

# AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR

**Friday 16 – Sunday 25 August**

**SYDNEY**

The Hills Grammar School

**NEWCASTLE**

Newcastle Conservatorium of Music

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City Recital Hall

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Good Shepherd Lutheran Chapel

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**Voyage of Musical Discovery**

**MONDAY 19 AUGUST | 6.30PM**

City Recital Hall, Sydney

# New Constellations



"One of the best things about this orchestra is their willingness to programme big, bold and beautiful, willing an audience to step out of the comfort zone of the mainstream rep and try something intriguing and new."

*Limelight magazine, 2016*

# In Celebration

## New Constellations

**Friday 16 – Sunday 25 August 2019**

Berlin-based violinist Jakob Lehmann leads an ensemble of specialist local and international chamber musicians through the expansive sounds and pioneering ideas of New Constellations. The Octet for Strings was written when Mendelssohn was just 16, and illustrates the transformation of performance techniques in the chamber music of the early-Romantic period. Brahms destroyed the nonet version of his Serenade, but based on archives and written accounts this original chamber version has been brought back to life.

## Voyage of Musical Discovery

**Monday 19 August**

The orchestra shares the stage with The Idea of North. Together they explain the different ways that 'Dynamics & Expressive Techniques' influence composition and performance of Romantic repertoire by Brahms and Australian contemporary music.

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Sit back and enjoy the freshness of sound and vitality of musicianship that have made our orchestra a unique and essential part of Australia's cultural landscape. To our generous donors, patrons and supporters – we are deeply grateful to you for trusting us to continue finding new perspectives and historical insights in Romantic & Classical music.

We look forward to celebrating our 2020 concert season with you – details of which will be announced very soon.

**Rachael Beesley & Nicole van Bruggen**  
Australian Romantic & Classical Orchestra

# New Constellations

Friday 16 – Sunday 25 August

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**Australian Romantic & Classical Orchestra**  
**Jakob Lehmann** – Guest Director

**Felix Mendelssohn (1809–1847)**

**Octet for Strings in E-flat Major (1825)**

*Allegro moderato ma con fuoco*

*Andante*

*Scherzo: Allegro leggierissimo*

*Presto*

► INTERVAL

**Johannes Brahms (1833–1897)**

**Serenade No.1 in D Major for Nonet (1858)**

*Allegro molto*

*Scherzo: Allegro non troppo* — *Trio: Poco più moto*

*Adagio non troppo*

*Menuetto I* — *Menuetto II*

*Scherzo: Allegro* — *Trio*

*Rondo: Allegro*

*This concert will last approximately one hour and forty-five minutes,  
including a twenty minute interval.*

# Voyage of Musical Discovery

## Dynamics & Expressive Techniques

Monday 19 August

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**Rachael Beesley** – Presenter

**Australian Romantic & Classical Orchestra**

**Jakob Lehmann** – Guest Director

**Johannes Brahms (1833–1897)**

**Serenade No.1 in D Major for Nonet (1858)**

**The Idea of North**

**Kolbeinn Tumason (1173–1208) (text)**

**Porkell Sigurbjörnsson (1938–2013) (music)**

**Heyr Himna Smíður (Hear, smith of the heavens)**

**Nick Begbie, arr Naomi Crellin**

**Growing Pains**

**Luke Thompson**

**Beyond The City**

**Tim Minchin**

**F Sharp**

**Walker/Prestwich, arr Naomi Crellin**

**Flame Trees**

*This concert will last one and a half hours (no interval).*

# Program Notes

## New Constellations

Friday 16 – Sunday 25 August

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Western music has been shaped as much by instrument-makers as composers and performers. Experimental designs came and went, buoyed by technological advances, some catching a wave of current tastes while others vanished forever.

In the 19th century, wind instruments in particular evolved into countless new forms, each boasting new and improved features. Systems of keys were developed – such as Theobald Boehm's 1830 system for the flute, and the French Conservatoire system for oboe. The clarinet and the bassoon also underwent rapid changes. Like many innovations, key mechanisms were designed to smooth out intonation and to extend the range of keys in which instruments could play with virtuosity. Evenness of tone across the range became an ideal.

But even popular developments were not universally accepted. With every gain in virtuosity or volume came a potential loss in sound quality or expressive nuance. In some places – such as Germany for the clarinet and Vienna for the oboe – the new instruments were rejected to the present day.

Alongside a string octet from 1825, today's program brings late 19th-century instruments to the stage once again, celebrating these seldom-heard timbres.

# Felix Mendelssohn (1809–1847)

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The Octet for Strings in E-flat Major was Mendelssohn's first undisputed masterpiece. He was 16 years old, living with his family in Berlin in a summerhouse on their newly purchased estate. Renovations were still being completed on the main house, but the estate at 3 Leipzigerstrasse would become the site of a 'fantastic, dreamlike life' for the Mendelssohn children, Felix and Fanny. It was visited by a steady stream of close friends and acquaintances, including famous poets, writers, philosophers and scientists. There was a love of ideas and the joy of good company. The children created their own 'garden journal' for the summer months, and many of their compositions were first performed at events held within the estate's walls or in its gardens.

The Octet was completed just before the famed *Midsummer Night's Dream* Overture, and the two works share similarities. Both have a light, fanciful character – a scherzo style which would become a hallmark of Mendelssohn's music. Both are inspired by literature: although Mendelssohn did not provide a program for the Octet, preferring audiences to make their own stories in response to the music, his sister Fanny wrote that her brother had a vision associated with the Scherzo movement, derived from a poem by Goethe:

*Wisps of cloud and mist  
Are lit from above  
Breeze in the foliage and wind in the reeds  
And all is scattered.*



The Mendelssohns' garden house in Leipzigerstrasse (artist unknown, c.1900)

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Fanny wrote that: "the whole piece is to be played staccato and pianissimo ... the trills passing away with the quickness of lightning ... one feels so near to the world of spirits, carried away in the air, half inclined to snatch up a broomstick and follow the aerial procession ... and at the end, ... all has vanished."

The choice of a double string quartet instrumentation was unusual for the early 19th century. Mendelssohn's choice has been compared to a composition for the same instrumentation by Louis Spohr, although Spohr himself commented that while his own work was conceived as 'two choirs', Mendelssohn integrated the eight instruments as equals. He used a wide variety of textures, from minimalist unison voices through all kinds of combinations to the eight-part finale, where voices imitate and answer each other in a fugato of Baroque origins. The work is composed in the language of the 18th century, but the spirit is undeniably that of the Romantic.



First page of the Mendelssohn Octet Manuscript (Berlin, 15 October 1825)



# Johannes Brahms (1833–1897)

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The Serenade in D Major is widely known as an orchestral work; however, at its first, private performance in 1858 it was still a four-movement nonet. The audience of that first performance included the brilliant pianist and composer Clara Schumann, a close friend of Brahms and widow to the recently deceased Robert Schumann, and it was she who convinced him to enlarge the work for orchestra. Brahms added further movements and considered renaming the work as a symphony. But the symphonic genre was weighed down with Romantic ideals. It was considered the height of orchestral composition, expected to carry the most profound emotion through organic development, springing effortlessly from a tiny motivic seed. In other words, it was expected to continue and exceed the mastery of Beethoven. Few were confident enough to attempt this task, and although Brahms had begun sketching his First Symphony it would be 10 years before he would finally finish it.

The title of the Serenade is mysterious. It was the first Serenade composed since Mozart, and the first work Brahms wrote which did not include a piano part, perhaps indicating that it was intended for an outdoor performance. Its neo-classical flavour possibly reflects an intervention from the famous violinist, Joachim.

In response to Brahms declaring that he no longer knew how to compose or be creative, Joachim presented him with a series of contrapuntal exercises. Brahms was in his early twenties, a dashing figure with blond hair and piercing blue eyes, the shyness of his teenage years giving way to a strong, individualistic personality. Yet he had an enquiring mind, and accepted Joachim's offering with enthusiasm.



He was keenly aware of his musical environment, including folk music and the work of other composers. He saw himself as a composer of the future, but not in the same tradition-breaking fashion as Liszt or Wagner. He studied the works of Haydn, Mozart, Beethoven and Bach, incorporating the contrapuntal and formal techniques of Baroque and Classical styles. In this way, Brahms is often seen as continuing in the same tradition as Mendelssohn, adapting and extending past styles to create new directions.

*Program notes by Dr Megan Lang*

*Johannes Brahms  
Photo (Talbotype) about 1855,  
Robert-Schumann-Haus Zwickau*

# Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

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The Australian Romantic & Classical Orchestra specialises in historically informed performance of late 18th- to early 20th-century repertoire. It was founded under the artistic direction of renowned musician and educator, the late Richard Gill AO and is now under the co-artistic direction of Rachael Beesley and Nicole van Bruggen. The orchestra is rapidly becoming a familiar sight and sound at major Sydney and Melbourne arts venues, as well as in metropolitan and regional centres throughout the country.

The orchestra's twin goals of performance and education are delivered through live concerts, collaborations with guest ensembles, radio broadcasts, innovative education programs, pre-concert presentations and specialist online resources. The Australian Romantic & Classical Orchestra is at the forefront of the historically informed performance scene, and stays abreast with the latest research and developments around the world by collaborating with key guest musicians, including overseas-based Australian experts.

Featured soloists have included flautist Georgia Browne, oboist Emma Black, mezzo soprano Fiona Campbell, and the orchestra's concertmaster Rachael Beesley and principal clarinetist Nicole van Bruggen. Van Bruggen's performance on basset clarinet of Mozart's Quintet was lauded by *Limelight* magazine as one of the top 25 concerts of 2017.

In tandem with the main concert season, the *Voyage of Musical Discovery* education programs focus on recently composed Australian works. With guest musicians joining the Australian Romantic & Classical Orchestra on stage, audiences are treated to explanations and live examples of the many compositional similarities between contemporary and historical works. The Australian Romantic & Classical Orchestra also offers secondary and tertiary instrumentalists the opportunity to explore techniques of historically informed performance as members of its *Young Mannheim Symphonists* youth orchestra program. For more information on our educational activities, please visit [arco.org.au/education](http://arco.org.au/education)

## What is HIP?

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Historically Informed Performance (HIP) on period instruments is a movement which began in Europe in the 1960s. It is a performance style – previously referred to as Early Music – that evolved from performing music of the Baroque era and before on instruments and with interpretations corresponding to the time of composition. HIP is based on research into the aesthetics of the period in which the music was conceived and performed, including locating expressive markings and annotations in original scores and treatises, comparing these to some of the earliest recordings of Classical and Romantic repertoire, and identifying supporting evidence in the parallel disciplines of literature, theatre and the arts.

To the listener, there is an immediately noticeable contrast between the HIP approach and that of the mainstream symphony or chamber orchestra. This is due to different tonal relationships between wind, brass, string and percussion sections – for example, the HIP wind and brass instruments possess a slender sound quality that blends more readily with the delicate colours produced by gut strings. Articulations tend to be more pronounced, vibrato is employed as an ornament or expressive device, and players are more likely to introduce a slight glide – or portamento – between notes in Romantic works. Along with playing original historical instruments or replicas, the musicians interpret phrases – particularly in solos – with considerable expressive and rhythmic freedom, and add ornamentation based on an advanced understanding of the harmonic progression, and these techniques will routinely vary from performance to performance.

## Support Us

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To deliver high-quality performances by internationally recognised specialist musicians, host unique education programs and attract new audience members, the Australian Romantic & Classical Orchestra relies on various forms of support. Along with philanthropic and government funding, this includes private donations. If you would like to support the orchestra by making a tax-deductible donation, please visit [arco.org.au/donate](https://arco.org.au/donate).

We invite you to continue with us on this exciting musical journey – share your thoughts with us on the Australian Romantic & Classical Orchestra Facebook page and follow us on [Twitter](#) or [Instagram](#): [@ausromclassorch](#).



# Jakob Lehmann

## Violin – Guest Director

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Jakob Lehmann is a young musician for whom stylistic awareness and historically informed performance are the pillars of emotionally sincere and energetic interpretations. His dual aims of fidelity to the composer's intentions and of directly conveying those to his modern audiences guide his activities both as violinist and conductor. He enjoys close collaborations with some of Europe's foremost period instrument orchestras as well as modern chamber orchestras in his diverse roles as concertmaster, chamber musician and coach. These include Camerata Salzburg, B'Rock, Capella Augustina and Vox Barockorchester as well as Le Concert des Nations, which he is leading in 2019 and 2020 for the extended Beethoven 250 Academy under the direction of Jordi Savall. Between 2015 and 2019, he worked closely with Anima Eterna Brugge.

Increasingly active as an energetic and inspiring conductor, Jakob is Artistic Director of Eroica Berlin, and in 2020 he will make conducting debuts with Orchestre de l'Opéra national de Lorraine, Young Eurasian Soloists and Junge Norddeutsche Philharmonie. Jakob is Associate Artistic Director of Teatro Nuovo, New York's newest and most innovative opera festival, which sheds new light on early Romantic Italian opera and whose inaugural season in 2018 was described by the *Wall Street Journal* as "transformative". Jakob has co-directed operas by Rossini, Bellini and Mayr as well as performing and conducting instrumental and sacred music by Rossini and Donizetti, and will return to New York regularly to work closely with young singers and instrumentalists in conjunction with the festival's Artistic Director Will Crutchfield.

Very active as a recording artist, Jakob's steadily growing and critically acclaimed discography encompasses a wide range of repertoire, ranging from Purcell to Takemitsu. He received the International Classical Music Award twice in 2019.

Jakob is very proud of his intense collaboration and friendship with the Australian Romantic & Classical Orchestra. He has visited Australia and performed for Australian audiences annually since 2015 both as conductor and concertmaster. His conducting with the orchestra in 2017 showed "perfect instinct for tempi and a strong sense of the importance of balance and blend" according to *Limelight* magazine, who also characterised his chamber playing in 2018 as having "a winning sound – particularly in his finely spun high register".

# Rachael Beesley

**Presenter (19 August)**

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Rachael Beesley is an internationally renowned Australian violinist, director, concertmaster and educator specialising in the field of historically informed performance. As guest concertmaster with Europe's most distinguished HIP ensembles and orchestras including Anima Eterna Brugge, La Petite Bande and the New Dutch Academy, and as guest director of Les Muffatti in Brussels and NZBarok in Auckland, Rachael has performed in festivals and concert halls worldwide.

In Australia, Rachael is co-artistic director and concertmaster of the Australian Romantic & Classical Orchestra, which she co-founded in 2013, and has performed as guest concertmaster with the Australian Brandenburg Orchestra, Pinchgut Opera, Opera Australia and Victorian Opera. Rachael is regularly invited to guest direct modern orchestras from the violin, including the Tasmanian Symphony Orchestra, Melbourne Chamber Orchestra and Adelaide Chamber Players. Rachael features on over 50 album recordings and broadcasts for radio and television and is much in demand as a chamber musician and soloist, regularly collaborating with contemporary Australian composers as well as exploring repertoire from the 17th to the 21st centuries on period instruments.

As a highly regarded educator and mentor, Rachael teaches and lectures at the Melbourne and Sydney Conservatoriums of Music, the Royal Conservatoire in Den Haag, The Netherlands, and at the Sir Zelman Cowen School of Music, Monash University. Rachael has been awarded an Ian Potter Cultural Trust grant and is listed in the *Who's Who of Australian Women*.







# The Idea of North

## Guest Ensemble (19 August)

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The Idea of North began in 1993 as four friends studying at The Australian National University. They were all members of the jazz vocal choir, and formed a friendship that coincidentally contained one soprano, one alto, one tenor and one bass. So, although they sang together for fun when they hung out, the group wasn't an official musical entity until 1997 when they recorded an album and had an overwhelming response. So in 1998 they took the plunge and went full-time, and are still at it 20 years later. Nick Begbie is the sole remaining original member, and is the group's leader and tenor. Naomi Crellin joined in 2002 and became the Musical Director shortly afterwards. Luke Thompson (bass) and Emma Rule (soprano) both joined in 2017.

TION is heavily influenced by vocal group greats such as The Manhattan Transfer, Take 6, The Real Group, Rajaton and, more recently, Pentatonix. They also make a point of taking their inspiration from non-vocal harmony entities, and are all huge fans of Stevie Wonder, Sting, James Taylor, Tim Minchin and Vulfpeck, to name a few.

They have recorded 14 albums, the most recent, *Brick by Brick*, with the new line-up, and the addition of vocal percussionist Kaichiro Kitamura (Tokyo). This album celebrates the fresh energy of the group's new members, and the evolution of TION's sound.

# Australian Romantic & Classical Orchestra

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## VIOLIN

### **JAKOB LEHMANN\*, BERLIN**

Anonymous. Mittenwald, Germany c.1800

### **RACHAEL BEESLEY, MELBOURNE**

Count Rodolfo Fredi. Rome, Italy 1915

### **MIKI TSUNODA, ANTWERP / MELBOURNE**

Johannes Cuypers. Amsterdam,  
The Netherlands 1797

### **ANNA MCMICHAEL, SYDNEY**

Camillus Camilli. Mantua, Italy 1742

## VIOLA

### **SIMON OSWELL\*, MELBOURNE**

Gaspare Lorenzini. Piacenza, Italy 1791

### **BERNADETTE VERHAGEN, AMSTERDAM**

Pieter Rombouts. Amsterdam,  
The Netherlands 1710

## CELLO

### **DANIEL YEADON\*, SYDNEY**

William Forster II. London, England 1781

### **NATASHA KRAEMER, YARRA VALLEY / LONDON**

John Barratt. London, England 1743

## DOUBLE BASS

### **ROBERT NAIRN\*, ADELAIDE**

Joseph Xavier Jacquet.  
Mirecourt, France c.1840

## FLUTE

### **GEORGES BARTHEL\*, STRASBOURG**

Pelitti. Milan, Italy c.1880

## CLARINET

### **NICOLE VAN BRUGGEN\*, SUNSHINE COAST**

Jochen Seggelke. Bamberg, Germany 2016,  
after Georg Ottensteiner, based on Richard  
Mühlfeld's instruments, Collection Meiningen

### **EMILY WORTHINGTON\*, LONDON**

Jochen Seggelke. Bamberg, Germany 2016,  
after Georg Ottensteiner, based on Richard  
Mühlfeld's instruments, Collection Meiningen

## BASSOON

### **ROBERT PERCIVAL\*, LONDON**

Wilhelm Heckel. Biebrich, Germany c.1880

## HORN

### **DARRYL POULSEN\*, PERTH**

Daniel Kunst. Bremen, Germany 2016,  
after Raous, Paris c.1830

*\* Performing in the Brahms Nonet*

“With lashing strings, biting accents and punchy brass, the HIP band raised the curtain on a dynamic concert that celebrated the orchestra’s fifth birthday, its late Artistic Director Richard Gill and its future, which – if this concert was anything to go by – the band is charging into at full tilt.”

*Limelight magazine, March 2019*



# Acknowledgements

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Betty Brearley, Roger & Karen Stott

# Why Donate?

Australian Romantic & Classical Orchestra would not exist without the time, treasure and talent donated by our extraordinary patrons and is extremely grateful to the generous individuals, families and foundations who make significant contributions to the orchestra's performance and education activities.

Donations form a critical contribution to the orchestra's core activities, including:

- educating school children in historically informed performance
- accessing historical editions of sheet music informed by the best research
- transporting the historical instruments to our performances around Australia
- flying world-class HIP musicians to, and within, Australia to rehearse and perform

What began as an act of love for historically informed performance has quickly evolved into one of Australia's finest orchestras. Our ability to continue that journey rests on donors who share our vision and our passion. Help us reimagine the rich music of the late 18th- to early 20th-centuries by making a tax-deductible donation to Australian Romantic & Classical Orchestra.

## DONATION OPTIONS

Large or small, all levels of financial and in-kind gifts contribute greatly to sustaining the orchestra's performance and education activities. To make a one-off donation or for any donation enquiries, including information about how you can become a member of one of our Donor Circles or make a bequest, please visit the website [arco.org.au](http://arco.org.au) or contact Nicole van Bruggen – General Manager: [nicole@arco.org.au](mailto:nicole@arco.org.au)

## RICHARD GILL AO MEMORIAL FUND

Richard established the Richard Gill AO Memorial Fund shortly before he died to enable us to:

- provide opportunities to foster a love and enjoyment of historically informed performance in Australia
- make music accessible to the broadest possible audience
- educate and inspire future generations of Australian musicians

Together we can continue his legacy; please consider donating: [arco.org.au/richard-gill-memorial-fund](http://arco.org.au/richard-gill-memorial-fund)

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**Rachael Beesley & Nicole van Bruggen** Co-Artistic Directors

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# Young Mannheim Symphonists

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Launched in 2014, the *Young Mannheim Symphonists* is a dedicated youth orchestral training program. Student musicians aged between 11 and 21 from metropolitan and rural areas take part in intensive workshops and rehearsals exploring the theoretical and practical aspects of historically informed playing. The participants work side by side with the specialist musicians from the Australian Romantic & Classical Orchestra, and each workshop culminates in a performance of the works studied.

*Young Mannheim Symphonists* tutors are members of the Australian Romantic & Classical Orchestra, and the orchestra is directed by Rachael Beesley and Nicole van Bruggen. Their combined knowledge of musical styles, articulations and embellishments comes from years of experience performing, reading treatises and studying scores, and experimenting with instruments and interpretations. They are dedicated to understanding our musical heritage in the context in which it was created, and are enthusiastic about sharing this with others.

For more information about the *Young Mannheim Symphonists*, please visit [arco.org.au/yms](http://arco.org.au/yms)



"Australian Romantic & Classical Orchestra features an impressive line-up of Australian and international soloists possessing technical virtuosity and deep commitment to the music."

**Classic Melbourne, May 2018**

**arco.org.au**

