



Musica Viva
Australia

M O R N I N G

M A S T E R S

S Y D N E Y

Andrew Goodwin & Sonya Lifschitz

—
The Concourse, Chatswood
Wed 1 June, 11am





Musica Viva
Australia

M O R N I N G
M A S T E R S
S Y D N E Y

Wed 13 Jul, 11am

Harry Bennetts & Vatche Jambazian

Wed 7 Sep, 11am

Goldner String Quartet

Wed 26 Oct, 11am

Vocal Detour

The Concourse, Chatswood

Tickets now available – from \$48
musicaviva.com.au/sydney-morning-masters
1800 688 482



Wenkart Foundation

Musica Viva Australia acknowledges the Traditional Custodians of the Cammeraygal people and we pay our respects to their Elders past and present – people who have sung their songs, danced their dances and told their stories on these lands for thousands of generations, and who continue to do so.

P R O G R A M

Gabriel FAURÉ (1845-1924)

'Après un rêve' from *Trois mélodies*, Op. 7 (1870-78) 3 min
Au bord de l'eau, Op. 8 No. 1 (1871) 2 min

Reynaldo HAHN (1874-1947)

À *Chloris* (1913) 4 min

Francis POULENC (1899-1963)

'Fleurs' from *Françailles pour rire*, FP101 (1939) 3 min
'Paganini' from *Métamorphoses*, FP121 (1943) 1 min

Johannes BRAHMS (1833-1897)

Intermezzo in E-flat Minor, Op. 118 No. 6 (1893) 5 min

Robert SCHUMANN (1810-1856)

Myrthen, Op. 25 (1840)
Die Lotosblume 2 min
Widmung 2 min

Richard STRAUSS (1864-1949)

Morgen!, Op. 27 No. 4 (1894) 4 min
Zueignung, Op. 10 (1885) 2 min

Gustav MAHLER (1860-1911)

'Wo die schönen Trompeten blasen'
from *Des Knaben Wunderhorn*, No. 7 (1898) 8 min

Alexander Scriabin (1871-1915)

Nocturne for the Left Hand, Op. 9 No. 2 (1894) 6 min

Sergei Rachmaninoff (1873-1943)

Lilacs, Op. 21 No. 5 (1900-02) 5 min
Yesterday We Met, Op. 26 No. 13 (1906) 3 min
Spring Waters, Op. 14 No. 11 (1894-96) 2 min

Andrew Goodwin Tenor
Sonya Lifschitz Piano

MEET THE ARTISTS



Andrew Goodwin

Andrew Goodwin has appeared with opera companies and orchestras in Europe, Asia and Australia including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Opera Australia, Pinchgut Opera, Sydney Chamber Opera, St Petersburg Philharmonic, Auckland Philharmonia, New Zealand, Sydney, Melbourne, Queensland, Adelaide and Tasmanian Symphony Orchestras, Moscow and Melbourne Chamber Orchestras, Sydney Philharmonia Choirs, and in recital with pianist Daniel de Borah at Wigmore Hall, the Oxford Lieder, Port Fairy and Canberra International Music Festivals.

In addition to his recital for Musica Viva Australia, this year Andrew has been engaged to return to the Melbourne Bach Choir (Evangelist in Bach's *St Matthew Passion*, and Haydn's *Die Schöpfung*), Canberra International Music Festival and Australian Haydn Ensemble (Haydn's *Creation*), Queensland Symphony Orchestra (*Messiah* and Mozart's *Requiem*), Canberra and Melbourne Symphony Orchestras (*Messiah*), Albury Chamber Music Festival, Sanguine Estate

Music Festival and Hayllar Music Tours. Andrew is a founding member of Katie Noonan's new vocal ensemble, AVÉ and will also tour with the ensemble this year.

Recent engagements include *Lysander, A Midsummer Night's Dream* (Adelaide Festival); Jacquino, *Fidelio* (West Australian Symphony Orchestra); Nadir, *The Pearlfishers* (State Opera South Australia); *The Diary of One Who Disappeared* and *The Rape of Lucretia* (Sydney Chamber Opera); *Artaxerxes* title role (Pinchgut Opera); Berlioz' *L'Enfance du Christ* and Mozart's *Requiem* (MSO); Brett Dean's *The Last Days of Socrates* and Mozart's *Litaniae de venerabili altaris sacramento* (SSO); *Messiah* (Sydney Chamber Choir, NZSO, QSO and MSO); Bach's *Magnificat* and *The Rake's Progress* title role (Auckland Philharmonia Orchestra); and performances at Adam Chamber Music Festival New Zealand, Huntington Estate Music Festival, and Australian Festival of Chamber Music.

Sonya Lifschitz

Sonya Lifschitz is a pianist working across many contexts, with repertoire spanning from the 15th-century *Faenza Codex* to works written especially for her. She is known for her fiercely imaginative, daring collaborations across theatre, dance, screen-based and visual arts, spoken word, and performance art. Described as 'a life force of extraordinary density and capacity', Sonya's artistry combines bold adventurousness with 'miraculous keyboard technique and musicianship' (*Woodstock Times*) to create work that positions classical and contemporary art music at the cutting edge of interdisciplinary performance practices. She is active as a soloist, creative collaborator, artistic director, educator, radio personality and arts advocate.

Sonya has performed on major international stages to critical acclaim including the Barbican Centre (London), De Doelen (Rotterdam), Bargemusic (New York), Detroit Institute of Art (USA), Venice Biennale (Italy), and in many of Australia's major international arts festivals, including Adelaide, Sydney, Melbourne, Brisbane, Canberra and Darwin festivals; and other prestigious festivals including Extended Play, Metropolis, MONAFOMA, Four Winds and Ten Days on the Island.

Sonya regularly works with pioneering new music ensembles, including Ensemble Offspring, Topology, Clocked Out, and members from Bang On A Can All-Stars (USA) and Eighth Blackbird (USA). She has premiered works by Kate Neal, Robert Davidson, Damian Barbelier, Andrew Schultz, Jessica Wells, Felicity Wilcox, Anthony Lyons, Larry Sitsky, Bree van Reyk, Max Lyandvert and Steve Adam. Other significant collaborators include Christine Johnston (performance art), Sydney Dance Company, Martin del Amo (dance), Angelica Mesiti (video art), Sal Cooper (video/animation), Bob Scott (sound design), and pianists Stephen Emmerson and Lisa Moore.

Sonya has been featured on ABC and SBS TV and on national radio, including ABC Classic's *Legends*, *Duet*, *Festival of Female Composers*, *New Waves* and ABC Radio National's *Music Show*. As a Fulbright Scholar Sonya studied with the legendary American pianist Leon Fleisher and currently heads Music Performance and Creative Practice streams at the School of Arts and Media at the University of NSW.

Musica Viva Australia: Making Australia a more musical place

At Musica Viva Australia, we're proud to be one of the world's leading presenters of chamber music. Passionate about creating a vibrant musical future for Australia's artists and audiences, we feel fortunate to nurture both established and emerging talent from around the country. We're also committed to learning from our First Nations friends and colleagues how to most effectively include in our work the many peoples and languages that, together, comprise the oldest living culture in the world.

Musica Viva Australia is committed to the future of classical music, and to being at the forefront of its evolution. Our dedication to the commissioning and programming of new Australian works is key to our vision, and through eclectic and thoughtful programming, we endeavour to lead the industry in presenting concerts that challenge and thrill all audiences.

ABOUT THE MUSIC

Like all good poetry, the very best artsongs explore the universal desires and sufferings of the human heart.

Après un rêve, 'After a dream', one of **Gabriel Fauré's** most popular vocal works, captures an extraordinarily melancholy mood within its mere 48 bars. The poem describes a passionate encounter within a dream to which the dreamer longs to return, despite its falsity. 'I dreamed of happiness, that burning mirage'....

Au bord de l'eau is a more hopeful reflection on love. All earthly beauties of the world are described with apathy, paling in comparison to the deep passion felt by two lovers as they sit on the bank of a flowing stream. This sentiment is reflected as well in **Reynaldo Hahn's** *À Chloris*, an exquisite declaration of timeless love, announced in the Baroque-like piano introduction.

Francis Poulenc reflects on the traditional demonstration of love in *Fleurs*, but it is within *Paganini* that we gain deeper insight into the composer's soul. He was largely self-taught as a composer, due to family opposition to his chosen career. No wonder he held the famously independent violinist in such reverence, paying tribute to the violin in this work as 'seahorse and siren', the 'pride of delicate hands', and 'alcohol of the troubled soul.'

Johannes Brahms moved in with Robert and Clara Schumann for several months at the age of 20. History acknowledges Robert's influence in composition and musicology on his young protégé, and likes to dwell on Brahms' lifelong attachment to Clara. Often overlooked is that Clara was considered perhaps the greatest pianist of that golden era, admired by Chopin, Liszt and Mendelssohn, and her effect on Brahms' own pianism cannot have been negligible. The Op. 118 set is dedicated to her, its balance of beauty and technique an understated tribute to her powers.

Robert Schumann's courtship with Clara before their marriage had been complicated. Clara's father opposed their engagement to the bitter end. *Die Lotosblume* is thought to be an analogy for the three of them: the lotus flower, the sun and the moon might represent Clara, her father and Robert respectively – and of course, the lotus flower only blooms at night! Robert's joy at their eventual marriage is palpable in the virtuosic *Widmung*, dedicated to Clara as a wedding gift.

Morgen! was also a wedding present, from **Richard Strauss** to his soprano wife Pauline. Pauline Strauss, protective wife of a famous husband, occasionally drew criticism for being eccentric and ill-tempered, but their marriage was by all accounts a happy one and she was a great inspiration for Richard's musical output. The mighty *Zueignung*, 'Dedication', was composed before they met, but is an apt depiction of their devotion to one another.

Strauss's good friend **Gustav Mahler** was famously preoccupied with death, so it is perhaps no surprise that his depiction of love in *Wo die schönen Trompeten blasen* describes a girl visited by her lover not by the water, nor amongst flowers, but on the eve of a battle. The conflicting emotions are shown in the music, oscillating between a rigid march-like feel of the opening and a more tender, dreamy waltz-like theme. The reality of his description of his beautiful home is thrown into devastating doubt at the mention of its green grass, implying he is already in the grave.

One-handed piano works are not terribly common, but **Alexander Scriabin's** *Prelude and Nocturne for Piano, left hand*, Op. 9 was written out of necessity. In the summer of 1891, Scriabin injured his right hand by over-practising virtuosic piano etudes. Still troubled by the injury three

A WINTER'S JOURNEY

ALLAN CLAYTON & KATE GOLLA

Fresh from triumphant seasons as Hamlet (The Met) and Peter Grimes (Covent Garden), tenor Allan Clayton joins pianist Kate Golla for Schubert's immortal songs of love and loss. Director Lindy Hume and video designer David Bergman weave a magical Australian setting from Fred Williams' wondrous landscapes.

National Tour: 12–27 July | Barbican, London: 7 December
musicaviva.com.au/a-winters-journey | 1800 688 482 | barbican.org.uk/whats-on

This tour is generously supported by Peter Griffin AM & Terry Swann, and Suzie Dickson.



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years later, Scriabin wrote this work and was delighted at its popularity in America when he travelled to New York in 1906.

Depictions of flowers as a metaphor for love return once again in *Lilacs*. *Lilacs* quickly became immensely popular, perhaps due in part to its radiant contrast to **Sergei Rachmaninoff's** melancholy vocal music of the 1890s. The piece became so popular in fact that, beginning in 1908, Rachmaninoff received a bouquet of lilacs at every concert he performed in, everywhere in the world until 1918. His anonymous admirer was eventually revealed to be Madame Felka Rousseau, whose only wish was that he return to

perform in Russia. Rachmaninoff had fled his country in 1917 following the Russian Revolution, and after explaining that it was unlikely that he would be able to return at all due to the political situation, the lilac bouquets promptly stopped appearing.

Images of nature are also found in his *Spring Waters*, whose thaw heralds the change of the seasons, rejoicing in the end of winter. *Yesterday We Met* is a haunting description of a chance encounter with an old flame.

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Musica Viva Australia

More Music

As Australia's flagship music education and non-profit touring company, we continuously strive to provide more for all music lovers – more music education and teacher professional development opportunities to help feed young imaginations everywhere; more exceptional artists on stage performing on metropolitan and regional stages and online to bring audiences together across the country; and more creative projects to promote a continuously evolving and vibrant music sector.

For more information:
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