

**17.11. AT 19:00
WEDNESDAY SERIES⁵
HELSINKI MUSIC CENTRE**

**PABLO HERAS-CASADO
CONDUCTOR**

Joseph Haydn:

Symphony No. 97 in C Major Hob. I:97

1. *Adagio — Vivace*
 2. *Adagio ma non troppo*
 3. *Menuetto e Trio. Allegretto*
 4. *Finale: Presto assai*
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Sergei Prokofjev:

Symphony No. 1 in D Major "Classical" Op. 25

1. *Allegro*
2. *Larghetto*
3. *Gavotta: Non troppo allegro*
4. *Finale: Molto vivace*

INTERVAL 20 MIN

Igor Stravinsky:

Symphony in C

1. *Moderato alla breve*
2. *Larghetto concertante*
3. *Allegretto*
4. *Largo; Tempo giusto, alla breve*

Interval at about 19:55. The concert will end at about 21:00. Broadcast live on Yle Radio 1 and Yle Areena and, later, from 20:00 on Yle Teema. Repeat on Yle TV 1.

JOSEPH HAYDN: SYMPHONY NO. 97

No. 97 of 1792 was the last in a series of magnificent C-major symphonies composed by Joseph Haydn (1732–1809). A slow, furtive introduction paves the way for the first movement proper, which heralds in the main theme with an authoritative military flourish. Its powerful attack, pounding away on two chords in an almost Beethovenian manner, is relieved only by some lighter crossfire from the woodwinds and a lyrical second theme. The development continues in militant vein; the recapitulation is greatly condensed and the coda confidently triumphant.

The slow movement is a set of variations on a theme. Instead of sharp con-

rasts, Haydn marries grace with intellect. In the third variation, he tells the strings to play with the bow on the bridge to produce a metallic tone. The Minuet makes clever allusions to folksy style. The middle Trio section has a special “impressionistic” effect – a little solo for the leader written an octave higher than the others. The spirited final movement presses mercilessly onwards. Despite the jocular theme, the brilliant handling of the orchestra, trumpet chords and masterly counterpoint create a major drama in which Haydn skips his theme safely home into port in sovereign fashion.

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SERGEI PROKOFIEV: SYMPHONY NO. 1

Sergei Prokofiev (1891–1953) said of his first symphony, “I decided to write a symphony as Mozart or Haydn might have written it...had either one of them been a contemporary... I christened it the *Symphonie classique*, first, because that sounded much simpler, and second, out of pure mischief ‘to tease the geese’ [the conservative establishment] in the secret hope that eventually the symphony would become a classic.” And this it did.

In structure, the symphony follows the example of his illustrious predecessors: the first and last movements are in sona-

ta form, but instead of the conventional Minuet, the third movement is a Gavotte. All four movements nevertheless bear Prokofiev’s own distinctive mark.

The first movement, with its sturdy framework and dynamic contrasts, is vibrant and cheerful, and the tender second one has a simplicity such as Prokofiev cultivated in his works for children. The Gavotte has the stamp of a ballet composer in its self-conscious gestures and amused dignity. The finale is packed with piquant virtuosity and irresistible optimism.

IGOR STRAVINSKY: SYMPHONY IN C

Igor Stravinsky (1882–1971) finished his *Symphony in C* in 1940 in the United States, to which he had fled to escape the war and where he conducted the premiere in Chicago. He said it was a *Symphony in C*, but did not specify whether that meant major or minor. It is cast in the mould of a Classical four-movement symphony along the lines adopted by him in his Neoclassical period.

The first movement, in sonata form, pelts along at the same speed throughout, the instruments all helping to carry the drama along. It is structurally reminiscent of Beethoven; the emphasis is on its rhythmic drive and its themes are tightly developed. The sonata form is adapted to meet the needs of an instrumental choreography in which all help to carry the story along. Near the end, the composer of *Rite of Spring* shakes hands with that of the *Fate Symphony*.

In the slow movement, a decorative melody with oriental overtones interweaves with its accompaniment, and there is a severe section in the otherwise tender aria.

The third movement is a Scherzo and a reminder of how Stravinsky reinstated rhythm in classical music. Amid the rapidly-shifting scenes, the listener may detect a New World way of life. And Stravinsky himself said that the cheerful bassoon solo would not have been possible had he not seen “the neon glitter of the California boulevards from a speeding automobile”.

The finale begins with a slow, solemn introduction. The main section then gathers together material from all the movements. The symphony was, for Stravinsky, above all an abstract process. He pays homage to this at the end with festive wind chords to which the muted strings reply.

*Programme notes by Antti Häyrynen
translated (abridged) by Susan Sinisalo*

PABLO HERAS-CASADO

Spanish conductor Pablo Heras-Casado enjoys an unusually varied and broad-ranging career, encompassing the great symphonic and operatic repertoire, historically informed performances, and contemporary scores. Principal Guest Conductor of the Teatro Real in Madrid since 2015, he was Principal Conductor of the Orchestra of St. Luke's in New York between 2011 and 2017.

Among the many orchestras conducted by Heras-Casado have been the San Francisco and Chicago Symphonies, the Los Angeles Philharmonic and Philadelphia in the United States, and in Europe the London Symphony and Philharmonia, the Orchestre de Paris, the Vienna and Munich Philharmonics, the Tonhalle in Zurich and

the Mariinsky Theatre Orchestra. Heras-Casado also enjoys a fruitful collaboration with the Freiburg Baroque Orchestra.

A recipient of numerous awards, including two Preis der Deutschen Schallplattenkritik, two Diapason d'Or, and a Latin Grammy, Heras-Casado has recently released discs of music by Debussy, Bartók, Wagner, Stravinsky, Beethoven, Monteverdi and others. With the Freiburg Baroque Orchestra he is working on an extensive project entitled "Die Neue Romantik".

Heras-Casado was this year the recipient of the prestigious Artist of the Year title at the International Classical Music Awards, and in 2014 he was Musical America's Conductor of the Year.

THE FINNISH RADIO SYMPHONY ORCHESTRA

The Finnish Radio Symphony Orchestra (FRSO) is the orchestra of the Finnish Broadcasting Company (Yle), and its mission is to produce and promote Finnish musical culture.

The Radio Orchestra of ten players founded in 1927 grew to symphony orchestra proportions in the 1960s. Its Chief Conductors have been Toivo Haapanen, Nils-Eric Fougstedt, Paavo Berglund, Okko Kamu, Leif Segerstam, Jukka-Pekka Saraste, Sakari Oramo, Hannu Lintu, and as of autumn 2021 Nicholas Collon.

In addition to the great Classical-Romantic masterpieces, the latest contemporary music is a major item in the repertoire of the FRSO, which each year premieres a number of Yle commissions. During the 2021/2022 season it will premiere six new works.

Another of the orchestra's tasks is to record all Finnish orchestral music for the Yle archive.

The FRSO has recorded works by Mahler, Bartók, Sibelius, Hakola, Lindberg, Saariaho, Sallinen, Kaipainen, Kokkonen and others. It has twice won a Gramophone Award: for its disc of Lindberg's Clarinet Concerto in 2006 and of Bartók Violin Concertos in 2018. Other distinctions have included BBC Music Magazine, Académie Charles Cros, MIDEM Classical awards and Grammy nominations in 2020 and 2021. Its disc of tone poems and songs by Sibelius won an International Classical Music Award (ICMA) in 2018, and it has been the recipient of a Finnish EMMA award in 2016 and 2019.

FRSO concerts are broadcast live on the Yle Areena and Radio 1 channels, and later on the same evening on the Yle Teema TV channel. Recordings of the concerts are also shown on Yle TV 1.