

Holst
Elgar
Wolf
Schumann
Herbert

Northern Serenades

**Sunday 20 March –
Tuesday 29 March**

Kenthurst
The Hills Grammar School

Newcastle
Newcastle City Hall

Sydney
City Recital Hall

Brisbane
Queensland Conservatorium
Theatre

Melbourne
Melbourne Recital Centre

**Voyage of Musical Discovery –
Design & Innovation**

Monday 21 March
City Recital Hall
Sydney

Friday 25 March
St Peters Lutheran College
Brisbane

20
22

AUSTRALIAN
ROMANTIC &
CLASSICAL
ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR

Northern Serenades

Holst | Elgar | Wolf | Schumann | Herbert
Sunday 20 March – Tuesday 29 March

Australian Romantic & Classical Orchestra
Rachael Beesley, Director

Gustav Holst (1874–1934)
St Paul's Suite in C major, Op.29, No.2 (1912/3)

Jig: Vivace
Ostinato: Presto
Intermezzo: Andante con moto
Finale (The Dargason): Allegro

Edward Elgar (1857–1934)
Serenade for Strings in E minor, Op.20 (1892)

Allegro piacevole
Larghetto
Allegretto

Hugo Wolf (1860–1903)
Italian Serenade in G major, version for strings (1887/1892)
Arranged for string orchestra by Lucas Drew

Molto vivo

INTERVAL

Robert Schumann (1810–1856)
Fantasiestücke, Op.73 (1849)
Arranged for strings by Shauna Beesley (world premiere)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Victor Herbert (1859–1924)
Serenade for Strings in F major, Op.12 (1888)

Aufzug: Tempo di Marcia – Un poco meno mosso – Tempo I
Polonaise: Tempo moderato
Liebes-Scene: Langsam – Andante amoroso
Canzonetta: Allegretto
Finale: Molto vivace

This concert will last approximately 1 hour and 45 minutes, including a 25 minute interval

Voyage of Musical Discovery

Design & Innovation
Monday 21 March (Sydney) | Friday 25 March (Brisbane)

Australian Romantic & Classical Orchestra
Rachael Beesley Director & Presenter
Julia Russoniello Presenter

Gustav Holst (1874–1934)
St Paul's Suite in C major, Op.29, No.2 (1912/3)
Edward Elgar (1857–1934)
Serenade for Strings in E minor, Op.20 (1892)

Holst's *St Paul's Suite* and Elgar's *Serenade for Strings* were created to be performed by talented secondary school musicians. In their early days as composers, each used different techniques to manipulate tone colour, and this affected the very structure of the music in these two works for strings.

Elena Kats-Chernin & Tamara-Anna Cislowska
Piano (Sydney)

Elena Kats-Chernin (b. 1957)
Dance of the Paper Umbrellas (2019)
Eliza Aria (2002)
Eggshell (2016)
Marcato (2014)
Russian Toccata (2013)

Pianist Tamara-Anna Cislowska teams up with composer-pianist Elena Kats-Chernin to perform contemporary works for piano four hands, including several pieces from the *Butterflying* album. The forms expand vertically as well as horizontally, and compositional textures develop in real time through building improvisation into the performance.

| Nonsemble (Brisbane)

Chris Perren (b. 1983)
Go Seigen vs. Fujisawa Kuranosuke (2014)

New music ensemble Nonsemble shows how the threads present in the works of Elgar and Holst have evolved in music of the present day – including blurring genres and integrating acoustic and electronic instruments.

The Voyage of Musical Discovery will last 1 hour 30 minutes (no interval).

Top Notes

Learn more about the music in tonight's concert

In the oldest sense of the word, a serenade is a musical greeting, often performed for a lover, friend, or some other person to be honoured – something to sing to one's lover through their window. The word itself comes from the Latin *serenus*, which has evolved into 'sera' – evening – in Italian, and in English, 'serene' – peaceful, calm. Certainly both these meanings come through in these five works.

Gustav Holst (1874–1934)

St Paul's Suite in C major, Op.29, No.2 (1912/3)

Gustav Holst turned to teaching almost in desperation, needing to support his family, but it was to define the second half of his life. In 1905 he became director of music at St Paul's Girls' School, Hammersmith, a position he held until his death in 1934. In 1913, the school opened a new music wing, and Holst composed the *St Paul's Suite* for the occasion.

The work shows the love and care that Holst had for his students, and demonstrates the English enthusiasm for folk music at the turn of the century, with each of the four movements reflecting a different dance or style.

The first movement is a lively Jig – the first theme sets off at a brisk pace before a second theme is added, and after a great whirling and energetic development Holst blends the two together. The second movement is light and bucolic, with a bubbly, rhythmic theme passing around the ensemble. The third movement begins as the traditional slow movement, until the tempo shifts and we are off and dancing again. The final movement couldn't be more ardently English, opening with a Dargason – a type of English country dance – which melts into an arrangement of that old favourite, 'Greensleeves'.



Federico Andreotti (1847–1930):
The Serenade (undated)

Edward Elgar (1857–1934)

Serenade for Strings in E minor, Op.20 (1892)

The *Serenade for Strings* is believed to be one of Edward Elgar's earliest works. Though published when he was 35, it is thought he may have written elements of it long before. It is the apogee of late 19th-century serenades, evoking a soft, peaceful evening, full of tuneful and expressive passages. Elgar was a violinist himself, and this piece shows his absolute affinity for writing for his own instrument.

The first movement is marked *Allegro piacevole* (a "pleasing" *Allegro*), with a light, lively 6/8 metre that suggests an English folk dance. But not all is sweetness and light, as the swooning theme in the violins is undercut and interrupted by an insistent rhythmic motif in the violas. Any unease vanishes in the second movement: yearning, soaring and reverent music that is quintessential Elgar, and presages the emotional intensity and lush orchestration that would define his later orchestral works. The third movement acts almost as a coda to the first two, echoing snatches of what we have already heard. Another dance-like rhythm of 12/8 leaves us contentedly sauntering into the evening air, not a care in the world.



Edward Elgar,
postcard (early 1900s)

Hugo Wolf (1860–1903)

Italian Serenade in G major, version for strings (1887/1892)

Arranged for string orchestra by Lucas Drew

Hugo Wolf is best remembered today for his songs, as well as his fierce advocacy for Wagner and chromaticism, and his opposition to Brahms and the old Romantics. So it is somewhat out of character that he also wrote this playful, delightful, positively toe-tapping *Italian Serenade*.

The main theme is a bouncy, jaunty tune, supposedly based on an old Italian melody, and is absolutely in keeping with other Italian postcards such as Mendelssohn's 'Italian' Symphony and Tchaikovsky's *Souvenir de Florence*. One could almost imagine it as an overture to a Neapolitan operetta.

But don't be fooled by its seeming simplicity – this is a mini-masterpiece of rhythmic and textural composition. Listen as the momentum crashes to a halt halfway through, and the mood takes an unsettling turn, teasing us with small snatches of the lost melody, before returning with a song-like call and response to reassure us that all is well.

The German composer and critic Max Reger once wrote of this piece, "This one-movement work is of such an enchanting tonal charm, of such a captivating, highly original colour, that it will certainly inspire the greatest enthusiasm when it is performed."

Robert Schumann (1810–1856)

Fantasiestücke, Op.73 (1849)

Arranged for strings by Shauna Beesley (world premiere)

Robert Schumann's *Fantasiestücke* (Fantasy Pieces), Op.73, is made up of three short pieces, but a lot is packed into these compact forms. The title itself gives some indication of Schumann's compositional style, suggesting a Romantic notion of artistic freedom and creative expression. Schumann offers us three studies in contrast, with mood and tempo shifting as he pleases.

Yet across the three pieces there is undoubtedly a strong through-line. The connections are there – the melody of No.2 comes from the opening theme of No.1, No.3 alludes to elements of both preceding pieces – but they are subtle, traces of a memory rather than one captured on your phone. And undoubtedly they represent the duality of the serenade: the peaceful, night-time mood and the greeting of a friend or lover.

Originally written for piano and clarinet, Schumann indicated that the clarinet part could be also performed on viola or cello. Tonight you will hear the world premiere of an arrangement of this piece for string orchestra by Australian composer Shauna Beesley, the intimate conversation between two instruments expanded into a grander dialogue across the rich interplay of strings.

Victor Herbert (1859–1924)

Serenade for Strings in F major, Op.12 (1888)

Victor Herbert was a hugely prolific composer in the late 1800s and early 1900s, chiefly remembered as a composer of songs for Tin Pan Alley. Irish by birth, raised in Germany and a cellist by training (he once played in a tribute concert to Liszt, with Brahms conducting!), he and his wife, opera singer Therese Förster, moved to America when they both gained positions with the Metropolitan Opera.

His *Serenade for Strings* shows just how much of the German tradition he had absorbed: a tuneful piece that incorporates a number of European dance and song styles, and calls on a range of techniques and Romantic contrasts in texture, timbre and harmony.

The first movement is a lively, upbeat march, the second a Polonaise in search of a Viennese ballroom to waltz through. The emotional centre of the work is the third movement, *Liebes-Szene* (Love Scene), which was praised by *The New York Times* as “a particularly good piece of writing, being warm in theme and forceful in expression, and showing the results of careful study of Wagner's wonderful treatment of strings.” The fourth movement, a *Canzonetta* – an Italian Renaissance song form – is lively and engaging, while the final movement ends on a lyrical, lively note.

Program notes by Hugh Robertson

Deep Dive

Victor Herbert: an investigation of historical performance practice

Because Victor Herbert's fascinating life has been well documented, this Deep Dive discusses some of his aesthetic and technical choices as a performer, specifically his use of vibrato, portamento and changes in tempo. Herbert left behind many recordings as well as several highly annotated published works and manuscripts, providing fascinating insights into his preferences in these areas.

Vibrato – the motions that string players make to induce oscillations in the pitch of a given note – is an essential, often constant, feature of modern string-playing technique. It was also employed in Victor Herbert's day but used more sparingly. In several of his orchestral compositions, including one impassioned moment in the third movement of the *Serenade for Strings in F major*, Herbert occasionally wrote instructions to vibrate. Does this mean that all other notes on the page should be played without any vibrato? Or does such an indication instruct the player, who may also have been vibrating elsewhere, to be sure to add some in this particular spot? In any case, the placement of this word (see example) clearly shows that he did not expect to hear vibrato on the entire passage or melody.¹



There were very big differences among solo string players, in Herbert's time, concerning how frequently and quickly they vibrated, and how wide a motion they used. A comparison of Herbert's 1912 recording of his own *Pensée Amoureuse*² with Paul Kefer's recording of the same piece from 1916³ highlights such distinctions. Kefer was a fellow European who also made his career in America, but he was considerably younger than Herbert and had been trained in France. Kefer vibrates almost all the time, using a fast and narrow motion. Herbert, on the other hand, who was educated in Germany, vibrates more discreetly, and, at times, more slowly. He also plays some notes with no vibrato at all.

And yet, in many recordings that Herbert made as a conductor with his own orchestra, the string vibrato is quite present, especially on the long notes. This may reflect the change in taste during the more than twenty years between the publication of the *Serenade* and his orchestral recordings. It might also be true that the violinists in his ensemble were simply younger than he was (which is often the case with conductors and the players in their groups), and younger orchestral string players at that time usually vibrated more than their older counterparts. Or it could be that,

as a conductor, Herbert simply didn't interfere with the vibrato choices of his players, whether or not he shared their tastes. But it is significant nonetheless, because several other orchestral recordings from the same period have less audible string vibrato than, for example, the Victor Herbert's Orchestra recording of Bach's Air on the G String in 1911⁴.

In this example, not only is the vibrato very obvious, but one also notices a delaying of the fast notes just preceding the long notes, creating upbeats which are played more quickly than the printed rhythm. This 'over-dotting' is another common feature in several of Herbert's recordings, both as an instrumentalist and as a conductor.

In the Bach recording, the listener may find the audible sliding between two distinct notes to be the most noticeable difference compared to performances today. This technique, called portamento, was very common in the string playing of Victor Herbert's day. But here too, there were variations in how and when the device was employed.

Comparing Herbert's recording of François Thomé's *Simple Aveu* from 1912⁵ with W. H. Squire's recording of the same piece from the year before⁶, one hears slower, louder and more frequent sliding from Squire. Squire will, for example, occasionally slide to and from the same note; Herbert does not.

In Herbert's orchestral recordings, one hears a tendency to synchronise the portamento within an entire string section, rather than letting each member choose his own preferred moment to slide. As Robert Philip and others have shown, this more disciplined use of orchestral portamento became common during the late 1920s

Irish-born and raised in Germany, Victor Herbert made his career in the United States as an influential and prolific composer of operettas, musicals and show tunes. Pictured circa 1915 - Bain News Service.



and 30s.⁷ In fact, to take the example of another piece from this Northern Serenades program, the 1933 recording in which Elgar conducts his own String Serenade demonstrates more specific and somewhat less frequent use of portamento than do earlier recordings where he conducted ensembles playing in his own music.⁸

But many of Herbert's orchestral recordings were from the 1910s, when other orchestras were still permitting players more individual choice concerning sliding within string sections.

Herbert's tastes in portamento can also be deduced by the fingerings found in the editions printed under his supervision. Fingering suggestions are rather rare in the String Serenade parts, however, Herbert gave much more evidence of his fingering preferences in other written sources. Not only do all his solo cello works have extensive fingering indications, so do several of his other orchestral compositions or arrangements for orchestra, which was much rarer at that time. An analysis of these indications shows that Herbert certainly wanted his string players to slide at times. But we also see many examples where he instructed the performer to use fingerings that avoided portamento, corroborating the somewhat less exaggerated use of this device that we hear in his solo recordings. The parts to Herbert's *Suite Romantique*, published by Simrock in 1901, and used by Herbert in a concert he conducted with the New York Philharmonic in 1906, are available for viewing in the New York Philharmonic Orchestra's online archive.⁹

The frequently synchronised sliding on his recordings, coupled with the fact that he specified fingerings in some of his orchestral material, likely means that Herbert wanted disciplined and unified string section fingerings.

Perhaps the most beautiful and distinctive feature in Herbert's solo recordings, is his use of tempo changes. In a recording by Herbert of his own *Petite Waltz* from 1912, it's noticeable how the three beats in the piano part are flagrantly unequal, and how Herbert accelerates dramatically before taking time to place his off beats, adding extra spark and suspension to the melodic line.¹⁰

Herbert's orchestral recordings also contain both accelerated and slower moments, though these changes are not as evident as in his solo playing.

Learning about the older techniques and preferences associated with the composition and the first performance of a work can be an exciting and enriching tool toward developing new, varied and imaginative interpretations today. In Herbert's case, one could experiment with varied, non-constant vibrato use, synchronised fingerings and portamento within a section, over-dotted or faster upbeats, and above all, with developing a form of tempo fluctuation that involves speeding up as well as slowing down.¹¹

Program notes by Hilary Metzger

Hilary Metzger is a professional cellist who lives in Paris and performs on period instruments with internationally known ensembles throughout Europe, Asia and North America. Her research focuses on string playing and orchestral practice in the 19th century.

Endnotes

1 Victor Herbert 'Serenade für Streichorchester, op 12' (G. Schirmer: Leipzig, 1890) International Music Score Library Project (IMSLP) accessed on December 24, 2021.

2 *Discography of American Historical Recordings*, s.v. "Victor matrix C-11519. Pensée amoureuse / Victor Herbert," accessed February 9, 2022, <https://bit.ly/3HFcfMF>

3 *Discography of American Historical Recordings*, s.v. "Columbia matrix 47098. Pensée amoureuse / Paul Kéfer," accessed January 7 2022, <https://bit.ly/3GFitWO>

4 *Discography of American Historical Recordings*, s.v. "Victor matrix C-10548. Air for G string / Victor Herbert's Orchestra," accessed February 9, 2022, <https://bit.ly/3LgtPrU>

5 *Discography of American Historical Recordings*, s.v. "Victor matrix C-11518. Simple aveu / Rosario Bourdon ; Victor Herbert," accessed January 7, 2022 <https://bit.ly/3oDwDpf>

6 W.H. Squire 'cello, Simple Aveu, (Thomé) 1911' Gramophone Limited, matrix number ab14632, Vintage Sounds/YouTube, accessed December 25, 2021, <https://bit.ly/3J7U95M>

7 Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900-1950* (Cambridge: Cambridge University Press, 1992) 179-204

8 Ben Palmer, "The Sound of Elgar's Orchestra: A Study of Early Twentieth Century Performance Practice," *The Elgar Society Journal*, (April 2015) 4 – 14; Elgar Serenade for Strings, London Symphony Orchestra, Elgar conducting, August 29th, 1933, matrix 2B-3553, 2B-3554, 2B-3555; goodmanmusica/YouTube, accessed on January 7, 2022. <https://www.youtube.com/watch?v=wH5xmQO-P1w>

9 New York Philharmonic Digital Archives, accessed on December 22, 2021, <https://bit.ly/3Jg3TuS>

10 *Discography of American Historical Recordings*, s.v. "Victor matrix B-11516. Petite valse / Victor Herbert," accessed December 25, 2021 <https://bit.ly/3JlrKcB>

My heartfelt thanks to Will Crutchfield for his help finding and verifying these recordings.

Carl Spitzweg: Ständchen (Serenade, 1854)



Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

Australian Romantic & Classical Orchestra specialises in informed performance of late 18th- to early 20th-century orchestral and chamber music repertoire on period instruments, and is at the forefront of the historical 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 offering "intelligent and warm performances, demonstrating the importance of historically informed musicianship and showcasing the impact of period instruments with gut strings." (ArtsHub, 2020)

Founded in 2012 under the artistic direction of renowned musician and educator, the late Richard Gill AO, and already a dynamic influence on the Australian music scene, 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 music education programs 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.

The orchestra's unique music education series, Voyage of Musical Discovery, is presented in Sydney and, for the first time, in Brisbane in 2022. The Voyage is equal parts concert and demonstration, and features exceptional guest musicians and ensembles and recently composed Australian works.

The Young Mannheim Symphonists youth orchestra program is designed to give students and emerging musicians the opportunity to discover for themselves the magic of approaching music with historical performance style.

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

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Australian Romantic & Classical Orchestra would not exist without the time, treasure and talent donated by our extraordinary patrons. We are extremely grateful to the generous individuals, families and foundations who make significant contributions to our orchestra's performance and education activities. Along with philanthropic and government funding, private donations enable us to continue our journey. Please consider making a tax-deductible donation to the Australian Romantic & Classical Orchestra at arco.org.au/donate

Rachael Beesley

Director

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 (HIP). 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, soloist and concertmaster with 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 Canberra and Tasmanian Symphony Orchestras, 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 and modern instruments.

As a highly regarded educator and mentor, Rachael teaches and lectures at the Melbourne and Sydney Conservatoriums of Music and the Royal Conservatoire in The Hague, the Netherlands. Rachael has been awarded an Ian Potter Cultural Trust grant and is listed in the *Who's Who of Australian Women*. In 2022, Rachael is a recipient of the Sustaining Creative Workers Initiative from Creative Victoria and Regional Arts Victoria.

Julia Russoniello

Voyage of Musical Discovery Presenter

Sydney-based violinist Julia Russoniello specialises in historical performance with a particular interest in music of the late 19th and early 20th centuries. Julia has performed with the Australian Romantic & Classical Orchestra, Sydney Philharmonia Orchestra, Australian Brandenburg Orchestra, Salut! Baroque, Orchestra of the Antipodes, the Muffat Collective, Bach Akademie Australia, and has been recorded for live broadcast on ABC Classic and Fine Music 102.5.

Julia's current project, the Golden Age Quartet, emulates the musical style of early 20th-century icons such as Rudy Wiedoeft, Daisy Kennedy and the Clive Amadio Quartet and has seen performances across Sydney and on online platforms.

In 2020, Julia was named a National Archives of Australia postgraduate fellow for her research into early 20th-century Australian performing practices.



Elena Kats-Chernin

Composer | Piano

Voyage of Musical Discovery Guest Artist (Sydney)

Elena Kats-Chernin AO is a Sydney-based Australian composer. Her music has been featured at the opening ceremonies of the 2000 Sydney Olympic Games and the 2003 Rugby World Cup and performed by all the major Australian orchestras as well as many international ones, including the London Philharmonic Orchestra and the Swedish Chamber Orchestra. Her music has been heard at many local and overseas festivals, such as Musica Nova Helsinki, Cabrillo in Santa Cruz, Adelaide Festival of the Arts and the Brisbane Festival.

Elena has written pieces for dance, opera, orchestra and chamber ensembles. Among her best-known pieces are *Russian Rag* and 'Eliza Aria' from the *Wild Swans Suite* – the latter also one of ten items chosen to be part of the 2019 Sounds of Australia selection of sound recordings with cultural, historical and aesthetic significance. Elena has received numerous awards, including Sounds Australian, Helpmann, Limelight and Sydney Theatre Awards as well as the 2013 Sidney Myer Performing Arts Award. In 2017, ABC Classic released a 10-CD boxed set of Elena Kats-Chernin's music.



Tamara-Anna Cislowska

Piano

Voyage of Musical Discovery Guest Artist (Sydney)

Tamara-Anna Cislowska is one of Australia's most acclaimed pianists. She has performed in Australia and internationally to critical and public acclaim, and toured Japan and the USA as a cultural ambassador for Australia. She performs as soloist with leading orchestras, and collaborates with arts companies such as the Australian Chamber Orchestra and CIRCA, and with artists as varied as Anne-Sophie Mutter, Lang Lang, Robert Murray and Dawn Upshaw. She also appears as Music Director for special projects and as a radio presenter on ABC Classic.

Her accolades include an ARIA Award for Best Classical Album (2015), several international prizes including the Italian Rovere d'Oro, the Freedman Fellowship, David Paul Landa Memorial Scholarship, ABC Young Performer of the Year, and an Art Music Award for Performance of the Year (ACT). Uniquely, she has also had a strawberry variety, Tamara ASBP, named after her.



Nonsemble

Voyage of Musical Discovery Guest Ensemble (Brisbane)

Part chamber ensemble, part rock band, Nonsemble combines strings and piano with drums, guitar, bass, and sometimes electronics, occupying a space between contemporary classical and adventurous pop music. The Brisbane-based group has played alongside Sigur Rós and Beck at Harvest Festival, been invited to play and talk at TEDxBrisbane, and toured across Australia, featuring performances at Tasmania's MONA and Sydney's City Recital Hall.

Nonsemble's music often explores unusual themes across epic, large-scale compositions. Their debut LP *Practical Mechanics* studied the philosophy of machines. Follow-up album *Go Seigen vs. Fujisawa Kuranosuke* was constructed from patterns of moves from a 1953 championship game of Go, an ancient Chinese board game. The *Spaceship Earth* EP collected scientific inspirations to craft other-worldly pop songs, with guest vocalists from prominent local indie bands. Their most recent release, *CULTS*, had the band celebrate their favourite tunes, performing creative reworkings of Radiohead, Sufjan Stevens and others.



Australian Romantic & Classical Orchestra

Rachael Beesley Director

Violin I

RACHAEL BEESLEY ^

Count Rodolfo Fredi, Rome, Italy 1915

ALISON RAYNER *

Hermann Janzen, Mission City, British Columbia, Canada 2014

MADELEINE JEVONS

Antonius Kullhawy, Vienna, Austria 1827

MEG COHEN

Simon Brown, Sydney, Australia 2008

MADELEINE EASTON

Riovanni Grancino, Milan, Italy 1683

JULIA RUSSONIELLO

A.E. Smith, Sydney, Australia 1961

Violin II

MATTHEW BRUCE **

Joannes Georgius Thir, after Stradivarius, Vienna, Austria 1753

LYNETTE RAYNER

James Robinson, Brisbane, Australia 2005

CAMERON JAMIESON

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

JOS JONKER

Patrick Robin, Angers, France 2021

^ Concertmaster

* Principal

Appears courtesy of Australian Brandenburg Orchestra

Viola

SIMON OSWELL *

Gaspere Lorenzini, Piacenza, Italy 1740

MARIANNE YEOMANS

HEIDI VON BERNEWITZ

Anonymous, Germany c.1890

DARRIN MCCANN

Otto Erdesz, Toronto, Canada 1980

Cello

JIEUN LEE *

John Betts, London, England 1830

JACK WARD

Herzlieb, after Guadagnini, Graz, Austria 1834

KIM WORLEY

Gaillard, Paris, France c.1890

RUBEN PALMA

Yanbing Chen, after Guadagnini, Shanghai, China 2017

Double Bass

ROB NAIRN *

Joseph Xavier Jacquet, Mirecourt, France c.1840

MARIAN HECKENBERG

Gand, France c.1800

CHLOE ANN WILLIAMSON

Benedict Puglisi, Melbourne, Australia 2005

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We are extremely grateful to the generous individuals, families and foundations who make significant contributions to the orchestra's performance and education activities. A combination of support from private donations, philanthropic funding, and federal and state governments is essential for the continuation of our work.

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The Richard Gill Memorial Fund was established at Richard's request to support the objectives of the Australian Romantic & Classical Orchestra. As the orchestra's founding artistic director, Richard's vision was 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.

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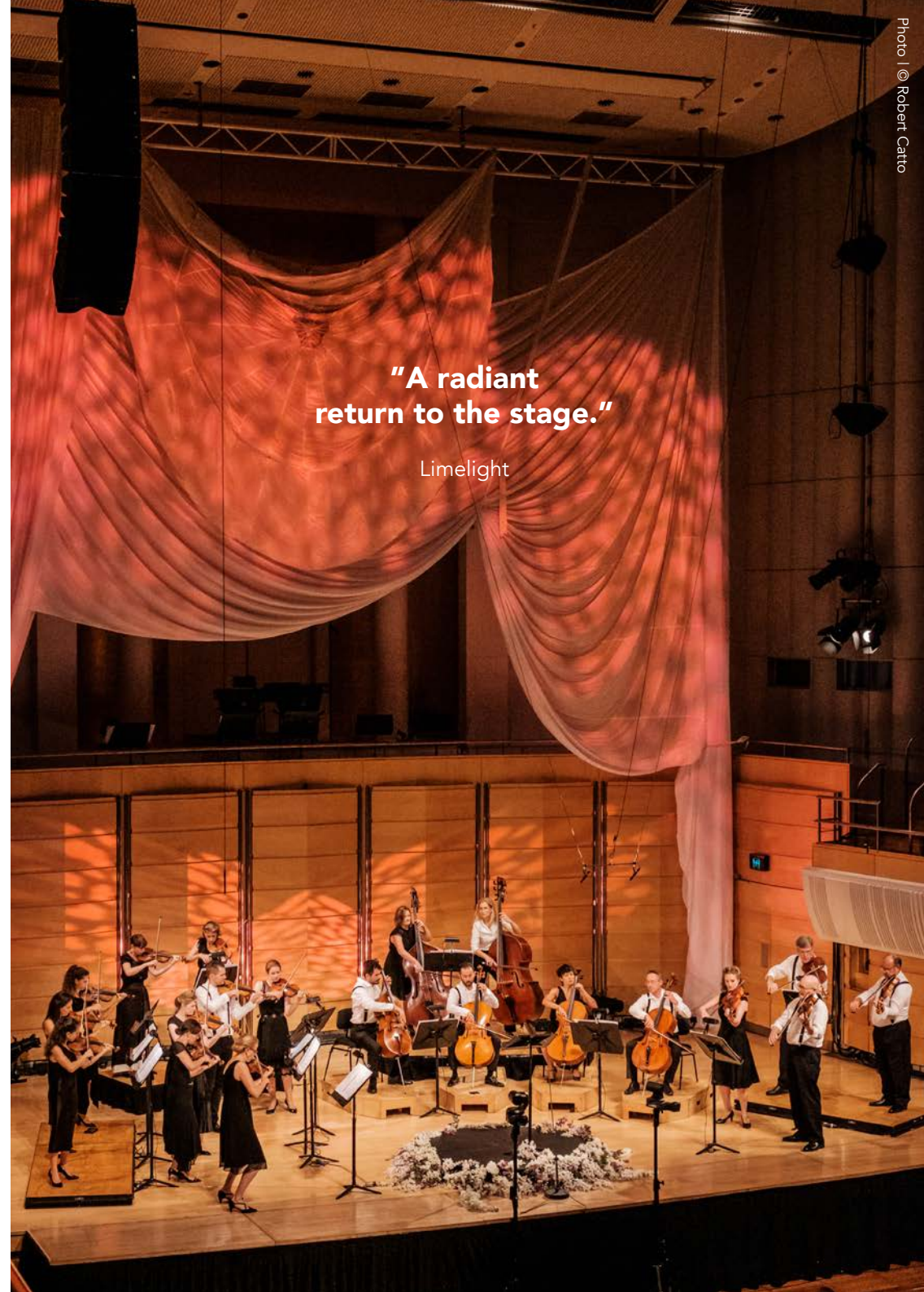
ROSS A'HERN,

HAIG BURNELL

Audio Producers

HUGH ROBERTSON

Digital Marketing Consultant



**"A radiant
return to the stage."**

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Young Mannheim Symphonists

The unique and exciting Young Mannheim Symphonists youth orchestra program is designed to give students and emerging musicians the opportunity to discover for themselves the magic of approaching music with historical awareness and 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 professional musicians experienced in informed performance, they are inspired by how the music comes to life, and empowered to begin making informed musical decisions on their own.

In 2022, students from around Australia will take part in the Young Mannheim Symphonists National Winter Academy, this year based in Sydney, and/or attend one of the three state-based Young Mannheim Symphonists Intensives in New South Wales, Victoria and Queensland. The National Winter Academy orchestra will be conducted by guest conductor Mario Dobernig, featuring masterpieces by Strauss II, Schubert and Beethoven, and the Intensives, directed by Rachael Beesley and Nicole van Bruggen, will explore works by Mayer, Mozart and Beethoven.

The Young Mannheim Symphonists tutors are principal musicians of the Australian Romantic & Classical Orchestra – professional musicians who specialise in informed performance on period instruments. Their knowledge of musical styles, articulations and embellishments comes from years of experience performing, reading treatises and studying scores, experimenting with instruments and interpretations, and sharing with their peers and their students. They are passionate about understanding our musical heritage in the context in which it was created, and they are even more passionate about inspiring and enlightening others.

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



Photo | © Nick Gilbert

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.

Sydney City Recital Hall

Cultural Narratives

Tuesday 14 June
6.30 – 8.00pm



Australian Romantic & Classical Orchestra

Joseph EYBLER
String Quintet in D major
(date unknown)

Franz SCHUBERT
Octet in F major,
D.803 (1824)

William Barton & Véronique Serret

William BARTON &
Véronique SERRET
Heartland and Kalkani (2020)

Musical Identities

Tuesday 23 August
6.30 – 8.00pm



Australian Romantic & Classical Orchestra

Rachael Beesley | Director

Wolfgang Amadeus MOZART
Overture to *Don Giovanni*, K.527 (1787)

Symphony No. 41 in C major, K.551 *Jupiter*
(1788)

Taiko

Kerryn JOYCE & Ryuji HAMADA
Flowing Water (2019)

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

Brisbane St Peters Lutheran College Performing Arts Centre

Cultural Narratives

Tuesday 31 May
11.30am – 1.00pm



Australian Romantic & Classical Orchestra

Joseph EYBLER
String Quintet in D major
(date unknown)

Franz SCHUBERT
Octet in F major,
D.803 (1824)

William Barton & Véronique Serret

William BARTON &
Véronique SERRET
Heartland and Kalkani (2020)

Musical Identities

Monday 22 August
11.30am – 1.00pm



Australian Romantic & Classical Orchestra

Rachael Beesley | Director

Wolfgang Amadeus MOZART
Overture to *Don Giovanni*, K.527 (1787)

Symphony No. 41 in C major, K.551 *Jupiter*
(1788)

Topology

John BABBAGE
ΦX174 (2003)

Robert DAVIDSON &
John BABBAGE
The Singing Politician (2016)

“If we open children’s ears, minds and imaginations to the multitude of musical experiences available, they will stand a chance of learning how to make choices and begin to understand something of that strange word ‘style’.”

“We teach music because it is unique and good. We teach music so that children can make their own music. We teach music because it acts in a unique way on the heart, mind, soul and spirit of the child, stimulating thought and imagination in very special ways. These are the real reasons for teaching music.”

Richard Gill AO | Founding Artistic Director

2022 Concert Season

Austrian Encounters

Australian Boys Choir
The Vocal Consort
Australian Romantic & Classical Orchestra
Nicholas Dinopoulos | conductor

Wolfgang Amadeus Mozart
Litaniae Lauretanae in B flat major, K.109

Joseph Haydn
Missa Brevis Sancti Joannis de Deo

Michael Haydn
Litaniae Lauretanae, MH 71

Wolfgang Amadeus Mozart
Missa Brevis in C major, K.220
(*Spatzenmesse*)

Saturday 21 May | 3.00pm
St. Mary's Basilica, Geelong

Sunday 22 May | 3.00pm
Sacred Heart Church, Carlton

Sounds of Vienna

Australian Romantic & Classical Orchestra

Joseph Eybler
String Quintet in D major
(1st movement)

Franz Schubert
Octet in F major, D.803

Sunday 29 May | 3.00pm
Good Shepherd Chapel, Noosa

Wednesday 1 June | 7.00pm
Queensland Conservatorium Theatre,
Brisbane

Friday 3 June | 7.00pm
Orange Regional Conservatorium

Sunday 5 June | 2.30pm
UKARIA, Mount Barker Summit

Tuesday 7 June | 7.30pm
National Portrait Gallery, Canberra

Wednesday 8 June | 7.30pm
Newcastle City Hall

Saturday 11 June | 2.30pm
St Ambrose Catholic Church, Woodend

Wednesday 15 June | 7.00pm
City Recital Hall, Sydney

Tempestuous Skies

Australian Romantic & Classical Orchestra
Rachael Beesley | Director
Neal Peres Da Costa | Fortepiano

Wolfgang Amadeus Mozart
Overture to Don Giovanni, K.527
Piano Concerto No.23 in A Major, K.488
Serenade No.6 in D major, K.239
Serenata Notturna
Symphony No.41 in C major, K.551 *Jupiter*

Wednesday 17 August | 7.30pm
National Portrait Gallery, Canberra

Thursday 18 August | 7.30pm
Newcastle City Hall

Saturday 20 August | 7.00pm
St John's Cathedral, Brisbane

Sunday 21 August | 3.00pm
The Events Centre, Caloundra

Wednesday 24 August | 7.00pm
City Recital Hall, Sydney

Tickets & info arco.org.au