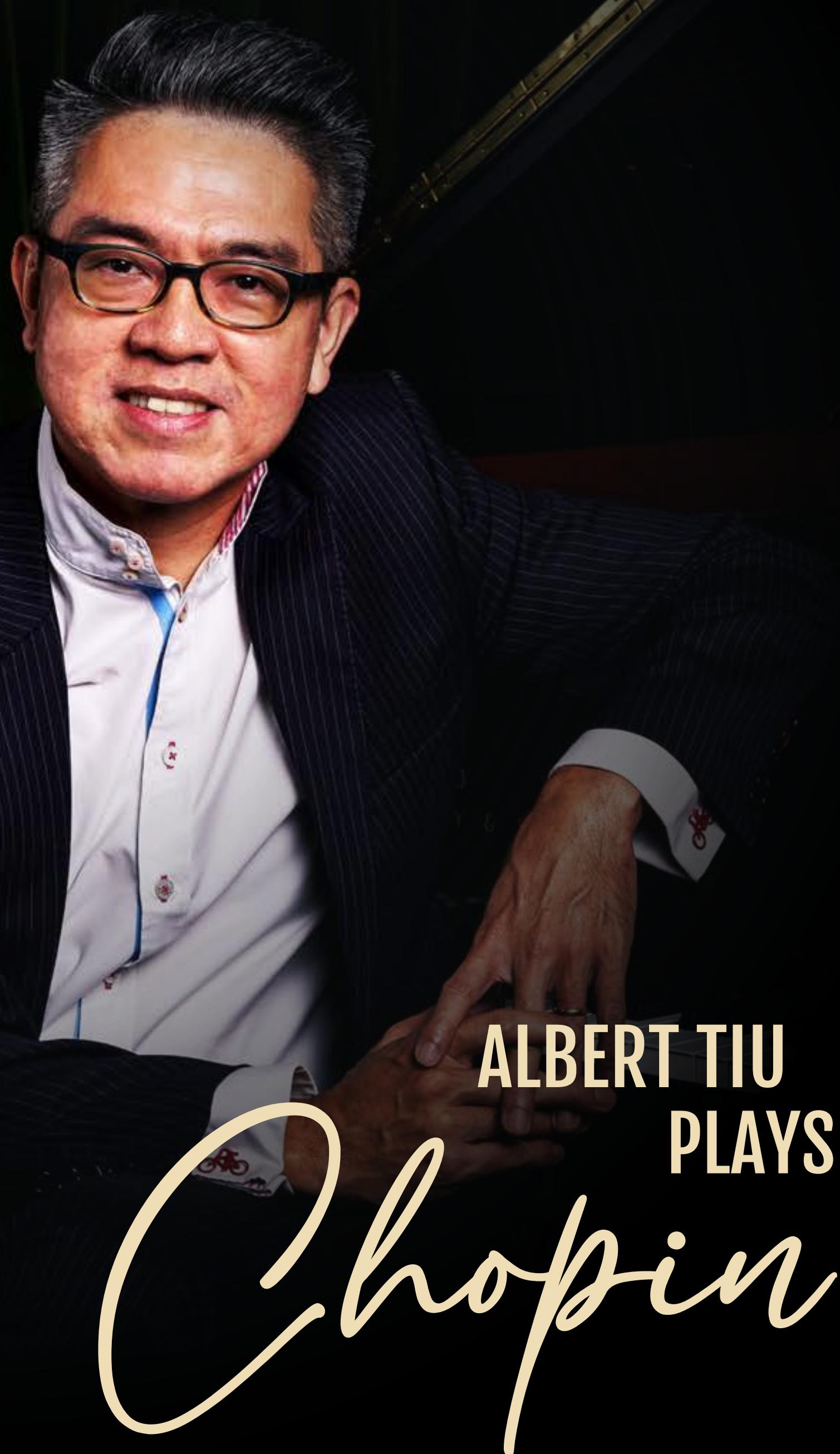


ORCHESTRA
of the MUSIC
MAKERS



ALBERT TIU
PLAYS
Chopin

22 AUGUST 2021, 3.30PM & 7.30PM
ESPLANADE CONCERT HALL

CONTENTS

- 01 CONCERT INFORMATION
- 02 SAFETY RULES
- 03 MESSAGE FROM MUSIC DIRECTOR
- 04 ABOUT OMM
- 05 ARTIST BIOS
- 06 PROGRAMME NOTES
- 07 A YEAR OF MUSIC-MAKING AMIDST THE PANDEMIC
- 08 UPCOMING CONCERTS
- 09 THE MUSIC MAKERS
- 10 OUR DONORS
- 11 SUPPORT US



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CONCERT INFORMATION

ALBERT TIU PLAYS *Chopin*

22 August 2021
3.30pm and 7.30pm
Esplanade Concert Hall

Orchestra of the Music Makers
Chan Tze Law, Conductor
Albert Tiu, Piano

Frédéric Chopin
Piano Concerto No. 2 in F minor, Op. 21
(arranged for Piano and String Orchestra)

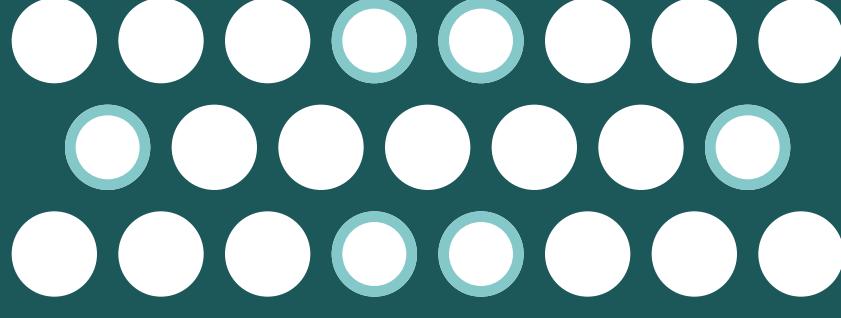
Franz Schubert
String Quartet No. 14 “Death and the Maiden”
(arranged for String Orchestra)

Concert duration: ~ 1 h 15 min without intermission

SAFETY RULES



1. Please remember to scan in and out of SafeEntry before entering and exiting the hall.



2. Please be seated according to your seat number to facilitate contact tracing efforts.



3. Always wear your mask and observe safe distancing measures.



4. Avoid leaving your place of residence if you are feeling unwell.

MESSAGE FROM MUSIC DIRECTOR

It is a privilege on behalf of OMM to welcome audiences back to our live performances.

Like many orchestras around the world, OMM has adapted to the new realities emerging from the pandemic. While it successfully redirected its talents to online presentations, it also had to postpone and reprogramme performances for the first time. Programming considerations have become convoluted, with many new and additional requirements to navigate.

In a change of programme, OMM is deeply grateful to soloist Albert Tiu for accepting this last-minute engagement to perform one of the most beloved, and expressive, piano concertos in the repertory. He stands in for Qin Li-Wei, whose recent overseas performance schedule had been affected by the latest, more lengthy quarantine requirements.

Indeed, it is paradoxical that music which normally serves to bring people together currently also act to segregate, keeping musicians apart. Furthermore, the two masterpieces we will perform this evening have both been adapted for an orchestra without woodwind and brass participation.

But there is light at the end of the tunnel. We hope that with increasing vaccination rates, Singapore, and OMM audiences can gradually return to live performances. OMM hopes to serve as a platform where social interaction between audience members and performers can be restored, and strengthened, and perhaps even serve as an antidote to the many extra hours of screen time most people tolerate these days. We wish that, soon, the entire orchestra family can be reunited, albeit in a new normal, and begin the task of remaking the music and arts scene.

Please journey with us and enjoy this special concert.

Chan Tze Law

Music Director

A large, stylized, handwritten signature of Chan Tze Law in black ink.

ORCHESTRA OF THE MUSIC MAKERS



“We are the music makers.
And we are the dreamers
of dreams.”

— Arthur O’Shaughnessy, “Ode”

The Orchestra of the Music Makers (OMM) is a Singapore-based symphony orchestra established in 2008, comprising over 140 highly-trained volunteer musicians. Although many have chosen careers outside of music, our musicians are dedicated to the high standards of music-making and community work which OMM stands for. Under the mentorship of Chan Tze Law, a leading Singaporean conductor and Vice-Dean of the Yong Siew Toh Conservatory of Music, OMM has become an integral part of Singapore’s classical music scene and has gained international repute.

Over the years, OMM has continued to challenge expectations by taking on works of epic proportions. Following our successful performances of Humperdinck’s *Hansel and Gretel* and Bernstein’s *Mass* in 2017 and 2018 respectively, we presented the long overdue Singapore premiere of Wagner’s *Die Walküre* in January 2020 to critical acclaim.

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 www.orchestra.sg

CHAN TZE LAW, CONDUCTOR



Singaporean conductor Chan Tze Law is Vice-Dean of the Yong Siew Toh Conservatory of Music, National University of Singapore, and Music Director of the award-winning Orchestra of The Music Makers. Chan has collaborated with major orchestras in the Australasian region and recently conducted Singapore's first ever production of a Wagner Ring Cycle opera '*Die Walküre*' at the Esplanade – Theatres on the Bay. His CD recordings have been broadcast on Australia's ABC Classic FM, UK's BBC Radio 3 and featured on Singapore Airlines Krisworld. In 2018, he was awarded the Composers and Authors Society of Singapore's artistic excellence award for his contributions to music.

ALBERT TIU, PIANIST



Born in Cebu, Philippines, Albert Tiu has been called “an artist of uncommon abilities” by American Record Guide. His recordings with cellist Qin Li-Wei (Beethoven and Rachmaninov), violinist Kam Ning (American composers), and violist Zhang Manchin (Brahms) have garnered praise.

Tiu is a graduate of the Juilliard School, and has performed with various orchestras around the world, including the St. Petersburg Philharmonic and Hamburg Symphony. He is also a prizewinner of competitions in Pretoria (UNISA), Calgary (Honens), Santander (Paloma O’Shea), and Helsinki (Maj Lind). In 2005, Tiu gave the Singapore premiere of Samuel Barber’s Piano Concerto with the Singapore Symphony.

Tiu is currently an Associate Professor of Piano at the Yong Siew Toh Conservatory of Music, National University of Singapore.

CHOPIN PIANO CONCERTO NO. 2 IN F MINOR, OP. 21

- I. Maestoso
- II. Larghetto
- III. Allegro vivace



Frédéric Chopin was first and foremost a pianist – and a hugely successful one at that. His celebrity status as a performer fueled sales of his compositions, all of which featured the piano as a solo instrument or in chamber music settings.

Chopin's two Piano Concertos, his only forays into symphonic territory, were written as showpieces that he could perform on future concert tours across Europe.

The Second Piano Concerto was actually the first of his two Concertos to be written, but it was published second. Chopin successfully premiered it at a concert of his own original compositions, on 17 March 1830 in Warsaw, and was immediately acclaimed as a national hero.

Chopin's orchestral writing in the concertos has been criticised for being purely functional and perfunctory, serving as mere accompaniment for the pianist. However, this feature allows the Concerto to be effectively reduced for smaller forces, making it fortuitously well-suited to prevailing Covid-19 safe management measures. The concerto is also commonly performed with just a string quintet accompanying the pianist.

The **First Movement** opens with a traditional orchestral introduction presenting the movement's two main themes. Chopin's inventiveness comes to the fore when the piano enters, and the pianist rhapsodises on the themes with glittering finger work and dazzling charm.

The **Second Movement** is a breathtakingly beautiful nocturne. The piano sings a tender, soaring aria, which luxuriates in long-spun lines and delicate, elegant embellishments, lulling the listener into a contemplative reverie. The 19-year-old Chopin composed this while infatuated with his conservatory classmate, the singer Konstancia Gladkowska. He confessed in a letter to a friend: “*six months have elapsed, and I haven't yet exchanged a syllable with her of whom I dream every night – she who was in my mind when I composed the Adagio [Larghetto] of my Concerto.*”

The **Third Movement** brings us back to reality, with a lilting mazurka, a type of Polish dance. While there are moments of drama, it is ultimately more free-spirited than the preceding two movements, with a rustic theme which features the strings playing *col legno*, with the wood of the bow. The virtuosity of the pianist is on full display in the exultant, joyous coda section, sending a whirlwind of notes shooting into the stratosphere.

SCHUBERT

STRING QUARTET NO. 14, D. 810

“DEATH AND THE MAIDEN”

- I. Allegro
- II. Andante con moto
- III. Scherzo. Allegro Molto
- IV. Presto



Franz Schubert is regarded as the undisputed master of German art song (*Lieder*), but he also composed many significant symphonic and chamber works.

Schubert's 14th string quartet, nicknamed "*Death and the Maiden*", is a remarkably intense work. It takes its name from his earlier lied of the same name, which also provides the theme of the quartet's slow movement. The song depicts the shadowy figure of death coming to claim a young maiden's life, a tale which might have resonated with the 27-year-old composer, as symptoms of syphilis which would eventually kill him had just started to appear.

"*Death and the Maiden*" was part of a three-quartet project, in which Schubert intended to "*pave [his] way towards grand symphony*". Many musicians over the years, from Mahler to Kopatchinskaja, and groups such as the 12 Ensemble have expanded this work for string orchestra and even symphony orchestra.

I. The Quartet's symphonic scope is clear from its urgently driven and defiant opening. The tension between this stern opening theme and a more gently lilting second theme accumulates through the **First Movement**. Schubert builds the dissension into billowing waves of musical drama, before dissolving into an austere close.

II. The **Second Movement** features an instrumental setting of Schubert's song, which gave the Quartet its nickname. Death cradles the Maiden in his bony embrace, and her fear of encountering his icy cold touch is mirrored by his desire for her. The song is developed in a series of variations depicting a sorrowful procession, the galloping of Death's horse, and a luminously peaceful close.

III. The defiant **Scherzo** is dominated by sudden contrasts, while its lyrical middle section provides a moment of brief respite.

IV. The hurtling **Finale** contains some of Schubert's most thrilling and tempestuous writing, forcefully driving forward. Even the more lyrical moments are accompanied by constantly moving rhythmic figures, darting between the string sections. There are recollections of one of Schubert's most famous songs, *Erlkönig* (Erl-king), seeded across the movement, and a whirlwind coda brings the movement to its breathless conclusion.



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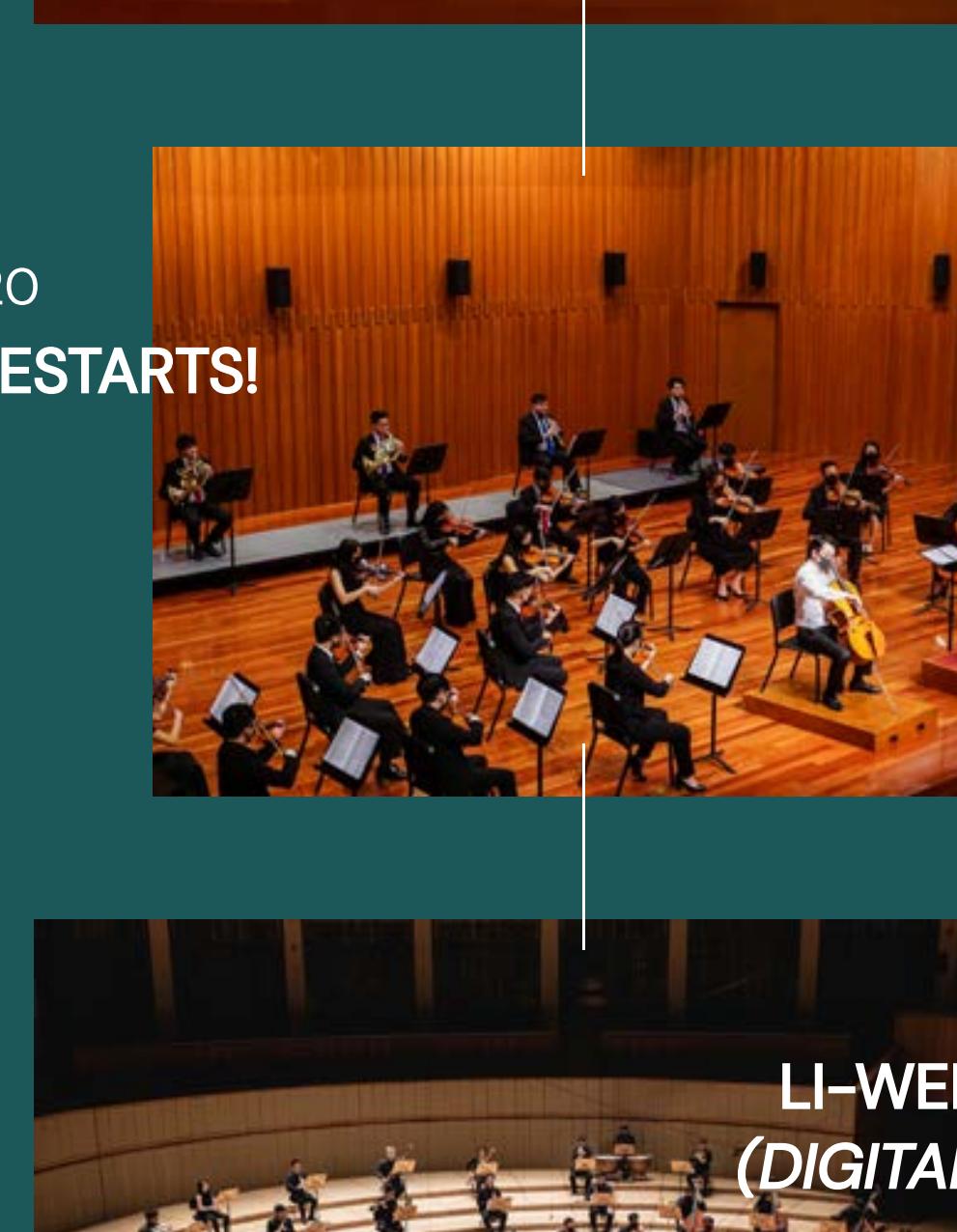
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A YEAR OF MUSIC-MAKING AMIDST THE PANDEMIC



AUG 2020

CLASSICS RESTRUNG
(DIGITAL RECORDING)



OCT 2020

OMM RESTARTS!



OCT 2020

LI-WEI PLAYS HAYDN
(DIGITAL RECORDING)



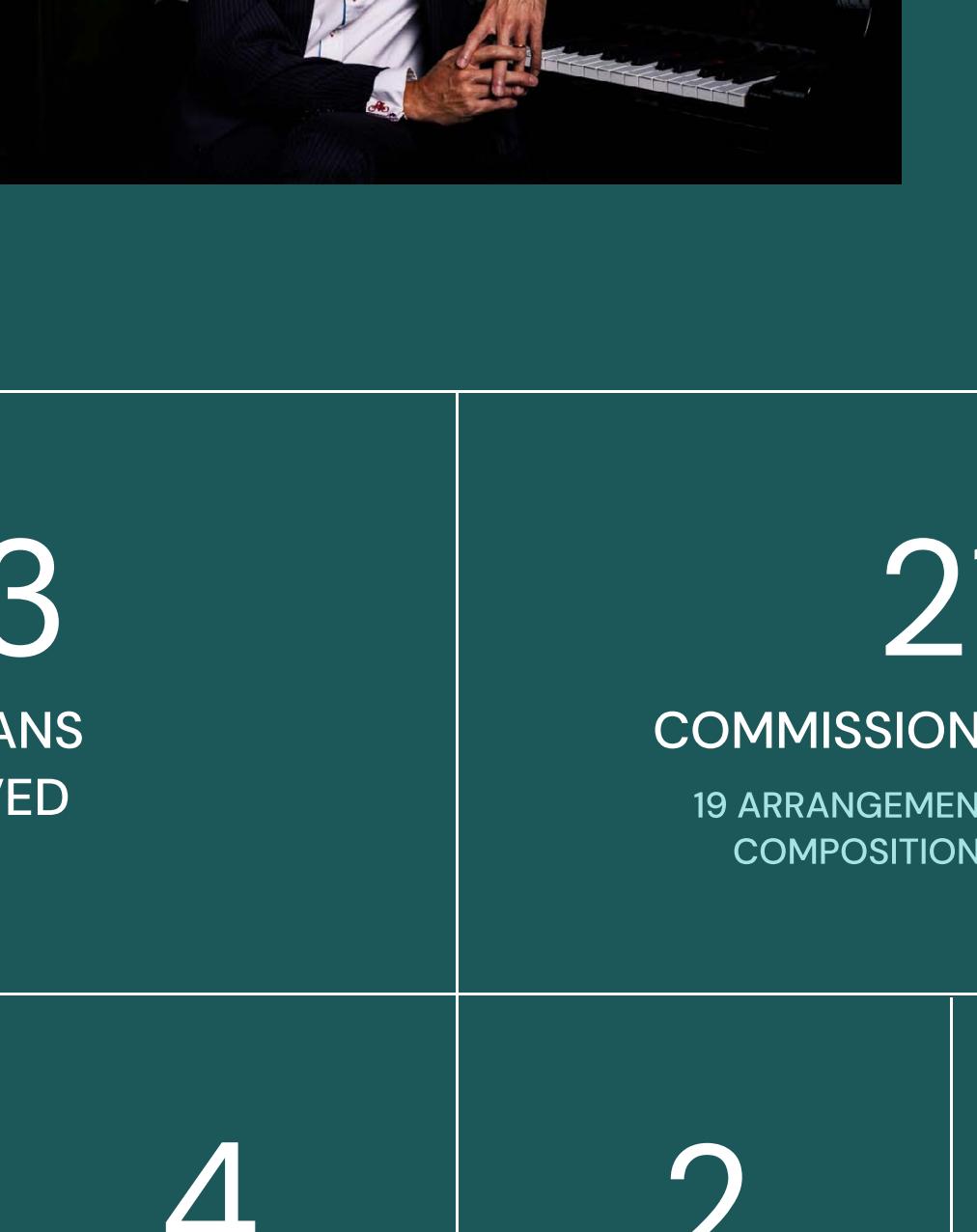
DEC 2020

O SOOTHEST SLEEP



JAN 2021

FRENCH IMPRESSIONS
(DIGITAL RECORDING)



MAR 2021

CONCERTI
SOLISTI (IX)

5
LIVE
CONCERTS

4
DIGITAL
PREMIERES

2
OUTREACH
PROGRAMMES

9
HOURS OF
MUSIC

133

MUSICIANS
INVOLVED

21

COMMISSIONED WORKS
19 ARRANGEMENTS, 1 ORIGINAL
COMPOSITION, 1 CADENZA

MAY 2021

MAHLER 4 LIVE!

AUG 2021

YUHUA SECONDARY
SCHOOL DIGITAL
OUTREACH

AUG 2021

ALBERT TIU
PLAYS CHOPIN

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UPCOMING CONCERTS

1 OCT 2022
7.30PM
ESPLANADE CONCERT HALL

Seow Yibin, Conductor

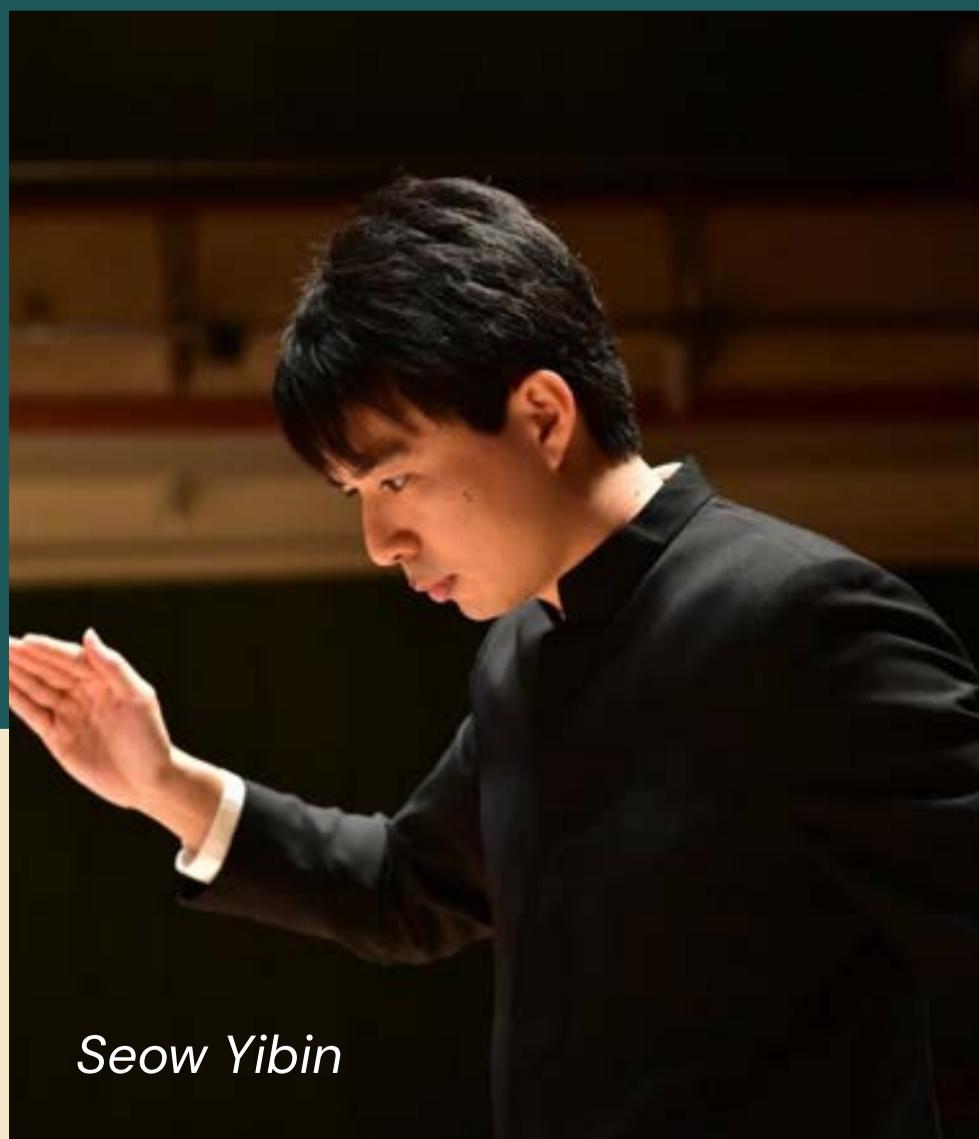
Chan Tze Law, Conductor

Richard Strauss (arr. Shore)

Der Rosenkavalier Harmony Music for Winds

Lee Jinjun

Symphony for Brass and Percussion



Seow Yibin



Chan Tze Law

THE MUSIC MAKERS



Chan Tze Law, MUSIC DIRECTOR

Seow Yibin, ASSOCIATE CONDUCTOR

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Zhao Tian, CONCERTMASTER

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Nathanael Goh

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