



# Mozart's Jupiter



QUEENSLAND SYMPHONY  
ORCHESTRA

**SAT 2 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.

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. I have always felt strangely possessive of Schumann's music. We are all here tonight because we love music and what it does – its power to transform, to inspire, provide solace, for its beauty, for delving into humanity. Schumann does this, but in a way that feels intensely personal. To me, he expresses all those inner thoughts and feelings, the ones that are sometimes hard to put words to, into sound. It is deeply poetic music, and evocative, vulnerable, obsessive, mercurial, and internal. His piano concerto was written during a fantastically fertile period, inspired by Clara, and written for her. There are beautiful tributes like her name lovingly embedded in the first movement's theme, which you hear after the dramatic opening outburst. And the joyous last movement, with some dancing and (perhaps) echoes of wedding bells. Your journey then concludes with the epic perfection that is Mozart's 41st Symphony, aka "Jupiter".

I love how the piano interweaves with the orchestra in Schumann's concerto, one can't imagine one without the other (this is different to many concertos which sometimes can feel like a battle between the piano and orchestra, in a very exciting way!), and I am thrilled to be exploring this with Umberto Clerici and QSO. I think Schumann expressed it best, "To send light into the darkness of [our] hearts...such is the duty of the artist".

**Andrea Lam**

Piano

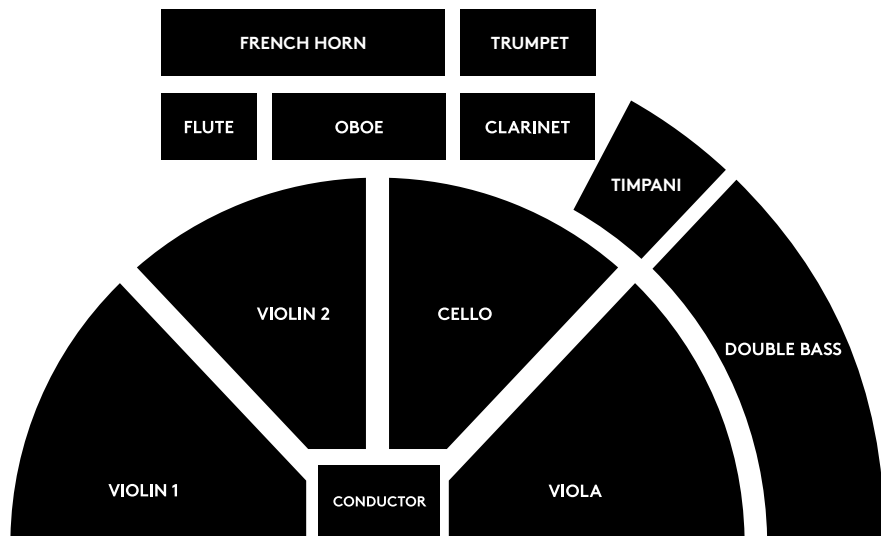
## IN THIS CONCERT

**Conductor** Umberto Clerici  
**Soloist** Andrea Lam

## PROGRAM

<b>SCHUMANN</b>	Concerto in A minor, for Piano & Orchestra, Op.54	31'
<b>TAKEMITSU</b>	<i>Rain Tree</i>	10'
<b>INTERVAL</b>		<b>20'</b>
<b>MOZART</b>	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

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

<b>Bar</b>	A segment of time corresponding to a specific number of beats.
<b>Espressivo</b>	Italian for “expressive.” In music it is used to guide performers to play with an expressive quality.
<b>Animato</b>	Means to play with excitement and spirit.
<b>Major</b>	A key whose harmony is based on the major scale. This is usually characterised by contented, bright, cheerful melodies.
<b>Intervals</b>	The distance between two notes.
<b>Notates</b>	The composer’s notes within a composition.
<b>Triplets</b>	A three-note pattern that fills the duration of a typical two-note pattern.
<b>Run</b>	A series of notes that either quickly ascend or descend in succession.
<b>Rhythmic Unison</b>	When two or more parts play notes with same rhythm.
<b>Staccato</b>	Where notes are played in a shortened, detached manner.
<b>Fortepiano</b>	A sudden dynamic change used in a musical score.
<b>Phantasie</b>	Also referred to as a <i>fantasia</i> , this is a composition free in form and inspiration, usually for an instrumental soloist.
<b>Intermezzo</b>	A short instrumental piece that connects different sections.

## LISTENING GUIDE

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### Robert Schumann (1810–1856) Concerto for Piano and Orchestra in A Minor

Robert Schumann’s Concerto for Piano in A minor starts with a bang – but what’s even more powerful than those first three **bars** is how the music then pulls back, allowing the melodrama to unfold through a yearning oboe line. It sounds a bit like a lament; indeed Schumann suffered bouts of depression in the years surrounding this 1845 composition, so it’s possible we may hear this infused into such emotional themes. After this striking melody, the piano enters expressively (**espressivo**), though the humble instrument soon steps aside to accommodate an animated (**animato**) clarinet and broad strokes of the strings. Will we be transported into happiness, far away from the funeral-like beginning? Time will tell.

These ideas for the concerto were first placed into a **phantasie** Schumann penned four years earlier. Both works were premiered by Clara Schumann (in 1845 and 1841, respectively), who is known for being Robert’s wife and musical dedicatee, but today even better known for her thriving career as a concert pianist and composer. Anecdotaly, their partnership is bound in this work: the notes of the melody represent a spelling of Clara’s name.

The sophisticated **intermezzo** begins as a breath of fresh air before darkness clutches around the edges, though never fully taking over. Thankfully, the final movement takes a pleasant **major** feel.



# LISTENING GUIDE

## Toru Takemitsu (1930–1996)

### *Rain Tree*

Throughout history, composers have used the force of an orchestra to conjure the turbulence of the weather. Just listen to the thunderstorm movement of Beethoven's *Pastoral* symphony, or the overture in Sibelius' *The Tempest*. Then you have Toru Takemitsu, who in *Rain Tree* concerns himself not with the wild energy of a torrential downpour, but the gentle and sporadic nature of each raindrop as it falls. A metallic chime evokes a trickle of rain passing through the trees and landing on a dewy leaf. Droplets travel without any discernible pattern: Takemitsu appreciates the randomness of each crystal bead, which he sometimes **notates** for the players and at other times instructs them to "improvise like scattered raindrops". We feel minimal tension and release – no vicious winds of a storm, no fear of thunder and lightning, no hope for the sun to shine. The rain simply sprinkles along, mallets gently landing on wood and metal, their attack representing a shower on the trees.

As Takemitsu's listeners, we aren't persuaded by a bold narrative journey from beginning to end using Western tonal harmonies, nor do we hear emphasis on traditional Japanese structures – although the composer taught himself the language of both soundworlds. That he infuses character into a single scene is unsurprising when considering his long history of writing music for screen. Takemitsu was a prolific film composer, scoring close to 100 movies including the infamous *Empire of Passion* (Nagisa Oshima) and *Ran* (Akira Kurosawa). He was also interested in the avant-garde; his career ran in parallel – and was occasionally inspired by – the likes of John Cage, Toshi Ichiyanagi, and Olivier Messiaen. *Rain Tree* typifies Takemitsu's uniquely experimental approach to 20<sup>th</sup>-Century composition, and combines it with his special interest in Japanese gardens. The work premiered in the concrete jungle of Tokyo, 1981.



## 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 **triplet runs** which 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 Musicverein, 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.





# Supporter Encore

## 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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Join this special group by supporting your favourite musician.

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Develop the next generation of professional instrumentalists.

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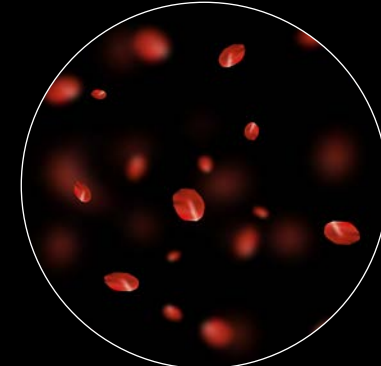
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## Opera Gala

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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