

2021 Concert Season

Evoked Beethoven & Berwald

Ludwig van Beethoven Trio Op.38
Franz Berwald Grand Septet

Sunday 25 April | 7.30pm
Blackheath Chamber Music Festival

Monday 26 April | 6.30pm
The Hills Grammar School, Kenthurst

Sunday 2 May | 11.00am & 1.00pm
Canberra International Music Festival

Thursday 6 May | 7.00pm
City Recital Hall, Sydney

Friday 7 May | 7.00pm
Upper Hunter Conservatorium of Music
Muswellbrook

Saturday 8 May | 4.00pm
Adamstown Uniting Church, Newcastle

Sunday 9 May | 6.00pm
Primrose Potter Salon
Melbourne Recital Centre

Canberra International Music Festival

Saturday 1 May | 6.30pm & 8.30pm
Greatest Mozart I

Sunday 2 May | 11.00am & 1.00pm
Seven & Three

Emerge Haydn, Mozart & Mannheim

Wolfgang Amadeus Mozart
Horn Concerto No.3, KV.447

Wolfgang Amadeus Mozart
Symphony No.35 'Haffner', KV.385

Christian Cannabich
Sinfonia No.54

Joseph Haydn
Symphony No.103 'Drum Roll'

Tuesday 3 August | 7.30pm
Melbourne Recital Centre

Friday 6 August | 6.30pm
The Hills Grammar School, Kenthurst

Saturday 7 August | 7.00pm
Orange Regional Conservatorium

Thursday 12 August | 7.30pm
Newcastle City Hall Concert Hall

Friday 13 August | 7.00pm
City Recital Hall, Sydney

Monday 3 May | 8.30am & 10.15am
Beethoven for Breakfast

Monday 3 May | 6.30pm & 8.30pm
Greatest Mozart II



Tuesday 16 February | 6.30pm
The Hills Grammar School, Sydney

Thursday 18 February | 7.30pm
Newcastle City Hall

Friday 19 February | 7.00pm
City Recital Hall, Sydney

Monday 22 February | 7.30pm
Melbourne Recital Centre

Voyage of Musical Discovery –
Motivic Development

Wednesday 17 February 6.30pm
City Recital Hall, Sydney

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AUSTRALIAN
ROMANTIC
CLASSICAL &
ORCHESTRA

RICHARD GILLAO | FOUNDING ARTISTIC DIRECTOR

Illuminate
Bruch, Britten & Tchaikovsky

Illuminate

Bruch, Britten & Tchaikovsky

Tuesday 16 – Monday 22 February

Australian Romantic & Classical Orchestra

Rachael Beesley Director

Jacqueline Porter Soprano

Carl Philipp Emanuel Bach (1714–1788)

March – For The Ark, Wq.188 *

Max Bruch (1838–1920)

Serenade for Strings after Swedish Melodies (1916)

Marsch (Allegro moderato)

Andante

Allegro

Andante sostenuto

Marsch (Allegro moderato)

Benjamin Britten (1913–1976)

Les Illuminations, Op.18 (1939)

1 *Fanfare*

2 *Villes*

3 *Phrase and Antique*

4 *Royauté*

5 *Marine*

6 *Interlude*

7 *Being beauteous*

8 *Parade*

9 *Départ*

INTERVAL **

Pyotr Ilyich Tchaikovsky (1840–1893)

Souvenir de Florence, Op.70 (1890)

Allegro con spirito

Adagio cantabile e con moto

Allegretto moderato

Allegro con brio e vivace

This concert will last approximately one hour and thirty-five minutes, including a twenty-minute interval. *Sydney, Kenthurst and Newcastle only **No interval in Melbourne

Voyage of Musical Discovery

Motivic Development

Wednesday 17 February

This Voyage of Musical Discovery traces motivic development in a seldom-heard late-Romantic work from Germany through to real-time composition for saxophones and loop station.

Australian Romantic & Classical Orchestra

Rachael Beesley Director & Presenter

Nicole van Bruggen Presenter

Max Bruch (1838–1920)

Serenade for Strings after Swedish Melodies (1916)

Marsch (Allegro moderato)

Andante

Allegro

Andante sostenuto

Marsch (Allegro moderato)

Max Bruch builds a short live-movement work for strings by expertly developing motifs from Swedish folk music.

Nick Russoniello Composer & Saxophones

Nick Russoniello (b.1984)

Suite for Saxophones and Loop Station (2018)

Suite for Saxophones and Loop Station is a tour de force of real-time composition. Award-winning saxophonist Nick Russoniello creates a groove-based work by layering and developing musical elements as diverse as beatbox, reggae and minimalism.

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

Top Notes

Learn more about the music in tonight's concert

Max Bruch (1838–1920)

Serenade for Strings after Swedish Melodies (1916)

Max Bruch was a famous conductor, teacher and composer in his day, an exemplar of the German Romantic tradition alongside his friend and contemporary Johannes Brahms. A couple of his pieces – his Violin Concerto No. 1, *Scottish Fantasy* and *Kol Nidrei* – remain much-loved staples of the orchestral repertoire. Throughout his career he demonstrated a great love of folk music from other countries. In 1884 he wrote to his friend, the publisher Fritz Simrock, “As a rule one good folk melody is worth more than two hundred art melodies...in depth of emotion, power, originality, and beauty nothing compares to the folk song”.

The *Scottish Fantasy*, Op.46, is built around a number of different Scottish folk melodies, while *Kol Nidrei*, Op.47 prominently features a setting of the incantation which begins the Jewish Yom Kippur service. The *Serenade for Strings after Swedish Melodies* reflects this tendency for reworking traditional melodies. The first movement, a March, is inspired by the Coronation March written for King Charles XII, who ruled Sweden from 1697 to 1718. The second and fourth movements are based on Swedish love songs, while the third movement is influenced by a dance native to Dalarna, a historical province in central Sweden.

Bruch's *Serenade* can be compared with Brahms' *Hungarian Dances* and Dvořák's *Slavonic Dances*, and even Chopin's many works influenced by Polish folk music. Bruch's piece is less well known today but there is much to admire here in this lyrical, bucolic work.

Benjamin Britten (1913–1976)

Les Illuminations, Op.18 (1939)

In the early 20th century, when the British Empire was at its peak, composers like Elgar, Vaughan Williams, Delius, Ireland and Bridge all contributed to what remains a distinctly 'English' sound. So it is perhaps no surprise that the young Benjamin Britten received significant criticism for setting French works to music – first with his *Quatre chansons françaises* in 1928, then again with *Les Illuminations* in 1939. Britten not only used French language in this piece, he also drew on some distinctly French musical styles.

The poet W.H. Auden, a friend of the composer's, later referred to this period as Britten's 'mediterraneanising', breaking away from the conventional view of a 'British' composer. It was Auden who suggested that he explore the phantasmagorical poetry of Arthur Rimbaud (1854–91), thinking that he may find a kindred spirit. Rimbaud

lived a torrid life of addiction and affairs, writing an extraordinary body of work in his teenage years before abandoning literature at just 20 – not long after completing his *Illuminations*. Britten was deeply moved by Rimbaud's work and indeed felt connected to the author, in particular his cynicism at the world. But tenor Ian Bostridge, a Britten specialist, believes that Britten also chose these texts due to their intense sexual energy, which matched the composer's own. (It's worth noting here that although the piece was composed for the Swiss soprano Sophie Wyss, *Les Illuminations* also contains movements dedicated to Britten's former lover, Wulff Scherchen, and to Peter Pears, who was to become his artistic and life partner).

In a 1940 program note, Britten wrote:

“[Rimbaud's] short life as a poet was an erratic and turbulent one, generally near starvation and often homeless, sometimes with his friend Verlaine, sometimes alone, and much of it was set in the most sordid surroundings, in Paris, Brussels, and London; but throughout it, the boy's inspiration remained radiant and intense. The word 'Illuminations' suggests both the vision of a mystic and a brightly coloured picture...”

It is this sense of a technicolour canvas that we aim to invoke in tonight's concert.

Pyotr Ilyich Tchaikovsky (1840–1893)

Souvenir de Florence, Op.70 (1890)

Although Tchaikovsky wrote his *Souvenir de Florence* late in life – indeed, it would turn out to be the last piece of chamber music he ever wrote – the newness of the format caused him great difficulty when composing it. In a letter to his younger brother, Modest, he wrote: “I began it three days ago and am writing with *difficulty*, not for want of new ideas, but because of the novelty of the form. One requires six independent yet homogeneous voices. This is unimaginably difficult.” Nevertheless, he persisted – and he completed the full score just a couple of months after his letter to his brother.

More work was required, however, after he heard it performed for the first time. Writing to the composer Mikhail Ippolitov-Ivanov, Tchaikovsky declared his desire to “radically alter the string sextet, which turned out to be astonishingly bad in all respects.” In the end, the middle of the third movement was rewritten, as well as a large portion of the fourth movement and the coda of the first movement.

Despite the title, the piece itself does not sound Italian in the slightest – Tchaikovsky began writing it in Florence, rather than as an Italian homage. In fact the third and fourth movements are based on Russian folk melodies, and even contain small fragments of some of Tchaikovsky's famous works - including *Swan Lake*.

Program notes by Hugh Robertson

Deep Dive

Benjamin Britten: *Les Illuminations* for soprano and string orchestra on texts by Arthur Rimbaud

On a train journey in 1938, 41-year-old Swiss soprano Sophie Wyss became separated from her young piano accompanist, as their train was packed and they couldn't sit together. They had given a recital in Birmingham and were going back to London, where the 25-year-old man was a very welcome guest in Wyss' home. He had recently made quite a name for himself as a virtuoso pianist, sensitive accompanist, and above all a daring and promising composer, and Wyss had taken a liking to him and his strong personality. Just two years earlier she had premiered *Our Hunting Fathers*, a song cycle written especially for her and a taxing creation that had left many bewildered faces in both orchestra and audience. Now, in 1938, he seemed to know where he was going and what he wanted to express in his music. As the train rambled along, Wyss recalls that he suddenly "appeared at my side with great excitement, his eyes shining, and trembling with emotion. He said, 'There is something I must write soon, to some of Rimbaud's poems.'"

The young composer was of course Benjamin Britten – and the work that he wrote for Sophie Wyss on poems by Arthur Rimbaud is *Les Illuminations*, the song cycle the Australian Romantic & Classical Orchestra is presenting in tonight's concert.

It is not surprising that Britten was inspired by the poetry of Rimbaud, the precocious Frenchman who had run away from home at an early age, caused a stir in society with his dramatic on-off affair with fellow poet Paul Verlaine, written all his works before the age of 20 and become a travelling merchant before dying at age 37. His *Illuminations* – presumably written 1872-1875 – are a collection of 42 poems which predate many literary movements and styles by decades – among them Symbolism, Modernism, Surrealism and Dadaism. The themes and moods expressed in these poems range from protests against society to nature, ecstasy, metamorphosis, and the disgust for and attraction to modern city life. The texts seem written in a stream of consciousness, and have a dreamlike and hallucinatory atmosphere about them. The influence of Rimbaud on art, literature and music of later times is staggering, especially in the 1930s, when translations of his work began to circulate more widely.

Britten uses the seemingly slim forces of a string orchestra and solo soprano to set a number of these poems to music. But the way he uses every colour, playing technique, sound combination and vocal finesse to the utmost effect is staggering.

The work opens with a *Fanfare*, violins and violas dashing out trumpet-like motifs, before the soprano enters like a master of ceremonies with the words *I alone hold the key to this wild parade*. This phrase forms a sort of motto for the whole cycle,

reappearing in different forms three times. A lush and intensely romantic violin solo gives way to the motoric, restless and driven rhythms of *Villes* – the surrealistic depiction of Industrial Age London. Mechanistic, manic string *ostinati* maintain the tension while the soprano is declaiming nightmarish prose with huge interval leaps before this intense vision fades away into silence. *Phrase* is a dreamlike sequence where the soprano sails through a silvery high register over atmospheric harmonics which lead directly into the first of the two love songs of the cycle: *Antique*, dedicated to Wulff Scherchen, Britten's lover in the late 1930s. A suggestive bucolic idyll is portrayed by an intimate interplay between voice and solo violin(s) over guitar-like *pizzicato* figures. *Royauté* is a vibrant, comical episode which tells a romantic fairytale and makes use of a tone language that evokes a music hall atmosphere. *Marine* is the most virtuosic and brilliant part of the cycle, sending the soprano up and down her range with elaborate *coloratura* – not a typical part of 1930 vocal writing! – and lets the strings dash and gush like waves. The calm and melancholic *Interlude* brings the soprano's opening phrase back but puts it in a completely different light which foreshadows the second love song, *Being Beauteous*. The vision of a beautiful yet wounded body in the snow is illustrated by long, languid melodies over calm yet restless string figures which move in light faint breezes. This song is dedicated to Peter Pears, Britten's congenial partner in both life and art from the 1940s, and differs in its intensity and serenity from the more playful *Antique*. The first crashing chords of *Parade* change the mood instantly; what follows is another nightmarish, macabre and feverish vision which marches along with tremendous poignancy and sends the soprano more than once deep down into the chest register. The opening motto is then repeated for the last time in the most triumphant manner, which could be the finale to the whole work – but instead, the final song, *Départ*, forms a tired and introverted yet effortlessly flowing farewell which ends everything in the low voices of double basses, sailing away into nothing.

Les Illuminations was first performed successfully on January 30, 1940 at the Aeolian Hall in London, by Boyd Neel and his String Orchestra with Sophie Wyss singing the solo part. Sadly, it was to be the last collaboration between the soprano and her friend. Britten's flourishing relationship with Peter Pears influenced not only his life, but also his art, and he no longer found Wyss' voice – strongly rooted in 19th-century tradition with her clear, almost sharp tone, fast *vibrato* and seamless *legato* – suitable to his more modernist oriented aesthetic standpoints. This caused a rift in their friendship and they stopped working together. Britten began performing this cycle with Pears as the soloist, making the first recording of it together in 1941.

Many Britten scholars however have argued that a soprano is better suited to the brilliance and transparency of these compositions, and it is with soprano Jacqueline Porter that the Australian Romantic & Classical Orchestra is performing it today.

Program notes by Jakob Lehmann

Guest Conductor

Australian Romantic & Classical Orchestra

Les Illuminations, Op.18

Poetry by Arthur Rimbaud (1854–1891) Translation © 2004 Ahmed E. Ismail, reprinted with permission from the LiederNet Archive

1. Fanfare

J'ai seul la clef de cette parade, de cette parade sauvage.

2. Villes

Ce sont des villes! C'est un peuple pour qui se sont montés ces Alleghanys et ces Libans de rêve! Des chalets de cristal et de bois se meuvent sur des rails et des poulies invisibles. Les vieux cratères ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux...

Des cortèges de Mabs en robes rouges, opalines, montent des ravines. Là-haut, les pieds dans la cascade et les ronces, les cerfs tettent Diane. Les Bacchantes des banlieues sanglotent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons et des ermites. Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue...Le paradis des orages s'effondre...Les sauvages dansent sans cesse la fête de la nuit...

Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

3a. Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaînes d'or d'étoile à étoile, et je danse.

3b. Antique

Gracieux fils de Pan! Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remuent. Tachées de lies brunes, tes joues se creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds. Ton cœur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

1. Fanfare

I alone have the key to this savage parade.

2. Towns

These are towns! This is a people for whom these Alleghenies and these Lebanons were raised up! Crystal and wooden chalets move on invisible rails and pulleys. The old craters, surrounded by colossuses and copper palm-trees, roar melodiously in the flames...

Processions of Mabs in russet and opaline robes climb the ravines. Up there, Diana suckles stags, with their feet in the cascade and brambles. Suburban Bacchantes sob, and the moon burns and howls. Venus enters caverns of blacksmiths and hermits. Groups of belfries sing the people's ideas. From castles built of bones pour forth unknown music...The paradise of storms collapses. The savages dance ceaselessly the festival of the night.

What lovely arms, what beautiful hour will bring back to me that region from whence come my slumber and my smallest movements?

3a. Phrase

I hung strings from steeple to steeple; garlands from window to window; gold chains from star to star, and I dance.

3b. Antique

Gracious child of Pan! Around your brow, crowned by tiny flowers and berries, your eyes - precious globes - stir. Stained by brown dregs, your cheeks are hollowed. Your fangs glisten. Your bosom resembles a zither, its chiming spreading about in your fair arms. Your heart beats in that belly where the double sex sleeps. Walk in the night, moving gently this thigh, that other thigh, and that left leg.

4. Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient sur la place publique: "Mes amis, je veux qu'elle soit reine!" "Je veux être reine!" Elle riait et tremblait. Il parlait aux amis de révélation, d'épreuve terminée. Ils se pâmaient l'un contre l'autre.

En effet ils furent rois toute une matinée où les tentures carminées se relevèrent sur les maisons, et toute l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

5. Marine

Les chars d'argent et de cuivre –
Les proues d'acier et d'argent –
Battent l'écume, –
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulairement vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des tourbillons de lumière.

6. Interlude

J'ai seul la clef de cette parade sauvage.

7. Being Beauteous

Devant une neige un Être de Beauté de haute taille. Des sifflements de morts et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré: des blessures écarlates et noires éclatent dans les chairs superbes. Les couleurs propres de la vie se foncent, dansent, et se dégagent autour de la Vision, sur le chantier. Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre mère de beauté, —elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps amoureux.

O la face cendrée, l'écusson de crin, les bras de cristal! Le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

4. Royalty

A beautiful morning, among a most gentle people, a superb man and woman, cry out in a public square: "My friends, I wish to make her your queen!" "I wish to be your queen!," she cries, and trembles. He speaks to his friends of revelation, of finished ordeals. They swoon, one against the other.

Indeed, they were kings all that morning while the crimson hangings went up on the houses, and all that afternoon, when they advanced toward the coast through gardens of palms.

5. Marine

Chariots of silver and copper –
Prows of steel and silver –
Stir up the foam –
Lift up the roots of bramble,
The currents of the land,
And the immense tracks of the ebb,
Running out in a circle towards the east,
Toward the pillars of the forest,
Toward the piles of the jetty,
Whose corner is struck by whirlpools of light.

6. Interlude

I alone hold the key to this wild parade.

7. Being Beauteous

In front of the snow stands a tall Beauteous Being. The hissing of death and circles of muffled music make this adored body climb, expand, and tremble: black and scarlet wounds burst in the superb flesh. The proper colors of life darken, dance, and give off around the vision, upon the yard. And the shudders rise and fall, and the maniacal flavor of these effects being charged with the mortal hissing and raucous music that the world, well behind us, hurls on our mother of beauty - she withdraws, she stands up. O! Our bones are dressed once more in a new amorous body.

O ashen face, with shield of hair, and arms of crystal! The cannon on which I must throw myself down, amid the scuffle of trees and the light breeze!

8. Parade

Des drôles très solides. Plusieurs ont exploité vos mondes. Sans besoins, et peu pressés de mettre en œuvre leurs brillantes facultés et leur expérience de vos consciences. Quels hommes mûrs! Des yeux hébétés à la façon de la nuit d'été, rouges et noirs, tricolorés, d'acier piqué d'étoiles d'or; des facies déformés, plombés, blêmis, incendiés; des enrouements folâtres! La démarche cruelle des oripeaux! Il y a quelques jeunes...

O le plus violent Paradis de la grimace enragée! ...Chinois, Hottentots, bohémiens, niais, hyènes, Molochs, vieilles démences, démons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales. Ils interpréteraient des pièces nouvelles et des chansons "bonnes filles." Maîtres jongleurs, ils transforment le lieu et les personnes et usent de la comédie magnétique...

J'ai seul la clef de cette parade sauvage.

9. Départ

Assez vu. La vision s'est rencontrée à tous les airs.

Assez eu. Rumeurs de villes, le soir, et au soleil, et toujours.

Assez connu. Les arrêts de la vie. O Rumeurs et Visions!

Départ dans l'affections et le bruit neufs!

Benjamin Britten



8. Parade

What sturdy odd fellows. Several have exploited your worlds. Without needs, and little concerned with putting their brilliant minds and their experience of your consciences to work. What mature men! Dazed eyes like a summer night, red and black, tri-colored, steel dotted with golden stars; deformed features, leaden, made pale, made to burn; their foolish cries! The cruel walk of rags! There are some young ones. . . .

O the most violent Paradise of the fanatical grimace! ... Chinese, Hottentots, Bohemians, deniers, hyenas, Molochs, old demented ones, sinister demons, they mix popular and maternal tricks with bestial poses and tenderness. They interpreted new plays and - nice girl - songs. Master jugglers, they transform the place and the people and use magnetic comedy. . . .

I alone hold the key to this wild parade.

9. Departure

Enough seen. Visions have been met in every respect.

Enough has been. Rumors of towns, at night, and in the light of day, and always.

Enough known. The decrees of life. O rumors and visions!

Depart in new affection and new noise.

Arthur Rimbaud



The standard of interpretation on offer managed to achieve what very few musical experiences do these days: making you re-hear and re-configure music that you thought you had securely under your belt... It's hard to resist this group's dedication to a particular style of playing which attracts for its integrity.

O'Connell the Music
August 2019



Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

The Australian Romantic & Classical Orchestra specialises in historically informed performance of late 18th- to early 20th-century orchestral and chamber music repertoire and is at the forefront of the historically informed performance scene, staying abreast with the latest research and developments around the world by collaborating with key guest musicians and musicologists. Under the co-artistic direction of Rachael Beesley and Nicole van Bruggen, the orchestra has been highly praised as “rich, impassioned, and faultlessly realised ... a thrilling example of HIP with all the right strings attached” (*The Age*, 2018).

Founded under the artistic direction of renowned musician and educator, the late Richard Gill AO, the orchestra’s twin goals of performance and education are delivered through live concerts in Australia’s capital cities and in metropolitan and regional centres, collaborations with guest ensembles, radio broadcasts, innovative education programs, pre-concert presentations and specialist online resources. Bringing together leading Australian and international exponents, the Australian Romantic & Classical Orchestra brings historical insights and new perspectives to masterpieces from the Classical and Romantic periods.

In tandem with the main concert season, the **Voyage of Musical Discovery** education programs focus on recently composed Australian works. Together with guest ensembles, the Australian Romantic & Classical Orchestra presents audiences with explanations and live examples of the many compositional similarities between contemporary and historical works.

The orchestra’s **Young Mannheim Symphonists** youth music education program offers secondary and tertiary instrumentalists the opportunity to explore techniques of historically informed performance as members of this unique youth orchestra.

For more information on the Australian Romantic & Classical Orchestra’s educational activities, please visit arco.org.au/education

What is HIP?

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 timbral 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 the Orchestra

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

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](https://www.instagram.com/ausromclassorch).



Rachael Beesley

Director | Violin

Voyage of Musical Discovery Presenter

Rachael Beesley is an internationally renowned Australian / British 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, director and concertmaster of the Australian Romantic & Classical Orchestra, 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 The Hague, 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*.



Nicole van Bruggen

Voyage of Musical Discovery Presenter

Originally from Sydney, Nicole performs throughout the world as a highly respected exponent in historical clarinet, basset horn, basset clarinet and chalumeau. Nicole is principal clarinettist, co-artistic director and general manager for the Australian Romantic & Classical Orchestra. She has performed as principal clarinet in many of Europe and Australia's finest historical instrument orchestras such as Concerto Copenhagen, Barokksolistene in Norway, New Dutch Academy, the Polish Arte dei Suonatori, Netherlands Bach Society and the Australian Brandenburg Orchestra. She has also performed with Tafelmusik from Canada and Les Musiciens du Louvre, and has appeared on many occasions at the acclaimed Utrecht Early Music Festival.

In addition to her performing career, Nicole is committed to music education, particularly associated with historically informed performance (HIP). She regularly facilitates education projects in schools and tertiary institutions and participates in seminars and roundtable events as a specialist in HIP and arts management.

Together with Rachael Beesley, Nicole co-presents the Australian Romantic & Classical Orchestra's education series *Voyage of Musical Discovery* and co-directs the Young Mannheim Symphonists youth orchestra training program in Sydney and Melbourne. She recently tutored at the Australian Youth Orchestra's National Music Camp and Melbourne Youth Orchestras' Summer School.

Nicole studied modern clarinet at the Sydney Conservatorium and was awarded a Queen's Trust Scholarship to continue her studies abroad. She moved to The Netherlands where she gained a postgraduate degree in historical clarinet and historically informed performance at the Royal Conservatoire in The Hague in 1997. Nicole has won awards from the International Van Wassenaar Concours and the prestigious Flanders Festival Competition in Bruges.

She returned to Australia in 2012 with her husband and two children after living in The Netherlands for 17 years, and now lives on the Sunshine Coast.

Jacqueline Porter

Soprano

With an honours degree in Music Performance and a Bachelor of Arts (Italian) from the University of Melbourne, Jacqueline Porter is equally at home on the operatic stage and the concert platform. Jacqueline appears regularly with Australia's major symphony orchestras and choral societies. She has worked with celebrated conductors including Sir Neville Marriner, Vladimir Ashkenazy, Sir Andrew Davis, Richard Egarr and Oleg Caetani, and her recitals and concerts are frequently broadcast on ABC Classic.

This year she will appear at the Bendigo Chamber Music Festival, the Australian Chamber Music Festival Townsville, Hayllar Music Tour at Spicers Hidden Vale Queensland and return to Sydney Symphony to perform Mahler Symphony No. 4 and orchestrated Schubert songs with Sir Donald Runnicles.



Jacqueline has most recently been heard in Mozart's Requiem, *Solveig's Song* (Grieg), *Vocalise* (Rachmaninoff), and *Messiah*, all with Melbourne Symphony Orchestra; *Marriage of Figaro* highlights (Australian Romantic and Classical Orchestra); *St Matthew Passion* (Melbourne Bach Choir); Haydn *Nelson Mass* and Mozart *Requiem* for Canberra Choral Society; Canberra Symphony Orchestra's Opera Gala; First Niece in *Peter Grimes* with the Sydney Symphony and in recital for Music in the Round, Melbourne Recital Centre's Salon series, Tasmanian Chamber Music Festival and Dunkeld Festival of Music.

Her opera roles include Susanna (*The Marriage of Figaro*), Despina (*Così fan tutte*), Drusilla, Virtù and Pallade (*L'incoronazione di Poppea*), L'Amour (*Orpheé et Eurydice*), Saskia and Hendrickje Stoffels (*Rembrandt's Wife*), Clorinda (*Il Combattimento di Tancredi e Clorinda*) and Momus (*Der Streit Zwischen Phoebus und Pan*) (Baroque Triple Bill) for Victorian Opera and Gretel (*Hansel and Gretel*) for State Opera South Australia.

Nick Russoniello

Saxophone

Guest Artist - Voyage of Musical Discovery

Nick Russoniello, one of Australia's most dynamic young artists, enjoys an exciting and varied performance career both in Australia and abroad. He has been the recipient of a number of major awards including the ABC Symphony Australia Young Performer of the Year Award and the Fine Music Kruger Scholarship. Nick has appeared as a soloist with the Adelaide, Canberra, Queensland, Melbourne and Sydney Symphony Orchestras.

Nick appears as a guest musician with Australia's leading ensembles, including the Sydney Symphony Orchestra, Australian World Orchestra, Australian Opera and Ballet Orchestra, Acacia Quartet, Omega Ensemble and Sydney Camerata. He is a sought-after chamber musician and performs regularly as a member of Continuum Sax, Duo Histoire and the Golden Age Quartet.



Alongside his performance achievements, Nick's original compositions for saxophone have been performed internationally, including at the recent world saxophone congress in Zagreb, Croatia. In 2019 Nick composed a new original film score to Charlie Chaplin's *The Immigrant* and recorded his third studio album for release in 2021. Nick recently toured Europe presenting his original compositions at the Royal College of Music (London), Conservatorio Di Musica G. Verdi (Italy) and was a guest composer in residence at Strasbourg Conservatoire (France). Nick is currently a doctoral candidate at the University of Sydney and is a Yamaha Australia artist, D'Addario Woodwind artist and an associate artist of The Australian Music Centre.



Nick Russoniello is a D'Addario artist

Australian Romantic & Classical Orchestra

Violin I

RACHAEL BEESLEY ^

Count Rodolfo Fredi. Rome, Italy 1915

LERIDA DELBRIDGE * +

Antonius and Joseph Gagliano.
Naples, Italy 1793

JESSICA ODDIE

Thomas Earle Hesketh. Manchester, UK 1938

MEG COHEN

Simon Brown. Sydney, Australia 2008

MARLANE BENNIE

George Craske. London, UK 1850

NATALIA HARVEY

'Big Red' by Mark Pengilly. Melbourne,
Australia 1986

Violin II

PETER CLARK *

Lorenzo Ventapane. Naples, Italy 1820

CAROLINE HOPSON

Anonymous. Saxony, Germany 1786

CAMERON JAMIESON

John Simmers. Brisbane, Australia 2009,
after 'Viotti'

JULIA RUSSONIELLO

Peter Wamsley. London, UK 18th century

Viola

SIMON OSWELL *

Gaspere Lorenzini. Piacenza, Italy 1791

KARINA SCHMITZ

Francis Beaulieu. Montreal, Canada 2011
after Pietro Giovanni Mantegazza, 1793

KATIE YAP

William Forster II. London, UK c.1810

DARRIN MCCANN ~

Otto Erdesz. Toronto, Canada 1980

Cello

DANIEL YEADON * ~

William Forster II. London, UK 1781

ROWENA MACNEISH

Peter Elias. Olon, Switzerland 2002

ANTON BABA

Peter Elias. Aigle, Switzerland 2000, after
Stradivari

ANNA POKORNY

Charles Plumerel. Angers, France c.1840

Double Bass

KIRSTY MCCAHOH *

Giuseppe Abbati. Modena, Italy c.1750

MARIAN HECKENBERG

Gand. France c.1800

Trumpet

LEANNE SULLIVAN *

Rainer Egger. Münchenstein, Switzerland
2001, after Johann Leonhard Ehe (1664–1724),
Nürnberg

OWEN MORRIS

Rainer Egger. Münchenstein, Switzerland
2000, after Johann Leonhard Ehe (1664–1724),
Nürnberg

ALEX BIERI

Rainer Egger. Münchenstein,
Switzerland 1975, after Johann Leonhard Ehe
(1664–1724), Nürnberg

Trombone

ROS JORGENSEN *

Alto: Ewald Meinl. Geretsried, Germany 2011

NIGEL CROCKER *

Tenor: Ewald Meinl. Geretsried, Germany 2011

BRETT PAGE *

Bass: Ewald Meinl. Geretsried, Germany 2011

Timpani

BRIAN NIXON *

Lefima Baroque-styled belt-driven timpani.
Germany 2001

^ Concertmaster / Director

* Principal

+ Appears courtesy of Sydney Symphony Orchestra

Appears courtesy of Melbourne Symphony Orchestra

~ Appears courtesy of The University of Sydney, Conservatorium of Music

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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.

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 century 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 or contact Nicole van Bruggen – General Manager: nicole@arco.org.au

Richard Gill AO Memorial Fund

Richard established the Richard Gill AO Memorial Fund 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

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Young Mannheim Symphonists

Launched in 2014, the Young Mannheim Symphonists youth orchestra program is a unique and exciting program designed to give students and emerging musicians the opportunity to discover for themselves the magic of approaching music with historical performance style. As the students are led through great musical masterpieces of the Classical and Romantic periods, and exposed to the knowledge and perception of experienced professional HIP (historically informed performance) musicians, they are inspired by how the music comes to life, and empowered to begin making informed musical decisions on their own.

Young Mannheim Symphonists tutors are members of the Australian Romantic & Classical Orchestra, and the youth 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.

In 2021, hundreds of students from all over Australia will attend one of the three state-based Young Mannheim Symphonists Intensives in New South Wales, Victoria or Queensland as well as having the opportunity to participate in the National Winter Academy, to be held this year in Sydney with Guest Conductor Mario Dobernik.

For more information about the Young Mannheim Symphonists, please visit arco.org.au/yms



Voyage of Musical Discovery

Established and designed by the Australian Romantic & Classical Orchestra's founding artistic director and world-renowned educator Richard Gill AO, the Voyage of Musical Discovery is equal parts concert and demonstration.

Co-Artistic Directors Rachael Beesley and Nicole van Bruggen present each Voyage with musicians of the Australian Romantic & Classical Orchestra in the first half, and a contemporary guest artist or ensemble is featured in the second half. By placing contemporary Australian music alongside Classical and Romantic works, these Voyages reveal the many compositional links and similarities in structure, tonality, rhythmic function, orchestration and modes of expression.

Voices & Instruments

Tues 4 May, 6.30pm
City Recital Hall, Sydney



Australian Romantic & Classical Orchestra

FRANZ BERWALD
Grand Septet in B-flat major (1828)

Sydney Chamber Choir

BRENDA GIFFORD
Mother Earth / Minga Bagan (2020)

ELLA MACENS
Stāvi Stīvi, Ozoliņ (2019)

CLARE MACLEAN
A West Irish Ballad (1988)

PAUL STANHOPE
Agnus Dei (Do not stand at my grave and weep) (2016)

Texture & Timbre

Thurs 5 August, 6.30pm
City Recital Hall, Sydney



Australian Romantic & Classical Orchestra

JOSEPH HAYDN
Symphony No.103
in E-flat major 'Drum Roll' (1795)

Taikoz

KERRY JOYCE & RYUJI HAMADA
Flowing Water (2019)

IAN CLEWORTH
... like a ripple... (2012)