

**Noosa | 29 May**  
Good Shepherd  
Lutheran Church

**Brisbane | 1 June**  
Queensland  
Conservatorium Theatre

**Orange | 3 June**  
Orange Regional  
Conservatorium

**Mount Barker Summit | 5 June**  
UKARIA Cultural Centre

**Canberra | 7 June**  
National Portrait Gallery

**Newcastle | 8 June**  
Newcastle City Hall

**Woodend | 11 June**  
St Ambrose Catholic Church

**Sydney | 15 June**  
City Recital Hall

**Voyage of Musical Discovery**  
**Cultural Narratives**

**Brisbane | 31 May**  
St Peters Lutheran College

**Sydney | 14 June**  
City Recital Hall

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AUSTRALIAN  
ROMANTIC &  
CLASSICAL  
ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR



# Sounds of Vienna

Schubert | Eybler

# Sounds of Vienna

**Eybler | Schubert**

Sunday 29 May – Wednesday 15 June

**Australian Romantic & Classical Orchestra**

**Nicole van Bruggen**, Clarinet

**Niels Coppalle**, Bassoon

**Anneke Scott**, Horn

**Jenna Sherry**, Violin 1

**Peter Clark**, Violin 2

**Simon Oswell**, Viola

**Daniel Yeadon**, Cello

**Rob Nairn**, Double Bass

**Joseph Eybler (1765–1846) \***

**String Quintet in D major, HV.186 (date unknown)**

*Adagio – Allegro di molto*

*Minuetto – Trios I, II & III*

*Andante*

*Minuetto. Allegretto – Trios I & II*

*Adagio*

*Finale: Allegro vivace*

## INTERVAL

**Franz Schubert (1797–1828)**

**Octet in F major, D.803 (1824)**

*Adagio – Allegro*

*Adagio*

*Allegro vivace – Trio*

*Andante*

*Menuetto – Trio*

*Andante molto – Allegro*

\* not included in the Woodend Winter Arts Festival program

This concert will last approximately 2 hours, including a 20-minute interval.

# Voyage of Musical Discovery

**Cultural Narratives**

Tuesday 31 May (Brisbane) | Tuesday 14 June (Sydney)

**Nicole van Bruggen | Presenter**

**Julia Russoniello | Presenter**

**Australian Romantic & Classical Orchestra**

**Joseph Eybler (1765–1846)**

String Quintet in D major, HV.186 (date unknown)

**Franz Schubert (1797–1828)**

Octet in F major, D.803 (1824)

From a European epicentre of arts and science, the concert begins by exploring the works and stories of two Viennese Romantic composers, Joseph Eybler and Franz Schubert. That one is almost entirely unknown today and the other famous and admired suggests as much about culture and politics as it does about musical skill.

## William Barton & Véronique Serret

*Heartland (2019)*

*Kalkani (2020)*

The second half finds common ground between two instruments of different cultures – the didgeridoo and violin. Together William Barton and Véronique Serret trace improvised musical pathways, and hold a mirror up to the multilayered stories of contemporary culture and place.

*Heartland* was commissioned by Canberra International Festival of Music, and *Kalkani* – “eagle” in the language of the Kalkadungu – was commissioned by the ABC as part of their Fresh Start initiative. The composers write,

“The eagle is in many cultures a significant spiritual figure that connects mother country to the sky. The eagle carries knowledge of the ancestors and passes on the culture, the lore of the land. This is our modern interpretation of the spirit eagle, our protector watching over us.”

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

# Top Notes

## Learn more about the music in today's concert

**Vienna was the centre of the cultural world at the dawn of the 19th century. Music was performed everywhere – in homes both grand and modest, in the taverns, even in the streets – and one of the city's stars was Joseph Eybler.**

### Joseph Leopold Eybler (1765–1846)

#### String Quintet in D major (date unknown)

Joseph Eybler had an extraordinary life, one step removed from many major events in music. Born into a musical family, Eybler was taught by Johann Georg Albrechtsberger, the famed Austrian music theorist who also taught Beethoven, Mozart, Hummel and many others. Eybler was a star, and Albrechtsberger once wrote in a letter of recommendation that "...after Mozart, [Eybler] is the greatest musical genius to be found in Vienna".

Eybler's father was friends with the Haydn family, and Haydn introduced Eybler to a young Mozart. The pair became great friends and colleagues, and remained so close that, after Mozart's death, his widow Constanze asked Eybler to complete the Requiem. For whatever reason he could not, and the task was given to Franz Xaver Süssmayr instead.

Eybler also had a champion in Maria Theresa, Empress of Austria, who appointed him Music Master to the Imperial Family in 1801. He eventually succeeded Salieri as imperial Kapellmeister in 1824.

Although it was his choral music that was most successful in his lifetime, Eybler's chamber music shows a composer utterly confident in the genre. His String Quintet in D major, HV.186, is a perfect example. Rather than sticking to the 'rules' of chamber music as recently defined by Haydn, Eybler structures his Quintet



Joseph Eybler. lithography by Josef Kriehuber (1840)

more like a divertimento or a serenade, with seven movements of charming, elegant music. Divertimenti and serenades were often composed as music for entertainment at court, and one can easily imagine the great families of Austria being delighted by this quintet.

Eybler's other major departure from the norm is in his choice of instruments. By this time a quintet was a well-established musical form, nearly always involving two violins, two violas and a cello; instead, Eybler swaps a viola for a double bass, giving the ensemble a deeper, richer sound. He gives lots of work to the lower strings, making them a lead role rather than just a supporting cast. And this quintet is written in somewhat of a concertante style, with all the performers getting virtuosic solo passages and a moment in the spotlight, rather than the more evenly weighted ensemble typical of the quartets of Haydn, Mozart and Beethoven.

The piece begins with a gentle, refined and rather short Adagio before launching at pace and increasing tempo into a sprightly and energetic Allegro movement. You can hear immediately the depth and strength in the lower strings, holding down the tempo and providing a strong foundation, while the violins and viola are given the theme to play around with.

As the quintet goes on, we are presented with more melodic, tuneful and beautiful music at every turn. The two Menuetto movements give the Viennese lively and engaging music to dance to. The fourth movement Andante is sublime, starting out with some deeply felt, emotive lines before the mood descends, and we get hints of darkness and distress. But Eybler never lingers too long in the gloom, and we are back at the sunny, bright melodies of the Allegro Vivace Finale, full of energy and vitality and a natural ending to an absorbing and entertaining evening.

This piece puts the strongest possible case forward for Joseph Leopold Eybler, a composer who deserves to be spoken more highly of as one of the finest exponents of the Viennese Classical tradition – if not in the same breath as his friends Haydn, Beethoven and Mozart, then at least in the very next breath after that.

### Franz Schubert (1797-1828)

#### Octet in F major, D.803 (1824)

Franz Peter Schubert (1797–1828) was an inheritor of the traditions of the first Viennese school of Haydn, Mozart and Beethoven. He was of a relatively modest background, one of five surviving children of Elisabeth and Franz Theodor, a local school teacher. His musical gifts were clear from an early age, and he won a scholarship to Vienna's Stadtkonvikt where he would closely study the works of the Viennese masters. (In another connection to the previous generation, he also had private studies in theory and composition with Antonio Salieri.)

Schubert's compositional career was frustrated by his need to work to support himself, and he spent many years teaching with his father to make ends meet. But he kept

composing, and by the early 1820s he was fully ensconced in a circle of artists and students who would gather together for evenings of music and poetry, expanding the young man's musical and social horizons. And by the time he wrote this Octet in 1824, Schubert was flourishing.

The Octet was commissioned by Schubert's friend Ferdinand Troyer, a minor noble and also a clarinetist, who asked for a work in the style of Beethoven's hugely popular Septet. Schubert stuck close to the model of Beethoven's piece, from the number of movements (six, again similar to a divertimento or serenade) to the key (E-flat major for the Septet, F major of the Octet), and the instrumentation – both works are scored for clarinet, bassoon, horn, violin, viola, cello and double bass, with Schubert adding a second violin. Reinforcing the connection to Beethoven's work, several of the musicians who premiered it also played in the premiere of the Septet some 25 years earlier, including the great violinist Ignaz Schuppanzigh.

The Octet itself is a masterpiece, one of the cornerstones of the Classical chamber repertoire. At first glance it retains much of the easy charm of divertimenti and serenades, but at a length of nearly an hour it is so much more substantial than those earlier pieces. It is at times light and playful and seemingly tailor-made for an evening's light entertainment, but there are sections bursting with the pathos and emotional intensity that defines so much of the music Schubert wrote in the final years of his life.

Together, these two pieces provide a snapshot of the music of Vienna in the two decades either side of 1800, and demonstrate the way that musical conventions were being established but just as readily subverted and altered. Just because someone has written rules doesn't mean you need to follow them.

### Program notes by Hugh Robertson



Franz Schubert, lithography by Josef Kriehuber (1846)

# Deep Dive

## Hearing Schubert and Eybler in early 19th-century Vienna

How did music sound in the Vienna of Schubert and Eybler? What did its musicians project through their performances, and what did Viennese audiences hear and experience? Such matters are fundamental to reimagining musical artworks from this golden period in music history. Pondering questions like these – the fundamental aim of historically informed performance (HIP) – can inspire new ways of thinking about, interpreting, renewing, and ultimately enjoying Romantic- and Classical-era music. This is what makes HIP, and the sterling offerings of the Australian Romantic & Classical Orchestra, fascinating, exciting, and relevant today.

Contrary to current thinking, the manuscripts and printed scores of Schubert, Eybler and other composers tell us little about how their works were expected to be realised (interpreted) in performance.<sup>1</sup> This may at first seem a contentious claim, but let's consider a few facts.

### "Correct" versus "beautiful" performance

During the long 19th century, highly respected Austro-German music pedagogues described two modes of performance: i) a "correct" style which followed the

<sup>1</sup> Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2021), pp. xxi-xxvii.



*Schubertiade*, oil painting by Julius Schmid (1897); Wiener Männergesang-Verein collection

musical notation more or less exactly – the goal of music students; and, ii) a “fine” or “beautiful” style imbued with grace, expression, taste, and with pleasing and ornamental effect – resulting from the artistic agency of fully trained musicians.

Writing in 1833, the revered German violinist Louis Spohr (1784–1859), ‘founder’ of the Austro-German violin school, listed several attributes of “beautiful” string playing that were, however, rarely marked in scores: a) fine bow management with specific bowing styles to achieve varied tone colours such as “strong, even, rough, soft, and fluty”; b) sophisticated accentuation and phrase separation; artificial shifting (portamento or gliding from one note to another) on a single string to enhance expression and tone colour; c) four types of vibrato (pulsating pitch change) to heighten intensity and accent; and, d) increasing the tempo (speed) when the music is “furious, impetuous and passionate”, and decreasing the tempo for “tender, doleful or melancholy” passages.<sup>2</sup>

These and other artistic practices were prevalent throughout the 19th century, documented in violin methods by Spohr’s student Ferdinand David (1810–1873), and the incomparable violinist Joseph Joachim (1831–1907) who very fortunately was captured on early sound recordings. These same techniques, emulating the best singers, were also characteristic of other instrumental groups.

### Early sound recordings

Around the turn of the 20th century, wax cylinder and disc (and later electrical) recording technologies captured the playing of many famous 19th-century trained musicians.<sup>3</sup> These included: Joachim himself; several of his key students, for example, Leopold Auer (1845–1930) and Marie Soldat (1863–1955) – reportedly Joachim’s violin doppelgänger; string quartets whose individual members were trained in the Austro-German style; and other musicians whose musical tastes reflected 19th-century concepts of “beautiful” performance. These recordings are veritable time capsules demonstrating the finer characteristics of Austro-German string playing (as described by Spohr and others) in sound. As Bruce Haynes explained, early recordings reveal interpretations imbued with the characteristics of “heavy, personal, organic, free, spontaneous, impulsive, irregular, disorganized and inexact,”<sup>4</sup> albeit drawing on a common language.

### Modernist aesthetics and modern style

A survey of 19th-century written documentary evidence strongly suggests that the best musicians employed high levels of artistic license, embellishing the score using expressive techniques that were part of a long tradition, a continuum of practice. But the turn of the 20th century heralded a dramatic move away from what some viewed as Romantic excess and over-sentimentality. A developing modernist aesthetic came

to insist on the score as a source of truth, promoting score fidelity to ‘clean up’ of performances. This led to a corresponding reduction in artistic input.<sup>5</sup> Musicians were now expected to render the music as dictated by the score, nothing more, nothing less.

The development of sound recording, and the rapid dissemination of recordings accelerated the change.<sup>6</sup> By the 1950s, much of the expressive language that was considered indispensable in the pre-modern tradition was all but expunged. The result is

a musical homogeneity with characteristics described by Haynes as “light, impersonal, mechanical, correct, deliberate, consistent, metronomic, and regular”. Modern performers now looked for “discipline and line,” disparaging the old tradition “for its excessive rubato, its bluster, its self-indulgent posturing, and its sentimentality”.<sup>7</sup>

### Reimagining early 19th-century Viennese performances

So, what might have been heard at the premier performance of Schubert’s Octet in 1824? What practices were employed by Schuppanzigh (lead violin) and other string players Holz, Weiss, and Linke, Count von Troyer (clarinet) the Octet’s commissioner, and the hornist and bassoonist of the ensemble? To reimagine this, the evidence of early recordings is a good point of departure. So far, I have not discovered an Austro-German ensemble recording of the Octet, but there are telling recordings of Austro-German string ensembles (quartets and quintets) playing other Schubert works. For example the Brüder-Post Quartet (Andante from String Quartet D.804, 1921), the Prisca Quartet (Menuetto and Trio from String Quartet D.46, 1927), and the Wendling Quartet (Adagio from the String Quintet D.956, date unknown). Also, there are non Austro-German -influenced recordings of Schubert by, for example, the Cobbett String Quartet of the Quintet (1925);<sup>8</sup> the Léner String Quartet with Aubrey Brain (horn) Charles Draper (clarinet), Claude Hobday (double bass) and Ernest Hinchcliffe (bassoon) of the Octet



Schubert: Octet, composer’s autograph, Wienbibliothek Rathaus – view at <https://bit.ly/3su0Byd>

2 Neal Peres da Costa, “Performance Practices for Romantic and Modern Repertoire,” in Gary E. McPherson (ed.) *The Oxford Handbook of Music Performance*, 2 vols, (New York: Oxford University Press, 2020), vol. 1 p. 357.

3 Neal Peres Da Costa, *Off the Record*, pp. xxviii-xxx and 3-9.

4 Bruce Haynes, *The End of Early Music: A Period Performer’s History of Music for the Twenty-First Century* (New York: Oxford University Press, 2007), p. xxix.

5 Peres Da Costa, “Performance Practices for Romantic and Modern Repertoire,” p. 358-360.

6 Robert Philip, *Early Recordings and Musical Style: Changing tastes in Instrumental Performance* (Oxford: Oxford University Press, 1992); See also Richard Taruskin, *Text and Act* (New York: Oxford University Press, 1995), p. 61.

7 Haynes, *The End of Early Music*, p. xxix.

8 <https://crqeditions.bandcamp.com/album/crq-471-national-gramophonic-society-world-premiere-recordings-1924-and-1925-schubert-string-quintet-in-c-major-rubinstein-string-quartet-in-f-major-movt-2-raff-string-quartet-in-d-major-movt-5-t>

9 [youtube.com/watch?v=D71iBrvOODY](https://www.youtube.com/watch?v=D71iBrvOODY)

10 [youtube.com/watch?v=3yK6H\\_pLc9c](https://www.youtube.com/watch?v=3yK6H_pLc9c)

(1928);<sup>9</sup> and Albert Sammons and William Murdoch of the Sonatina op.137.<sup>10</sup> These, and other recordings preserve in varying degrees 19th-century expressive practices, which, if not exactly the same as Schubert's era, are likely to have been recognisable to Viennese musicians and listeners in the first half of the 19th century.

### Performance practices evident in early recordings

Listening to these early recordings can sometimes be a colossal shock to uninformed ears. The most striking features are the treatment of rhythm and tempo. Note positions can often be different (sometimes radically so) to the original score notation, enhancing melodic contours, harmonic tensions, and a rhetorical (spoken) style of delivery – a parallel to this is evident in the freedoms of rhythm characteristic of jazz and popular music. What is more, individual players might play repeated musical motifs in personalised ways rather than matching other players. There is often a seeming disregard for homogeneity between parts. Tempo fluctuation in the fashion described by Spohr is especially evident; the recordings show how far some performers went in making unnotated tempo changes to enhance the stories embedded in the notation.

String players (on gut-strung instruments) use a generally on-string approach with many of the bow strokes in the middle to upper half of the bow (reflecting Spohr's advice). Bounced bow strokes are kept to a minimum; the emphasis is on a broad legato style through continuous bow strokes within which subtle nuances and shadings are achieved with variegated light and heavy bowings. Portamento is used frequently and to great effect (without masking of the shift) to achieve legato and many subtle feelings from plaintive to agitated. Vibrato is applied in an ornamental fashion, colouring and emphasising the most important notes; a fast and narrow vibrato style predominated. All players (including winds) apply subtle unnotated accents, articulations, and dynamic shadings.<sup>11</sup> Overall, the recordings reveal a quasi-improvised style of delivery with little concern for absolute vertical alignment of parts or musical homogeneity. The performances speak their story in the manner of a captivating storyteller.

When Schubert's and Eybler's works were premiered, there was as yet no preconceived or fixed idea of their interpretation. The success of these masterpieces (at least initially), and the portrayal of their beauty, invention, and story lay (at least initially) as much in the hands of the composer as in the performer(s), the latter who breathed glorious life into the lifeless notation in myriad ways outlined above.

### Program notes by Neal Peres Da Costa

Neal Peres Da Costa is Professor of Historical Performance and Associate Dean (Research) at Sydney Conservatorium of Music, University of Sydney. He is a world-renowned performing scholar and historical keyboard specialist. His ground-breaking monograph *Off the Record: Performing Practices in Romantic Piano Playing* (OUP, 2012), the complete Brahms' Sonatas for solo instruments and piano (Bärenreiter Verlag, 2015/16) which he co-edited, and extensive award-winning discography has had significant global impact. He is Chief Investigator on three Australian Research Council Discovery Projects investigating 19th-century piano playing (in progress), music heard in early NSW (in progress), and bel canto 1700-1900 (commencing mid 2022).

<sup>11</sup> Peres Da Costa, *Performing Practices for Romantic and Modern Repertoire*, pp. 361-370 and 373-380.

# 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](https://arco.org.au/education)

## Support the Orchestra

Australian Romantic & Classical Orchestra would like to extend our warmest thanks 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](https://arco.org.au/donate)

# Nicole van Bruggen

Clarinet

Voyage of Musical Discovery Presenter

Nicole van Bruggen performs throughout the world as a highly respected exponent in historical clarinet, basset horn, basset clarinet and chalumeau. She is principal clarinetist, co-artistic director and general manager for the Australian Romantic & Classical Orchestra. Nicole has performed as principal clarinet in some of the 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 appeared at the acclaimed Utrecht Early Music Festival.

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 Conservatorium in The Hague in 1997, and where she lived and worked for 17 years. Nicole has won awards from the International Van Wassenaar Concours and the prestigious Flanders Festival Competition in Bruges.

Nicole is committed to music education, facilitates education projects and participates in seminars and roundtable events. She has tutored at numerous music courses, including the Australian Youth Orchestra's National Music Camp, Melbourne Youth Orchestras' Summer School, at the Australian National University and the Australian National Academy of Music.

Nicole plays on clarinets by Agnès Gueroult, built in Paris in 2002-4 and after Theodor Lotz, Vienna, c.1810



Photo | © Nick Gilbert

# Niels Coppalle

Bassoon

Niels Coppalle graduated from the National Conservatorium of Music and Dance in Paris and the Conservatorium of Paris-Saclay, where he perfected his approach of historically informed music. He studied historical bassoon with Giorgio Mandolesi and recorder with Jean-Pierre Nicolas.

Since then he has played with some of the greatest period instrument orchestras of Europe, including Les Arts Florissants, Le Concert d'Astrée, Les Talens Lyriques, Le Cercle de l'Harmonie, Insula Orchestra, and A Nocte Temporis. He has also performed as a soloist with chamber music ensembles – most recently the Concerti da Camera by Vivaldi with Les Paladins, and the Concerts Royaux by Couperin with Les Folies Françaises.

Niels has always shown a deep interest in experimenting and exploring new approaches. Among other things, he collaborated with a composer (Fluente by Violeta Cruz, 2012), led a musical exploration of unconventional venues, and performed for young audience concerts. More recently, he has led music workshops in hospitals.

Niels's instrument is a copy of a Carl August Grenser bassoon, made by Olivier Cottet, Boutigny-Prouais, in 2011.



Photo | © Nicolas Djavanshir

# Anneke Scott

## Horn

Anneke Scott is a leading exponent of historical horn playing. Her work takes her throughout the globe and throughout the centuries of music.

Anneke is principal horn of renowned period instrument ensembles including Orchestre Révolutionnaire et Romantique, the English Baroque Soloists, ensemble Pygmalion, the Orchestra of the Sixteen, the Irish Baroque Orchestra, and the Dunedin Consort. She is in great demand as a guest principal horn with orchestras and ensembles worldwide.

Anneke enjoys an international solo career, and her discography embraces three centuries of virtuosic horn works.

Her critically acclaimed solo recordings include three discs focussing on the music of the leading Parisian horn player of the 19th century, Jacques-François Gallay.

Anneke enjoys collaborating with a wide group of musicians. She is a key member of a number of chamber music ensembles and regularly works with leading period keyboardists including Steven Devine, Neal Peres Da Costa, Geoffrey Govier and Kathryn Cok, and harpist Frances Kelly. She is artistic director of The Prince Regent's Band and a founder member of harmoniemusik ensemble Boxwood & Brass.

Anneke's horn is a copy of Johann Anton Lausmann's (late 18th/early 19th century) horn, built by Andreas Lungwirth in 2012 (Austria).



Photo | © John Croft

# Jenna Sherry

## Violin

A musician shaped by her roots in the bohemian city of New Orleans, violinist Jenna Sherry is based in London. A versatile chamber musician who specialises in historical performance, Jenna has recorded for BBC broadcast, and collaborated with composers Unsuk Chin and Julian Anderson. She has performed widely at venues including the Kennedy Center and the Barbican, and at the Aldeburgh Festival, the Salzburg Chamber Music Festival, IMS Prussia Cove, and Cologne Acht Brücken Festival, among others. Selected as a Marshall Scholar by the British Government, Jenna's

musical influences include David Takeno (Guildhall School), Mark Kaplan (Indiana University), and Ferenc Rados.

In 2020 Jenna released a disc of the Brahms Op. 120 and Dohnányi sonatas with pianist Dániel Löwenberg on BMC records. She is solo violin/viola with the SWR Ensemble Experimental (Freiburg), and regularly plays with John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and English Baroque Soloists. She teaches violin and leads chamber music at the Royal Conservatory in The Hague's School for Young Talent.

Sensing that New Orleans has something that classical music needs, Jenna founded and is artistic director of the Birdfoot Festival.

Jenna is playing a 1705 Stradivarius model made by Joachim Schade (Germany).



Photo | © Ryan Hodgson-Rigsbee

# Peter Clark

## Violin

Violinist Peter Clark first performed in New York's Carnegie Hall with the Australian Chamber Orchestra at the age of twenty. As concertmaster, he appears regularly with New Zealand Opera, Victorian Opera, Sydney Chamber Opera, and the Darwin Symphony. He has appeared as principal second with the RTÉ Orchestra (Dublin), and became a core member of Omega Ensemble in 2021. His appearance as concertmaster for *Semele* with New Zealand Opera received warm praise: "Concertmaster Peter Clark led the ensemble with passion and enormous energy, inviting both aching melancholy and playful duetting." (Clare Martin, Radio 13). Through his work with the Australian Chamber Orchestra, Peter developed a beloved music outreach program at Melbourne's Royal Children's Hospital, now in its sixth year.

Peter currently lives in New York City, where his research in music and social cohesion is supported by Judith Neilson AM, and the General Sir John Monash Foundation.

On this tour, Peter is playing an instrument made by Lorenzo Ventapane, Naples, in 1820.



Photo | © Rob Wheeler



# Simon Oswell

## Viola

Simon Oswell has performed and recorded as a soloist and chamber musician in Australia, Europe, South East Asia and the United States.

In California he occupied several principal viola positions, including the Carmel Bach Festival, Mozart Classical Orchestra and Hollywood Bowl Orchestra, and recorded for the motion picture industry. Since returning to Australia in 2006, Simon has appeared as principal viola with the Australian Romantic & Classical Orchestra, the Australian Chamber Orchestra, Melbourne, Adelaide, Tasmanian, Queensland Symphony Orchestras, Australian World Orchestra, and as chamber musician with Ensemble Liaison, Firebird Trio, Wilma and Friends, Quartz, Trio Dali, Ironwood, and the Australian Festival of Chamber Music.

Simon currently directs an annual chamber music school, in Clunes, Victoria.

On this tour Simon is playing a Gaspare Lorenzini viola (Piacenza, Italy, 1740)

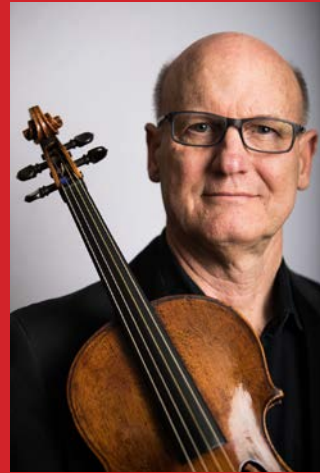


Photo | © Sebastian Oswell

# Daniel Yeadon

## Cello

Daniel Yeadon is an exceptionally versatile cellist and viola da gamba player. He has a love of a wide range of musical genres and performs repertoire from the Renaissance through to contemporary. Daniel is a passionate chamber musician, playing regularly with the Australian Romantic & Classical Orchestra, Ironwood, Australian Chamber Orchestra, Australian Haydn Ensemble and Bach Akademie Australia.

Daniel appears courtesy of the Sydney Conservatorium of Music, where he is a lecturer



Photo | © Sydney Conservatorium of Music

in cello, chamber music and historical performance. His current research interests include 19th-century performance practices and the potential uses of sound design in science education.

Daniel is Sydney Nano ambassador and is involved in multiple science-music research collaborations.

Daniel's instrument was built by William Forster II, London, in 1781.

Daniel Yeadon appears courtesy of the Sydney Conservatorium of Music, University of Sydney.

# Rob Nairn

## Double Bass

A specialist in historical performance, Rob Nairn is principal bass with the Australian Brandenburg Orchestra. He has worked with the Australian Romantic & Classical Orchestra, the Handel and Haydn Society, Boston Early Music Festival, Juilliard Baroque, Orchestre Révolutionnaire et Romantique, English Baroque Soloists, Smithsonian Chamber Players, Concerto Caledonia, Ironwood, Washington Bach Consort, Rebel, Florilegium, Orchestra of the Age of Enlightenment, the Muffat Collective and Adelaide Baroque.

He has played with most Australian and numerous international orchestras including London Philharmonic, the Pittsburgh, Oslo and Gothenburg Symphonies, the English and Scottish Chamber Orchestras, the Bavarian Radio Symphony, the London Sinfonietta, and the Hallé Orchestra. He has given recitals and masterclasses and recorded for labels including Deutsche Grammophon, Sony Classical, EMI, RCA and Naxos.

Formerly head of the Early Music Department at Melbourne University, Rob was appointed Master Musician in Residence at the Elder Conservatorium in 2020. He has taught at the Juilliard School and Penn State University.

Rob plays a double bass by Joseph Xavier Jacquet, Mirecourt, France, 1840

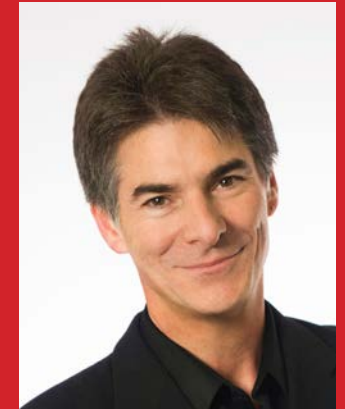


Photo | © Erik Linder

# 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.



Photo | © Robert Catto

# William Barton

## Didgeridoo | Composer Voyage of Musical Discovery Guest Artist

William Barton is Australia's leading didgeridoo player as well as composer, instrumentalist and vocalist. William started learning the instrument from his uncle, Arthur Peterson, an elder of the Wannyi, Lardil and Kalkadunga people, and was working from an early age with traditional dance groups and fusion/rock jazz bands, orchestras, string quartets, and mixed ensembles.

Throughout his diverse career he has forged a path in the classical musical world, from the



Photo | © Keith Saunders

London and Berlin Philharmonic Orchestras to historic events at Westminster Abbey for Commonwealth Day 2019, at Anzac Cove in Gallipoli and for the Beijing Olympics.

His awards include Winner of Best Original Score for a Mainstage Production at the 2018 Sydney Theatre Awards and ARIA for the Best Classical Album for *Birdsong At Dusk* in 2012. In 2021 he was the recipient of the prestigious Don Banks Music Award from the Australia Council for the Arts.

With his prodigious musicality and building on his Kalkadunga heritage, William has vastly expanded the horizons of the didgeridoo.

# Véronique Serret

## Violin | Composer

## Voyage of Musical Discovery Guest Artist

Véronique is a versatile violinist, vocalist and composer, bridging the divide between classical and contemporary art forms.

Véronique's classical background has seen her work extensively with the Australian Chamber Orchestra, Sydney Dance Company and, most recently, as associate music director for Bangarra Dance Theatre's new work *Wudjang*. She is a long-term member of Ensemble Offspring and was, for many years, a member of American folk harpist Joanna Newsom's touring band.

Véronique has led orchestras for contemporary artists including Jonsi, Fleet Foxes, Neil Finn, Tim Minchin, and Sarah Blasko, and features on many Australian albums, films and TV series. Current engagements include touring nationally as concertmaster for Gurrumul's *Bunggul*, guest appearances with Kate Miller-Heidke's band, and her duo project with didgeridoo master William Barton. Together they have been commissioned to write works including *Kalkani*, *Bushfire Requiem* and, most recently, *Songlines of our Universe*, whilst in residence at the Sydney Observatory. Véronique continues to develop her own work on 6-string violin, blended with vocals and electronics, supported by a mid-career grant from the Australia Council for the Arts.

She plays a 1900 Leandro Bisiach violin and a 6-string custom violin by Paul Davies.



Photo | © Keith Saunders

# Acknowledgements

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# Donations

Australian Romantic & Classical Orchestra would not thrive without the time, treasure and talent donated by our extraordinary patrons and musicians. What began as an act of love and passion by the Australian Romantic & Classical Orchestra's founder, the late Richard Gill AO, has become one of Australia's finest orchestras, devoted to playing the rich and varied music of the Classical and Romantic eras with historical integrity while educating future generations of musicians.

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.

## Donation Options

Join us on our journey today by making a tax-deductible donation. Gifts large, small and in-kind all contribute to sustaining the orchestra's performance and education activities. To make a one-off donation, to find out more about our Donor Circles, or to make a bequest, please visit the website [arco.org.au/donate](http://arco.org.au/donate).

## Richard Gill Memorial Fund

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.

Your support will allow us to continue Richard's legacy. Please donate by visiting [arco.org.au/richard-gill-memorial-fund](http://arco.org.au/richard-gill-memorial-fund)

Annual donations are acknowledged for 12 months following each donation.



**"Australian Romantic & Classical Orchestra  
is a force to be reckoned with."**

Limelight

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# Young Mannheim Symphonists

The Young Mannheim Symphonists youth orchestra program is designed to give 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 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 can take part in the Young Mannheim Symphonists National Winter Academy, this year based in Sydney, and/or attend state-based Young Mannheim Symphonists Intensives in New South Wales, Victoria and Queensland. The National Winter Academy orchestra will be conducted by Mario Dobernig, featuring works by Strauss II, Schubert and Beethoven, while the Intensives, directed by Rachael Beesley and Nicole van Bruggen, explore works by Emilie Mayer, Mozart and Beethoven.

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

For more information, please visit [arco.org.au/yms](https://arco.org.au/yms)

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**“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

# 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.

Each Voyage features musicians of the Australian Romantic & Classical Orchestra in the first half, and a contemporary guest artist or ensemble 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.

For more information, please visit [arco.org.au/voyage](https://arco.org.au/voyage)

Young Mannheim Symphonists 2022 QLD Intensive Concert, directed by Rachael Beesley



Photo | © Peter Wallis

# Upcoming concerts

## Tempestuous Skies

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**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*

**Tuesday 16 August | 6.30pm**  
The Hills Grammar School, Kenthurst

**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

## Voyage of Musical Discovery – Musical Identities

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**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)

### Taikoz \*\*

**Kerryn JOYCE & Ryuji HAMADA**  
*Flowing Water* (2019)  
**Ian CLEWORTH**  
*... like a ripple...* (2012)

\* In Brisbane \*\* In Sydney

**Monday 22 August**  
**11.30am – 1.00pm**  
St Peters Lutheran College  
Performing Arts Centre, Brisbane

**Tuesday 23 August**  
**6.30 – 8.00pm**  
City Recital Hall, Sydney

**Tickets & info**  
[arco.org.au](http://arco.org.au)