



**sydney symphony
orchestra**

Vladimir Ashkenazy

Principal Conductor & Artistic Advisor

2013 SEASON

INTERNATIONAL PIANISTS IN RECITAL
PRESENTED BY THEME AND VARIATIONS

Monday 21 October | 7pm
City Recital Hall Angel Place

Katia & Marielle Labèque in Recital

Katia and Marielle Labèque PIANOS
Gonzalo Grau PERCUSSION
Raphaël Séguinier DRUMS

Maurice Ravel (1875–1937) Rapsodie espagnole

*Prélude à la nuit (Prelude to the Night) –
Malagueña
Habanera
Feria*

Philip Glass (born 1937) Four Movements for two pianos

INTERVAL

Leonard Bernstein (1918–1990) West Side Story

Arranged for two pianos and percussion
by Irwin Kostal (1911–1994)

*Prologue – Jet Song – Something's Coming –
Rock Blues – Mambo – Cha Cha – Maria – America –
Cool – I Feel Pretty – One Hand, One Heart –
Tonight – Somewhere – A Boy Like That –
I Have a Love – The Rumble – Finale*

 | 92.9 ABC
Classic FM

This recital will be recorded for
later broadcast on ABC Classic FM.

Pre-concert talk by Stephanie
McCallum at 6.15pm in the
First Floor Reception Room. Visit
sydnaysymphony.com/talk-bios
for speaker biographies.

Estimated durations:
16 minutes, 24 minutes,
20-minute interval, 44 minutes

The concert will conclude at
approximately 9.05pm.

PRESENTING PARTNER



In tonight's recital the originally advertised piece by Debussy, En Blanc et noir, has been replaced by Four Movements, a work that Katia and Marielle Labèque have been performing in Europe to resounding audience acclaim. We hope you too will enjoy this new and compelling music, which is being heard in the SSO's recital series for the first time.

Philip Glass (born 1937) Four Movements for two pianos (2008)

Like so much of the later output of the minimalist pioneers, Philip Glass's more recent music is best described as post-minimal rather than purely minimal. *Four Movements* uses the grammar of the 1960s and 1970s to create a musical landscape that is much more vertically dense, structurally zigzaggy and atmospherically romantic. Narrative is back, as are themes.

Repetition and rhythm still form a substantial part of the structural dynamic of this work. But it no longer dominates. The piece starts in mid-melodic flight. A dense web of cross-rhythms ensnares the opening phrase. Beefy octaves stride around cutting through the textures. There are two clearings, in which Glass sets out one maudlin thought and one more furtive one.

The second movement is slow. It alternates between two moods: one downcast and harmonically uneasy and a second dominated by a tender ballad that soars over a glinting treble clef ostinato.

The third is the longest movement and the most complicated rhythmically and harmonically. There is even the sense of a good old Romantic struggle between keys (F major and F minor).

The final movement begins with a low, richly harmonised and snaky melody on the second piano. Syncopations and fast ostinati propel it forward and ultimately shatter it in spectacular style.

IGOR TORONYI-LALIC © 2013

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