



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

**INTERNATIONAL PIANISTS IN RECITAL
PRESENTED BY THEME & VARIATIONS**

MONDAY 12 MAY, 7PM

CITY RECITAL HALL ANGEL PLACE

LUKÁŠ VONDRÁČEK IN RECITAL

JOSEPH HAYDN (1732–1809)

Piano Sonata in C major, Hob.XVI:50

Allegro

Adagio

Allegro molto

SERGEI PROKOFIEV (1891–1953)

Piano Sonata No.7, Op.83 (War Sonata No.2)

Allegro inquieto – Andantino

Andante caloroso

Precipitato

INTERVAL

JOHANNES BRAHMS (1833–1897)

Piano Sonata No.3 in F minor, Op.5

Allegro maestoso

Andante espressivo

Scherzo (Allegro energico)

Intermezzo. Rückblick (Andante molto)

Finale (Allegro moderato ma rubato)



**92.9 ABC
Classic FM**

This recital will be recorded for
later broadcast on ABC Classic FM
on Monday 19 May at 8pm.

Pre-concert talk by David Larkin
at 6.15pm in the First Floor
Reception Room.

Visit sydney-symphony.com/talk-bios
for speaker biographies.

Estimated durations:
18 minutes, 19 minutes,
20-minute interval, 37 minutes

The recital will conclude at
approximately 8.50pm.

PRESENTING PARTNER



In tonight's recital the originally advertised works by Rachmaninoff and Brahms have been replaced by Brahms's third piano sonata, heard after interval.

Johannes Brahms (1833–1897)

Piano Sonata No.3 in F minor, Op.5

This piano sonata, Brahms's last, was written when he was only 20. The young Brahms had been given an introduction to Robert and Clara Schumann, and called at their Düsseldorf home during a summer walking tour. The Schumanns took kindly to him and invited him to play some of his compositions; deeply impressed, they then asked him to stay on.

All through October 1853 Brahms enjoyed a kind of musical hothouse, with two eminent professionals generously giving him their time and attention. The third piano sonata was one of the works to emerge from this happy and stimulating time.

The sonata is in five movements – not a typical structure – but is nonetheless classical in many aspects of its form. On the other hand, Brahms's approach to the keyboard is truly Romantic, almost symphonic in its scope and requiring tremendous power from the performer.

The opening *Allegro maestoso* is majestic indeed – passionate and virtuosic within a beautifully concise and tersely argued sonata form. The following *Andante espressivo* is a perfect contrast, with Brahms at his most eloquent. He added a quotation from Sternau to the head of this movement – an almost sentimental, open-hearted declaration:

*The evening falls, the moon shines out,
Two loving hearts are joined
In inextinguishable bliss.*

The *Scherzo* movement throws us back into the world of lively pianism, with a brief respite in the smoother, chordal central section. The *Intermezzo* is an unusual touch. Subtitled *Rückblick* (literally 'backward look' or Retrospection), it casts a nostalgic glance to the second movement's lovely opening theme, underpinned here by an ominous roll of drums, or perhaps thunder. The *Finale* reveals the influence of Beethoven, moving from a disturbed F minor theme to a gloriously triumphant F major in an ingenious development of material.

