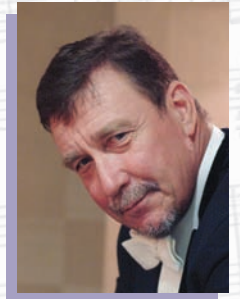


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RACH III: VLADIMIR FELTSMAN

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Sat, 10 Feb 07

RACH III:
VLADIMIR FELTSMAN

Okko Kamu *conductor*
Vladimir Feltsman *piano*

LUIGI CHERUBINI

Anacréon: Overture ^{9'00}

FRANZ JOSEPH HAYDN

Symphony No. 92 in G major 'Oxford' ^{28'00}

Intermission ^{20'00}

SERGEI RACHMANINOV

Piano Concerto No. 3 in D minor, Op. 30 ^{39'00}

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 Yomuii 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.

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Thu
15 Feb 07

Elgar Anniversary: Perchance to Dream



Gerard Schwarz *conductor*
Isabelle van Keulen *violin*

Elgar	Violin Concerto in B minor, Op. 61
Bright Sheng	<i>China Dreams</i>
Strauss	<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*

Elgar	Serenade for strings
Arvo Pärt	Cantus in Memoriam Benjamin Britten
Britten	<i>Simple Symphony</i>
Gabrieli	Sonata pian' e forte
Haydn	Divertimento No. 1: Chorale St. Anthony
Mozart	<i>Maurerische Trauermusik</i> KV 477
Mozart	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 ^{9'00}

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

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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’ ^{28’00}

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

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The Hanover Band/

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Freiburg Baroque Orchestral

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Decca 448 531-2

Piano Concerto No. 3 in D minor Op. 30 ^{39'00}

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

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

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