

Sunday, March 29, 2009, 3pm
Zellerbach Hall

Estonian National Symphony Orchestra

Eri Klas, *conductor*

with

Joyce Yang, *piano*

PROGRAM

Arvo Pärt (b. 1935) *Cantus in Memory of Benjamin Britten*
for Strings and Bell (1977)

Serge Rachmaninoff (1873–1943) Piano Concerto No. 2 in C minor, Op. 18
(1900–1901)

Moderato
Adagio sostenuto
Allegro scherzando

INTERMISSION

Jean Sibelius (1865–1957) Symphony No. 2 in D major, Op. 43 (1901–1902)

Allegretto
Tempo Andante, ma rubato
Vivacissimo — Lento e suave — Tempo primo —
Lento e suave — Finale: Allegro moderato

The Orchestra gratefully acknowledges the Estonian Ministry of Culture, the Estonian Cultural Foundation and the Estonian Ministry of Foreign Affairs for their support of the Orchestra's 2009 North American tour.

Joyce Yang is a Steinway Artist.

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Estonian National Symphony Orchestra

Eri Klas, *conductor*

First Violin

Arvo Leibur, *Concertmaster*
Elar Kuiv, *Concertmaster*
Marge Uus
Piret Sandberg
Imbi-Malle Kuus
Eva Liisa Heinmaa
Meelis Orgse
Tarmo Truuväärt
Sirje Allikmäe
Kaiu Pent
Hanna-Liis Nahkur
Villem Peäske
Kirti-Kai Loorand
Tõnis Pajupuu
Andrus Tork
Kristina Kungla
Hendrik Soon
Danae Taamal

Second Violin

Urmas Roomere
Kadi Vilu
Epp Karin
Varje Rimmel
Marika Hellermann
Aleksandr Zagorulko
Ülle Allade
Marlis Timpmann
Mari-Katrina Suss
Sirje Paliale
Triin Krigul
Mail Sildos
Kristjan Nõlvak
Tanel Nurk

Viola

Rain Vilu
Liina Žigurs
Toomas Veenre
Pille Saluri
Mall Help
Kaja Kiho
Anne Ilves
Mari Aasa
Juhan Palm-Peipmann
Kenti Kadarik
Kadri Rehema
Gerli Vaher

Cello

Pärt Tarvas
Andreas Lend
Lauri Toom
Katrin Oja
Andrus Vihermäe
Marius Järvi
Margus Uus
Joosep Kõrvits
Enno Lepnurm
Maris Vallsalu

Double Bass

Mati Lukk
Imre Eenma
Janel Altroff
Ants Önnis
Meelis Ainsalu
Maret Orgmets
Kaupo Olt
Madis Jürgens

Flute

Mihkel Peäske
Frederike Wiechert
Mari-Liis Vihermäe
Karolina Leedo

Oboe

Nils Rõõmussaar
Aleksander Hännikäinen
Tõnis Traksmann
Heli Ernits

Clarinet

Toomas Vavilov
Madis Kari
Hannes Altroff
Meelis Vind

Bassoon

Peeter Sarapuu
Tarmo Velmet
Kaido Suss
Andres Lepnurm

Horn

Vigo Uusmäe
Kalle Koppel

Uku Ratas
Tõnu Künnapas
Kalmer Kiik
Valdek Pöld

Trumpet

Indrek Vau
Roman Petuhhov
Erki Möller
Ivar Tillemann

Trombone

Andres Kontus
Peeter Margus
Väino Põllu
Guido Kongas

Tuba

Andrei Sedler

Percussion

Madis Metsamart
Rein Roos
Kristjan Mäeots
Terje Terasmaa-Leibur
Vambola Krigul
Kaspar Eisel
Rein Saue

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Arvo Pärt (b. 1935)
Cantus in Memory of Benjamin Britten
for Strings and Bell

Composed in 1977.

Arvo Pärt, born on September 11, 1935, in Paide, Estonia, 50 miles southeast of Tallinn, graduated from the Tallinn Conservatory in 1963 while working as a recording director in the music division of Estonian Radio. A year before leaving the Conservatory, he won first prize in the All-Union Young Composers' Competition for a children's cantata and an oratorio. In 1980, he emigrated to Vienna, where he took Austrian citizenship; since 1982, he has made his home in West Berlin. Pärt's many distinctions include the Artistic Award of the Estonian Society in Stockholm, Scholarship Award of the Musagetis Society in Zurich, honorary memberships in the Royal Swedish Academy of Music, American Academy of Arts and Letters and Belgium's Royal Academy of Arts, five Grammy Award nominations, honorary doctorates from the universities of Sydney, Tartu, Durham and the Music Academy of Tallinn, Order of the Estonian State Second Class, the Herder Award conferred by the University of Vienna, and recognition as a Commandeur de l'Ordre des Arts et des Lettres de la République Française.

Pärt's earliest works show the influence of the Soviet music of Prokofiev and Shostakovich, but beginning in 1960 with *Necrology* for Orchestra, he adopted the serial principles of Schoenberg. This procedure quickly exhausted its interest for him, however, and, for a fruitful period in the mid-1960s during which he produced a cello concerto, the Second Symphony and the *Collage on BACH* for Orchestra, he explored the techniques of collage and quotation. Criticized by government authorities for the religious content of several of his works and still dissatisfied with the stylistic basis of his music, he abandoned creative work for several years, during which time he devoted himself to the study of the music of such Medieval and Renaissance composers as Machaut, Ockeghem, Obrecht and Josquin. Guided by the spirit and method of those ancient masters, Pärt broke his compositional silence in 1976 with the small piano

piece *Für Alina*, which utilizes quiet dynamics, rhythmic stasis and open-interval and triadic harmonies to create a thoughtful mood of mystical introspection reflecting the composer's personal piety. His subsequent works, all of which eschew electronic tone production in favor of traditional instruments and voices, have been written in this pristine, otherworldly style inspired by Gregorian chant and Renaissance polyphony, and seek to unite ancient and modern ages in music that seems rapt out of time.

Pärt calls his manner of composition "tintinnabulation," from the Latin word for bells. "Tintinnabulation," the composer explains, "is an area I sometimes wander into when I am searching for answers—in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises—and everything that is unimportant falls away. Tintinnabulation is like this. Here, I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comfort me. I work with very few elements—with one voice, with two voices. I build with the most primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I call it tintinnabulation."

Pärt composed the *Cantus in Memory of Benjamin Britten* for Strings and Bell in 1977 in tribute to the renowned English composer, who died on December 4, 1976, in Aldeburgh, Suffolk. This brief but deeply moving threnody, begun by the solitary, pealing bell, is based on a single thematic idea, a falling stepwise motive that slowly cascades from the high violins to the deep basses above a mournful sustained harmony. The music's grief grows more intense as it descends into the string choir's lower reaches, but its somber rhythmic motion becomes slower, as though the funeral cortege were increasingly reluctant to reach the final resting place. Its stark simplicity of concept and singularity of emotion give this musical obsequy an expressive significance that, like the man it

honors, transcends the too-short time that it dwells among us.

Serge Rachmaninoff (1873–1943)
Piano Concerto No. 2 in C minor, Op. 18

Composed in 1900–1901. Premiered on October 14, 1901, in Moscow, conducted by Alexander Siloti with the composer as soloist.

When he was old and as mellow as he would ever get, Rachmaninoff wrote these words about his early years: "Although I had to fight for recognition, as most younger men must, although I have experienced all the troubles and sorrow which precede success, and although I know how important it is for an artist to be spared such troubles, I realize, when I look back on my early life, that it was enjoyable, in spite of all its vexations and bitterness." The greatest "bitterness" of Rachmaninoff's career was brought about by his Symphony No. 1, a work that had such a disastrous premiere he forbade any other performances of the piece while he was alive. The total failure of the Symphony at its premiere in 1897 was a traumatic disappointment to him, one that thrust him into such a mental depression that he suffered a complete nervous collapse.

Such a hyper-emotional attitude was not unusual at the turn of the 20th century for the Russian aristocracy of which Rachmaninoff was a member. Melancholia was virtually a way of upper-class life at the time, as the Russian critic and composer Leonid Sabaneiev described: "The famous Moscow restaurants, the no-less famous Gypsy choruses, the atmosphere of continuing dissipation in which perhaps there was no merriment at all, but on the contrary, the most genuine, bitter and impenetrable pessimism—this was the milieu. Music there was a terrible narcosis, a sort of intoxication and oblivion, a going-off into irrational places.... It was not form or harmoniousness or Apollonic vision that was demanded of music, but passion, feeling, langour, heartache. Such was Tchaikovsky's music, and such also the music of Rachmaninoff developed into." After the failure of his First Symphony, Rachmaninoff was mired in exactly such an emotional abyss as Sabaneiev

described, and he showed little inclination of ever climbing out. His family, alarmed at the prospect of the brilliant young musician wasting his prodigious talents, expended their own capabilities to help him, and then sought out professional psychiatric counsel.

An aunt of Rachmaninoff, Varvara Satina, had recently been successfully treated for an emotional disturbance by a certain Dr. Nicholas Dahl, a Moscow physician who was familiar with the latest psychiatric discoveries in France and Vienna, and it was arranged that Rachmaninoff should visit him. Years later, in his memoirs, the composer recalled the malady and the treatment: "[Following the performance of the First Symphony,] something within me snapped. All my self-confidence broke down. A paralyzing apathy possessed me. I did nothing at all and found no pleasure in anything. Half my days were spent on a couch sighing over my ruined life. My only occupation consisted in giving a few piano lessons to keep myself alive." For more than a year, Rachmaninoff's condition persisted. He began his daily visits to Dr. Dahl in January 1900. "My relatives had informed Dr. Dahl that he must by all means cure me of my apathetic condition and bring about such results that I would again be able to compose. Dahl had inquired what kind of composition was desired of me, and he was informed 'a concerto for pianoforte,' which I had given up in despair of ever writing. In consequence, I heard repeated, day after day, the same hypnotic formula, as I lay half somnolent in an armchair in Dr. Dahl's consulting room: 'You will start to compose a concerto—You will work with the greatest of ease—The composition will be of excellent quality.' Always it was the same, without interruption." Almost like a movie script from the Hollywood where Rachmaninoff eventually settled, the good doctor's unusual cure worked. "Although it may seem impossible to believe," Rachmaninoff continued, "this treatment really helped me. I started to compose again at the beginning of the summer." In gratitude, he dedicated the new Concerto to Dr. Dahl.

Rachmaninoff wrote the second and third movements of his rehabilitative Concerto in the summer and early autumn of 1900 in Italy, Novgorod and Moscow; this incomplete version

was heard at a charity concert in Moscow on October 14, 1900, with the composer at the keyboard and Alexander Siloti conducting. The opening movement was composed by the following spring, and the premiere of the finished work was given on October 14, 1901, with the same two principals and the orchestra of the Moscow Philharmonic Society. The C minor Concerto was the first orchestral work to carry the name of Rachmaninoff into the world's concert halls. (His ubiquitous C-sharp minor Prelude of 1892 had been a piano-bench and recital favorite for a decade.) Other advances in Rachmaninoff's life soon followed—many successful musical compositions, an appointment as the opera conductor of the Moscow Grand Theater, and a triumphant career as a concert pianist. There always remained buried away in his innermost thoughts, however, those ghosts of self-doubt and insecurity that Nicholas Dahl could never have totally exorcised from the dour composer's psychological constitution.

The C minor Concerto begins with eight bell-tone chords from the solo piano that herald the surging main theme, which is announced by the strings. A climax is achieved before a sudden drop in intensity makes way for the arching second theme, initiated by the soloist. The development section, concerned largely with the first theme, is propelled by a martial rhythm that continues with undiminished energy into the recapitulation. The second theme returns in the horn before the martial mood is re-established to close the movement.

The *Adagio*, a long-limbed nocturne with a running commentary of sweeping figurations from the piano, contains some beautiful concerted instrumental writing. The finale resumes the marching rhythmic motion of the first movement with its introduction and bold main theme. Standing in bold relief to this vigorous music is the lyrical second theme, one of the best-loved melodies in the entire orchestral literature, a grand inspiration in the ripest Romantic tradition. (Years ago, this melody was lifted from the Concerto by the tunesmiths of Tin Pan Alley and fitted with sufficiently maudlin phrases to become the popular hit *Full Moon and Empty Arms*.) These two themes, the martial and the romantic, alternate for the remainder of the movement. The coda rises through a finely crafted

line of mounting tension to bring this work to an electrifying close.

Rachmaninoff once wrote, "I try to make music speak simply and directly that which is in my heart at the time I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music, and it becomes either beautiful or bitter or sad or religious." The heart of a true Romantic beat beneath the stern exterior of this man; his music is a direct link to the great traditions of the 19th-century masters.

Jean Sibelius (1865–1957) Symphony No. 2 in D major, Op. 43

Composed 1901–1902. Premiered on March 8, 1902, in Helsinki, conducted by the composer.

At the turn of the 20th century, two pressing concerns were foremost in the thoughts of Jean Sibelius—his country and his compositions. His home, Finland, was experiencing a surge of nationalistic pride that called for independence and recognition after eight centuries of domination by Sweden and Russia, and he enthusiastically lent his philosophical and artistic support to the movement. In the 1890s, when Sibelius was still in his 20s, he was drawn into a group called "The Symposium," a coterie of young Helsinki intellectuals who championed the cause of Finnish nationalism. Of them, Sibelius noted, "The 'Symposium' evenings were a great resource to me at a time when I might have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objectives, exerted an extremely stimulating influence on me, confirmed in me my purpose, gave me confidence." The group's interest in native legends, music, art and language incited in the young composer a deep feeling for his homeland that blossomed in such early works as *En Saga*, *Kullervo*, *Karelia* and *Finlandia*. The ardent patriotism of those stirring musical testaments became a rallying point and an inspiration to Finns, and they earned Sibelius a hero's reputation among his countrymen.

In 1900, Sibelius was given a specific way in which to further the cause of both his country

and his music. In that year, the conductor Robert Kajanus led the Helsinki Philharmonic through Europe to the Paris Exhibition on a tour whose purpose was less artistic recognition than a bid for international sympathy for Finnish political autonomy. As Sibelius' music figured prominently in the tour repertory, he was asked to join the entourage as assistant to Kajanus. The tour was a success: for the orchestra and its conductor, for Finland, and especially for Sibelius, whose works it brought to a wider audience than ever before. Music and politics usually make contentious bedfellows, but on this occasion they achieved a fortuitous symbiosis.

A year later, Sibelius was again traveling. Through a financial subscription raised by Axel Carpelan, he was able to spend the early months of 1901 in Italy away from the rigors of the Scandinavian winter. So inspired was he by the culture, history and beauty of the sunny south that he envisioned a work based on Dante's *Divine Comedy*. However, a second symphony to follow the First of 1899 was aborting, and the Dante work was eventually abandoned. Sibelius was well launched on the new Symphony by the time he left for home. He made two important stops before returning to Finland. The first was at Prague, where he met Dvořák and was impressed with the famous musician's humility and friendliness. The second stop was at the June Music Festival in Heidelberg, where the enthusiastic reception given to his compositions enhanced the budding European reputation that he had achieved during the Helsinki Philharmonic tour of the preceding year. Still flush with the success of this 1901 tour when he arrived home, he decided he was secure enough financially (thanks in part to an annual stipend initiated in 1897 by the Finnish government) to leave his teaching job and devote himself full-time to composition. Though it was to be almost two decades before Finland became independent of Russia as a result of the First World War, Sibelius had come into the full ripeness of his genius by the time of the Second Symphony. So successful was the premiere of the work on March 8, 1902, that it had to be repeated at three successive concerts in a short time to satisfy the clamor for further performances.

Because of the milieu in which the Second Symphony arose, there have been several attempts

to read into it a specific, nationalistic program, including one by Georg Schneevoight, a conductor and friend of the composer. The intention of this Symphony, he wrote, "was to depict in the first movement the quiet pastoral life of the Finns, undisturbed by the thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, a scherzo, portrays the awakening of national feeling in the people and the desire to organize in defense of their rights. In the finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer!" As late as 1946, the Finnish musicologist Ilmari Kronn posited that the Symphony depicted "Finland's struggle for political liberty." Sibelius insisted such descriptions misrepresented his intention—that it was his tone poems and not his symphonies which were based on specific programs. This Symphony, he maintained, was pure, abstract expression and not meant to conjure any definite meaning. As with any great work, however, Sibelius's Second Symphony can inspire many different interpretations, and the Finns have an understandable devotion to Schneevoight's patriotic view of the music despite Sibelius's words—it is the piece most often performed at Finnish state occasions.

The influence of German and Russian music bears heavily on the first two symphonies of Sibelius. Echoes of the works of Tchaikovsky and Borodin and, to a lesser extent, Brahms are frequent. However, the style is unmistakably Sibelian in its melodic and timbral attributes, and even in the distinctive technique of concentrated thematic development that was to flower fully in the following symphonies. The first movement is modeled on the classical sonata form. As introduction, the strings present a chordal motive that courses through and unifies much of the movement. A bright, folk-like strain for the woodwinds and a hymnal response from the horns constitute the opening theme. The second theme exhibits one of Sibelius's most characteristic constructions—a long held note that intensifies to a quick rhythmic flourish. This theme and a complementary one of angular leaps and unsettled tonality close the exposition and figure prominently in the ensuing development. A stentorian brass chorale closes

this section and leads to the recapitulation, a compressed restatement of the earlier themes.

The second movement, though closely related to sonatina form (sonata without development), is best heard as a series of dramatic paragraphs whose strengths lie not just in their individual qualities but also in their powerful juxtapositions. The opening statement is given by bassoons in hollow octaves above a bleak accompaniment of timpani with cellos and basses in pizzicato notes. The upper strings and then full orchestra take over the solemn plaint, but soon inject a new, sharply rhythmic idea of their own which calls forth a halting climax from the brass choir. After a silence, the strings intone a mournful motive that

soon engenders another climax. A soft timpani roll begins the series of themes again, but in expanded presentations with fuller orchestration and greater emotional impact.

The third movement is a three-part form whose lyrical, unhurried central trio, built on a repeated note theme, provides a strong contrast to the mercurial surrounding scherzo. The slow music of the trio returns as a bridge to the closing movement, one of the most inspiring finales in the entire symphonic literature. It has a grand sweep and uplifting spirituality that make it one of the last unadulterated flowerings of the great Romantic tradition.

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The **Estonian National Symphony Orchestra** (ENSO) has its origins in 1926 as a small radio orchestra. Over time, it has become Estonia's representative orchestra, and in recent years it has substantially increased its international profile. The high quality of ENSO's recordings has attracted the attention of many recognized music magazines, and its recordings have won several awards, including a Grammy Award for its Virgin Classics recording of the Sibelius cantatas (Ellerhein Girl's Choir, Estonian National Male Choir, ENSO, conductor Paavo Järvi). In 2005 *The New York Times* named ENSO's CD *Peer Gynt* (Virgin Classics) as surprise highlight of the year, and in March 2006 it also won *BBC Music Magazine's* award for best orchestral album. Released in August 2007, the CD *Magma* (Virgin Classics), featuring Erkki-Sven Tüür's music conducted by Paavo Järvi, was chosen as the album of the month in the orchestral category by *BBC Music Magazine*. In the October 2007 issue of *Gramophone*, *Magma* and ENSO's CD of Ester Mägi's music (Toccata Classics) appeared among the 10 most outstanding new albums. In addition to close cooperation between ENSO and Virgin Classics, the orchestra has also recorded music for ECM, Alba, Camerata, BIS, Antes Edition, Ondine, Finlandia, Consonant Works, Melodiya and other labels. The orchestra regularly records music for Estonian Radio.

As the orchestra has become better known in the West, the concert venues outside Estonia in which it performs have become increasingly prestigious. The orchestra has toured widely throughout the world (Romania, Bulgaria, Kuwait, Germany, Canada, Sweden, Finland, Poland, Switzerland, Spain, Russia). In 2003, ENSO toured Italy, performing 17 concerts. In 2006, the orchestra performed with the Estonian Philharmonic Chamber Choir, conducted by Olari Elts, at a concert in Turin Cathedral dedicated to the music of Arvo Pärt, as part of the culture program of the Turin Olympic Games. The present tour of 18 concerts marks the orchestra's U.S. debut. ENSO has also taken part in music festivals at home and abroad (Il Settembre dell' Accademia 2008 in Verona, Baltic Sea Festival in 2005 and 2006 in Stockholm, Yehudi Menuhin Festival Gstaad Musiksommer in Switzerland, Europamusical in Munich).

The Principal Conductors of ENSO have been Olav Roots, Roman Matsov, Neeme Järvi, Peeter Lilje, Leo Krämer and Arvo Volmer. Since autumn 2001, Nikolai Alexeev has been the Principal Conductor and Artistic Director of ENSO. Since the 2002–2003 season Paavo Järvi has been active as the Artistic Advisor of the orchestra, and since 2007–2008 Olari Elts has served as Principal Guest Conductor. The orchestra has also performed under many world-renowned guest conductors, including Valery Gergiev, Mariss Jansons, Aram Khachaturian, Sir Neville Marriner, Kurt Masur, Gennady Rozhdestvensky, Leonard Slatkin, Igor Stravinsky, Evgeny Svetlanov and Yuri Temirkanov. In addition to numerous Estonian soloists, ENSO has performed with world-famous guest soloists such as Pierre-Laurent Aimard, Vladimir Ashkenazy, Paul Badura-Skoda, Lazar Berman, Bella Davidovich, Peter Donohoe, Emil Gilels, Olli Mustonen, Sviatoslav Richter, Kolja Blacher, Sarah Chang, Ida Haendel, Gidon Kremer, Viktoria Mullova, David Oistrakh, Vladimir Spivakov, Juri Bashmet, David Geringas, Natalia Gutman, Arto Noras, Mstislav Rostropovitch, Patrick Gallois, Aurèle Nicolet, Dame Evelyn Glennie, Dame Kiri Te Kanawa, Patricia Rozario, Andrea Bocelli, José Carreras, Peter Schreier, Håkan Hagegård, Sergei Leiferkus and Matti Salminen.

The repertoire of ENSO includes music from the baroque period to premiere performances of modern works. ENSO has been the first performer of the symphonic pieces of almost all Estonian composers, including Arvo Pärt, Erkki-Sven Tüür, Eduard Tubin, Lepo Sumera, Eino Tamberg, Tõnu Kõrvits, Helena Tulve and Toivo Tulev.

At present, the Estonian National Symphony Orchestra comprises approximately 100 musicians and averages 60–65 concerts per season.

Eri Klas, a native of Estonia whose musical godfather was the legendary violinist and conductor David Oistrakh, frequently guest conducts on the North American continent.

Mr. Klas made his U.S. debut in 1991 with the Los Angeles Philharmonic at the Hollywood Bowl. In 1995, he made his debuts with the Cleveland Orchestra and the Chicago Symphony following highly successfully appearances at the Blossom and



Eri Klas

Indianapolis, Baltimore, Milwaukee, Seattle and Phoenix symphonies and the National Arts Centre Orchestra in Ottawa. In March 2009, he will lead the Estonian National Symphony Orchestra on an extensive tour of the United States. In addition to his work in the Netherlands, Finland and Estonia, recent and upcoming engagements in Europe and Asia include orchestral concerts and opera productions in Belgium, Denmark, Norway, Japan and Russia, both in St. Petersburg and with the Bolshoi Opera Orchestra in Moscow.

Eri Klas is closely associated with leading contemporary composers. He conducted the world premiere of Alfred Schnittke's *Per Gynt* at the Hamburg Opera and the Royal Opera House in Stockholm and collaborated with Natalia Gutman performing the world premiere of Schnittke's First Cello Concerto with the Munich Philharmonic. A great champion of Estonian composers, he has conducted world premieres of works by Pärt, Tamberg, Tormis, Tubin and Eller, whose compositions he also often introduces in the United States. In addition, Mr. Klas conducted the first performance of Henryk Górecki's Flute Concerto in Amsterdam and the U.S. premiere of the same work with the Chicago Symphony. His discography includes Schnittke's Third Symphony, ballet music from *Per Gynt* and Four Violin Concerti, as well as works by Sibelius on the BIS and Ondine labels. Ms. Klas's most recent release is a CD of orchestral works by John Corigliano with the Tampere Philharmonic Orchestra for Ondine.

Eri Klas began his conducting studies at the Tallinn Conservatory and upon graduation went to St. Petersburg to work with Nikolai Rabinovich. He made his debut at the Estonian National Theatre in Tallinn in 1964 conducting Leonard Bernstein's *West Side Story*. In 1969, he was appointed assistant conductor at the Bolshoi Theatre in Moscow, and for the next 12 years appeared regularly on the podium to conduct the famed Bolshoi orchestra, taking part in numerous opera, ballet and orchestral productions in Moscow and on tours throughout Europe. He was named Music Director in 1975 of the Estonian National Opera, where he served for 20 years before becoming conductor laureate. From 1985 to 1989, he served as music director at the Stockholm Royal Opera Theatre, from 1990 to

1996 as the chief conductor of the Århus Symphony Orchestra, from 1996 to 2003 as the chief conductor of the Netherlands Radio Symphony Orchestra, and from 1995 to 2003 as the artistic director of the Tampere Philharmonic Orchestra.

Greatly interested in the education of young musicians, Mr. Klas has worked with many international youth orchestras. He has conducted the Estonian Youth Orchestra and the Sibelius Academy Orchestra numerous times, including on a tour to China with the latter. In addition, he has worked with the Irish Youth Orchestra and led the Asian Youth Orchestra on tours throughout Asia and Europe with Gidon Kremer as soloist. Mr. Klas was also a professor of conducting at the Sibelius Academy from 1993 to 1997, and since 1998 has held the guest professor position with the Estonian Academy of Music and Theatre.

Mr. Klas has been awarded the Order of "Nordstjernen" from His Majesty King Carl Gustav of Sweden, the Order of Finnish Lion and an honorary doctorate from the Estonian Academy of Music and Theatre. A former Estonian lightweight junior boxing champion, he is a member of the Estonian Olympic Committee, Chairman of the Estonian Cultural Foundation and a Goodwill Ambassador for UNICEF.

In June 2005, at 19 years of age, **Joyce Yang** was awarded the silver medal at the Twelfth Van Cliburn International Piano Competition. The prize package included \$20,000, three years of U.S. concert engagements, and a compact disc recording on the Harmonia Mundi USA label. The youngest of the Cliburn Competition's participants, she was the recipient of both the Steven De Groote Memorial Award for the Best Performance of Chamber Music, as well as the Beverley Taylor Smith Award for the Best Performance of a New Work. Of her spectacular finish at one of the world's most prestigious showcases for young talent, she told reporters, "I'm still dreaming."

The dream continued in summer 2006 as Joyce Yang appeared with the Philadelphia Orchestra at the Mann Center, the Chicago Symphony at the Ravinia Festival and the Aspen Symphony, and she opened the season of the National Symphony at the Kennedy Center. In November 2006, Joyce

Yang made her New York Philharmonic debut with Lorin Maazel in Avery Fisher Hall, preceded by concerts with the orchestra in Korea. She appeared with them again in June 2007 in New York and in July 2007 in Vail, Colorado, in July 2008 in Vail and in Avery Fisher Hall. Ms. Yang performed with the orchestra again in fall 2008 at the special request of Maestro Maazel in his final season as Music Director. Ms. Yang's recent activities have also included engagements with the symphonies of Houston, Indianapolis, Fort Worth, Colorado, Kansas City, Colorado Springs, Nashville and the National Symphony, as well as numerous recitals throughout North America and Europe, including appearances at the Kennedy Center, for the Washington Performing Arts Society, and the Tonhalle in Zurich.

The 2008–2009 season includes Joyce Yang's New York recital debut at the Metropolitan Museum, the Ravinia Festival with the Chicago Symphony and James Conlon and at the Hollywood Bowl. She has been invited by Maestro Conlon to play Bernstein's *Age of Anxiety* with the Deutsches Symphonie Berlin in fall 2009, which will mark her debut with that orchestra.

Joyce Yang continues to captivate audiences and colleagues with her warm and generous personality, combined with musicianship that belies her age. Other recent engagements include recitals in Chicago, presented by the Chicago Symphony; the Tonhalle in Zurich; Fort Worth for the Van Cliburn Foundation, Seoul, Korea; and six recitals in Hawaii. She appears with no fewer than 15 orchestras throughout North America, and continues her collaboration with the Takács Quartet.

Born in Seoul, Korea, Ms. Yang received her first piano lessons at age four from her aunt. She quickly took to the instrument, which she received as a birthday present, and over the next few years won several national piano competitions in Korea. By age 10, she had entered the Korean National Conservatory, and subsequently made a number of concerto and recital appearances in Seoul and Taejeon. In 1997, Ms. Yang moved to the United States to begin studies at the pre-college division of The Juilliard School in New York.

During her first year at Juilliard, she won its Pre-College Division Concerto Competition,

About the Artists



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Yang made her New York Philharmonic debut with Lorin Maazel in Avery Fisher Hall, preceded by concerts with the orchestra in Korea. She appeared with them again in June 2007 in New York and in July 2007 in Vail, Colorado, in July 2008 in Vail and in Avery Fisher Hall. Ms. Yang performed with the orchestra again in fall 2008 at the special request of Maestro Maazel in his final season as Music Director. Ms. Yang's recent activities have also included engagements with the symphonies of Houston, Indianapolis, Fort Worth, Colorado, Kansas City, Colorado Springs, Nashville and the National Symphony, as well as numerous recitals throughout North America and Europe, including appearances at the Kennedy Center, for the Washington Performing Arts Society, and the Tonhalle in Zurich.

The 2008–2009 season includes Joyce Yang's New York recital debut at the Metropolitan Museum, the Ravinia Festival with the Chicago Symphony and James Conlon and at the Hollywood Bowl. She has been invited by Maestro Conlon to play Bernstein's *Age of Anxiety* with the Deutsches

Symphonie Berlin in fall 2009, which will mark her debut with that orchestra.

Joyce Yang continues to captivate audiences and colleagues with her warm and generous personality, combined with musicianship that belies her age. Other recent engagements include recitals in Chicago, presented by the Chicago Symphony; the Tonhalle in Zurich; Fort Worth for the Van Cliburn Foundation, Seoul, Korea; and six recitals in Hawaii. She appears with no fewer than 15 orchestras throughout North America, and continues her collaboration with the Takács Quartet.

Born in Seoul, Korea, Ms. Yang received her first piano lessons at age four from her aunt. She quickly took to the instrument, which she received as a birthday present, and over the next few years won several national piano competitions in Korea. By age 10, she had entered the Korean National Conservatory, and subsequently made a number of concerto and recital appearances in Seoul and Taejon. In 1997, Ms. Yang moved to the United States to begin studies at the pre-college division of The Juilliard School in New York.

During her first year at Juilliard, she won its Pre-College Division Concerto Competition, resulting in a performance of the Haydn Concerto in D major with the Juilliard Pre-College Chamber Orchestra. In April 1999, she was invited to perform at a benefit concert with the Juilliard Orchestra, conducted by Leonard Slatkin. Winning at the Philadelphia Orchestra's Greenfield Competition led to a performance of the Prokofiev Piano Concerto No. 3 with the Philadelphia Orchestra when she was just 12.

Ms. Yang is featured in *In the Heart of Music*, the film documentary about the 2005 Van Cliburn International Piano Competition. Her debut disc distributed by Harmonia Mundi USA includes live performances of works by Bach, Liszt, Scarlatti and Australian composer Carl Vine. She currently resides in New York City, where she attends The Juilliard School as a student of Dr. Yoheved Kaplinsky.