

A dramatic, high-contrast photograph of a stormy sky. A bright sun is partially obscured by dark, heavy clouds, creating a glowing effect. Several bright, jagged lightning bolts strike down from the clouds. The overall color palette is dark, with deep blues and greys, punctuated by the bright yellow and white of the sun and lightning. A large, stylized blue graphic element, resembling a musical note or a large 'J', is overlaid on the right side of the image, framing the title text.

Mozart's Jupiter



QUEENSLAND SYMPHONY
ORCHESTRA

FRI 1 MAR 2024

QUEENSLAND CONSERVATORIUM
GRIFFITH UNIVERSITY



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Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform; specifically the Turrbal and Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

We acknowledge the cultural diversity of Elders, both past and present, and the significant contributions that Aboriginal and Torres Strait Islander peoples make to Queensland and Australia.

Photos by Sarah Marshall, Sam Muller and Joel Tronoff

WELCOME

Welcome to an evening of sound exploration, as we journey through time and space. You may encounter sounds you've never heard before!

I first met and performed with Queensland Symphony Orchestra many years ago as a teenager, and I remember being completely enraptured by the different sounds, timbres and people in the orchestra. Beethoven's *Moonlight Sonata* "Quasi una fantasia" remains one of the most beloved pieces in the classical repertoire. Its hauntingly beautiful opening movement inhabits a world of reflection and introspection. This segues directly into Kurtág's *...Quasi una fantasia...* for piano and orchestra, with musicians scattered around the hall. Composed nearly two centuries ago, this is incredibly concise music of space - for space, in space, playing with space, and listening to what space can tell us. I am excited to experience this together. Your QSO journey continues with the English composer Mark-Anthony Turnage's *Set To*, and concludes with the epic perfection that is Mozart's 41st Symphony, aka "Jupiter".

This program reminds me of the power of music to surprise, challenge, excite, move, and sustain us and how it opens our ears and minds to new sounds, new possibilities, and new connections. Essentially, one of the deep pleasures of being human!

Andrea Lam

Piano

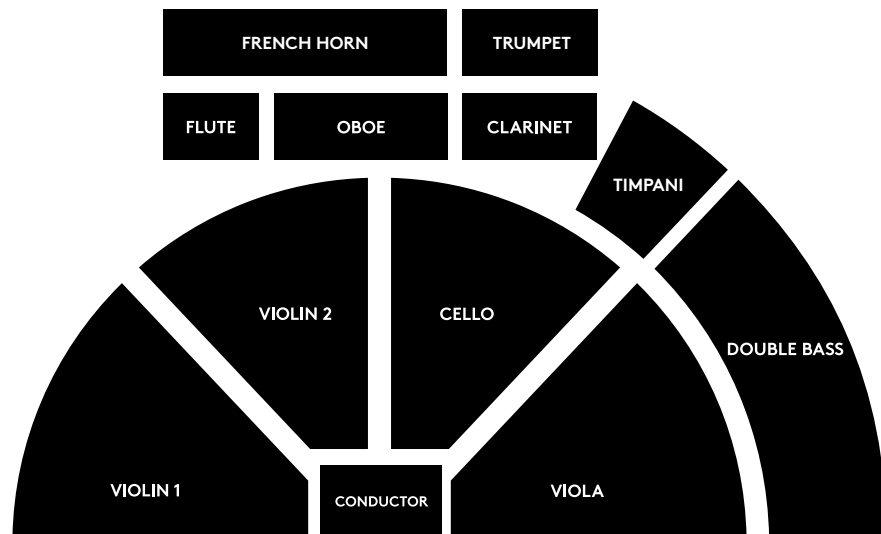
IN THIS CONCERT

Conductor	Umberto Clerici
Soloist	Andrea Lam
Choir	Brisbane Chamber Choir

PROGRAM

BEETHOVEN	<i>Moonlight Sonata</i> Quasi una fantasia, Op.27 No.2, mvt 1	6'
KURTÁG	<i>...quasi una fantasia...</i>	12'
TURNAGE	<i>Set to</i> for Brass Ensemble	8'
INTERMISSION		20'
MOZART	No.41 in C, K.551 (<i>Jupiter</i>)	31'

IF YOU'RE NEW TO THE ORCHESTRA



*Orchestra Layout of Mozart Symphony No. 41. Other works from today's repertoire will follow different orchestra layouts.

WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First and Second Violin
- Viola
- Cello
- Double Bass
- Harp

WOODWIND

Wind instruments produce sound by being blown into.

- Flute/Piccolo
- Clarinet/E-flat Clarinet/Bass Clarinet
- Oboe/Cor Anglais
- Bassoon/Contrabassoon

KEYBOARD

Keyboard instruments are played by pressing keys.

- Piano
- Celeste
- Organ

BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

- French Horn
- Trumpet
- Trombone/Bass Trombone
- Tuba

PERCUSSION

These instruments create sound by being struck or, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

- Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.

WHO'S ON STAGE TODAY



Find out who's on stage today, scan the QR code below.



BEFORE WE BEGIN

Before the performance begins, get to know a few musical terms in the Listening Guide.

Triplets	A three-note pattern that fills the duration of a typical two-note pattern.
Octaves	The distance between one note (like C) and the next note bearing the same name.
Pianissimo	To be played very softly.
Bell	The circular end of an brass or woodwind instrument that flares out wide.
Flutter Tongue	A technique produced by rolling an 'r' whilst playing on a wind or brass instrument.
Dissonance	Tension or clashes when certain combinations of notes are sounded together.
Droning	A sustained tone, usually low in pitch (think bagpipes!).
Triplets	a three-note pattern that fills the duration of a typical two-note pattern.
Run	A series of notes that either quickly ascend or descend in succession.
Sforzato	A strong emphasis applied to a single note
Ostinato	A continually repeated musical phrase or rhythm.
Staccato	Where notes are played in a shortened, detached manner.
Fortepiano	A sudden dynamic change used in a musical score.

LISTENING GUIDE

Ludwig van Beethoven (1770–1827)

Moonlight Sonata Quasi una fantasia

Whether or not you can read music, it's easy to understand what's happening on the page in Beethoven's *Moonlight Sonata*. In fact, you could probably learn how to play it from your seat in the concert hall.

Feel free to follow along, if you like: the pianist will press down with their right thumb, then their index finger, and finally their ring finger. Voila! You've just learnt how a soloist commonly plays those famous **triplets** that underpin the first movement (those groups of three notes that ascend one by one).

Now imagine the pianist's left hand is stretched out. Only their thumb and pinkie will strike the keys this time, exactly eight notes apart, to play those low and resonant **octaves**.

And that's the crux of it. Beethoven's *Moonlight Sonata* is easy to read, and it's easy to listen to. But it's also deeply moving when in the hands of a piano virtuoso. It's as moving as a love letter, one might say, and the composer dedicated this music to his crush – the countess Giulietta Guicciardi. He first called the sonata his *Quasi una Fantasia* – “nearly a fantasy” – and while he probably didn't intend for the name to symbolise his relationship with Guicciardi, it fits like a glove. Some speculate that he wrote a love letter to the countess, addressing her as “immortal beloved”. Although, he was smitten with her cousin Josephine too – another potential recipient, but not the star of his beautiful *Moonlight Sonata*.



LISTENING GUIDE

György Kurtág (1926–)

...quasi una fantasia...

Many composers will entrust their score to the conductor and players. Others – like György Kurtág – take full control of the details, right down to the performers' set-up on stage. In his score for *...quasi una fantasia...* (sharing the original title of Beethoven's *Moonlight Sonata*), the Hungarian composer dictates that instrument groups should be "separated from each other as far as possible". If the venue boasts a balcony, then "only piano and the timpani should be on the stage". Harp, percussion, harmonica, and others should be "scattered at some distance from one another". And the remaining sections? Put them far away from the piano (and give them some bells to ring, if they please). And that's only if the venue has a balcony – if not, there's a back-up plan for that, too!

Kurtág's music instructions are equally detailed, with some players told never to fall into sync. Unusual markings appear in squiggly lines and dotted waves. At one point, violins are directed to jump between loud and soft – *while already playing loud and then soft*.

But from a listener's perspective, the overall effect is undeniably mesmerising. The all-too-brief opening has a piano playing **pianissimo** as it steps spaciouly down its scale. The cacophonous second movement ends as abruptly as it began, while the third is marked "*grave, disperato*" – solemn and desperate – despite the pounding timpani and shrieking brass that evoke a visceral response. For the final movement, Kurtág includes in his score a quote from a poem by Friedrich Hölderlin (1770-1843), which describes the give and take of love and memory; the music recalls the very beginning, coming full circle.



Mark-Anthony Turnage (1960–)

Set to

Can you roll your tongue? Imagine purring your 'rrrrr' into a big metal mouthpiece, then hearing a guttural growl emerge from the **bell** of your instrument. This is how the trombone opens *Set To* – a thoroughly modern composition from Mark-Anthony Turnage. The technique is called **flutter tongue**, and it brings a kind of shock value to the music that contrasts with the more familiar and glistening brass tones. Trumpets respond with clashing **dissonance**, and long **droning** notes from the lower brass gather strange momentum before a clucking **sforzato** (you'll hear the group play some notes with extra oomph). Times change: players count three beats in one bar, four in the next. Don't bother keeping up – just enjoy their rhythm.

Trumpets grow frantic and we descend into chaos! Finally, we clutch onto an **ostinato**, but does its repetition provide a false sense of security? As the music progresses, it throws back to the opening theme, then Turnage tells his trombones to "exaggerate vibrato" – which means you'll hear unsteady waves of sound that emphasise our doubt. And with an almighty **sforzato**, the case is closed.

Set To premiered at the Aldeburgh Proms in 1993 and in it, we can hear the influences that permeate the British composer's writings (namely contemporary classical with a gust of jazz). *Set To* might not be as controversial as his 2011 opera *Anna Nicole* – based on the life of a *Playboy* centrefold model – or as topical as his mid-'90s orchestral suite *Blood on the Floor*, which confronts the tragedy of his brother's death from an overdose. Nevertheless, *Set To* is a work that will diversify your listening experiences as you ponder what's possible between the walls of your concert hall.

LISTENING GUIDE

Wolfgang Amadeus Mozart (1756–1791)

Symphony No.41 in C, K.551 (*Jupiter*)

If not Beethoven, then surely Mozart is the most idolised figure of Western classical music. We picture the legend as a child prodigy playing for royalty; an undeniable musical genius who composed in every style under his sun; even a jokester with a penchant for toilet humour (you're never too old). Mozart was all these colourful things – but when we get down to brass tacks, he was also an arts worker who wrote music to get paid. So it's unusual that he would craft his Symphony No.41 without having received a formal commission. It's generally accepted that he died before it was performed (along with his symphonies 39 and 40, which he wrote around the same couple of months), so we don't really know why it exists. Perhaps it was his passion project, or perhaps – as some musicologists speculate – the composer hoped he would eventually be able to make a bit of money out of it. To top it off, Mozart didn't even give it the nickname *Jupiter*. This was applied posthumously when Johann Peter Salomon – who later hosted a performance of the work – named it as such in a concert program. Salomon thought it deserved a title as robust as the Roman god of stormy skies, and whether Mozart would have loved or hated the association, the **triple run**s that open *Jupiter's* first movement are as bold as thunder.

This *Allegro vivace* begins rigid and proud: imagine Jupiter standing tall as he clutches a lightning bolt in his bare hands! Members of the orchestra play in a confident rhythmic unison, and occasionally you'll hear the **staccato** pitter-patter of winds or strings, not a note out of place. There's nothing overtly complicated going on (at least, not yet).

As usual, Mozart toys with abrupt changes in mood – one section delicate and the next aggressive – evoking character and, depending on how switched on you are, surprise! Then he throws in a repeat so you can enjoy those first few minutes all over again, drumming into your mind those militaristic thrums at the start.

After plenty of development, a warbling *Andante cantabile* arrives – a slower movement than the first (a structure you'll typically find in a symphony). Again, the entire opening is repeated so you can relisten to the violins' leisurely muted melody. Tensions rise with pulses of **fortepiano** (loud to soft in a single bound), then the listener is transitioned into the dancing *Menuetto*.

Where things grow complicated is the *Molto allegro*, the lively final movement in which Mozart presents and laces together a number of different themes, and it all culminates in a fugal fashion so awe-inspiring, composers as great as Schumann and Haydn would be forever changed, the *Jupiter* influencing their own works to come!

© Stephanie Eslake



ARTIST BIOGRAPHIES



Umberto Clerici Conductor

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici is widely regarded for his seamless transition to the podium now as an acclaimed conductor. The 2024 season will mark Clerici's second as Chief Conductor of the Queensland Symphony Orchestra in addition to being a frequent guest with several leading orchestras.

Umberto began his career as a virtuoso cellist making his solo debut at the age of 17 performing Haydn's D Major cello concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position as Principal cello of the Teatro Regio di Torino following which he was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2021.

It was in Sydney in 2018 that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand with the major symphony orchestras throughout Australia and New Zealand.

In addition to his role Chief Conductor of the Queensland Symphony Orchestra, Umberto's 2024 conducting engagements include returns to the podiums of the Melbourne and West Australian Symphony Orchestras together with a three-week series with the Sydney Symphony for 'Symphony Hour' that Umberto himself has expertly curated. Other recent highlights include his debut with the Tasmania Symphony and a hugely successful debut in opera conducting Verdi's *Macbeth* with Opera Queensland.

Upcoming European conducting engagements in early 2024 include Elgar's cello concerto with Steven Isserlis for the Volksoper Vienna, Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana.

As a cellist, Umberto is beloved by audiences worldwide, having performed internationally as a soloist at New York's Carnegie Hall, Vienna's Musikverein, the great Shostakovich Hall of St Petersburg, Auditorium Parco della Musica in Rome, the Salzburg Festival and is one of only two Italians to have ever won a prize for cello in the prestigious International Tchaikovsky Competition.

Umberto plays cellos by Matteo Goffriller (*made in 1722, Venezia*) and Carlo Antonio Testore (*made in 1758, Milano*).



Andrea Lam Piano

Pronounced a "real talent" by the Wall Street Journal, Australian pianist Andrea Lam performs with leading orchestras and conductors across Asia, Australasia and the USA including the San Francisco Ballet Orchestra, Hong Kong Philharmonic, and the major Australian symphony orchestras. Recently returned after two decades in New York, Andrea has played New York's Carnegie Hall and the Lincoln Center to the Sydney Opera House, with works from Bach, Mozart and Schumann to Aaron Jay Kernis, Liliya Ugay and Nigel Westlake. Newly appointed Lecturer in Piano at the University of Melbourne's Conservatorium of Music, in 2024 Andrea performs as soloist with the New Zealand Symphony Orchestra, Queensland Symphony Orchestra, with Sydney Symphony Orchestra in works by Lior and Nigel Westlake, and Orchestra Victoria. Alongside concerts with the Australian String Quartet at UKARIA, and the Australia Ensemble at UNSW (Sydney), Andrea performs Matthew Hindson's new piano music at Melbourne Recital Centre and regional venues. Recent highlights include soloist engagements with the Sydney, Melbourne, Tasmanian

and Adelaide Symphony Orchestras with conductors Sir Donald Runnicles, Jaime Martín, Johannes Fritzsche and Eivind Aadland, a national tour for Musica Viva Australia, and recitals for Sydney Opera House' Utzon Music Series, the 2023 ABC Classic 100 concert broadcast on ABC iView, and Adelaide Festival including the world premiere performances of Ngapa William Cooper. Andrea Lam was a Semifinalist 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 the Manhattan Schools of Music. Recordings include Mozart with the Tasmanian Symphony Orchestra; with cellist Matt Haimovitz, and as pianist for New York's acclaimed Claremont Trio. Pianist with violinist Emily Sun on the 2022 ARIA-nominated album *Nocturnes* (ABC Classics), Andrea's upcoming solo album of new piano works by Matthew Hindson AM is due for April 2024 release.

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WHAT DOES QUEENSLAND SYMPHONY ORCHESTRA MEAN TO YOU?

The Queensland Symphony Orchestra (QSO) continues to bring the joy of an ever-expanding repertoire of classical music to my life. QSO has done this every year since I returned to Brisbane 42 years ago, after working in Germany as a postdoctoral scientist where I was surrounded by classical music, and immersed in the wonderful cultural life of Europe.

WHY IS IT IMPORTANT TO YOU TO SUPPORT QSO?

QSO does important work to provide people of all ages across Queensland with opportunities to engage with music. It is very important to me to help provide QSO with the resources that make this possible.

WHAT DO YOU ENJOY MOST ABOUT SUPPORTING QSO?

Apart from knowing that I am making a contribution to the ongoing work of the QSO, I especially enjoy events that allow you to see the behind the scenes work to bring the concerts to the stage (such as rehearsals). I also enjoy the opportunity to meet and understand the roles of QSO staff.

WHAT WORDS OF ENCOURAGEMENT DO YOU HAVE FOR THOSE CONSIDERING SUPPORTING QSO?

I strongly encourage others to become involved as QSO supporters to the extent that they are able to, so they can be part of sustaining QSO's vision for music in Queensland. In return, they will have opportunities to expand their relationship with QSO and understand more about the delivery of musical experiences for all Queenslanders.



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Queensland Symphony Orchestra has shared the joy of music with communities across our great state for 76 years. There are many ways you can be part of a rich and proud history that is shaping Queensland's future.

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Ensure the sustainability of QSO through annual giving, directed where the need is greatest.

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A powerful way to provide music for future generations.

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Develop the next generation of professional instrumentalists.

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Share the joy of music with those that need it most.

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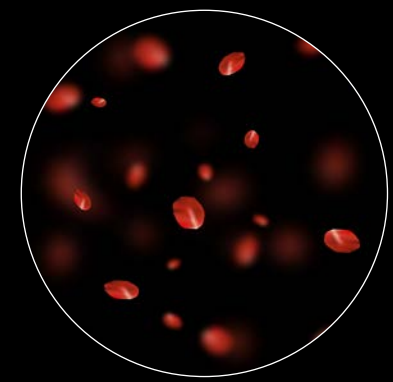
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Opera Gala

FRI 8 MAR 7.30PM
SAT 9 MAR 1.30PM
Concert Hall, QPAC

Conductor Giordano Bellincampi
Artists Sae-Kyung Rim, Soprano
Kang Wang, Tenor
Phillip Rhodes, Baritone
Choir Voices of Birralee

Arias from *Madama Butterfly*, *Tosca*, *La bohème*, *Turandot* and more.



Triumphant Tchaikovsky

FRI 12 APR 11.30AM
SAT 13 APR 7.30PM
Concert Hall, QPAC

Conductor Andrew Gourlay
Britten *Sinfonia da Requiem*
Tchaikovsky *Symphony No.5*



Mozart's Mass

FRI 10 MAY 7.30PM
SAT 11 MAY 1.30 PM + 7.30PM
Cathedral of St Stephen

Conductor Umberto Clerici
Artists Sara Macliver, Soprano
Sofia Troncoso, Soprano
Andrew Goodwin, Tenor
David Greco, Baritone
Choirs Brisbane Chamber Choir
St Stephen's Cathedral Schola
Boulanger Mozart *Psalm 24 The Earth is the Lord's*
Mass in C minor.

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