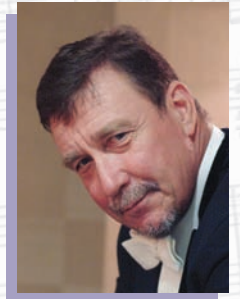


CELEBRATING 28 YEARS  
*Great Moments in Music*



MUSIC DIRECTOR  
LAN SHUI



# RACH III: VLADIMIR FELTSMAN

Sat, 10 Feb 07  
Esplanade Concert Hall  
PERFORMING HOME OF THE SSO

### PATRON SPONSORS



### A STANDING OVATION TO OUR CORPORATE PARTNERS



### Partners



### Lunch Treats on Symphony 92.4FM (Mon-Fri, 11am to 2pm)

For lunch with a difference, tune in to Lunch Treats on Symphony 92.4FM. We serve up a wide selection of music to go with your favourite lunch menu – from Movie themes to Broadway, masterworks to light classics and even a little cross-over music!  
Find out about the latest theatre productions and music performances in What's On in Town at 12.20pm.  
For more information, visit [www.symphonysg.com](http://www.symphonysg.com).

Supported by various corporate sponsors and individual donors, the Singapore Symphony Orchestra is a not-for-profit company limited by guarantee and registered under the Charities Order.

SINGAPORE SYMPHONY ORCHESTRA  
11 Empress Place, Victoria Concert Hall, Ground Floor, Singapore 179558  
Company registration no.: 197801125M

Phone +65 6338 1230 (main) Fax +65 6336 6382 (main)  
E-mail [ssonet@singnet.com.sg](mailto:ssonet@singnet.com.sg) Website [www.sso.org.sg](http://www.sso.org.sg)

Sat, 10 Feb 07

**RACH III:**  
**VLADIMIR FELTSMAN**

**Okko Kamu** *conductor*  
**Vladimir Feltsman** *piano*

**LUIGI CHERUBINI**

*Anacréon: Overture* <sup>9'00</sup>

**FRANZ JOSEPH HAYDN**

*Symphony No. 92 in G major 'Oxford'* <sup>28'00</sup>

Intermission <sup>20'00</sup>

**SERGEI RACHMANINOV**

*Piano Concerto No. 3 in D minor, Op. 30* <sup>39'00</sup>

*Vladimir Feltsman will autograph CDs at the stalls foyer after the concert*

---

*All timings indicated are approximate*



**A premier Asian orchestra gradually 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 other venues, including outdoor concert platforms. Performing over 50 symphonic concerts a year, its versatile repertoire spans the all-time favourites



and 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, the 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 level of excellence, and has been distinguished by his dedication 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.



Winning acclaim were the SSO recordings of the first-ever complete symphony cycle of Alexander Tcherepnin. The SSO has also recorded the music of Chen Yi, Zhou Long, Bright Sheng and Richard Yardumian under an exclusive

recording contract with the BIS label. Artists heard on SSO recordings include Evelyn Glennie, Cho-Liang Lin, Gil Shaham, Noriko Ogawa, Christian Lindberg and Martin Fröst.

Highlights of the 06/07 season include appearances with conductors Christopher Seaman and Hubert Soudant, soprano Nancy Argenta, percussionist Evelyn Glennie, pianists Yevgeny Sudbin and Nikolai Demidenko, violinists Isabelle van Keulen and Cho-Liang Lin, as well as cellist Nina Kotova.



SSO Principal Guest Conductor Okko Kamu was born into a musical family in Helsinki, where his father played double bass in the Helsinki Philharmonic. At the age of two, Kamu started studying the violin with Väinö Arjava, the leader of the orchestra. In 1952, he continued with Onni Suhonen at the Sibelius Academy, where he also began studies on the piano. He became the leader of the Suhonen Quartet in 1964.

In 1965, Kamu started his professional career in the Helsinki Philharmonic, and in 1966 was elected to become Concertmaster of the Finnish National Opera Orchestra. In 1967, the National Opera offered him the post of third conductor, with responsibilities including ballets, operettas and his own production of Britten's *The Turn of the Screw*. In 1969, he accepted the position of guest conductor of the Swedish Royal Opera in Stockholm and later that year won first prize in the first International Karajan Conductor Competition in Berlin, which led to an extensive international career.

Okko Kamu has been Music Director of the Finnish Radio Symphony Orchestra, Oslo Philharmonic, Stockholm Sinfonietta, Helsingborg Symphony Orchestra and the Helsinki Philharmonic as well as Principal Guest Conductor of the City of Birmingham Symphony Orchestra and the Copenhagen Philharmonic.

Having conducted many leading orchestras around the world, Okko Kamu was appointed Principal Guest Conductor of the Singapore Symphony Orchestra in 1995, Chief Conductor of Finnish National Opera in 1996 and Principal Guest Conductor of the Orchestre de Chambre de Lausanne in 1997. He has also been a member of the Swedish Royal Music Academy since 1994.



An artist of immense range and insight, Vladimir Feltsman is recognized as one of the most imaginative and constantly interesting musicians of our time.

Highlights of Feltsman's 06/07 season include performances of all the Mozart Sonatas in five concerts at the Mannes School of Music and the New School's Tisch Center on the Walter pianoforte built for him by Paul McNulty, and his conducting a production of *Così fan tutte* at the famed Mariinsky Theater in St Petersburg in December 2006. His 06/07 season also includes returns to Carnegie Hall performing Ravel's *Left Hand Concerto* with the National Radio Orchestra of France, and performances with the Pittsburgh Symphony and the Yomui Nippon Orchestra. In the fall of 2006 Feltsman performed in Korea and Singapore with the St Petersburg Philharmonic. In addition, he will perform recitals in Tokyo, Osaka, Seattle, New York, La Jolla, Phoenix, Kansas City, Aspen, Philadelphia and Fresno, and with the Festival Casals Orchestra in San Juan, Puerto Rico in February 2007.

His extensive discography has been released on the Sony Classical, Music Heritage Society and Camerata (Tokyo) labels. His discography includes six albums of clavier works of J.S. Bach, recordings of Beethoven's last five piano sonatas, the solo piano works by Schubert, Chopin, Liszt, Brahms, and Messiaen, as well as concerti by Bach, Chopin, Tchaikovsky, Rachmaninov and Prokofiev. Camerata released Feltsman's performance of the Brahms *Second Piano Concerto* with the Cologne Radio Orchestra and Hans Vonk conducting.

Vladimir Feltsman holds the Distinguished Chair of Professor of Piano at the State University of New York, New Paltz, and teaches at the Mannes College of Music in New York City. He is the Founder and Artistic Director of the International Festival-Institute Piano Summer at New Paltz, a month-long training programme for advanced piano students.

STC Ad

<b>MUSIC DIRECTOR</b>	Lan Shui
<b>RESIDENT CONDUCTOR / MUSIC DIRECTOR of SINGAPORE SYMPHONY CHORUS</b>	Lim Yau
<b>CONDUCTOR EMERITUS</b>	Choo Hoey
<b>PRINCIPAL GUEST CONDUCTOR</b>	Okko Kamu

**FIRST VIOLIN**

LEADER  
Alexander Souptel

CO-LEADER  
Lynnette Seah

ASSISTANT  
LEADER  
Kong Zhao Hui

FIXED CHAIR  
Chan Yoong Han

Chen Da Wei  
Duan Yu Ling  
Foo Say Ming  
Gu Wen Li  
Jin Li  
Cindy Lee  
Lim Shue Churn  
Seow Jin Chong  
Sui Jing Jing  
Karen Tan  
William Tan  
Wei Zhe

**SECOND VIOLIN**

PRINCIPAL  
Zhang Zhen Shan

ASSOCIATE  
PRINCIPAL  
Michael Loh

FIXED CHAIR  
Hai-won Kwok

Nikolai Koval  
Priscilla Neo  
Margit Saur  
Andrea Oey\*  
Shao Tao Tao  
Joshua Tan Kang Ming  
Wu Man Yun  
Yeo Teow Meng  
Yin Shu Zhan  
Yokoyama Hiroko

**VIOLA**

PRINCIPAL  
Zhang Manchin

ASSOCIATE  
PRINCIPAL  
Guan Qi

FIXED CHAIR  
Luo Biao

Chen Ge  
Jiri Heger  
Marietta Ku  
Liu Hao Yu  
Shui Bing  
Tan Wee Hsin\*\*  
Irina Tarasova  
Tong Yi Ping  
Xia Bing\*  
Yang Shi Li

**CELLO**  
PRINCIPAL  
Nella Hunkins

ASSOCIATE  
PRINCIPAL  
Yu Jing

FIXED CHAIR  
Benjamin Birtle\*

Chan Wei Shing  
Ding Xiao Feng  
Guo Hao  
Li Cheng  
Song Woon Teng  
Wang Yan  
Zhao Yu Er

**DOUBLE BASS**  
PRINCIPAL  
Guennadi Mouzyka

ASSOCIATE  
PRINCIPAL  
Yang Zheng Yi

FIXED CHAIR  
Karen Yeo

Olga Alexandrova  
Ma Li Ming  
Jacek Mirucki  
Wang Xu  
Xu Li

**FLUTE**

PRINCIPAL  
Jin Ta

ASSOCIATE  
PRINCIPAL  
Evgueni Brokmler

Lee Kee Hoi  
Gerhard Mair\*

**PICCOLO**  
Lee Kee Hoi

**OBOE**  
PRINCIPAL  
Rachel Walker

ASSOCIATE  
PRINCIPAL  
Pan Yun

Carolyn Sonderegger  
Elaine Yeo

**COR ANGLAIS**

ASSOCIATE  
PRINCIPAL  
Elaine Yeo

**CLARINET**  
PRINCIPAL  
Ma Yue

ASSOCIATE  
PRINCIPAL  
Gabor Varga

Liu Yoko  
Tang Xiao Ping

**BASS CLARINET**

ASSISTANT  
PRINCIPAL  
Tang Xiao Ping

**BASSOON**

PRINCIPAL  
Zhang Jin Min

ASSOCIATE  
PRINCIPAL  
Liu Chang

Anani Donev\*  
Zhao Ying Xue

**CONTRA  
BASSOON**  
Anani Donev\*

**HORN**  
PRINCIPAL  
Han Chang Chou  
Gerd Seifert\*

ASSOCIATE  
PRINCIPAL  
Gao Jian  
Jamie Hersch

Hoang Van Hoc\*\*  
Wang Min

**TRUMPET**  
PRINCIPAL  
Laurence Gargan

ASSOCIATE  
PRINCIPAL  
David Smith\*

Ikebe Jun  
Yap Thien Soo

**TROMBONE**

PRINCIPAL  
Allen Meek

ASSOCIATE  
PRINCIPAL  
Fredri Sonderegger

**BASS TROMBONE**  
ASSISTANT  
PRINCIPAL  
Shannon Pittaway

**TUBA**  
PRINCIPAL  
Jacomo Bairos

**TIMPANI**  
PRINCIPAL  
Jonathan Fox

Grzegorz Markiewicz

**PERCUSSION**  
PRINCIPAL  
Jonathan Fox

Mark De Souza  
Lim Meng Keh  
Grzegorz Markiewicz

**HARP**  
PRINCIPAL  
Gulnara Mashurova

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

\* Musician on temporary contract

\*\* SSO Musician on leave



To continue to be one of the most outstanding orchestras in the region, the Singapore Symphony Orchestra needs to recruit and maintain its pool of talented musicians. We would like to thank the following corporations for supporting our Musicians' Chair Programme:

SINGAPORE PETROLEUM  
COMPANY LIMITED  
Musician's Seat



TEMASEK HOLDINGS  
(PRIVATE) LIMITED  
Musician's Seat

**TEMASEK**  
**HOLDINGS**

## CORPORATE SEATS

### **\$20,000 and above**

Japanese Chamber of Commerce & Industry, Singapore  
Petrochemical Corporation of Singapore (Pte) Ltd

### **\$10,000 and above**

BD  
Hong Leong Foundation  
Lippo Limited  
Prima Limited

### **\$5,000 and above**

DyStar Singapore Pte Ltd

*Allow your corporation to play an active role in the life of the Orchestra by supporting the Corporate Seat Scheme.*

*For more details, please contact the Development & Sponsorship Team at **68370998** or **freddie@sso.org.sg***

**DONATIONS RECEIVED FROM  
JULY - DECEMBER 2006  
(\$1,000 AND ABOVE)**

9

**\$100,000 and above**

Singapore Totalisator Board  
GK Goh Group  
Singapore Airlines Ltd  
Philips Electronics Singapore Pte Ltd

**\$50,000 and above**

Conrad Centennial Singapore  
DaimlerChrysler South East Asia Pte Ltd  
Singapore Institute of Management  
Aberdeen Asset Management Asia Ltd  
Dumex Singapore  
Nokia Pte Ltd  
Siemens Pte Ltd

**\$20,000 and above**

Japanese Chamber of Commerce &  
Industry, Singapore  
Petrochemical Corporation of Singapore  
Pte Ltd

**\$10,000 and above**

Composers and Authors Society of  
Singapore Ltd  
Lee Foundation, Singapore  
BD  
Cheng Kim Loke Foundation  
Hong Leong Foundation  
Lippo Limited  
Prima Limited  
Mr and Mrs Wong Nang Jang  
Yong Pung How

**\$5,000 and above**

BNP Paribas  
Oversea-Chinese Banking Corporation  
Ltd  
Singapore Pools (Pte) Ltd  
Standard Chartered Bank  
CIMB-GK Securities Pte Ltd  
Cold Storage Singapore (1983) Pte Ltd  
Dystar Singapore Pte Ltd  
Ho Bee (Sentosa) Pte Ltd  
Hong Leong Holdings Ltd  
Morgan Stanley Dean Witter Asia (S) Pte

NTUC Fairprice Co-Operative Ltd  
StarHub Ltd  
Tee Yih Jia Food Manufacturing Pte Ltd  
Unicorn International Pte Ltd

**\$1,000 and above**

Leon Lui Yuen Leung  
Cham Tao Soon  
LEP Pte Ltd  
Chang Li Lian  
Chang Tou Liang  
Nancy Evans Miller  
NTan Corporate Advisory Pte Ltd  
Ong & Ong Architects Pte Ltd  
Robert Khan & Co Pte Ltd  
Tong Moi Eng  
Pacific Star Holding Pte Ltd  
Singapore Technologies Aerospace Ltd  
Tham Keng Chuen  
ABN-AMRO Bank  
Andrey Berzins  
AsiaPay Solutions  
Cheah Sow Peng  
Christopher Ho Siow Soong  
Cynthia Seet  
Daniel Thunnissen  
Goh Chiu Gak  
Ho Soo Foo  
Jan Olof Johansson  
Karen Fawcett  
Kenneth Tan Chih Sien  
Lee Kuan Yew  
Leong Keng Hong  
LGT Bank In Liechtenstein (Singapore) Ltd  
Lynette Santiago  
Michael A Witt  
Michael Choi  
Michael Wong Pakshong  
Ng Siew Mun  
Raffles Medical Group  
Ross Forde Hamou Jennings  
Shih Chih Lung  
Tham Ming Loong  
Willem Mark Nabarro

Thu  
15 Feb 07

## Elgar Anniversary: Perchance to Dream



Gerard Schwarz *conductor*  
Isabelle van Keulen *violin*

---

<b>Elgar</b>	Violin Concerto in B minor, Op. 61
<b>Bright Sheng</b>	<i>China Dreams</i>
<b>Strauss</b>	<i>Der Rosenkavalier</i> , Op. 59: Suite

---



Elgar's *Violin Concerto* was written at the suggestion of renowned violinist Fritz Kreisler, who after premiering and performing the work for some years, eventually dropped it from his repertory and would not even record it! Bright Sheng was inspired by a dream for a significant portion of *China Dreams*' last movement, hence its name. Arranged from some of its more popular melodies, Strauss' Suite from *Der Rosenkavalier* is now as well-loved as the opera itself.

Sun  
11 Mar 07, 5pm  
Victoria Concert Hall

## VCH Chamber Series: Simple Gifts



Musicians from the Singapore Symphony Orchestra  
Lev Markiz *conductor*

---

<b>Elgar</b>	Serenade for strings
<b>Arvo Pärt</b>	Cantus in Memoriam Benjamin Britten
<b>Britten</b>	<i>Simple Symphony</i>
<b>Gabrieli</b>	Sonata pian' e forte
<b>Haydn</b>	Divertimento No. 1: Chorale St. Anthony
<b>Mozart</b>	<i>Maurerische Trauermusik</i> KV 477
<b>Mozart</b>	Two Marches

---

Elgar presented the charming and elegiac *Serenade for Strings* to his wife Alice on their third wedding anniversary, a work that remained one of his favourites throughout his life. Arvo Pärt's *Cantus in Memoriam* was composed to mourn the death of Benjamin Britten in 1976, while the four movements of Britten's *Simple Symphony* are based on themes he wrote during his childhood. The programme also features music by Gabrieli and Mozart.

# UPCOMING CONCERTS



Lan Shui  
*music director*

Sat  
17 Mar 07,  
11am & 1pm  
Victoria Concert Hall

## Concerts For Children: The Lost Elephant

*A Comedy Concerto by Dan Kamin*



Lim Yau *conductor*  
Dan Kamin *zookeeper*  
Susan Chapek *narrator*

**Limited tickets left!**

Elmer the Elephant has escaped from the zoo, and the zookeeper is determined to track him down! Watch musical comedian Dan Kamin create a jungle full of animals with a few simple props, his amazing movement skills, and the music of the SSO. It's a great way to introduce your children to classics like *Flight of the Bumblebee* and the *William Tell Overture*. Join in the search for *The Lost Elephant* and discover classical music!

*All concerts at 7.30 pm, Esplanade Concert Hall unless otherwise stated*

**Anacréon: Overture** <sup>9'00</sup>

Baptized Luigi Carlo Zanobi Salvatore Maria Cherubini 15 September 1760, Florence, Italy, died 15 March 1842, Paris.

Settled in Paris in 1786 and became one of the first directors of the newly-formed Paris Conservatoire and wrote an important treatise on counterpoint.

Composed around 3 dozen operas as well as a huge body of sacred, vocal and instrumental works.

Cherubini spans that fascinating period of musical history between the height of the Classical era (he met both Haydn and Beethoven in Vienna in 1805) and the height of the Romantic era. Most of his contemporaries admired him rather more, it would seem, than he did them,

Beethoven going so far as to describe him as the greatest living composer. For his part, Cherubini was, as the *Grove Dictionary* puts it, “a conservative revolutionary”, firmly rooted in the past and revolting against modernistic trends. One of his students, the composer Hector Berlioz, casts him the role of a comic villain in his *Memoirs*, poking fun at his Italian accent and old-fashioned ways: as David Cairns writes in his commentary on the *Memoirs*, “Cherubini was symbolically and literally at the head of the musical establishment which was attempting to keep Berlioz out.”

Beyond music, Cherubini lived through interesting times. He was urged to settle in France by Marie Antoinette, whom he saw executed during the French Revolution, and he met and argued over music and politics with Napoleon in Vienna shortly after Napoleon had conquered that city. Just to have survived (during the Revolution any connection with royalty was often sufficient grounds for a summary execution) was no mean achievement; to have maintained such an important position in the musical establishment defies belief. As the *Grove Dictionary* suggests, “He survived the political upheavals probably because of his versatility; for example, he conducted music for the celebration of the beheading of Louis XVI in 1796 and wrote the *C minor Requiem* for his memorial service in 1817.”

That versatility is exemplified by the music which opens this concert. On arrival in Paris in 1786, Cherubini was admitted to the Masonic Loge Olympique and for that he composed a celebratory cantata, *Amphion*. It seems to have been performed just once, and the music (except for its prelude) has long since been lost. But in 1803 Cherubini, then short of money, hit on the idea of producing an “opera-ballet”, which, under the title *Anacréon, ou l’amour fugitif* was staged at the Paris Opera on 4 October 1803. For its overture, he re-used the original prelude for *Amphion*. This proved to be *Anacréon’s* salvation: the opera was, in all other respects, a total disaster which has long since fallen into oblivion.

Those familiar with the Masonic gestures in Mozart’s *Magic Flute* will immediately recognise a relationship between that *Overture* and this, while the graceful pastoral music – horns interspersed with solos from oboe, flute, clarinet and bassoon – which follows, would seem to have very little to do with the subject matter of *Anacréon*, which is largely centred around the life of an ancient Greek poet best known for his celebrations of drinking and revelries. The remainder of the piece clearly shows how much influence over Beethoven’s own orchestral overtures Cherubini exerted.

Marc Rochester

SUGGESTED  
RECORDINGS

**City of Birmingham Symphony  
Orchestra/Lawrence Foster**  
Claves CD50-9513

**Lamoureux Orchestra/  
Igor Markevitch**  
DG 447 406-2

**Royal Philharmonic Orchestra/  
Adrian Boult**  
BBC Legends BBCL4072-2

**Symphony No. 92 in G major ‘Oxford’** <sup>28’00</sup>

Adagio – Allegro spiritoso

Adagio cantabile

Menuetto

Presto

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 form between his first symphony, dated 25 November 1759 and his 104th dated 4 May 1795.

Prince Nikolaus Esterházy’s death on 28 September 1790 signalled a dramatic change in Haydn’s life. After living permanently in the Esterházy’s isolated palace for almost 30 years, he was free to move to Vienna where he

entertained a steady stream of visitors from far and wide, including a German-born violinist and impresario who introduced himself saying, “I am Salomon from London and I have come to fetch you to England.” It didn’t take much effort to persuade Haydn, and on 1 January 1791 he arrived in England where he was fêted: “My arrival caused a great sensation. I went the rounds of all the newspapers for three successive days. Everyone wants to know me. I had to dine out six times up to now [8 January], and if I wanted, I could dine out every day.” The social whirl continued unabated and six months after first stepping foot on English soil, he travelled to Oxford to receive an Honorary Doctorate of Music from the University.

Under normal circumstances Haydn might have been expected to compose a work especially for the occasion, but the performance he directed at Oxford’s Sheldonian Theatre was of a symphony he had composed two years earlier. More than that, he had already presented this *Symphony No. 92*, along with two others, to two different aristocratic patrons in two different countries: first Prince Krafft-Ernst of Oettingen-Wallerstein in Bavaria had commissioned Haydn to compose three new symphonies,

then an identical commission had arrived from Comte d'Ogny in Paris. Not only was Haydn paid twice, but he did not even have to bother with writing out two copies of each work – he delivered the full score to Paris and the orchestral parts to Bavaria!

The refined, delicately poised introduction to the first movement leads into a brisk, scampering Allegro which maintains its spirited momentum through a variety of instrumental colours. The lyrical, song-like main theme of the second movement is rudely interrupted by trumpets and drums beating out a pulsating rhythm for the minor key central section, while the third movement is a typically buoyant Haydn Minuet with a trio in which a regal horn fanfare and a lightly flowing idea from the violins alternate. The fourth movement's jaunty dance, begun *sotto voce* by the violins, becomes increasingly exuberant as other instruments join in, and the work ends full of joy.

*Marc Rochester*

SUGGESTED  
RECORDINGS

***The Hanover Band/***

***Roy Goodman***

Hyperion CDH55125

***Freiburg Baroque Orchestral***

***René Jacobs***

Harmonia Mundi HMC901849

***Capella Istropolitana/***

***Barry Wordsworth***

Naxos 8.550387

***Philharmonia Hungarica/***

***Antal Dorati***

Decca 448 531-2



**Piano Concerto No. 3 in D minor Op. 30** <sup>39'00</sup>

Allegro ma non tanto

Intermezzo (Adagio)

Finale (Alla breve)

Born 1 April 1873, Semyonovo, Russia, died 28 March 1943, Beverly Hills, California.

Emigrated to the USA following the Bolshevik Revolution and pursued a dual career as a concert pianist and composer.

His music, in particular his three piano concertos, represents the final flowering of the Romantic era with its rich melodies and powerful emotional impact.

The 1996 movie, *Shine*, traced the true-life story of the Australian pianist David Helfgott who, having had all the potential to become a brilliant virtuoso, suffered a major mental breakdown and spent much of his life incarcerated in institutions for the insane. At the

root of Helfgott's breakdown and subsequent recovery (so the movie story-line went) was the performance of a work requiring almost superhuman mental and physical powers to perform, Rachmaninov's *Third Piano Concerto*.

Having written his first two concertos for Russian audiences – the first originally intended as a graduation piece for the Moscow Conservatoire, the second triumphantly premiered by Rachmaninov himself in Moscow in 1901 – the third was written for his first ever visit to the USA. The Americans had invited Rachmaninov in his capacity as a major concert pianist, but he was determined to show off to them his prowess as a composer, and once he had accepted the invitation he set to work on what was to be his *Third Piano Concerto*. He wrote it between June and September 1909 and learnt the piano part during the trans-Atlantic voyage using a dummy keyboard in his cabin. Its premiere on 28 November 1909 with the New York Symphony Orchestra under Walter Damrosch, was a huge success. The Americans loved the work and requested it more than any other of his works during his subsequent concert tours.

The lovely melody, simply stated at the outset of the first movement, originates from the chants of the Russian Orthodox Church which Rachmaninov would have heard in his childhood. This deceptively simple opening develops into some of the most musically impassioned and technically demanding of all piano concerto movements; and, at over 15 minutes duration, it demands almost superhuman physical and mental power from the pianist who has barely a moment's rest.

The second movement is a set of variations on the deeply sorrowful melody given out at the start by the orchestra. The mood ranges from the deep melancholy of the oboe in the opening bars, through the ecstatic glory of the piano's central cadenza-like outburst and the orchestra's impassioned restatement of the theme, to a passage of almost humorous delicacy, before, via a moment of the most profound sadness, the piano dances nimbly into the third movement. Using the same musical ideas, and only marginally shorter than the first, this movement features spectacularly dazzling displays of virtuosity from the soloist and ends with fistfuls of chords which never fail to excite an audience.

*Marc Rochester*

SUGGESTED  
RECORDINGS

**Vladimir Ashkenazy/  
London Symphony Orchestra/  
André Previn**  
Decca 417 764-2

**Lang Lang/  
St Petersburg Philharmonic  
Orchestra/Yuri Temirkanov**  
Telarc CD-80582

**Sergei Rachmaninov/  
Philadelphia Orchestra/  
Eugene Ormandy**  
Naxos 8.110601

**Leif Ove Andsnes/  
Oslo Philharmonic Orchestra/  
Paavo Berglund**  
EMI 7243 556350 2

Symphony 92.4FM  
Ad

# Conrad Ad

**PATRON**

Dr Goh Keng Swee

**HONORARY CHAIRMAN**

Mr Tan Boon Teik

**BOARD OF DIRECTORS****Chairman**

Prof Cham Tao Soon

**Deputy Chairman**

Mr Goh Yew Lin

**Directors**

Mrs Dorothy Chan  
Dr Chang Tou Liang  
Mr Choo Thiam Siew  
Mr Lee Suan Hiang  
Ms Lim Mei  
Mrs Gretchen Liu  
Mr Mourad Mankarios  
Prof Bernard Tan  
Dr Aline Wong  
Mr Wong Nang Jang  
Ms Yong Ying-I

**Secretary**

Mr Chng Kai Jin

**NOMINATING AND EXECUTIVE COMMITTEE****Chairman**

Prof Cham Tao Soon

Mr Goh Yew Lin  
Mr Wong Nang Jang  
Ms Yong Ying-I

**ARTISTIC AND MARKETING COMMITTEE****Chairman**

Mr Goh Yew Lin

Dr Gene Aitken  
Dr Chang Tou Liang  
Ms Marina Tan Harper  
Mr Lan Shui  
Ms Lim Mei  
Mr Lim Yau

**FINANCE AND HUMAN RESOURCE COMMITTEE****Chairman**

Ms Yong Ying-I

Mr Choo Thiam Siew  
Mr Warren Fernandez  
Mr Goh Yew Lin  
Mrs Elizabeth Martin

**DEVELOPMENT COMMITTEE****Chairman**

Mr Mourad Mankarios

Mrs Odile Benjamin  
Ms Madeleine Lee  
Mrs Gretchen Liu  
Mr Philip Overmyer

**AUDIENCE DEVELOPMENT & OUTREACH COMMITTEE****Chairman**

Prof Bernard Tan

Mr Richard Adams  
Mr Chan Tze Law  
Dr Chang Tou Liang  
Dr Eugene Dairianathan  
Mrs Jessie Ho-Tan  
Mr Lee Suan Hiang  
Ms Rebecca Ng  
Dr Aline Wong

**SSO LADIES' LEAGUE****Chairlady**

Mrs Odile Benjamin

Mrs Celeste Basapa  
Mrs Selina Conner  
Mrs Rosy Ho  
Mrs Viviana Jablonka-Bernard  
Mrs Irene Lee  
Mrs Alice Lee-Seah  
Dr Julie Lo  
Mrs Kwan Lui  
Mrs Heike Meyer  
Mrs Nancy Miller  
Ms Manju Vangal

**Secretary**

Mr Chng Kai Jin

**MANAGEMENT****General Manager**

Mr Chng Kai Jin

**Orchestra Manager**

Ms Sharon Son

**Senior Orchestra Executive**

Mr Adrian Chiang

**Programme Manager**

Ms Kua Li Leng

**Programme Executive**

Ms Teo Chew Yen

**Librarian**

Mr Lim Yeow Siang

**Assistant Librarian**

Mr Chia Jit Min

**Audience Development & Outreach Manager**

Ms Jenny Ting

**Audience Development & Outreach Executive**

Ms Charlyn Too

**Marketing Communications Manager**

Mr Foo Chen Loong

**Assistant Manager, Marketing Communications**

Ms Cindy Lim

**Marketing Communications Executives**

Ms Joanna Chek

Ms Amy Yuen

**Senior Development & Sponsorship Manager**

Mr Freddie Low

**Development & Sponsorship Executive**

Ms Tan Bee Kheng

**Membership & Promotions Executive**

Ms Leng Sher Lyn

**Finance & Accounts Manager**

Mr Rick Ong

**Finance & Accounts Executive**

Mr Alan Ong

**Human Resources & Administration Manager**

Ms VWee Puay Cheng

**Concert Hall & Facilities Manager**

Mr Collin Tan

**Officers****Concert Hall Operations**

Mr Ansari bin Hamid Marican  
Mr Ramayah Elango  
Mr Abiden bin Mohd Said  
Mr Martin Lim  
Mr Shaun Sankaran

**Hall Booking**

Mdm Nyan Chiou Fong

**Ticketing**

Ms Rose Chew

**Manager, ABRSM Office**

Ms Hay Su-San

**Assistant Examinations Manager**

Ms Patricia Yee