

6 & 9 October
Sydney Opera House

ANDREA LAM PERFORMS MOZART

Presenting Partner



Wilson Parking

SYDNEY
SYMPHONY
ORCHESTRA

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra’s first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australia-born Simone Young commences her role as Chief Conductor in 2022, a year in which the Orchestra makes its return to a renewed Sydney Opera House Concert Hall.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

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THURSDAY AFTERNOON SYMPHONY
SUNDAY AFTERNOON SYMPHONY

Thursday 6 October,
1.30pm
Sunday 9 October, 2pm
Concert Hall,
Sydney Opera House

ANDREA LAM PERFORMS MOZART

TWO MASTERS AT PLAY

JOHANNES FRITZSCH conductor
ANDREA LAM piano

ELENA KATS-CHERNIN (born 1957)
Momentum

WOLFGANG AMADEUS MOZART (1756–1791)
Piano Concerto No.22, K.482
i. *Allegro*
ii. *Andante*
iii. *Allegro*

ROBERT SCHUMANN (1810–1856)
Symphony No.3, 'Rhenish'
i. *Lebhaft (Lively)*
ii. *Scherzo: Sehr massig (Very moderate)*
iii. *Nicht schnell (Not fast)*
iv. *Feierlich (Solemnly)*
v. *Lebhaft (Lively)*

Pre-concert talk by
Rosie Gallagher in the
Northern Foyer 45
minutes before the
performance.

ESTIMATED DURATIONS

8 minutes, 34 minutes,
interval 20 minutes,
32 minutes
The concert will conclude
at approximately 3.15
(Thursday), 3.45 (Sunday)

COVER IMAGE

Andrea Lam
Photo credit Lisa-Marie
Mazzucco

*Elena Kats-Chernin's *Momentum* was made possible through the Sydney Symphony Orchestra's 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, supported by Kathy White & Dr Rebecca Chin.

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ABOUT THE ARTISTS

JOHANNES FRITZSCH conductor

Johannes Fritzsch was appointed Principal Conductor and Artistic Adviser of the Queensland Symphony Orchestra in February 2021, having previously served as their Chief Conductor (2008-2014). Since 2018, Johannes has held the position of Principal Guest Conductor of the Tasmanian Symphony Orchestra.

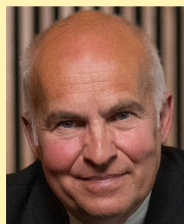
From 2006–2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg. From 1993 until 1999, he was Chief Conductor and Artistic Director of the Städtische Bühnen and the Philharmonic Orchestra in Freiburg.

Johannes was born in 1960 in Meissen, near Dresden, Germany, where he completed his musical education. He has conducted many leading orchestras, both within Germany and internationally. He regularly conducts the major Australasian orchestras as well as leading productions for Opera Australia, Opera Queensland, West Australian Opera and State Opera of South Australia.

In January 2015, Johannes was appointed Adjunct Professor, The Conservatorium of Music, School of Creative Arts and Media at the University of Tasmania; in June 2019, he joined the Queensland Conservatorium, Griffith University as Professor of Opera and Orchestral Studies.

Over the past twenty years, Johannes has given many Masterclasses for the German conductor training and development organisation Dirigentenforum des Deutschen Musikrates. Similarly, he was active and enthusiastic in the training of conducting participants selected to take part in Symphony Services' International Conductor Development Program.

In 2017, the Tasmanian Symphony Orchestra invited him to design and lead the newly founded Australian Conducting Academy.



Johannes Fritzsch,
photo by Peter Wallis

ABOUT THE ARTISTS

ANDREA LAM piano

Pronounced a "real talent" by *The Wall Street Journal*, New York-based Australian pianist Andrea Lam performs with orchestras and leading conductors in Australasia, Japan, China and the United States, including the San Francisco Ballet Orchestra, Hong Kong Philharmonic, and all major Australian symphony orchestras. From New York's Carnegie Hall and Lincoln Center to the Sydney Opera House, she has played for Sydney Festival, Musica Viva's Huntington Festival (Australia), Orford Festival (Canada), Chelsea Music Festival (USA) with works from Bach, Schumann and Chopin to Aaron Jay Kernis, Lilya Ugay, and Nigel Westlake.

The 2022 season includes a critically acclaimed national tour for Musica Viva Australia performing Bach's Goldberg Variations, and concerto engagements with the Sydney, Adelaide and Tasmanian Symphony Orchestras; regional touring as solo recitalist for Musica Viva, and solo and chamber performances for Melbourne Recital Centre, UKARIA Cultural Centre, Musica Viva Tasmania, Blackheath Chamber Music Festival and Hayllar Music Tours. Andrea also performs new piano music by Matthew Hindson, including for the Sydney Opera House 2022 International Piano Day livestream. Other recent engagements include New York's Chelsea Music Festival (including a world premiere by Glyndebourne composer-in-residence Ninfea Cruttwell-Reade), Isabella Stewart Gardner Museum and the Smithsonian American Art Museum, Sydney Festival, Melbourne Recital Centre, Monash University and as soloist with the Melbourne and Canberra Symphony Orchestras, Auckland Philharmonia Orchestra, and Australian Youth Orchestra.

A keen chamber musician, Andrea also performs and records extensively as pianist of New York's acclaimed Claremont Trio, including their most recent release *Queen of Hearts* (2022), and in Australia with tenor Andrew Goodwin, violinist Emily Sun, and as guest of the Australian String Quartet at Dunkeld Festival. Andrea Lam was a semi-finalist in the 2009 Van Cliburn Competition, Silver Medalist in the 2009 San Antonio Piano Competition, and winner of the ABC's Young Performer of the Year Award in the Keyboard section, and the Yale Woolsey Hall Competition. She holds degrees from both the Yale and Manhattan Schools of Music. Recordings include Mozart concerti with the Tasmanian Symphony Orchestra and for Huntington Festival's commemorative album (ABC Classic) and with renowned cellist Matt Haimovitz (Pentatone Oxingale). Andrea also features as pianist on *Nocturnes*, violinist Emily Sun's critically acclaimed ARIA Award-nominated album for ABC Classic, earning a rare 5 star review in *The Australian* and described as "a winner on every count" – *Sydney Morning Herald*.



Andrea Lam, photo by
Lisa-Marie Mazzucco

ABOUT THE MUSIC

ELENA KATS-CHERNIN (born 1957)

Momentum

Elena Kats-Chernin is one of Australia's most prominent, prolific and popular composers. She writes:

Momentum is part of the Sydney Symphony Orchestra's innovative 50 Fanfares commissioning project. I am grateful for the precious opportunity to write for this magnificent ensemble; I count many of the players as my friends and some of my family are musicians in the orchestra.

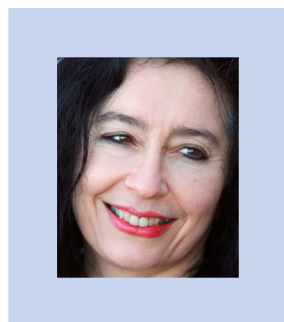
When I was about to start writing this work everything in the world had come to a standstill owing to the inescapable pandemic. I found myself at my piano in Coogee, Sydney, wondering what would happen next for the world in general and music in particular. It seemed to me that momentum had stopped.

There was a part of me that thought of it as a blank canvas. In a way I had nothing to do but everything to do. I still had works to write even though I did not know when or even whether they would ever be played. I started to look back at some of my earlier pieces, doing some revisions, making some arrangements, but I also felt compelled to write a piece or part of a piece every day. Those daily imaginings led me to what has become the basis of this fanfare, some kind of a music urgency, something that wanted to be kickstarted, to be born and to propel itself into the future. There is a pressing pulse in this work that includes certain recurring elements of my music, such as rag, clusters, dance, major versus minor harmonies. Brass and percussion have prominent roles in the most 'fanfare-like' moments.

Ultimately what I was trying to do with this piece is write a musical 'pick me up' if that is at all possible.

Elena Kats-Chernin © 2022

Elena Kats-Chernin's commission for the Sydney Symphony Orchestra's 50 Fanfares Project is generously supported by Kathy White & Dr Rebecca Chin.



Elena Kats-Chernin,
photo by Steven Godbee

ABOUT THE MUSIC

WOLFGANG AMADEUS MOZART (1756–1791) Piano Concerto No.22, K.482

Mozart was so busy between October 1785 and April 1786 that he didn't even have time to write his usual letters to his family in Salzburg. Even by his own standards he got through a huge number of major works: a violin sonata, several pieces for the Masonic Lodge of which he was an active member, various 'insert' pieces for other operas, some works for wind ensembles, a 'musical comedy' *Der Schauspieldirektor* (The Impresario), three piano concertos and his epochal opera, *Le nozze di Figaro* (The Marriage of Figaro). And he found the time to appear as conductor or soloist in at least seven concerts during those six months. Mozart, as Volkmar Braunbehrens puts it, was a celebrity, and the concertos he wrote for himself to play are works of great brilliance and intended to be popular.

However this period marked the end, for a time at least, of Mozart's prominence as a soloist. He gave his annual 'academy' – a concert where he would present his newest works – on 7 April in Vienna's Burgtheater, but, unusually for him, did not plan a series of subscription concerts for the season of Lent as he had in previous years. Mozart's withdrawal from concerto performance inevitably spawned a number of more or less fanciful theories in the decades which followed, including the notion that Mozart's hands were damaged: 20 years after Mozart's death it was said, by Beethoven's nephew Karl for one, that Mozart's fingers were so bent from constant playing that he was unable to use a knife at table. It is true that bouts of rheumatic fever, from which Mozart suffered on several occasions, can cause arthritis, but as Mozart biographer Maynard Solomon points out, the 'fine calligraphy' of Mozart's scores, not to mention his excellence at billiards, make this hard to believe. And the advent of *Figaro* was, of course, a turning point in Mozart's career.



Mozart in 1785, by
Johann Bosio

ABOUT THE MUSIC

The tenor Michael Kelly, moreover, remembers Mozart's playing at this time, noting that 'his feeling, the rapidity of his fingers, the great execution and strength of his left hand particularly, and the apparent inspiration of his modulations, astounded me.' Kelly's remark certainly covers the facts regarding the piano writing in this E-flat major concerto; its outer movements in particular brim with the sparkling writing that we associate with Mozart's concertos, and its harmonic excursions are often bold and striking. All of this is underlined by Mozart's orchestration, and in this work there is much that is quite new to his concertos. Most notably, perhaps, is that the pair of oboes that would have appeared in the standard Viennese orchestra of the time are replaced by clarinets for the first time. Not only were clarinets capable of liquid agility, their tone – which blends readily with flute in the upper registers and bassoons and horns in the lower, lends richness to the orchestra's colour. Their presence seems, too, to have inspired Mozart to grant the other woodwinds a greater share of thematic interest than they might have had in the past. Charles Rosen notes that 'the woodwinds altogether play a larger role than in any other concerto' by Mozart.

This is established right at the start of the piece, which opens with a characteristic gambit: a simple martial motif, sounded authoritatively by the whole band, which is answered by a passage of gently dissonant counterpoint from the horns and bassoon. The gesture is immediately repeated, the 'answer' now played by two clarinets accompanied by violins. From there, Mozart explores a number of varying textures, as motifs are passed from line to line. The piano enters, alone, with a new theme before decorating the orchestral material we have already heard, and forging ahead through a series of dramatically unexpected keys, against an ever changing orchestral background.

The central C minor *Andante* is emotionally more complex, and this too is reflected in the orchestration. Mozart uses muted strings at first to introduce the first of the movement's two main themes, to which the piano responds with the

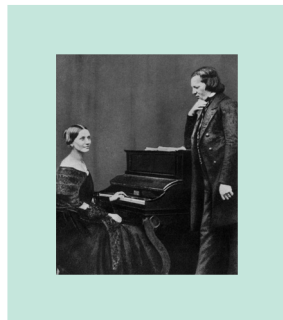
ABOUT THE MUSIC

kind of ornamentation Mozart might have heard from singers in older Italian opera. Here too the woodwinds are given greater prominence, both as a 'choir' accompanying the soloist and in such sections as the duet between flute and bassoon.

Mozart's finale is of a piece with several such movements – a rollicking 6/8 rondo whose 'hunting horn' theme is given by the piano at the outset. Once again, Mozart's flair for wind-instrument scoring is evident, not only in the chocolatey writing for clarinets, but in the further use of the flute and bassoon duo, often set off by diaphanous string passages. Unusually, though not unheard of in Mozart, the cantering rhythm of the movement is interrupted by a menuet, scored first for clarinets, bassoons, horns and double bass, so harking back to the sound of the wind serenades he wrote for outdoor entertainments in Salzburg; this material is then taken up by the piano with string accompaniment (pianists, rightly, sometimes improvise decorations to this section as Mozart would certainly have done), and often features pizzicato writing.

ROBERT SCHUMANN (1810–1856) **Symphony No.3, 'Rhenish'**

If 1785 was a turning point for Mozart, so too was 1849 to prove an important juncture in Schumann's life. That year the Schumanns were resident in Dresden – except for a few weeks immediately after the May uprising, when they fled to safety in the country while the revolutionaries were crushed by the Prussian and Saxon armies. Schumann, like many a composer in middle-age, found that public and professional respect and esteem didn't necessarily provide a steady income. Sadly, hoped-for positions in Dresden, Leipzig and Berlin either failed to fall vacant when expected, or were not offered to the composer – until late that year his friend Ferdinand Hiller announced that he was taking up a position in Cologne, and would thus be leaving his job as Music Director of the General Musical and Choral Societies in nearby Düsseldorf.



Robert and Clara
Schumann in 1850

ABOUT THE MUSIC

For various reasons it was not an entirely attractive proposition: the lower Rhineland was two days' journey away by train, and had a very different culture from Lutheran Saxony where Schumann had grown up and felt at home. Düsseldorf's recent musical directors, moreover, had included his colleagues Julius Rietz and Felix Mendelssohn, and the latter had a distinctly jaundiced view of musical standards in the city. That Schumann was a good choral conductor but had never been in charge of an orchestra was bound to cause problems, and did, as did his unwavering support of new music and his undiplomatic parachuting of a new concertmaster into the orchestra.

Nevertheless, once finally settled in Düsseldorf in 1850 his tenure started well enough, and his first concert – with music by Beethoven, Mendelssohn, Gade, Schumann himself and Bach – was a success, marred only by Clara Schumann receiving a bunch of flowers rather than a fee for her appearance as soloist.

In November, Robert and Clara travelled to Cologne to visit Hiller, and on his return Robert immediately began work on his Symphony in E flat (known as No.3 but in fact his fourth). Twenty years before, he had first seen the city from a steamer on the Rhine, having passed along those middle reaches of the river crowned by cliffs and castles. Ten years after that had given a graphic depiction of Cologne's massive Gothic cathedral in the sixth song of his cycle *Dichterliebe*, Op.48. Now he was inspired once more by the sight of the building.

But not just the building, which is explicitly evoked in the fourth movement. Schumann admitted that the symphony 'reflects here and there a bit of local colour' (though the nickname 'Rhenish' was not his), and Clara euphemistically noted that the second and third movements in particular would appeal to 'laymen'. And so, it seems, it did. The Symphony, composed in five weeks, was a huge hit at its premiere in Düsseldorf in February 1851 and again, by popular demand, a few weeks later.

ABOUT THE MUSIC

LISTENING GUIDE

While Schumann, especially in his piano miniatures and certain chamber pieces, is an extremely ‘visual’ composer, we should be wary of ascribing specific images to the music. Nevertheless, numerous listeners have felt the surging rhythm and joyful major key theme of the first movement as a depiction of the river itself. The movement is in 3/4 time but Schumann disguises that with a cross-rhythm (emphasising every second, not third, beat) to create a dramatic gear-change in the middle of the theme. The Scherzo second movement is based on the dance known as the *Ländler*, a somewhat rustic ancestor of the waltz, which has led generations of commentators to evoke peasant merry-making in Rhineland vineyards. By contrast, Schumann offers a short slow movement, featuring woodwind solos, that lowers the tension before the ‘extra’ movement, marked ‘solemn’. This was supposedly suggested to Schumann by reports of the enthronement of a cardinal in the cathedral (a ceremony which the composer did not attend), and he at first described the movement as ‘suitable for a solemn occasion’, only later deciding it could stand on its own merits. The movement is notable for its use, for the first time in the work, of a consort of trombone and its rigorous if deliberately old-fashioned counterpoint. Solemnity is swept away by the energetic, folk-like character of the finale though the ‘cathedral’ music recurs briefly toward the movement’s close.

Gordon Kerry © 2022



The Rhine at Cologne

ANDREA LAM IN CONVERSATION

Australian pianist Andrea Lam made her debut with the Sydney Symphony at the age of just 13, and has built an extraordinary career both at home and in New York. Here she talks about her lifelong relationship with Mozart and the emotion of returning to the Sydney Opera House Concert Hall.

Written by Hugh Robertson

You have already performed in the renewed Opera House Concert Hall, accompanying Bo Skovhus in a lieder recital in August. What was it like for you as a performer to return to the Concert Hall?

It was amazing. Everyone has spoken about how incredible it is to be in the new space, and how it feels, but that's exactly right. It was so emotional. As a kid I imagined what it would be like to play there – I had a poster of the orchestra on my cupboard door as a kid!

But this time I had my seven year-old son with me, and bringing him to that too – it had a lot of echoes. Concerts can be just a blip sometimes, but to think of it more continually, with all those resonances of a space like the Opera House that has meant so much to so many of us over the years.

How did it feel from the stage? How did it sound?

I had some time on the stage just with the piano, and it was really just beautiful to do that and to hear the piano in that space. And then when Bo came in, it was really interesting, because it didn't feel like the huge hall that it is, because the sound felt like it embraced you. What we were hearing on stage felt lovely – it felt very warm, and clear, and like you could play with the sound in the space a lot.

It is rare, I think, to have an experience where everybody feels so strongly. Because it is a place that resonates, that we all care about so much and have had so many memories with. So it is very fun to share this excitement, to feel all of this together – the musicians as much as the audience. All of us just gawking at the new space together.

ANDREA LAM IN CONVERSATION

Mozart has been a big part of your career, and you have performed and recorded a number of the piano concertos over the years.

A lot of us have relationships with Mozart from childhood, which is a very different experience. The notes themselves are so beautiful and perfect, and it all just fits, and it is fairly easy to get your fingers around the notes. But as a child, your experiences are less nuanced, and as an adult approaching the same music, it gets really interesting.

The great Austrian pianist Artur Schnabel said, 'Mozart's sonatas are too easy for children, and too difficult for adults.' And that's exactly true!

So how do you express all these really subtle underlying nuances, and all those hidden complexities? That's where I think the meaning is. Because beauty is always foremost with Mozart, all of the nuances of feeling and all the creative things that he did are less obvious. He doesn't show you the process – he shows you the answer. Another great pianist and composer, Ferruccio Busoni, said, 'Together with the puzzle, Mozart gives you the solution.'

I also feel like, in the slow movement of this concerto and in pieces like the late Rondo, there is this incredible sadness as well. And a similar melancholy to Schubert's, I think. It is still encased in this beauty, but it does have that pain, I think.

But his language is so embedded that it is so perfect. Even when his life is crumbling.

Andrea Lam features in our 2023 season, performing Schumann's Piano Concerto with Principal Guest Conductor Sir Donald Runnicles. Visit sydneyphilharmonicsymphony.com/2023-season for more details.

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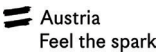
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