

LOST FOUND

A SYMPHONY RECLAIMED

AMADEUS SYMPHONY ORCHESTRA
CONDUCTOR: PROF. HENRIK HOCHSCHILD



CELLO SOLOIST:
KONSTANZE PIETSCHMANN

BEETHOVEN: CORIOLAN OVERTURE, OP. 62
SCHUMANN: CELLO CONCERTO IN A MINOR, OP. 129
SCHUBERT: SYMPHONY NO. 8 IN C MAJOR, "THE GREAT"

SATURDAY, 27 SEPTEMBER 2025 | 4:30 PM

AULA SIMFONIA JAKARTA
JL. INDUSTRI BLOK B14 KAV. 1.
KEMAYORAN, JAKARTA PUSAT 10610

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CONDUCTOR'S NOTE

LOST & FOUND - A MUSICAL TREASURE HUNT

200 years ago, the Viennese composer Franz Schubert spent the summer of 1825 in Bad Gastein and Gmunden in the Austrian Alpine Mountains. It was here that the 28-year-old began working on his most ambitious symphonic project – a symphony in C-major that would, due to its dimensions, later be called "The Great". At the time Schubert was known among music lovers in Vienna as a successful composer of chamber music and songs for voice and piano. Especially in the latter his very original genius was and is recognised until today as an unparalleled master of the genre. But public success on the big stage as a composer of symphonies or operas was lost to him during his lifetime.

One of the reasons for that was certainly the unfortunate fact that Schubert lived his entire life in a city that had already found its undisputed musical genius – Ludwig van Beethoven. Beethoven had moved to Vienna five years prior to Schubert's birth and had defined with his symphonies, concertos, sonatas and string quartets a new pinnacle of the classical music era. His overture "Coriolan" Op.62, written in 1807 as an opening to a similarly named tragedy by the Austrian poet Heinrich Joseph von Collins, is exemplary proof for this.

The play is about Gnaeus Marcius Coriolanus, a Roman patrician, who, banned from the city, allies with Rome's enemies, becomes the commander of their army and marches towards his hometown to conquer it. The noblewomen of Rome, Coriolan's mother and wife amongst them, approach him to beg for mercy. Unable to decide between his duties as son and husband on the one hand and his oath of allegiance to his soldiers on the other he is lost for an honourable solution to solve this conflict and ends his life.

Harsh and brutal chords of the whole orchestra at the very beginning portray Coriolan as the decisive commander he seems to be. But they are immediately followed by a softer and faster motif which leads to a number of short and sudden outbursts thus illustrating the rather brooding and unstable character of the hero. The theme of the pledging women, one of the composer's finest melodies, is never brought to a musical conclusion but always prompts one of the brooding episodes. Thus, with two very distinct musical building bricks Beethoven found a convincing way to describe the drama's conflict musically.

In May 1824 Schubert heard the first performance of Beethoven's Ninth Symphony, a novelty that not only included a choir in its finale but, with a duration of more than an hour, also exceeded any symphony that had been written until that day. It must have been a source of inspiration for Schubert when he started to write his new symphony in summer 1825. He completed the score a year later, dedicated it to Vienna's "Gesellschaft der Musikfreunde" and, hoping they would support a public performance, handed it in to them. Here the autograph was filed away to be forgotten – lost in plain sight. When Schubert died in 1828, only 31 years of age and just one year after Beethoven,

he had never heard his symphonic masterpiece played by an orchestra in front of an audience.

When the German composer Robert Schumann visited Vienna ten years after Schubert's death he met with Schubert's brother Ferdinand who had himself copied the score of the "Great C-major Symphony" in order to find a publisher for it. Schumann immediately saw what a marvel was in front of him and urged Felix Mendelssohn Bartholdy in Leipzig to perform the symphony in a concert with the Gewandhaus orchestra. It was there on March 31st in 1839 that Franz Schubert's opus magnum finally found its way into a concert hall and to an audience.

The genesis and history of Robert Schumann's cello concerto is closely tied to the brightest and darkest moments of his life. He finished the composition on October 24th in 1850, the very same day that he gave his debut as the new music director of Düsseldorf. Finally, he was recognised as the gifted musician he was and entrusted to direct the orchestra and choir of the city's music society. But his long-term medical conditions, similar to depression and bipolar disorder, which were probably the symptoms of syphilis, caused the collaboration with his musicians to turn sour rather quick. In autumn 1853 he was asked by the music society to resign as music director. This stopped not only his appearances as a conductor, but he also lost the drive to write music. His health deteriorated further, and he tried to commit suicide in February 1854, only days after he had sent the final corrections of his cello concerto to his publisher.

In March 1854 Schumann checked himself into the mental asylum of Endenich near Bonn, and in August the piano score of his cello concerto was published. But with the composer hidden away, unable to find and persuade a capable soloist or to participate as a conductor, nobody was interested in performing the concerto publicly. Schumann died on July 29th, 1856, without ever having heard the concerto. The first performance with an orchestra took place in 1860 in the small German city of Oldenburg. The conductor of the orchestra had found the concerto "disgusting, horrible and boring" and refused to take part so that the soloist Ludwig Ebert had to win the orchestra's concertmaster to direct the premiere of Schumann's final masterpiece.

Henrik Hochschild



HENRIK HOCHSCHILD

CONDUCTOR AND ORCHESTRAL ADVISOR OF
AMADEUS SYMPHONY ORCHESTRA

Henrik Hochschild was born in Leipzig and has been the co-principal of the Gewandhaus Orchestra since 1990.

He began to learn the violin at the age of 8 years at the Leipzig Music School with Gabriele Schwarz, and then at the "Hochschule für Musik und Theater Felix Mendelssohn Bartholdy" with Professor Klaus Hertel. His studies also included chamber music (Prof. Gerhard Bosse), composition (Günter Neubert) and conducting (Prof. Volker Rohde).

In 1993 Henrik Hochschild co-founded the Gewandhaus octet with whom he performed regularly throughout Germany as well as abroad until 2003.

Since 2000 Henrik Hochschild has been the violin and orchestral coach at the International Youth Academy in Pleystein, Oberpfalz, working with the young people in all areas of orchestral playing. His main area of teaching since 2002 is at the "Hochschule für Musik und Theater Felix Mendelssohn Bartholdy" in Leipzig where in 2010 he was appointed Professor for Violin.

Henrik Hochschild also works on a regular basis with other youth orchestras, such as Schleswig-Holstein Music Festival Orchestra, "Junge Deutsche Philharmonie", Leipzig Hochschule Orchestra, "Landesjugendorchester" Saxony and the Leipzig University Orchestra with whom he shares his knowledge and experience of performance and sound traditional to Saxony.

Moreover, he has been a regular guest for many years at the "Affinis Music Festival" in Japan, where he presents workshops and offers masterclasses in all areas of violin playing, chamber music and orchestral playing.

Henrik Hochschild is also the Special Principal Concertmaster of the Pacific Philharmonia Tokyo for the season of 23/24.



KONSTANZE PIETSCHMANN

CELLO SOLOIST

Konstanze Pietschmann, born in Leipzig in 2000, comes from a family of musicians and discovered the cello at an early age. She began her musical education at the "Johann Sebastian Bach" Music School under Gerda Scharf. This was followed by a pre-college course with Prof. Anna Niebuhr and, from 2018, regular studies with Prof. Peter Bruns at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig. She also received important artistic impulses from Wolfgang Boettcher, Troels Svane, Norbert Anger, Alfred Brendel, and Marc Coppey.

At the age of 23, she was appointed principal cellist of the Dresden Philharmonic – a milestone in her young career. Before that, she won several international competitions, including the Anna Kull Competition in Graz, the "Suggia Award" in Porto, and the Felix Mendelssohn Bartholdy University Competition in Berlin.

As a soloist, she has performed with renowned ensembles such as the Konzerthausorchester Berlin, the Orquestra Sinfónica do Porto, the Graz Philharmonic Orchestra, and the award-winning ensemble LGT Young Soloists.

In addition to her solo career, Konstanze Pietschmann is passionately dedicated to chamber music. She is a regular guest at prestigious festivals such as the Schleswig-Holstein Music Festival, the "Spannungen" Festival in Heimbach, the Con Spirito Festival in Leipzig, and Musique en été in Geneva. Her chamber music partners include outstanding musicians such as Christian Tetzlaff, Antje Weithaas, Sharon Kam, Alexander Lonquich, and Tobias Feldmann.

As a co-founder of the Freyja Quartet, she studies with Johanna Staemmler at the Hanns Eisler School of Music Berlin. The ensemble performs regularly across Europe and has participated in masterclasses with members of internationally renowned quartets such as the Artemis, Armida, Ysaÿe, Danel, Aviv, and Goldmund Quartet.

In 2021, Konstanze founded the chamber orchestra Camerata Espansiva! – a young and energetic ensemble made up of fellow students from Leipzig. In addition to establishing its own concert series, Camerata has performed at events such as the Reinecke Festival and will present a concert in late 2025 as part of the Dresden series "Masterpieces, Master Interpreters" under the patronage of Marek Janowski.

Konstanze Pietschmann is a scholarship recipient of, among others, Musique à Flaine, the Harald Genzmer Foundation, the Jüttig Foundation, and Yehudi Menuhin Live Music Now Leipzig e.V. She plays a cello by Charles Gaillard (Paris, 1867), on loan from the German Musical Instrument Fund of the Deutsche Stiftung Musikleben.



GRACE SOEDARGO

FOUNDER AND ARTISTIC DIRECTOR OF AMADEUS SYMPHONY ORCHESTRA

Grace Soedargo began her violin studies in Indonesia at an early age and decided to pursue it as her lifelong passion. In Austria, she studied violin under Mag. H. Jillich in Leoben, and she continued studying Music Pedagogy and Violin at the Hochschule für Musik, now Universität für Musik und darstellende Kunst, in Graz under the guidance of Prof. Walter Klasinc and Prof. Jannis Chronopoulos, as well as Prof. Marianne Kroemer. At the same time, she took piano as a second instrument under the guidance of Prof. Maria Chronopoulos. Due to her outstanding performance she was bestowed scholarships from the government of Austria in 1988, and in 1991 she graduated summa cum laude while earning a certificate as a violin instructor.

While in Austria, she was a member of Capella Accademica Graz, as well as the Joseph Haydn Orchester and Stadtorchester Leoben and performed in various concerts in and outside Austria as a concert master and soloist. Her studies did not stop there. In 1993, she took part in a masterclass under Prof. B. Gorzynska in Austria, and in 1999 she was given a grant from the German Music Council (Deutscher Musikrat) to work together with Prof. Christiane Hutcap-Ozim in Rostock, Germany.

She established the Amadeus Music School in 1992, followed by establishing the Capella Amadeus String Chamber Orchestra in 1993 and she continues to raise the quality of her teachers and students in the classroom as well as on the stage.

Her continuous efforts also include establishing international connections for the Amadeus Music School and the Amadeus Symphony Orchestra, such as with the Johann Sebastian Bach Musikschule (Vienna, Austria) in 2011, with Prof. Henrik Hochschild, the associate concert master of Leipzig Gewandhaus Orchestra (Germany) in 2019, and most recently, with Tokyo Symphony Orchestra (Japan) in their Asia Project in 2025.

AMADEUS SYMPHONY ORCHESTRA



The Capella Amadeus String Chamber Orchestra is the embodiment of an idealistic dream of Grace Soedargo. For a long time she had wanted to form a small chamber orchestra which would be able to perform classical music of high quality.

She materialized her dream in July 1993 through the establishment of an ensemble, whose members are carefully selected by Grace herself. Since then, the group has developed into one of the finest chamber orchestras in Indonesia, acclaimed by critics and always playing at sold out concerts. The orchestra has performed in hundreds of concerts in Indonesia's main cities, besides its regular semi-annual concerts in Jakarta. A concert-tour with Rev. Stephen Tong in December 2002 to Singapore, Kuala Lumpur, Hong Kong and Taipei was a great success. On August 2003, its musical development took another step when it presented the first complete opera in Indonesia in many years; Pergolesi's "La Serva Padrona", with a cast of Australian singers and conductor Phillip Green.

The group also participated in several masterclasses and orchestral workshops, such as with US cellist Cecilia Barczyk (1995), Australian conductor Phillip Green (1996, 2002), German Prof. Christiane Hutzcap (2000) and US-violinist Robert Brown (2001). Capella Amadeus also had the honor to play with renowned US based Indonesian conductor Jahja Ling at successful concerts in Jakarta in 2004, 2007, 2008 and in Bandung in 2008 and Lee Chong Min, conductor from Singapore in 2001, 2005, 2006 and 2009.

In cooperation with the Goethe-Institut in Jakarta, a joint concert together with the German "Tübinger Kammerorchester" under conductor Gudni Emilsson and another concert with cellist David Riniker, a member of the Berliner Philharmoniker and the renowned 12 Cellisten, were conducted in 2009. The group was invited to perform as accompanying orchestra to the projection of the silent movies "Tartüff" (2010), "Nosferatu" (2012) and "Sunrise" (2014), all under the baton of Pierre Oser, conductor and composer from Germany.

In October 2011, in order to celebrate the German reunification, the Goethe-Institut, Ekonid, and the German Embassy formed a symphony orchestra combining members of Capella Amadeus, Thailand Philharmonic Orchestra, and Tübinger Kammerorchester, again under the leadership of conductor Gudni Emilsson, to perform excerpts from Carl Orff's "Carmina Burana", Wagner's "Lohengrin" (among others), in Jakarta and Surabaya.

Since 2011, Yayasan Musik Amadeus Indonesia, in cooperation with the Goethe-Institut, has set up a program to develop a woodwind and brass section in Amadeus. Young German professional musicians are invited to Indonesia for several months in order to give classes to both potential teachers and students. The cornerstone of Amadeus Brass was laid down by trumpeter Christian Syperek, followed by oboist Benjamin Fischer and other brass teachers. The results surprised the audience in concerts in 2011, prompting Goethe-Institut to extend this very successful program and cooperation with Amadeus for several more years.

With the establishment of the wind department in the Amadeus Music School, Capella Amadeus String Chamber Orchestra became the Amadeus Symphony Orchestra. The orchestra performed its first full-length concert in 2013 to celebrate the 20th anniversary of Capella Amadeus. Successful concerts with world-renowned conductors such as Robert Lehrbaumer (Austria) and Joel Navarro (Philippines) also followed in 2015 and 2016. In 2017, celebrating the Amadeus Music School's 25th anniversary, the orchestra performed two Indonesian premiere of world-renowned pieces: The Faust Fantasy (Gounod by Sarasate) and Carmen Fantasy (Bizet by Borne), presenting talented soloists from Indonesia and Germany.

In August 2019, following the successful "Leipzig Meets Jakarta" concert, the Amadeus Symphony Orchestra appointed Prof. Henrik Hochschild, a professor in the "University of Music Felix Mendelssohn-Bartholdy" and an associate concert master of the Leipzig Gewandhaus Orchestra, as its Orchestral Advisor.

Furthermore, in 2025, the Amadeus Symphony Orchestra is appointed to be the representative of Indonesia in the Asia Project held by the Tokyo Symphony Orchestra.

THE AMADEUS SYMPHONY ORCHESTRA WOULD LIKE TO THANK THE PEOPLE WHO SUPPORT US IN OUR MUSICAL JOURNEY:

Darma Imran • Natalia Peggy Seputra
Arlin Chondro • Rianty Komarudin • Rendy Diego Soedarjo





LUDWIG VAN BEETHOVEN (1770-1827)

The predominant musical figure in the transitional period between the Classical and Romantic eras, Ludwig van Beethoven was born on 16 December 1770 as the son of a humble musician in Bonn, Germany. Having noticed his son's exceptional talent and intelligence, his father Johann tried to mold his son into a wunderkind like Mozart and pulled him out of school when he was only 10 years old, hoping this talent would translate into monetary benefits. By the time he was a teenager, Ludwig had assumed full responsibility for his family but, as a result, he had a very bad handwriting. Kapellmeister in Bonn, Christian Gottlob Neefe, took over Beethoven's musical education. The boy learned composition, piano and viola, and developed at such a rapid pace that he was employed by the Bonn Court Orchestra from 1782, when he was just 12 years old.

Beethoven was an earlier admirer of two of the most important figures of the Classical era: Franz Haydn and Wolfgang Amadeus Mozart. In 1787, the adolescent Beethoven was sent to Vienna, the cultural capital of Europe at the time, to study with Mozart. This plan, however, had to be abandoned after only two weeks, because Beethoven's mother fell gravely ill, dying a few weeks later. Equipped with a grant from the Elector of Cologne, Maximilian Franz, Beethoven traveled to Vienna once more in 1792. This move proved fruitful, studying composition with Joseph Haydn, who became a fundamental influence and figure in Beethoven's early career, and many others (including Antonio Salieri), honing his craft and undoubtedly being surrounded by Mozart's music, whose influence is strongly felt in Beethoven's piano concertos.

Following the French occupation of Bonn in 1794, the Elector's financial support ceased. From this time, Beethoven lived the life of a free-lance musician in Vienna. He was cordially welcomed by the city's music-loving aristocracy, and for the rest of his life, he maintained friendly relations with many members of those circles, overcoming all boundaries of rank. Beethoven initially made a name for himself as a pianist and improviser, but he soon began to steadily publish new compositions. Beethoven's first major orchestral work, the First Symphony, premiered in 1800, and his first set of string quartets was published in 1801.

The year 1803 saw the beginning of a central period of creation during which he composed an immense quantity of masterpieces, among them the Third Symphony (*Eroica*, 1804), the Waldstein Piano Sonata; the Piano Concerto No. 4, the three Razumovsky Quartets; the Fourth Symphony; the Violin Concerto and his only opera, *Fidelio*. Beethoven's impressive piano writing and ambitious symphonies made quick splashes, and by the time he was onto his Fifth Symphony in 1808, heads of state at peace accords in Vienna would schedule their meetings around Beethoven performances so as to not miss them. He was now regarded undisputedly as the most eminent composer of his time.

Around the late 1790s, Beethoven had first become aware of a hearing defect which was to progress inexorably, causing complete deafness by 1820. Thus, Beethoven withdrew from conducting and performing to focus on his compositions. Increasingly isolated from his surroundings, Beethoven

developed traits of an eccentric, and in spite of various relationships, he never married. His life was further soured by the constant need to haggle with his publishers and by his chronically poor health. From the year 1815, there was an additional worry about his nephew Karl, for whose education he felt responsible after the death of his brother Kaspar.

While the onset of his deafness may have launched Beethoven's more emotional "Middle Period," the beginning of the rediscovery and cataloguing of Bach's music brought upon by Mendelssohn ended up leading to the masterworks of Beethoven's "Late Period." Although Beethoven had performed Bach's Well Tempered Klavier publicly since he was 12, a new fascination formed of the Baroque master's style after his rediscovery, and this intellectual curiosity would lead to the intensely contrapuntal masterworks of Beethoven's later life, that count among the absolute highlights in the history of music, including the Ninth Symphony, Missa Solemnis, and his late string quartets.

By the end of his brilliant career (he died in Vienna on 26 March 1827 at the age of 57), Beethoven had become the ultimate fusion composer, taking the best of the Classical and Baroque eras and sending it to new dynamic, instrumental, and emotional extremes that would define the Romantic era of music in the 19th century.

A virtuoso pianist and an often difficult man, Beethoven nonetheless impressed with his fierce individualism and determination in an age where patronage was still the norm. His legend grew as he kept performing and composing while becoming fully deaf. This crisis made Beethoven take his Classical style and bring it to new emotional highs and lows, expanding the symphony's length, color palate and dynamic levels, and introducing the trombones as an orchestral instrument to great effect. In musical form he was a considerable innovator, widening the scope of sonata, symphony, concerto, and quartet, while in the Ninth Symphony he combined the worlds of vocal and instrumental music in a manner never before attempted.

He is also credited with fully embracing the expanding range of the piano in his sonatas and concertos, and for inadvertently popularizing steel-framed keyboards. The emotional depth, expanded orchestration, and immense length of his works (for his time) were all hallmarks of what would come to be known as the Romantic era, yet all of Beethoven's works were rooted in a Classical era aesthetic of clear form and function – just through a much more emotional and unpredictable filter.

CORIOLAN OVERTURE, OP. 62

Written by Beethoven in 1807 for Heinrich Joseph von Collin's tragedy "Coriolan", this composition was premiered in March in the palace of Beethoven's patron, Prince Joseph F. von Lobkowitz. In the tragedy, Coriolan, a Roman general of the 5th century BC, had fled in exile to his enemies, the Volscians, persuading them to break their truce with Rome and led their army to Rome, recapturing their lost cities along the way. At the gates of Rome, his mother, Volumnia, came to plead with him to stop the invasion and make peace with Rome. He ceded to her demands, and, being now a traitor to both sides, Rome and the Volscians, kills himself.

The structure and themes of the overture follow the play very generally. The stormy first subject, in C minor, represents Coriolanus' resolve and war-like tendencies when nearing Rome, while the more tender E-flat major theme is associated with the pleadings of his gentle mother to desist. Volumnia eventually seems to win her son over, but then the C-minor theme returns, with less conviction, and the music literally falls apart, as does Coriolanus, whose only possible fate is death. In Beethoven, he fades away, almost imperceptibly.



ROBERT SCHUMANN (1810-1856)

One of the great composers of the 19th century, Robert Schumann was the quintessential artist whose life and work embody the idea of Romanticism in music, being renowned particularly for his piano music, songs (Lieder), and orchestral music. Born on 8 June 1810 in Zwickau, Saxony (Germany) as the last of 5 children, he began his musical education at the age of six, studying the piano. Throughout his childhood and youth, his love of music and literature ran in tandem, and in 1827 he came under the musical influence of the Austrian composer Franz Schubert and the literary influence of the German poet Jean Paul Richter, with poems and dramatic works produced alongside small-scale compositions, mainly piano pieces and songs.

In 1828 Schumann left school and, under family pressure, reluctantly entered the University of Leipzig as a law student. But in Leipzig, his time was devoted not to the law, but to song composition, improvisation at the piano, and attempts to write novels. For a few months he studied the piano seriously with celebrated teacher Friedrich Wieck, and thus got to know Wieck's daughter Clara, a brilliant pianist who was just then beginning a successful concert career.

In the summer of 1829 he left Leipzig for Heidelberg and travelled to Switzerland and Italy, being greatly taken by Rossini's operas. He composed waltzes in the style of Franz Schubert, and practiced industriously with a view to abandoning law and becoming a virtuoso pianist. Schumann's Opus 1, the Abegg Variations for piano, was published in 1831; however, his pianistic ambitions were ended by a growing paralysis in at least one finger of his right hand. He settled on a career as a composer, studying music theory under Heinrich Döll, and musical writer, co-founding the influential Neue Zeitschrift für Musik (New Journal for Music) in 1834 in Leipzig. For him, this was a period of prolific composition of descriptive Romantic piano pieces, among them were the piano cycles Papillons and Carnaval (1833-35) and Kreisleriana (1938).

In 1840 Schumann married Clara Wieck after he had gone to court to set aside her father's legal objection to the marriage. Both had eight children. Clara abandoned her career but inspired her husband to widen his scope as a composer beyond solo piano works. During this period Schumann composed feverishly, cultivating a particular genre for a period of time. In 1840 alone, he wrote more than 135 solo songs, like the cycles Myrthen (Myrthes), the two Liederkreise (Song-Cycles) on texts by Heinrich Heine and Joseph Eichendorff, and Frauenliebe und Leben (Woman's Love and Life), and many separate songs. In 1841 he composed the Symphony No. 1 in B-flat Major, which was immediately performed under the composer Felix Mendelssohn at Leipzig, while in another venture, Schumann in 1842 wrote several chamber works, the finest being the Piano Quintet in E-flat Major. The year 1843 was marked by his most ambitious work so far, a "secular oratorio," Das Paradies und die Peri (Paradise and the Peri).

Schumann's nervous constitution had never been strong, and from the mid-1840s on he suffered periodic attacks of severe depression and nervous exhaustion. He held several musical jobs, teaching at the newly-founded Leipzig Conservatory, eventually becoming town music director in Düsseldorf,

but without much success. In the autumn of 1844 his work was interrupted by a serious nervous collapse. From late 1844 to 1850 he and Clara lived in Dresden, where his health was gradually restored.

In 1850–51 he composed tonight's Cello Concerto in A Minor and the Symphony No. 3 in E-flat Major (the Rhenish) and rewrote his 10-year-old Symphony in D Minor. By 1852, a general deterioration of his nervous system was becoming apparent. On February 1854, he had a devastating mental collapse wherein he threw himself into the river Rhine, and after his rescue, upon his request, he was admitted to a sanatorium at Endenich, near Bonn. Although he had periods of lucidity, his condition deteriorated, and he died there on 29 July 1856 at the age of 46.

His own musical innovations were so unique, that in terms of style he actually neither had real predecessors or successors, and was later recognized as highly progressive. As a forward-thinking intellectual, he wielded a literary pen as sharp as his musical one too. As a composer, he was first and most naturally a miniaturist, with most of his characteristic work being introverted and tending to record precise moments and their moods.

In the field of the piano miniature and the pianistic song, Schumann is a supreme master; in the simpler kind of lyrical inspiration and in the invention of musical aphorisms, he has seldom been surpassed. Yet, Schumann was uncomfortable with larger musical forms, such as the symphony and the concerto, nevertheless, representative works in these genres contain moments of great beauty. He became one of the most prolific composers in the Romantic era, producing multiple works for multiple instruments, forms, and genres, including four symphonies, one opera, and other orchestral, choral and chamber works for various instrumental combinations.

CELLO CONCERTO IN A MINOR, OP. 129

Though completed in a period of only two weeks, between 10 October and 24 October 1850, shortly after Schumann became the music director at Düsseldorf, this concerto is a significant work for solo cello and orchestra, known for its expressive melodies, dramatic passages and the way it explores the cello's full range of emotions. Here, we glimpse the experimental side of Schumann's temperament, interested in compression and in finding new ways to connect the parts of a multi-movement composition. Consisting of three movements, it is considered one of his more enigmatic works due to its structure, the length of the exposition, and the transcendental quality of the opening (*Nicht zu schnell* – not too fast) as well as the intense lyricism of the second movement (*Langsam* - slow).

Schumann famously abhorred applause between movements and as a result, there are no breaks between any of the concerto's movements, each is linked to the next, and the middle one, though it sets out in gloriously expansive song, has something of the character of a bridge or an intermezzo. Both the initial chords for woodwinds with pizzicato strings and the wonderful cello melody to which they open the door have more than local functions. The idea of the chords pervades the slow movement, and the cello theme turns into a recitative, shared poignantly by soloist and orchestra, that forms the bridge from the intensely melodic second movement to the resolute finale (*Sehr lebhaft* – very lively). The concerto is thus very unified both in material and in character, although the work's emotional scope is wide. Schumann's use of the same themes in different contexts and moods lends the concerto a strong sense of character development and an extended emotional arc, from its opening measures vacillating between deeply meditative and agitated to the brilliant, affirmative conclusion.



FRANZ SCHUBERT (1797-1828)

Franz Peter Schubert, an Austrian composer who bridged the worlds of Classical and Romantic music, was born in Himmelpfortgrund, near Vienna, on 31 January 1797 as the twelfth of 14 children (only 5 survived infancy). Showing uncommon musical gifts from an early age, he received violin lessons from his father and piano from his oldest brother Ignaz. Aged 10, the young Schubert won a place in the Vienna Imperial Court chapel choir. In 1808, he won a scholarship that earned him an education at the Stadtkonvikt (Imperial Seminary), where he became acquainted with the orchestral music of Haydn, Mozart and Beethoven. His exposure to these and other works, combined with occasional visits to the opera, laid the foundation for a broader musical education. He devoted much of his time to composing chamber music, several songs, piano pieces, liturgical choral works in the form of a "Salve Regina", a "Kyrie", the cantata Wer ist groß? (Who is great?) for male voices and orchestra, and his First Symphony.

After 5 years, young Schubert left and returned home to live with his father, where he began studying to become a school teacher. Despite this, he continued his studies in composition and music theory with Antonio Salieri and in 1814, he produced his first indisputable masterpiece, "Gretchen am Spinnrade" (Gretchen at her spinning wheel). It was his 30th song and in this work he created at one stroke the German lied (art song). The numerous compositions he wrote between 1813 and 1815 are remarkable for their variety and intrinsic worth. They are the prolific products of young genius, displaying style, originality, and imagination, among them 145 lieder (like "Erlkönig" [Elf King]), the Second and Third Symphonies, two sonatas and a series of miniatures for solo piano, two mass settings and other shorter choral works, four stage works, and a string quartet, in addition to various other projects. This period of intense creative activity remains one of the most inexplicable feats of productivity in musical history. And he was just 18 years old.

Lifelong and remarkably dedicated friends Schubert made at the Stadtkonvikt supported him in his career. They brought their own friends and everyone gathered at musical soirees in Vienna to hear him play his latest works. These gatherings, called 'Schubertiads', revolved entirely around his music, in which he would perform his small scale piano pieces himself and team up with singers, especially Johann Michael Vogl, to perform his adored Lieder: songs for voice and piano. Schubert was known as a "Hausmusik" composer rather than a more prestigious one. Consequentially, this caused some not to take him seriously nor value his more serious works. The year 1817 is notable for the beginning of his masterly series of piano sonatas and in 1818, Schubert's years of schoolmastering ended, while composing the Symphony No. 6 in C Major.

After a short time as music master with Count Esterházy at Zseliz, Hungary, he returned to Vienna, being invited by Vogl to upper Austria, where he happily composed the Piano Sonata in A Major and the celebrated Trout Quintet for piano and strings. In 1821, Schubert was admitted to the Society of Friends of Music as a performing member, which helped establish his name among the Viennese citizenry. Yet, in desperate need of money, he returned in the summer to his teaching post with the Esterházy family. Once more his health and spirits revived, composing again a seemingly endless

stream of masterpieces that showed his maturity, including the two great song cycles, "Die schöne Müllerin" (The Fair Maid of the Mill) and "Winterreise" (Winter Journey), the Eighth ("Great") and Ninth ("Unfinished") Symphonies, the Octet for Wind, the last three string quartets, the two piano trios, the String Quintet in C major, the 'Wanderer' Fantasy and the last six sonatas for solo piano, the most part were left to posterity to discover.

On 26 March 1828, the anniversary of Beethoven's death, Schubert gave a concert of his works to critical acclaim, the only time he did so in his career. However, in the midst of this creative activity, his health deteriorated. He died eight months later at the age of 31 on 19 November 1828 in Vienna, the cause officially attributed to typhoid fever.

Despite his short life, Schubert left behind a vast oeuvre, with over 1,500 items, or, when collections, cycles and variants are grouped, some thousand compositions, including more than 600 lieder and other vocal works, 7 complete symphonies, sacred music, operas, incidental music, and a large body of piano and chamber music.

Appreciation of Schubert's music while he was alive was limited to the relatively small circle of admirers in Vienna, who became responsible for promoting, collecting and preserving his work. But interest in his work beyond his piano works, lieder and chamber music, noted for their melody and harmony in them, increased greatly in the decades following his death. Felix Mendelssohn, Robert Schumann, Franz Liszt, Johannes Brahms and other 19th-century composers, performers, critics and biographers all championed his works and played a great role in bringing Schubert's music to the world after his death. Today, Schubert is considered one of the greatest composers in the history of Western classical music and his music continues to be widely performed.

SYMPHONY NO. 8 IN C MAJOR - "THE GREAT", D. 944

Composed between 1825 and 1826, it was called "The Great" to distinguish it from his earlier and smaller C major symphony No. 6, and is considered Schubert finest orchestral work while the word Great refers now to its pure musical majesty. However, it was not performed during his lifetime due to its length and technical complexity. And it might have vanished if not for the intervention of Robert Schumann, who found it in 1838 while visiting Schubert's brother Ferdinand in Vienna, among scores of several unperformed works. Schumann gave a copy to Mendelssohn, who performed it in Leipzig on 21 March 1839 with the Gewandhaus Orchestra, albeit in a shorter version.

Schubert was a genius of melody and had enormous facility with modulations; he was able to jump from one key to another effortlessly. Both those gifts are on lavish display in the symphony. Behind its four movements are the familiar Classical models: the outer movements are in sonata form, the third a massive scherzo-and-trio.

The first movement, Andante, begins with a horncall on a simple, folklike melody, which is the seed-idea of what becomes, in the Allegro ma non troppo, a gigantic, ebullient, enormously energetic symphony. In the lyrical second movement Andante con moto, Scherzo, Trio, Schubert shows off his melodic side. The third, marked Allegro vivace, returns to the driving energy of the first movement, with a singing and folksy trio, lushly scored, with lots of trombone and harmonic excursions. The Finale, another giant movement marked Allegro vivace, alternates rhythmical and lyrical ideas in quick succession. One theme is even a phrase from the famous tune of the Beethoven Ninth finale, allowing the symphony to storm gloriously into its final bars.

The number of the symphony differs until today. The most recent version of the Deutsch catalogue of Schubert's works lists it as No. 8, while English-speaking scholars refer to it as the 9th.

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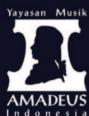


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LUDWIG VAN BEETHOVEN (1770-1827)
CORIOLAN OVERTURE, OP. 62

ROBERT SCHÜMANN (1810-1856)
CELLO CONCERTO IN A MINOR, OP. 129
I. NICHT ZU SCHNELL
II. LANGSAM
III. SEHR LEBHAFT

SOLOIST: KONSTANZE PIETSCHMANN

~ INTERMISSION ~

FRANZ SCHUBERT (1797-1828)
SYMPHONY NO. 8 IN C MAJOR - "THE GREAT", D. 944
I. ANDANTE - ALLEGRO MA NON TROPPO
II. ANDANTE CON MOTO
III. SCHERZO. ALLEGRO VIVACE
IV. FINALE. ALLEGRO VIVACE