's recital will be recorded by ABC Classic FM for broadcast across Australia on Saturday 26 May at 2pm and again on Friday 22 June at 1pm.
.....

Pre-concert talk by Zoltán Szabó at 6.15pm in the First Floor Reception Room. Visit sydneysymphony.com/speaker-bios for more information.
.....

Estimated durations:
4 minutes, 6 minutes, 13 minutes,
7 minutes, 7 minutes, 7 minutes,
20-minute interval, 22 minutes,
33 minutes
The recital will conclude at approximately 9pm.
.....

COVER PHOTO: Harald Hoffman

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CHRISTINE SCHNEIDER

Yulianna Avdeeva

piano

Yulianna Avdeeva rose to fame when she won first prize in the 2010 International Chopin Piano Competition in Warsaw. She has since embarked on a world-class career and her artistic integrity is rapidly ensuring her a place among the most distinctive artists of her generation, as she wins audiences with her compelling honesty, modesty, wit and unflinching musical judgement.

Her Chopin performances have drawn particular praise, marking her out as one of the composer's foremost interpreters – an artist who brings out the strength as well as the refinement of his music – and her long association with the Fryderyk Chopin Institute has won her a huge following in Poland.

After making her Salzburg Festival debut in 2017, she embarked on a dynamic 2017–18 season, which includes return invitations from the Montreal Symphony Orchestra and Kent Nagano, Pittsburgh Symphony Orchestra and the Lucerne Festival. Further highlights include new collaborations with the Bamberg Symphony Orchestra, Stavanger Symphony Orchestra, Moscow State Academic Symphony Orchestra and Hong Kong Philharmonic Orchestra. Recent highlights have included a tour of Japan with the German Symphony Orchestra Berlin and a tour of Germany with the Academy of St Martin in the Fields. She is also a regular performer throughout the Asia-Pacific region, and her recital tonight marks her Australian debut.

Her recordings include an album featuring her prize-winning performances from the Chopin Competition and Chopin's piano concertos on an Erard piano from 1849 with the Orchestra of the Eighteenth Century and Frans Brüggen. Her solo albums feature music by Schubert, Prokofiev, Chopin, Mozart and Liszt, and her most recent releases include Mieczysław Weinberg's Piano Quintet with members of Kremerata Baltica and a program of solo keyboard music by J.S. Bach.

Yulianna Avdeeva began her piano studies at the age of five with Elena Ivanova at Moscow's Gnessin Special School of Music and later studied with Konstantin Scherbakov and Vladimir Tropp. At the International Piano Academy Lake Como her teachers included William Grant Naboré, Dmitri Bashkirev and Fou Ts'ong.

www.avdeevapiano.com



A watercolour portrait of Chopin, painted in 1835 by the then 16-year-old Maria Wodzińska. They were briefly engaged but never married.

ABOUT THE MUSIC

Frédéric Chopin

Nocturne in C sharp minor, Op. posth.

Nocturne in E flat major, Op.55 No.2

A nocturne is 'night music' and the name is an old one, dating back at least to the 18th century when the *notturmo* (using the Italian term) was a kind of orchestral serenade. For pianists, however, 'nocturne' has a different meaning, and Chopin is the composer who springs to mind: his 21 nocturnes remain the greatest and the most important. But it was the St Petersburg-based Irish pianist-composer, John Field, who invented the genre. Field published the first nocturnes in 1812 and, over a period of about 20 years, defined the nocturne's lyrical and dreamy character with an idiomatic approach to piano writing that exploited the generous and sustained tone of the new pianos of the day. The nocturne proved to be more than a fad. All the major composers of the period adopted the genre if not the exact title – Liszt's nocturnes were the *Liebesträume*, 'love dreams'; Schumann used the German *Nachtstücke*.

Among Chopin's first nocturnes was tonight's Nocturne in C sharp minor, composed in 1830 although it remained unpublished until 1875. Marked *Lento con gran espressione* (Very slow, with great expression), it begins with a solemn little introduction before embarking on the trademark nocturne gesture of a dreamy, almost fugitive melody suspended above a smoothly arpeggiated accompaniment in the left hand. Vocally styled fiorituras (literally 'flowerings') suggest the improvised embellishments of a singer. In the middle, the nocturne 'sprouts a miniature mazurka', as Roy Howat describes it – the characteristic dance rhythm is shared between the two hands in the bass register of the piano.

The Nocturne in E flat major, Op.55 No.2 from 1843–4 is more expansive in character. Unlike the C sharp minor nocturne, in which the main musical idea frames a contrasting middle section, this nocturne unfolds in a continuous outpouring of melody, with the spontaneity of an improvisation. There is an intense feeling of yearning in this melancholy and meditative piece. The Opus 55 pair of nocturnes was dedicated to Jane Stirling, a Scottish pupil and admirer. She sent Chopin gifts of money and later contributed to the cost of his elaborate funeral.

Keynotes

CHOPIN

*Born Zelazowa Wola, Poland, 1810
Died Paris, 1849*

Chopin grew up in Warsaw, where he was acclaimed as a teenage piano virtuoso, before heading to Vienna and then Paris in pursuit of a career. His delicate constitution – weakened by tuberculosis – and corresponding style of playing did not lend itself to concert hall success (although it is also said that, on occasion, he could play piano 'like a devil incarnate'). His innate elegance, however, gave him entry to the fashionable soirees of Paris, and his fame grew on the back of performances for intimate circles and his many publications. Although he did write concertos and concertante works and a few chamber works and songs, he composed almost exclusively for solo piano. He is most closely associated with miniature forms and wide-ranging 'improvisatory' works that seem to owe more to the fantasia than to classical structures. But these small forms are in no way 'slight'. Such is Chopin's genius, that he can bring more feeling and more musical imagination to the tiniest mazurka than a lesser composer might instil in an imposing sonata.

NOCTURNES

The piano nocturne of the 19th century was a short, lyrical piece in one movement, usually with a melancholy or contemplative mood. The emphasis was on the expression of emotion by means of a melody floated over relatively straightforward accompaniments.

Fantasy in F minor, Op.49

*Tempo di marcia – Lento sostenuto – Tempo I –
Adagio sostenuto – Allegro assai*

This Fantasy from 1841 is ranked very highly by many writers on Chopin. It is certainly not the 'sickroom talent' that was John Field's reaction to Chopin's early nocturnes. It is a strong, robust work embodying many moods and key changes. The great Chopin pianist Vladimir de Pachmann reported that Franz Liszt told him the hidden program of this work, according to Chopin. This is, of course, third-hand, and the story that is presented by Pachmann is rather pedestrian: at the close of one day, the composer was at the keyboard at a fairly low ebb. Suddenly there came a rapping on the door, which one can hear echoed in the opening bars, with the composer's invitation to enter. Then, the doors open wide to admit a group of friends including the writer George Sand, Liszt, Camille Pleyel and others. Then a number of episodes are described, including George Sand falling on her knees in front of the composer, begging forgiveness for a recent quarrel. Eventually, they all leave and serenity is restored.

There may well be a grain of truth in this domestic scene; but what is far more interesting is the formal cohesion that Chopin achieves. A slow chorale-like section divides the work in the middle. The opening march has its counterpart near the end in another march – this time more in the manner of Schumann. The second idea of the work, a quasi-improvisational arpeggiated idea, also reappears near the end; and the thrice-played outburst with double-note patterns is one of the composer's most memorable inspirations. It is a large-scale canvas that Chopin paints here (at 13 minutes this Fantasy is the longest of the Chopin pieces tonight), and although the work does consist of discrete smaller units, an overall grandeur is accomplished, with no sense of awkwardness in the handling of a large form, which one sometimes perceives in Chopin. Another unifying idea is the passage in contrary motion octaves, which occurs twice in the piece. All these features could be well illustrated by a diagram of themes and keys, which would clearly show the symmetry of the Fantasy. Although the work is in F minor, Chopin chose to close it in A flat major, with great poise and gentleness.



FANTASY, OP.49

Chopin wrote just a handful of pieces with the name 'fantasy', all relatively ambitious, large-scale works. The Fantasy, Op.49 is complex in its structure, journeying from its march-like beginning through a gamut of emotions: a 'tone saga'.

Ballade No.2 in F major/A minor, Op.38

Andantino – Presto con fuoco – Tempo I –

Presto con fuoco – Agitato

Before 1836 a ballade was a narrative song; there was no such thing as an instrumental ballade. Chopin invented a new genre – effectively ‘ballades without words’ that have no plot and are devoid of any kind of specified program or scenario (although many have applied stories to them after the fact or tried to match them to specific ballads by the Polish poet Adam Mickiewicz). Instead Chopin’s ballades adopt what Carl Dahlhaus calls a ‘narrative posture’. It’s as if you were to listen to a tale in a language you didn’t understand – characters and events would remain a mystery, but phrasing, tone and style would reveal that a story was being told.

The second of Chopin’s ballades was described by Robert Schumann as: ‘one of his most daring and characteristic compositions...inferior to the first as a work of art, but hardly less fanciful and imaginative. The passionate intermediate episodes appear to be afterthoughts. I remember very well when Chopin played it here and closed in F major; now he closes in A minor.’

The question of key remained an issue even once Chopin had settled on his conclusion in Majorca in 1839. The ballade begins unambiguously in F major and ends just as clearly in A minor. The two key centres are not so close harmonically, but – significantly for a pianist – they are physically close: the two chords share two of their three notes. Musically, the harmonic shift is so inexorable that Brahms, who was the editor for Breitkopf & Härtel’s edition of the ballades, referred to Op.38 without question in his correspondence as ‘the A minor ballade’.

This ballade was Chopin’s favourite. He played it frequently, eloquently and touchingly; sometimes he would play just the lilting and gracious opening. But the drama of the piece – as well as its fearsome difficulties for performers – comes from the *Presto con fuoco* and *Agitato* sections. These play frenzied passions against the serenity of the *Andantino* – a contrast of opposites and without softening transitions, leading Busoni to say that it was ‘remarkably badly composed’!

For Schumann, Chopin’s Op.38 ballade was ‘perhaps his most personal if not most finished’. It was dedicated to him, yet it left him with mixed feelings – perhaps because the music so powerfully mirrors the manic-depressive shifts that plagued both composers.

BALLADE

The instrumental ballade as opposed to the sung ballad was Chopin’s invention, and it is fair to say that no one after him wrote ballades quite like his. His four ballades were composed between 1831 and 1842 and while they have some shared characteristics – they all begin gradually, for example, and are in a six-beats-to-the-bar ‘narrative’ metre – each ‘tells’ a different story.



A portrait of Chopin by Delacroix (1838)

Chopin's Dances

Chopin was an ardent Polish patriot at a time when Poland was not a sovereign nation, having been absorbed by neighbouring countries in a succession of partitions at the end of the 18th century. While he avoided political activism, his stylised Polish dances reflect a strong sense of cultural nationalism.

Chopin was not a collector of folk tunes. Even so, the various traits of Polish folk music are to be found in the infectious rhythms of his mazurkas and polonaises. For Polish listeners these dances would have evoked familiarity as well as national spirit and pride, while for others they had the appeal of the exotic and the untamed, charming in their strangeness.

Four Mazurkas, Op.7

No.1 in B flat major (Vivace)

No.2 in A minor (Vivo, ma non troppo)

No.3 in F minor (Allegro)

No.4 in A flat major (Presto ma non troppo)

Strictly speaking, the mazurka is a blend of three closely related traditional dances – the *mazur*, *oberek* and *kujawiak* – the name itself is a portmanteau. The crucial point in common to all three is the triple metre, like a waltz, but with a strong accent on the second beat. This combines with characteristic dotted rhythms that cause the music to bound or hop. Other trademarks include the frequent use of drone bass (the traditional dances were often accompanied by bagpipes) and dramatic changes of mood that accommodate melancholy as easily as wild vigour. But Chopin's mazurkas are not for dancing. These tiny pieces distil the characteristic folk dance gestures into something concentrated and surprisingly intense. It was of the simple but mighty mazurkas that Schumann was writing when he observed that 'Chopin's works are cannons buried in flowers'.

The four mazurkas Yulianna Avdeeva plays tonight are among Chopin's earliest, published in 1832. The first of these is thrillingly buoyant and full of folk gestures, especially in its middle section where the melody adopts a folk scale that clashes agreeably against the drone bass. A feeling of introspective melancholy dominates the second mazurka, even when it shifts to the key of A major in the middle. The third mazurka, in F minor, rings with authenticity. After a brief, subdued introduction, the soulful melody bounds over a strummed accompaniment in which the first beat is left empty each time. Guitars perhaps? In the fourth mazurka Chopin returns to a more cheerful major key and adopts a dashing tempo for a series of tiny dances. Just before

MAZURKAS AND POLONAISE

The mazurka and the polonaise are traditional Polish dance types, both in triple time with three beats to the bar. The mazurka is characterised by an accent on the second beat of each bar and frequent use of 'hopping' rhythms. The polonaise also has a characteristic rhythm: a snapping long-short-short pattern on the first beat followed by four even notes across the next two beats. The mood of the mazurka inclines towards melancholy ('as if dancing on one's grave' according to one writer) even when the tempo is quick and the music is in a major key, whereas the mood of the polonaise is one of festive solemnity.

the final return of the opening tune, the pace slackens and the key unexpectedly shifts from A flat to A major for four bars of magical respite.

Polonaise in A flat major, Op.53 (Héroïque)

Frédéric Chopin's first published composition, at the age of seven, was a polonaise in G minor. One of his last works was the Polonaise-Fantasia in A flat (Op.61). In his hands the dance became an eloquent evocation of the splendour of Poland, especially in 1831 after the fall of Warsaw. The Chopin biographer Arthur Hedley summed it up this way: 'A threefold motive runs through the polonaises: pride in Poland's past, lamentation for her present and hope for her future.'

Chopin's polonaises, wrote Liszt in 1851, 'startle and galvanise us from the torpor of indifference. The most noble traditional feelings of ancient Poland are embodied in them....Largely martial in nature, they portray bravery and valour with the straightforwardness that was the distinctive trait of this warlike nation.'

This is especially true of the celebrated 'Heroic' Polonaise in A flat, considered by many to be the pinnacle of Chopin's polonaise output. There is certainly a striking narrative quality to this polonaise, giving it an affinity with the ballades. It's not difficult to hear it as a 'glorious apotheosis of the past', as the Polish pianist Jan Kleczyński described it in 1882. The combined dignity and verve of the opening could easily represent a majestic procession of noble ancestors in a grand castle. And in the middle the famous cavalry charge (or are they returning in triumph?) with thrilling and inventive tone painting.

Marked *maestoso* (majestically), this big polonaise reflects Chopin's search for an increased strength of piano sonority, with full textures, powerful passages in octaves and writing at the extremes of the keyboard's range.

ADAPTED IN PART FROM NOTES BY
YVONNE FRINDLE AND LARRY SITSKY (OP.49)
SYDNEY SYMPHONY ORCHESTRA © 2018

'...pride in Poland's
past, lamentation for
her present and hope
for her future.'

Franz Liszt

La lugubre gondola, S200/1

Unstern! Sinistre, disastro, S208

R.W. – Venezia, S201

'My only ambition as musician has been and will be to hurl my javelin into the undefined realm of the future', wrote Liszt in 1874. In the preceding 25 years the former pianist had amply demonstrated his commitment to musical progress by inventing the symphonic poem and experimenting with form and harmony. But these innovations seem tame beside the music he would write in the dozen years left to him. In the late piano miniatures on this program there is no trace of crowd-pleasing virtuosity or traditional harmony: Liszt instead provides us with epigrammatic studies of fragmentation and dissonance. It would be easy to read these Beckettian *morceaux* in terms of composer's frequent bouts of depression in his final decade, when his gamble of giving up the evanescent celebrity of a performer to achieve more lasting fame as a composer looked like it had backfired.

Unstern! Sinistre, disastro (1881) is as bleak as the title suggests – the three words in German, French and Italian respectively all suggest ill-omen or tragedy. Liszt obsesses over intervals, chords and scales which previously had very circumscribed uses, such as the tritone (the so-called 'devil's interval') and the whole-tone scale (long before Debussy made

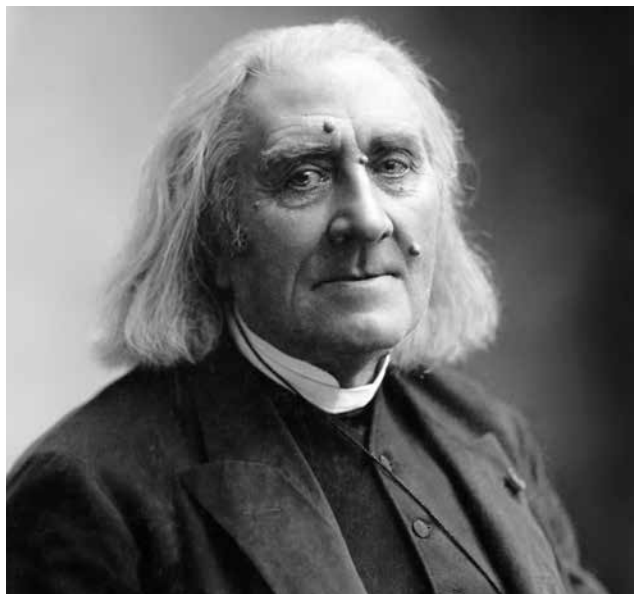
Keynotes

LISZT

Born Raiding, Hungary, 1811
Died Bayreuth, Germany, 1886

Hungarian-born Franz Liszt (or 'Ferenc Liszt' as he preferred to be known) was the greatest piano virtuoso of the 1840s, famous for his technique and charisma – the word 'Lisztomania' was coined to describe his enormous appeal. From 1848, he and his lover (a princess) led a quieter life at Weimar, where he conducted the court opera and orchestra, and invented the term 'symphonic poem' for his own descriptive orchestral compositions. By the 1860s he was living in semi-seclusion in a Franciscan monastery in Rome, and in the 1870s he returned to the peripatetic life of a musical celebrity. Liszt's renown as a performer overshadowed his reputation as a composer, and it's only in the past 70 years or so that his best creative work has been fully recognised for its harmonic and pianistic invention.

PHOTO: NADAR



◀ Franz Liszt (1886)



◀ Liszt and Wagner in a silhouette by Willi Bilthorn (1910)

this a signature device). Towards the end, after a crescendo of dissonance, there is a glimmer of hope in the brief chorale-like passage marked 'sustained, like an organ'. But Liszt refuses to grant us the balm of false consolation and it all fades enigmatically into silence.

The other two pieces both relate to Richard Wagner, Liszt's long time artistic fellow-traveller and later his son-in-law. When staying with the Wagner family in Venice in the winter of 1882, Liszt superstitiously imagined that the funereal gondolas he saw on the canals might one day carry Wagner. The two elegiac pieces he wrote under the title **La lugubre gondola (The mournful gondola)** (1882–85) both employ a rocking accompanimental figure, but otherwise have little in common. Yulianna Avdeeva plays the more radical first version, a melancholy study in shades of grey. Eerily, Liszt's piece was prophetic: Wagner would die on 13 February 1883.

Wagner thought his father-in-law's late compositions were 'completely meaningless', and it is hard to see him being won over by Liszt's later tribute to his departed friend. **R.W. Venezia** (1883) single-mindedly utilises the augmented triad in a gradually rising sequence, finally bursting in triumph onto a more consonant triad. Alas, this brief moment of stability is undone by a climactic augmented triad, after which all withers and dies. Liszt deliberately kept these three pieces back from publication, believing that the world was not ready for them. Only after their 20th-century rediscovery could these prophetic atonal experiments be fully appreciated.

DAVID LARKIN © 2017

A sketch of Richard Wagner made on the eve of his death by Paul von Joukowski



Liszt

Sonata in B minor, S178

Lento assai – Allegro energico – Grandioso – Recitativ –

Andante sostenuto –

Allegro energico –

Andante sostenuto – Lento assai

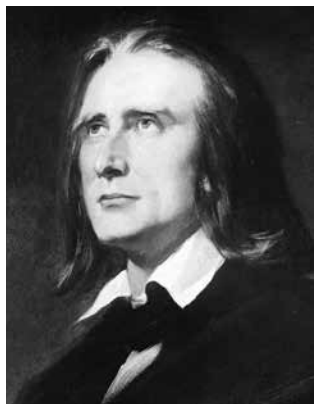
Liszt was a Romantic. He was also a Modern. As a virtuoso he pushed technical and expressive boundaries, exploiting the technology of the piano. As an interpreter he championed both new music and older repertoire that had been written off as too perplexing. And while Liszt may at times have pandered to popular taste, his best compositions have the audacity and radical vision of a genius. Liszt plays with texture, harmony and structure in ways that stretched his listeners, just as his piano writing stretched performers. Liszt led the way. Berlioz went so far as to call him 'the pianist of the future'.

The Sonata in B minor was composed during the years Liszt spent in Weimar (1847–1859). He had been a child prodigy, he'd toured Europe from Istanbul to Dublin, he'd enjoyed the adulation of women, aroused admiration and courted scandal. But in 1847, tired of the 'Lisztomania' and encouraged by his lover, Princess Carolyne von Sayn-Wittgenstein, he retired from his life as a touring concert artist to concentrate on composing.

This sonata is one of Liszt's finest creations, but when it was first performed it was greeted with hostility. Clara Schumann – to whose husband Robert the sonata was dedicated – derided it as 'frightful' and 'truly awful'. Liszt reported that it was called 'the invitation to stamping and hissing'. At the other extreme, Sacheverell Sitwell in his biography of Liszt reported that the young Brahms fell asleep when the composer played it to him!

The Sonata in B minor is distinctive in Liszt's output in taking a generic rather than a literary or evocative title. It was simply called 'Grande Sonate pour le pianoforte' and the composer gave no hint of a program or literary inspiration. This hasn't stopped others detecting narratives in the music, and amongst Liszt's pupils, said pianist Claudio Arrau, the accepted interpretation was Goethe's *Faust*, with themes for Faust, Gretchen and Mephistopheles.

Unlike the three short Liszt pieces on tonight's program, the sonata offers a purely *musical* drama. It is cast in a single movement, guided by a powerful guiding principle: thematic transformation. The structural model is Schubert's *Wanderer* Fantasy, which Liszt had transcribed for piano and orchestra in 1851.



Wilhelm Kaulbach made this portrait of Liszt in 1856, after the composer's retirement from concert life.

Liszt takes the concept to new lengths, creating two levels of structure. On the one hand, the music follows the shape of a single movement in sonata form, with the traditional exposition of themes, development of musical ideas and final recapitulation. On the other, the shifts in tempo and character allow the music to be heard as a multi-movement sonata, its opening allegro followed by a slow movement (*Andante sostenuto*), a tiny but exciting 'scherzo', and a finale.

Liszt introduces three key motifs in close succession at the outset. The first (*Lento assai*) is ambiguous and ominous, a slow, descending idea in the bass of the keyboard. The key of B minor is then established with a boldly emphatic leaping motif (*Allegro energico*), and this is immediately followed by repeated note gesture (*marcato* or 'emphatic'), once more low on the keyboard. Transformed, developed and disguised, these motifs underpin the entire sonata.

Two more signposts stand out: three or four minutes in, the *Grandioso* theme is heard – a radiant melody sustained over pulsing chords; midway through the sonata the *Andante sostenuto* introduces a fresh theme of marvellous simplicity. Originally Liszt had planned to end the sonata with thundering octaves – a showy and crowd-pleasing conclusion – but in an inspired afterthought he added a serene coda. This final transformation of themes is quiet and prayer-like, returning that *Andante sostenuto* melody and, in its last moments, the gesture from the opening bars.

Not only is the B minor Sonata Liszt's most successful application of sonata-form structure, it became a template for works of this type, both abstract and narrative. Works such as the Richard Strauss orchestral tone poems are perhaps inconceivable without this pivotal creation showing the path for the future.

ADAPTED FROM A NOTE BY YVONNE FRINDLE
 SYDNEY SYMPHONY ORCHESTRA © 2011

The image displays five musical excerpts from Liszt's B minor Sonata, arranged vertically. Each excerpt is labeled with its tempo and character:

- Lento assai**: A bass clef staff in B minor, 3/4 time, starting with a piano (*p*) dynamic. It features a slow, descending melodic line.
- Allegro energico**: A treble clef staff in B minor, 3/4 time, starting with a forte (*f*) dynamic. It features a bold, leaping eighth-note motif.
- marcato**: A bass clef staff in B minor, 3/4 time, starting with a forte (*f*) dynamic. It features a repeated eighth-note rhythmic pattern.
- Grandioso**: A treble clef staff in B minor, 3/4 time, starting with a fortissimo (*ff*) dynamic. It features a radiant melody sustained over pulsing chords.
- Andante sostenuto**: A treble clef staff in B minor, 3/4 time, starting with a *dolce* dynamic. It features a fresh, simple melodic theme.

MORE MUSIC

YULIANNA AVDEEVA PLAYS CHOPIN AND MORE

Last year Yulianna Avdeeva released her most recent solo album on the French label Mirare, featuring J.S. Bach's English Suite No.2 and his Overture in the French Style [BWV 831]. The Toccata in D major, BWV 912 fills out the program.

MIRARE MIR328

To hear her in Chopin's Fantasia in F minor, Op.49 from tonight's recital, and more music by Liszt, look for her 2016 recital album, which includes Liszt's Dante Sonata and his paraphrase of music from Verdi's *Aida*, as well as Mozart's Piano Sonata K284.

MIRARE MIR301

Or look for her first recording for Mirare, from 2014, which features Chopin's Opus 28 set of preludes, together with Schubert's three Klavierstücke, D946 and Prokofiev's Sonata No.7.

MIRARE MIR252

Avdeeva has also released two recordings through Poland's Fryderyk Chopin Institute (Narodowy Instytut Fryderyka Chopina). The first is a 2-CD album featuring her performances from the 2010 Chopin Competition and including the Piano Concerto No.1 with the Warsaw Philharmonic Orchestra and conductor Antoni Wit. This was followed by a period instrument recording of both the Chopin concertos with the Orchestra of the Eighteenth Century and Frans Brüggen, on which Avdeeva plays an 1849 Erard piano.

NIFCCD 600-601 (Competition)

NIFCCD 029 (Concertos)

LISZT PIANO MUSIC

Three of the Liszt pieces on this program highlight the composer's connection with Richard Wagner. For an intriguing 3-CD concept album that pursues the same theme, look for *Lost in Venice with Prometheus* by Belgian pianist Jan Michiels. The program includes music by J.S. Bach, Heinz Holliger, Luigi Nono and a transcription of Beethoven's complete ballet music for *The Creatures of Prometheus*, as well as transcriptions of the Prelude and Liebestod from Wagner's *Tristan und Isolde* and the March to the Grail from *Parsifal*. Among the original Liszt works are the three late pieces heard tonight and the piano version of *At the Grave of Richard Wagner* (originally for string quartet and harp).

FUGA LIBERA 716

Alternatively, look for Maurizio Pollini's 1990 recording, which brings together all of tonight's Liszt pieces, including the Sonata in B minor, in performances praised for their combination of technical flawlessness and sheer passion.

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Broadcast Diary

May-June



92.9 ABC
Classic FM

abc.net.au/classic

Friday 18 May, 8pm

Sunday 20 May, 2pm (repeat)

SPIRIT OF DELIGHT

John Wilson conductor

Lukáš Vondráček piano

JS Bach, Prokofiev, Elgar

Friday 25 May, 8pm

Saturday 30 June, 8pm (repeat)

ROYAL FIREWORKS MUSIC

Robert Johnson conductor

SSO Brass Ensemble

Britten, Gabrieli, Debussy, Elgar, Hartley, Handel

Saturday 26 May, 2pm

Friday 22 June, 1pm (repeat)

YULIANNA AVDEEVA IN RECITAL

See this program for details.

Wednesday 13 June, 8pm

TAIKOZ AND THE SSO

Gerard Salonga conductor

Riley Lee shakuhachi

Kaoru Watanabe shinobie, taiko

Taikoz (Ian Cleworth, Artistic Director)

Cleworth, Watanabe, Britten, Lee, Skipworth

Saturday 16 June, 8pm

Sunday 17 June, noon (repeat)

ANNE-SOPHIE MUTTER PLAYS TCHAIKOVSKY

David Robertson conductor

Anne-Sophie Mutter violin

Kalinnikov, J Williams, Tchaikovsky

Thursday 21 June, 6.30pm

Sunday 24 June, 2pm (repeat)

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Oleg Caetani conductor

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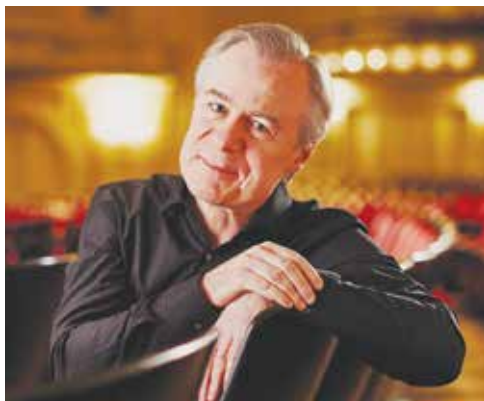


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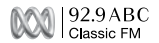
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