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MESSAGE FROM SIEMENS



Music is one of the few things that bridges cultures and brings people together. And this year, Siemens is happy to bring everyone together for one night, for the Siemens Classics.

The sponsorship of the Arts has a long tradition at Siemens. For Siemens, supporting arts and culture is about preserving the old and embracing the new. As a company, Siemens also believes in keeping our tradition of innovation alive, which also gives us the capacity to create something new.

As we celebrate yet another year of our successful collaboration with SSO, we present to you Siemens Classics – Remembrance of Things Past. The music of the greatest romantic composers remains eternal and well-loved, despite the passage of time and the ever-changing landscapes, people and mentalities.

SSO's performance has never failed to enchant and captivate. Please sit back, enjoy and have a pleasant evening.

A handwritten signature in dark ink that reads "Hans-Dieter Bott". The signature is written in a cursive style with a large, stylized initial 'H'.

Hans-Dieter Bott
Country Manager
Siemens Singapore

Butterfly Lovers CD Ad

Sat, 29 Sep 07

SIEMENS CLASSICS – ELGAR ANNIVERSARY: REMEMBRANCE OF THINGS PAST

Lan Shui *conductor*
Wang Jian *cello*

FRANZ JOSEPH HAYDN
Symphony No. 100 in G major 'Military' ^{22'00}

EDWARD ELGAR
Cello Concerto in E minor, Op. 85 ^{29'00}

Intermission ^{20'00}
Wang Jian will autograph CDs at the stall foyer

ANTONÍN DVOŘÁK
Symphony No. 8 in G major, Op. 88 ^{37'00}

All timings indicated are approximate

SSO Col Pix

SINGAPORE SYMPHONY ORCHESTRA



A premier Asian orchestra gaining recognition around the world, the Singapore Symphony Orchestra (SSO) aims to enrich the local cultural scene, serving as a bridge between the musical traditions of Asia and the West, and providing artistic inspiration, entertainment and education.

A full-time professional orchestra with 96 members, the SSO now makes its performing home at the Esplanade Concert Hall, and also performs regularly at the Victoria Concert Hall and at other venues. Performing over 50 symphonic programmes a year, its versatile repertoire spans the all-time favourites and orchestral masterpieces to exciting cutting-edge premieres. In support of Singaporean talent, local musicians and composers feature prominently in the concert season. Since its inception in 1979, the SSO has toured America, China, Czech Republic, Germany, Greece, Hong Kong, Hungary, Italy, Japan, France, Spain, Turkey and the United Kingdom.

Since Maestro Lan Shui assumed the position of Music Director in 1997, he has raised the Orchestra's profile and level of excellence, and is committed to the performance of new Asian compositions. Choo Hoey, who was Music Director from 1979 to 1996, is credited for developing the Orchestra with his diverse programming.

Among the SSO's recordings under BIS are a number of CDs which have earned international acclaim, including a recently released *Seascapes* CD, and the first-ever complete symphony cycle of Tchernin. The SSO has also recorded the music of Chen Yi, Zhou Long, Bright Sheng and Richard Yardumian, collaborating with such great artists as Evelyn Glennie, Cho-Liang Lin, Gil Shaham, Noriko Ogawa, Christian Lindberg and Martin Fröst.

Highlights of the 07/08 season include appearances with conductors Claus Peter Flor and Gennady Rozhdestvensky, pianists Andreas Haefliger, Stephen Hough, Jean-Yves Thibaudet, violinists Sarah Chang, Leila Josefowicz, Daniel Hope and soprano Soile Isokoski.

*"Today it unquestionably ranks among the world's best...
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**American Record Guide
March/April 2007**

LAN SHUI

conductor

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Lan Shui joined the Singapore Symphony Orchestra as Music Director in 1997. Under his direction, the Orchestra started recording under the international label BIS, and he has led the Orchestra on several successful tours. In support of Asian-influenced works, Lan Shui is passionate about premiering and commissioning works by Asian and Singaporean composers.



Other than the SSO, his recent engagements with other orchestras include performances with the Frankfurt Radio Symphony, Stuttgart Radio Symphony, Bamberg Symphony, Frankfurt Museumsorchester, Deutsche Symphony (Berlin), Komische Opera Orchestra, Saarbruecken Radio Symphony, Danish Radio Symphony, Royal Danish Orchestra, Odense Symphony, National Orchestra of Loire (France), Bern Symphony and Staatsphilharmonie Rheinland (Ludwigshafen), amongst others. He is also the Principal Guest Conductor of the Aalborg Symphony in Denmark. He assumes the position of Chief Conductor of the Copenhagen Philharmonic starting from the 07/08 season.

Lan Shui has conducted many orchestras including the Baltimore Symphony, Berlin Symphony, Calgary Philharmonic, Detroit Symphony, Gothenburg Symphony, Houston Symphony, Los Angeles Philharmonic, Malmö Symphony, Minnesota Orchestra, Munich Chamber Orchestra and Tampere Philharmonic. He has performed at festivals including Tanglewood, Aspen, Bravo! Vail Valley, Round Top, Eastern Music, National Orchestra Institute and Casals Festivals.

Born in China, Lan Shui made his professional conducting debut with the Central Philharmonic Orchestra in Beijing in 1986 and was later appointed Conductor of the Beijing Symphony. In 1990 he conducted the Los Angeles Philharmonic's Summer Festival, where he came to the attention of David Zinman who invited him to the Baltimore Symphony Orchestra as Conducting Affiliate in 1992.

From 1994 to 1997, he was Associate Conductor to Neeme Järvi at the Detroit Symphony. In the same period he assisted Kurt Masur at the New York Philharmonic and conducted the Cleveland Orchestra in Paris as part of Boulez's young conductors' project.

Lan Shui currently records on the BIS label. Recordings with the Malmö Symphony include the music of Arnold, Hindemith and Fernström. Notable releases with the Singapore Symphony include the first-ever complete symphonies of Tchaikovsky. Lan Shui is the recipient of several international awards, amongst them awards from the Beijing Arts Festival, New York Tchaikovsky Society, 37th Besançon Conductors Competition in France and Boston University Distinguished Alumni Award.

WANG JIAN

cello

Wang Jian began to study the cello with his father when he was four. While a student at the Shanghai Conservatoire, he was featured in the celebrated documentary film *From Mao to Mozart: Isaac Stern in China*. Stern's encouragement and support paved the way for him to go to the United States and in 1985 he entered the Yale School of Music under a special programme where he studied with the renowned cellist Aldo Parisot.



During the 2006/7 season Wang will be undertaking a tour of the Far East with the BBC Symphony Orchestra and their music director Jiri Belohlavek. He will also perform with the Florence Maggio Musicale (with Gustavo Dudamel), City of London Sinfonia (with Richard Hickox) and the Osaka Philharmonic Orchestra. In April and May 2007 he will collaborate with Gil Shaham and others in a series of chamber concerts in the U.S. including two performances at Carnegie Hall in New York. Last season Wang's performances included the NHK Symphony (Ashkenazy), Detroit Symphony (Neeme Järvi), Danish National Symphony (Lazarev), Boston Symphony (Frühbeck de Burgos) and the Orchestre Philharmonique de Radio France with Chung.

Wang Jian's first professional engagement was in 1986, at New York's Carnegie Hall. Since then he has embarked on an international career; early highlights including concerts with the Mahler Youth Orchestra (Claudio Abbado) and with the Royal Concertgebouw Orchestra (Riccardo Chailly) in Amsterdam and on tour in China. He has also performed with many of the world's leading orchestras including the Philadelphia, Cleveland, Detroit and Chicago Symphonies; Hong Kong Philharmonic, Zurich Tonhalle, Stockholm Philharmonic, Santa Cecilia, Hallé, Scottish Chamber, Mahler Chamber and the National Orchestra of France. These concerts have been with many of the greatest conductors, such as Dutoit, Krivine, Sawallisch, Bergland, Eschenbach, Dausgaard, Hickox, Wigglesworth and Harding.

Wang has also performed at many festivals throughout the world, as both soloist and chamber musician. These have included Verbier in Switzerland, Miyazaki in Japan, Aldeburgh in the UK and Tanglewood and Mostly Mozart in the USA.

Wang Jian has an exclusive contract with DGG, the *Bach Cello Suites* and a *Baroque Album* with the Camerata Salzburg being his most recent releases. He has also recorded the Brahms *Double Concerto* with the Berlin Philharmonic Orchestra, Claudio Abbado and Gil Shaham; the Haydn *Concerti* with the Gulbenkian Orchestra under Muhai Tang, Messiaen's *Quartet for the End of Time* (with Chung, Shaham and Meyer) and Brahms, Mozart and Schumann chamber music with Pires and Dumay. His instrument is graciously loaned to him by the family of the late Mr Sau-Wing Lam.

Tour Ad

SINGAPORE SYMPHONY ORCHESTRA

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Musicians (listed alphabetically by family name) rotate their seats on a per programme basis

* Musician(s) on temporary contract

** SSO Musician on leave

† With deep appreciation to Mr & Mrs Rin Kei Mei for their generous loan of string instruments from the Rin Collection

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FRANZ JOSEPH HAYDN (1732-1809)

12

Symphony No. 100 in G major 'Military' ²²⁰⁰

Adagio - Allegro

Allegretto

Menuet

Finale (Presto)

There is a tomb in the cloisters of Westminster Abbey commemorating a little-known German violinist who was born in Bonn in 1745. The burial of an apparently unremarkable foreigner in one of London's most important churches may seem inappropriate, but a single sentence inscribed on the tomb explains all, "He brought Haydn to London in 1791 and 1794". That achievement alone appears to have earned Johann Peter Salomon a place among the tombs of London's most eminent citizens.

Salomon was by no means the first to attempt to lure Haydn – then the greatest living composer – to London, and the key to his success, when so many others had failed, was money. He set off from London (where he had settled in 1781) to Haydn's house in Vienna with a contract worth £1200 – £300 for a new opera, £300 for six symphonies (and a further £200 for their copyright), £200 for some 20 smaller pieces and a guarantee of £200 from a benefit concert – and, as a token of his good faith, lodged an advance of £500 with Fries and Company, Haydn's Viennese bankers. To put that all in perspective, according to figures published by the British Treasury, the purchasing power of £1200 in 1791 was the equivalent of almost £110,000 (\$337,000) today. Who could resist? Haydn clearly couldn't, and was soon *en route* for England, arriving, after an exceptionally rough sea crossing from Calais, on 1 January 1791.

In London, Haydn was surprised by audiences' ill-manners. They invariably arrived late after a heavy dinner, talked loudly and sent out for more food during the performance. He commented that many "took a comfortable seat in the concert room and were so gripped by the magic of the music that they promptly fell asleep."

For his second visit to London (in 1794), Haydn was better prepared. Salomon had commissioned six further symphonies and with these Haydn tackled the problem of noisy audiences head-on. With the *Symphony No. 100*, first performed in the Hanover Square Rooms on 31 March 1794, he adopted the tactic of appealing to the military backgrounds of many in the audience. But first he lulled everyone into a false sense of complacency with the first movement's tranquil and sober introduction. Typical of serious music of the time one can almost see the menfolk settling down for a comfortable 20 minutes' doze while they digested their hearty dinners. But then high woodwinds introduce a playful theme which soon bursts out from the full orchestra reinforced by hard drum-beats. It's not easy to sleep with so much action and noise going on (try it and see), but to jerk any who do into wakefulness Haydn suddenly brings the music to a violent end and then sets off in an entirely different key.

Born 31 March or 1 April 1732, Rohrau, lower Austria, died 31 May 1809, Vienna.

Served as a musician in the court of the Esterházy family for over three decades.

Known as the "Father of the Symphony" after his development of the genre between his first symphony, dated 25 November 1759 and his 104th dated 4 May 1795.

The second movement began life sometime in the late 1780s as a piece for mechanical organ, and is certainly innocuous enough until Haydn suddenly attacks the audience with crashing cymbals and drums, not to mention the piercing tinkle of a triangle. These percussive outbursts appear sporadically until Haydn pulls his biggest shock yet. Without warning, a trumpet sounds off a coarse military-style summons, drums roll, and all those well-fed London gentlemen with an army training would have been quickly shocked into sobriety.

The subsequent movements provide no further room for relaxation. The third movement is a brisk Minuet during the Trio section of which militaristic trumpets again put in a surprising appearance, while the fourth movement is a frantic chase, full of violent dynamic contrasts and abrupt pauses during which, had there been such things in 1794 London, warbling handphones would have been quickly exposed much to the embarrassment of their owners.

Marc Rochester

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EDWARD ELGAR (1857-1934)

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Cello Concerto in E minor, Op. 85 ^{29'00}

Adagio - Moderato -

Lento - Allegro molto

Adagio -

Allegro, ma non troppo

The cataclysmic events of the First World War seemed to shock Elgar into compositional silence; as he wrote to Sir Sidney Colvin (the Keeper of Prints and Drawings at the British Museum), "I cannot do any real work with the awful shadow over us." In March 1918, eight months before the end of the War, Elgar underwent surgery to remove his tonsils, and it was whilst recuperating in a London nursing-home that the seeds of the *Cello Concerto* were born. As his daughter recalled, "There was not anything like the sedatives we have now, but nevertheless, he woke up one morning and asked for pencil and paper and wrote down the opening theme of the *Cello Concerto*." To continue his recuperation, Elgar and his wife Alice left London for the tranquillity of a small cottage in Sussex, on England's south coast, and, surrounded by peace and beauty, Elgar began to compose again.

Born Broadway near Worcester in England 2 June 1857, died Worcester 23 February 1934.

First native English composer to establish a truly international reputation for over 200 years.

Best known outside England for his orchestral scores, which include two symphonies, the so-called "Enigma" Variations and concertos for violin and cello.

In that Sussex cottage Elgar produced a number of chamber works for an ensemble which included the cellist Felix Salmond, who travelled from his home in London to Sussex to see how these new pieces were progressing, and it was on one of his visits that Elgar showed him the sketches he had drawn up for the *Cello Concerto*. In July 1918 Elgar told Colvin, "I have nearly completed a Concerto for Violoncello: a real large work and I think good and live." With advice from Salmond, who was to be the soloist at the work's premiere, Elgar completed it the following year and dedicated it to Sir Sidney and Lady Colvin with the inscription, "Your friendship is such a real and precious thing that I should like to leave some record of it."

The premiere took place in the Queen's Hall, London on 27 October 1919. The hall was virtually empty – largely due to the inaccessible music performed in the rest of the concert – while Eric Coates, who conducted everything except the *Concerto* (which Elgar conducted), poached nearly all the rehearsal time, with the result that the London Symphony Orchestra was dolefully under-prepared. Nevertheless the critics recognised the work's inherent quality – one writing that it was "a fine spirit's lifelong wistful brooding upon the loveliness of earth" – and within weeks it was being hailed as one of the greatest of all concertos for the instruments.

But then tragedy struck. On 7 April 1920 Alice died, and although Elgar lived on for a further 14 years, he effectively abandoned composing; the *Cello Concerto* stands as his last significant completed work.

Elgar groups the *Concerto's* four movements into pairs, the first movement opening with an impassioned solo cello recitative answered by the clarinet. The main theme is a gracefully swaying melody introduced by unison strings before the cello takes it over and, after passing up into the instrument's very highest register, allows the orchestra to build the music up to its first great climax. The cello calms things down and the woodwind give out the second main theme, which gradually lightens the mood. The second movement is full of the spirit of the Sussex countryside. The opening cello recitative, with its shivering bowing and pizzicatos, turns into an airy melody which has been described as having "all the freedom of birds in flight" and is passed phrase at a time from the cello to the orchestra.

The third movement is an emotionally-charged melody from the cello with rich orchestral accompaniment. The orchestra then abruptly changes the mood for the fourth movement, which begins briskly enough, but is quickly slowed down by the cello. Eventually the cello agrees to lead the orchestra in a lively dance but before long a sense of tragedy impinges and, at last, the cello reverts to its opening recitative, after which the orchestra rapidly leads the *Concerto* to its brisk but deeply sad conclusion.

Marc Rochester

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**Maria Kliegell/
Royal Philharmonic Orchestra/
Michael Halász**
Naxos 8.550503

ANTONÍN DVOŘÁK (1841-1904)

16

Symphony No. 8 in G major, Op. 88 ^{37'00}

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

Haydn was lured to London in 1791 by the guarantee of the equivalent (in today's terms) of £110,000. Almost a century later, Dvořák had been promised a total of £221 (the equivalent of £15,400 or S\$47,400 at today's rate of exchange), but for doing rather less; he had been commissioned to write just one work – a cantata – and to conduct a single concert. However, Dvořák obviously appreciated the value of a loss-leader, for his appearance in London in March 1884 led to further commissions and invitations, and he left with promises of at least four times that amount for his next visit. More than that, he had been approached by an English publisher, Novello, who was anxious to sign up Dvořák and pay him handsomely for the privilege.

Born 8 September 1841, Nelahozeves, Bohemia (now Czech Republic), died 5 January 1904, Prague.

Son of a poor inn-keeper, served an apprenticeship as a butcher before coming to the notice of Brahms who championed his early works.

Produced 14 operas, nine symphonies, concertos for piano, violin and cello, chamber works, piano pieces and a number of songs.

The problem was that since 1879, Dvořák had been contractually obliged to offer the German publisher Simrock first refusal on all his new works. Songs, dances and short piano pieces were hugely popular and helped make Simrock his fortune. What Simrock didn't like, because the market was small and the production costs high, were symphonies. In one acrimonious letter from Simrock, he told Dvořák he was losing "thousands of marks" on the three symphonies he had already published. Dvořák himself had chosen not to have his first five symphonies published and over payment for the remaining four he fought bitter arguments with Simrock. For the *Ninth* ("From the New World") Simrock paid US\$500, a pittance for what has become arguably the world's best-loved symphony, but unspeakably generous compared with the \$150 (at today's values, a shade under S\$5000) Simrock offered for the *Eighth*. While the financial arguments were going on, however, Novello's offered an incredibly generous £800 (that's worth now over S\$120,000) for the *Symphony* and Dvořák's latest choral work, a *Requiem Mass*, and this the composer accepted. The *Eighth Symphony* was therefore published in London and although not premiered there (its first performance had been in Prague on 2 February 1890), was presented by the composer himself to the London public on 14 April 1890 barely two months after its Prague premiere. Its happy blend of innocence, folk melody, drama and grandeur quickly made it enormously popular amongst British audiences.

Indeed, so much did the British take to it that Dvořák chose to submit it as his Doctoral thesis to the University of Cambridge (which he was awarded in 1891) as well as to the Prague Conservatoire – formerly the Organ School – to which he was appointed Director also in 1891.

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The first movement starts with a sombre cello melody in a minor key, answered by a happy little flute tune in a major key, before the volume and speed increase and the main theme, a kind of jovial march breaks out.

There is something very like a traditional Czech melody in the second movement and certainly the spirit of the Czech countryside seems to hover over the music; hardly surprising since Dvořák wrote the *Symphony* while he was staying in the beautiful village of Vysok surrounded by rolling hills and richly-scented pine forests. There is even a typically rustic peasant dance in the middle of this tranquil movement.

The gentle dance which starts the third movement is far more refined, while the charming and delightful central section is a particularly fine melody which Dvořák had used in his opera *The Stubborn Lovers*. A more extrovert dance pops up just before the movement gives way to the fourth movement. Dvořák generally wrote music quickly – the entire *Symphony* only took three months complete – and he rarely revised or altered what he had written. However when he came to orchestrate the last movement, he decided to add a trumpet fanfare before the main theme, a typically Czech dance called a “Furiant”.

Marc Rochester

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Charles Mackerras**
EMI 565026-2

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