



Canberra Symphony
Orchestra

RECITAL SERIES



RECITAL ONE *Daniel de Borah*

Sunday 26 March 2017, 2pm Larry Sitsky Recital Room, ANU School of Music



Robert Schumann (1810–1856)

Novelettes, op.21

1. *Markirt und kräftig*
2. *Ausserst rasch und mit Bravour*
4. *Ballmassig. Sehr munter*
8. *Sehr lebhaft*

Robert Schumann composed exclusively for the piano until the age of thirty, having by that time completed twenty-three opuses. After falling in love at the age of twenty-five with Clara Wieck, the daughter of his piano teacher, much of his music from this period was written for her. The Novelettes op.21, completed in 1838, are one such example.

The meaning of the title *Novelettes* is twofold: on the one hand it is a literary term meaning ‘a short novel’ and pointing to the narrative nature of these works. More cryptically, the title refers to the soprano Clara Novello who had recently performed to great acclaim in Leipzig. Stating that he couldn’t very well call his pieces “Wieckettes”, Schumann named them Novelettes and thus expressed his devotion to one Clara whilst simultaneously paying tribute to another!

The eight pieces—or “tales of adventure” as Schumann referred to them—were most likely intended to be performed as a whole, though nowadays they are more often presented separately or in smaller groupings.

Sergei Prokofiev (1891-1953)

Romeo and Juliet: 10 Pieces for Piano, op.75

2. *Scene*
3. *Minuet*
4. *Young Juliet*
6. *Montagues and Capulets*
7. *Friar Laurence*
8. *Mercutio*
10. *Romeo and Juliet Before Parting*

Prokofiev's ballet on Shakespeare's famous story of doomed love grew out of a commission in 1934 from the Kirov Theatre in St Petersburg. The commission fell through, and was taken up by the Bolshoi in Moscow, which subsequently rejected the score as "too complicated". Not until December 30th 1938 was the work premiered in Brno, in what was then Czechoslovakia. In the interim, in an effort to let his music be heard, Prokofiev reworked much of the music into two orchestral suites (a third was later added), and transcribed this set of ten pieces for piano. The transcriptions are for the most part literal and as such place particular demands on the pianist, who must invoke the various instruments of the orchestra throughout.

Scene presents a peaceful picture of the street awakening, with both late revelers and early risers in attendance. The *Minuet* is a pompous dance representing the arrival of the guests at the Capulets' ball. *The Young Juliet* is a charming portrait of the heroine, showing both her vivacity and her gentle dreamy side. Without doubt the best known of the set is *The Montagues and Capulets*, the central episode of which depicts Juliet alone in her bedroom caught between the feuding households. *Father Lorenzo* is a quiet portrait of the benevolent friar who performs the marriage ceremony for the young lovers. *Mercutio* takes us back to the ball scene with a deft and energetic portrayal of this character's wit and humour. The final number, in which Romeo bids farewell to Juliet, takes its material from various scenes in Act III of the ballet, most notably 'The last farewell' at dawn. The central section recalls happier times, but the suite ends poignantly with the 'tick-tock' of the clock and a foreboding of the tragedy to come.

Daniel de Borah piano

Daniel de Borah has emerged in recent years as one of Australia's foremost musicians, consistently praised for the grace, finesse and imaginative intelligence of his performances. His busy performance schedule finds him equally at home as concerto soloist, recitalist and chamber musician.

Since his prize-winning appearances at the 2004 Sydney International Piano Competition, Daniel has given recitals on four continents and toured extensively throughout the United Kingdom and Australia including return visits to London's Wigmore Hall and Southbank Centre, the Sydney Opera House and the Melbourne Recital Centre. As a concerto soloist he has appeared with the Royal Philharmonic Orchestra, English Chamber Orchestra, the London Mozart Players, Australian Chamber Orchestra and the Sydney, Melbourne, Adelaide, Canberra and Auckland Symphony Orchestras.

Daniel has partnered many leading soloists and ensembles including Baiba Skride, Li-Wei Qin, Nicolas Altstaedt, the Navarra and Australian String Quartets. His festival appearances include Musica Viva's Sydney and Huntington Estate Music Festivals and the Australian Festival of Chamber Music in Townsville. In 2015 Daniel joined the Australia Piano Quartet, ensemble-in-residence at the University of Technology, Sydney.

During his studies Daniel won numerous awards including 3rd Prizes at the 2004 Sydney International Piano Competition, the 2001 Tbilisi International Piano Competition and the 2000 Arthur Rubinstein in Memoriam Competition in Poland. In 2005 he was selected for representation by the Young Classical Artists Trust, London. Daniel is also a past winner of the Australian National Piano Award and the Royal Overseas League Competition Piano Award in London.

Born in Melbourne in 1981, Daniel studied at the Liszt Academy of Music in Budapest, the St. Petersburg State Conservatoire and the Royal Academy of Music, London. His teachers have included Zsuzsa Eszto, Mira Jevtic, Nina Seryogina, Tatyana Sarkissova and Alexander Satz. Daniel currently serves on the faculty of the Queensland Conservatorium, Griffith University.

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