

20
22

AUSTRALIAN
ROMANTIC
CLASSICAL &
ORCHESTRA

RICHARD GILLAO | FOUNDING ARTISTIC DIRECTOR



Tempestuous Skies | Mozart

Kenthurst | 16 August
The Hills Grammar School

Canberra | 17 August
Albert Hall

Newcastle | 18 August
Newcastle City Hall

Brisbane | 20 August
St John's Cathedral

Caloundra | 21 August
The Events Centre

Sydney | 24 August
City Recital Hall

Voyage of Musical Discovery
Musical Identities

Brisbane | 22 August
St Peters Lutheran College

Sydney | 23 August
City Recital Hall

Tempestuous Skies

Mozart

Tuesday 16 August – Wednesday 24 August

Australian Romantic & Classical Orchestra

Rachael Beesley | Director

Neal Peres Da Costa | Fortepiano

Wolfgang Amadeus Mozart (1756–1791)

Serenade No.6 in D major, K.239 Serenata Notturna (1776)

Marcia (Maestoso)

Menuetto – Trio

Rondo (Allegretto)

Wolfgang Amadeus Mozart

Piano Concerto No.23 in A major, K.488 (1786)

Allegro

Adagio

Allegro assai

INTERVAL

Wolfgang Amadeus Mozart

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

Wolfgang Amadeus Mozart

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

Allegro vivace

Andante cantabile

Menuetto: Allegretto – Trio

Molto allegro

This concert will last approximately 1 hour 50 minutes, including a 20-minute interval.

Voyage of Musical Discovery

Musical Identities

Mon 22 August (Brisbane) | Tues 23 August (Sydney)

Rachael Beesley | Presenter

Nicole van Bruggen | Presenter

Australian Romantic & Classical Orchestra

Wolfgang Amadeus Mozart (1756–1791)

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

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

The Voyage begins by uncovering some of the unusual effects that populate Mozart's *Don Giovanni* and his *Jupiter* Symphony with a mixture of musical and dramatic identities.

| Topology (Brisbane)

John Babbage (b. 1967)

***ΦX174* (2003)**

Robert Davidson (b. 1965) & John Babbage

***The Singing Politician* (2016)**

The performer-composers of Topology understand the diverse identities in the arts, and their work effortlessly criss-crosses art forms to forge connections with artists from theatre, dance, puppetry and comedy. These works by Babbage and Davidson use as their material information from a DNA code (*ΦX174*) and Australian Prime Ministers' spoken words.

| Taikoz (Sydney)

Kerryn Joyce (b. 1972) and Ryuji Hamada (b. 1990)

***Flowing Water* (2019)**

Ian Cleworth (b. 1962)

***... like a ripple...* (2012)**

Since the beginning of the 20th century, percussion instruments have taken on a more prominent role in ensemble repertoire. Taikoz demonstrates how the expressive scope and musical energy of today's performers and composers grow from surprising combinations of identities, times, places, styles and sounds.

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

Top Notes

Learn more about the music in today's concert

It would be so easy to open these notes on our *Tempestuous Skies* concert by repeating the famous story of Mozart writing the tune we now know as *Twinkle, Twinkle, Little Star* when he was just a small child. Sadly, it isn't true. He *did* write a series of 12 variations on that tune, but it was already famous by the time he wrote them: the melody, "Ah! vous dirai-je, maman" (Oh! Shall I tell you, Mama) is a French folk song from the 1740s; Mozart wrote his variations (K.265/300e) in 1781/82, when he was around 25 years old.

But we don't have to invent stories to connect Mozart to the skies, and the drama, majesty and infinite wonder that we find there. He wrote several pieces intended for evening soirees and court parties, often held outside under the evening sky – including, of course, his Serenade No.13 for string quartet and double bass in G major, best known as *Eine kleine Nachtmusik* (A little night music), K.525 – and, in a similar vein, Serenade No.6 for Orchestra in D major K.239, named *Serenata notturna*.

Mozart's father Leopold wrote the title and the date (January 1776) on the original manuscript of *Serenata notturna*, which situates the piece right in the middle of Wolfgang's period of employment at the court of the ruler of Salzburg, Prince-Archbishop Hieronymus von Colloredo. By this stage Mozart was on the lookout for other opportunities, chafing especially at the low salary paid him by the Prince, but there is absolutely no tension or rancour in this work. It is so beautifully mannered and elegant, so smooth and flowing, you can't help but want to glide around a garden party.

It is written for a small ensemble of soloists: two violins, a viola, a double bass and timpani with the strings making up the rest of the band. The timpani – unusual for a work of this type – comes to the fore in the first movement, a March, lending some formality and structure to the evening's entertainment. But the second movement, a lush, flowing Minuet, is where the *Serenata* part of the work's name comes from – a format familiar to those of you who heard our *Northern Serenades* concert earlier this year, and one that Mozart's audience knew and loved.

By the time Mozart completed his Piano Concerto No.23, K.488 – a piece that he worked on over a couple of years, as numerous sketches dating back to 1784, two years before the piece was premiered, attest – he was making a living primarily as a pianist rather than a composer. He wrote three piano concertos during this period (Nos.22-24) and probably premiered them in concert himself.

Mozart made two major stylistic changes with these concertos. The first was to leave out trumpets and timpani, and to replace oboes with clarinets – thus creating a darker, richer sound and a more contemplative tone. Mozart's other major development was in recasting the relationship between soloist and ensemble: by the 1780s pianos were

becoming larger and more robust instruments, capable of being an equal partner with the orchestra rather than getting drowned out. And Mozart wrote with this in mind, writing music for the orchestra that was as rich and robust as the soloists, instead of merely an elaborate accompaniment.

The soloist still gets their chance to shine, of course, and in particular in the quiet, moody, inward-looking second movement. The only piece Mozart ever wrote in F sharp minor, it is hugely thoughtful and interior, balanced and measured, and the balance with the rest of the orchestra is delicate and intimate – far more like chamber music than a traditional concerto.

Worlds away from the refined airs of the Salzburg court, comes the tempestuous *Don Giovanni*. Based on a Spanish tale of a licentious nobleman whose voracious appetites cannot be tamed, the opera is a masterpiece, regarded as one of the finest ever written (the French composer Charles Gounod called it "a work without blemish, of uninterrupted perfection").

Like all good overtures, we are captivated from the very first notes. The drama and foreboding is there from the opening chords, and instantly we are falling headlong into the chaos and morally bereft world of the Don. It is like a five-minute symphony, densely packed with all the drama and intrigue of the opera but in a fraction of the time. Incredibly, Mozart wrote this overture the night before the premiere of the opera, staying up all night to have it ready to be copied out in the morning. 'Genius' is a word thrown around far too often, but in this case it's hard to know what else to say.

We conclude our *Tempestuous Skies* program with the mighty Symphony No.41, K.551, known as the 'Jupiter' symphony. A lot is read into the fact that this is



Barbara Krafft (1764–1825): *Portrait of Wolfgang Amadeus Mozart*, oil on canvas (1819) – posthumously commissioned for Gesellschaft der Musikfreunde, Vienna.



An extract from Mozart's autograph score of the Piano Concerto No. 23 – the piano's entry in the first movement. Manuscript held by Bibliothèque nationale de France – [the full score is available online](#).

Mozart's final symphony, as though that imbues it with some valedictorian poignancy, like Prospero breaking his staff in *The Tempest*.

Of course Mozart did not know it would be his final symphony, so the notion is somewhat fanciful. Although, he lived another three years after writing this, so had ample time to write another symphony – and, honestly, if you had written a piece this good, this loaded with great tunes, lyrical themes, and with that extraordinary fugue in the final movement, with five distinct, clearly developed themes wrapping and coiling around each other in one of the most breathtaking feats of composition imaginable, you might be tempted to leave that as your final word in the genre.

Program notes by Hugh Robertson

Deep Dive

Mozart's mature masterpieces: Genius at speed amidst financial fragility and personal loss

The Piano Concerto No. 23 in A Major (K. 488), the opera *Don Giovanni* (K. 527), and Symphony No. 41 (K. 551) represent Mozart's mature compositional voice in each genre. He wrote all three works in Vienna in his early 30s, the symphony completed three years before his untimely death.

Uniting these works are the outsized accolades ascribed to each since their composition. E.T.A. Hoffmann declared *Don Giovanni* "the opera of all operas", and ever since Operabase has tracked the most frequently performed operas worldwide, *Don Giovanni* has annually made the top-ten list. Symphony No. 41 has been described as "the summit of Wolfgang's symphonic genius" by conductor and musicologist Jane Glover. The Piano Concerto No. 23 – a work that Mozart himself prized enough to "hold back [from broad circulation] for a small circle of music lovers and connoisseurs" – is today, over 200 years later, regularly ranked amongst the top of the genre.



The first page of composer's autograph score of *Don Giovanni*. Manuscript held by Bibliothèque nationale de France – [the full score can be viewed online](#).



Don Giovanni's premiere took place at the Estates Theatre, Prague, in October 1787 – today one of Europe's most beautiful historical theatre buildings.

These works have astounded performing artists, academics, and audiences alike, for reasons ranging from the sheer speed of their creation to the unadulterated elegance and exuberance they proclaim, despite the trying financial and tragic personal circumstances surrounding their composition. Each advanced and perfected its genre as an iconic work of the Classical period and presaged elements of Romanticism that would take flight decades later.

Mozart's youth – dominated by concerting tours across Europe – had been focused on seeking the security and prestige of a top job in a respected court, a traditional path his own musician father, Leopold, had trod. But his move to Vienna in 1781, at age 25, found him forging a very different and novel path for the final decade of his life: that of freelance musician, untethered to a full-time court role.

He was drawn to the empire's cultural capital, a hub of Enlightenment thought that resonated throughout Joseph II's imperial court, and across Freemason lodges, several of which Mozart joined. But the artistically vibrant city was also a tremendously expensive one. The frequency of his moves to different apartments is one indicator of the variability of Mozart's financial security in Vienna – he moved to seven residences over the first six years of his marriage to Constanze (1782–1788). His income stream was highly unpredictable, with performance, teaching and commissioned composition the three key sources, and of varying strength in any given year.

Performances took place across a wide range of venues: private subscription concerts (including series he bore the challenge of scheduling and the risk of self-presenting); a growing number of halls for concerts open to the public (opera fell into this category); and private appearances at the palaces of nobility (whose support remained an essential pillar of any successful career).

In 1784, his performance schedule was packed and he bragged in letters to his father that his subscription concerts were a strong draw, with more than 175 subscribers. But his family still could not keep on top of costs, and, in 1785, he began writing urgent letters to fellow Freemasons, seeking loans. In 1786, the A major piano concerto was written for what would be one of his final self-presented subscription concerts. His popularity as a concert virtuoso – fast ascendant in 1784 and 1785, and driving the speedy completion of a dozen piano concertos over three years – was waning among the aristocracy these concerts attracted, leading Mozart to focus his energies on securing and completing opera commissions.

Within weeks of finishing the A major concerto, he completed *Le nozze di Figaro*, which garnered wide acclaim across Vienna, Prague and beyond. The opera's success led to the immediate commissioning, in Prague, of *Don Giovanni*. Operas typically received handsome commissioning fees, but no royalties. So, a great success for one opera didn't buoy Mozart's coffers directly so much as make his services more desirable for a next commission.

The incomprehensible speed of composition of these works in this context of great financial instability bears reflection. Indeed, the overture to *Don Giovanni* was literally written overnight, on the very eve of its premiere in Prague. As recounted by one of the opera orchestra's musicians, Constanze (then seven months pregnant) had stayed up with the exhausted composer through the night, to keep him awake, and to ensure its completion:

"As he wrote, the sheets of music were passed to a little army of copyists... to transcribe the instrumental parts. Again and again was the great maestro overpowered by sleep, and every time he was aroused by his vigilant helpmate.... The ink ... was hardly dry on some of the pages when they were placed on the desks of the orchestra." [As reported to Wilhelm Kuhe, and recorded by him in *My Musical Recollections* (London, 1896) pp.8–9.]

A year later – remarkably without either the financial incentive of a commission or even the anticipated reward of his own subscription concert – Mozart penned his three final symphonies over a mere nine weeks, with the Symphony No.41 the last of them.

The death of close family also laced the years he completed these works. Three months after securing the *Don Giovanni* commission, and five months before its premiere, his father Leopold fell very ill and died. Too cash-strapped, Mozart could not travel to Salzburg for the funeral. A year later, his 6-month-old



Doris Stock (1760-1832): *Wolfgang Amadeus Mozart*; silverpoint drawing (1789). Image courtesy of the British Museum, Creative Commons CC BY-NC-SA 4.0.

daughter, Theresia, died mere weeks before he entered the completion of his three final symphonies in his catalogue.

While the pathos of personal grief has poignantly marked the oeuvre of countless composers, Mozart's work does not overtly reflect loss. Quite the opposite, brilliant buffa underscores the opera, a drama giocoso whose dramatic D minor opening is promptly followed by an undercurrent of D major humour. The 41st symphony is defined by a feverish brightness and unrelenting gallant buoyancy – perhaps most spectacularly in the final *Molto allegro* movement's "pulling out all the stops" contrapuntally, through imitation, inversion and double fugue treatment of no fewer than five motivic figures.



Ignaz Unterberger (1748-1797): *Initiation ceremony in Viennese Masonic Lodge, during reign of Joseph II* (1789). The painting is said to show the interior of the Viennese lodge Zur Neugekrönten Hoffnung, with the two figures at the extreme right believed to be Mozart and his friend, *The Magic Flute* librettist Emanuel Schikaneder. Collection of the Vienna Museum at Karlsplatz.

Deep Dive by Elizabeth W. Scott

Elizabeth W. Scott is a conductor and concert film producer. Her academic study has included a focus on Mozart's evolution of the symphony over the 15 years spanning his composition of the "Little G minor" and the "Great G minor" symphonies (K.183 and K.550). She avidly reviews a deep trove of primary source materials that speak to historical practice and context in her preparation of work for performance and filming.

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 online resources. Bringing together leading Australian and international exponents, the 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*, continues in Sydney and is being presented in Brisbane for the first time in 2022. The *Voyage* is equal parts concert and demonstration, and features exceptional guest musicians and ensembles and recently composed Australian works. *Voyage* programs provide listeners with live examples and explanations of the compositional similarities between historical and contemporary 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. 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.

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

Support the Orchestra

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.



Photo | © Nick Gilbert

Neal Peres Da Costa

Fortepiano

Neal Peres Da Costa is Associate Dean of Research and Professor of Historical Performance at the Sydney Conservatorium of Music, University of Sydney. A performing scholar and world-recognised authority on 19th-century piano performing practice, he is a graduate of the University of Sydney, the Guildhall School of Music and Drama, the City University (London), and the University of Leeds (UK). Neal's monograph *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford University Press, 2012) is a go-to text which has received high praise globally. He has co-edited (with Clive Brown and Kate Bennett-Wadsworth) the complete *Urtext/performing editions of Brahms' Sonatas for solo instrument and piano* (Bärenreiter 2015/16), and (with Brown) the online *Performance Practice Commentary Beethoven's Sonatas for Piano and Violin* (Bärenreiter 2020). Neal is chief investigator on three prestigious Australian Research Council Discovery Project grants on 19th-century piano playing, music making in early colonial NSW, and *bel canto* (1700-1900).



Photo | © Sydney Conservatorium of Music

Neal regularly performs with Ironwood, Bach Akademie Australia, Australian Haydn Ensemble, and The Song Company. Winner of an ARIA Award (2008) for *Bach's Sonatas for Violin and Obligato Keyboard* (ABC Classics) with Richard Tognetti and Daniel Yeadon, Neal's discography also includes *Bach's Complete Sonatas for Viola da Gamba and Harpsichord* with Daniel Yeadon (ABC Classics); *The Galant Bassoon* with Matthew Wilke and Kees Boersma (Melba); *Baroque Duets* with Fiona Campbell, David Walker and Ironwood (*Vexations 840*); *Music for a While* with Ironwood and Miriam Allan (2012); *3* with Genevieve Lacey and Daniel Yeadon (ABC Classics); *Stolen Beauties* with Anneke Scott and Ironwood (ABC Classics); *Brahms: Tones of Romantic Extravagance* (ABC Classics); *Beethoven Piano Concertos 1 and 3* (AHE), *Pastoral Fables* with Alexandre Oguey – *cor anglais* (ABC Classics), among others. Most recently, he has recorded Schumann's *Dichterliebe* with tenor Koenraad von Stade. He has also recorded extensively on the Channel Classics label with Florilegium, the British ensemble which he co-founded in 1991.

For this performance Neal is playing a newly built Viennese-action fortepiano with sustaining and moderator (knee levers), leather-covered hammers, and a 5½-octave range, after Anton Walter & Sohn (ca. 1805), made by Paul McNulty, Divišov, Czech Republic, courtesy of the Sydney Conservatorium of Music.

Nicole van Bruggen

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.



Photo | © Nick Gilbert

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.

Topology

Voyage of Musical Discovery Guest Ensemble

Established in 1997, Brisbane-based Topology are leaders in musical creativity in Australia, prolific creators of new original work, expert collaborators across genres and art forms and award-winning music educators. The quintet experiments with surprising combinations of genres, theatrical staging and collaboration to create thought-provoking experiences for audiences of all ages, backgrounds and tastes. Resident artist at Brisbane Powerhouse for 18 years, Topology has an extensive discography, has produced countless evening-length works, presented an award-winning concert series, and toured extensively nationally and internationally. The founding members of Topology are John Babbage (composer, saxophone), Robert Davidson (composer, bass), Bernard Hoey (composer, viola), Christa Powell (violin) and Kylie Davidson (piano, 1997-'11), with Therese Milanovic (piano) formally joining the ensemble in 2009.

The quintet has created new work with partners in theatre (Geoffrey Rush, Neil Armfield, Queensland Theatre Company), classical music (the Brodsky Quartet, the Southern Cross Soloists), contemporary art music (Terry Riley, Speak Percussion), dance (Expressions Dance Company, Heidi Duckler Dance Theatre, Jody Oberfelder), puppetry (Dead Puppet Society), contemporary jazz (Trichotomy, Loops), popular songwriting (Kate Miller-Heidke, Katie Noonan), comedy (the Kransky Sisters, Gerry Connolly), Asian music (Dheeraj Shrestha, Ubiet) and Indigenous Australian music (William Barton).

Topology's Creative Academy works with leading artists and educators to bring creativity learning, and music and arts education to schools and regional communities across Australia. Topology has appeared at festivals and venues including the Ghent Festival of Flanders, Olympics Arts Festival, ISCM World Music Days, Salihara Festival (Jakarta), Singapore Arts Festival, Castlemaine Festival, Brisbane Festival, Darling Harbour Jazz Festival, Sydney Spring Festival, Queensland Music Festival, Brisbane International Film Festival, Adelaide Festival, Darwin Festival, Midsumma Festival, Lincoln Center (New York), Extended Play (Sydney) and Flowstate (South Bank, Brisbane).



Photo | © Stephen Henry

Taikoz

Voyage of Musical Discovery Guest Ensemble

Ian Cleworth and Riley Lee formed Taikoz in 1997. Over the past two decades the group has developed an original repertoire of works and productions, performing on the stages of Australia's finest concert halls, in the theatres of regional Australia, and in leading theatres and concert halls worldwide. Taikoz has performed in Japan, Paris, Bangkok, Taiwan, Abu Dhabi, and the USA where the ensemble headlined the Taiko Nation concerts at the 2014 World Taiko Gathering in Los Angeles. Most recently Taikoz toured India with Chi Udaka, receiving much critical acclaim. The group regularly appears in the theatres of regional Australia, having undertaken six national tours. Taikoz has composed over 30 original works for taiko including several in combination with instruments such as shakuhachi, koto, marimba, saxophone, cello, drum set and didgeridoo. Their awards include Limelight Best New Composition Award for *Kaidan*, Sidney Myer Performing Arts Award for commitment to Australian music and a Drover Award for regional touring and education. In 2016, Ian and Riley were awarded the Japanese Foreign Minister's Commendation for their contributions towards promoting friendship and goodwill between Australia and Japan.

Taikoz has collaborated with composers including Sandy Evans, Gerard Brophy, Andrea Molino and Michael Askill, and artists as diverse as John Bell and the Bell Shakespeare Company, taiko greats Eitetsu Hayashi, Yoshikazu Fujimoto, Chieko Kojima, and Kaoru Watanabe, the Sydney Improvisers Composers Kollektiv Orchestra, as well as distinguished choreographers Meryl Tankard and Anandavalli. In 2012, Taikoz collaborated with Kodo on a national tour of Australia. The group has appeared in concerto works with the Sydney, Melbourne, West Australian and Queensland Symphony Orchestras, as well as the Dresdner Sinfoniker. In February 2018, Taikoz, Riley Lee and

Kaoru Watanabe were featured soloists with the Sydney Symphony Orchestra, performing their own works in arrangements for the ensemble and orchestra, culminating in a commission by Lachlan Skipworth, *The Breath Of Thunder*.



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Australian Romantic & Classical Orchestra

Rachael Beesley | Director

Violin I

RACHAEL BEESLEY ^

Franz Geissenhof, Vienna, Austria 1811

MIKI TSUNODA *

Johannes Cuypers, Amsterdam, The Netherlands 1797

JULIA RUSSONIELLO

Grandjon, Paris, France 1850

EMMA WILLIAMS

Bourlier à Mirecourt, France c.1820

MATTHEW BRUCE ~

Joannes Georgius Thir, Vienna, Austria after Stradivarius 1753

FRANCES THE

Willibrord Crijnen, Toulon, France 2000

Violin II

PETER CLARK *

Lorenzo Ventapane, Naples, Italy 1820

JESSICA ODDIE

Unknown, Italy, 18th century

MARLANE BENNIE

George Craske, London, UK 1850

ISABELLE WATSON

Collin-Mézin (fils), France, 1920 after Stradivarius 1721

JARED ADAMS

Farrier Magnier, Mirecourt, France 1936

Viola

KARINA SCHMITZ *

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

JOHN MA

Simon Brown, Sydney, Australia 2000

DARRIN MCCANN

Otto Erdesz, Toronto, Canada 1980

JAMES ECCLES

Tyrolean maker, Austria c.1730

Cello

DANIEL YEADON *†

William Forster II, London, UK 1781

JAMES BUSH

Auguste Bernadel, Paris, France 1842

ANTON BABA

Peter Elias, Aigle, Switzerland 2000 after Stradivarius

ANITA GLUYAS

Guersan, Paris, France 1795

Double Bass

CHLOE ANN WILLIAMSON*

Reghin, Romania 2021 after Giovanni Paolo Maggini c.1580–1630

RIO KAWAGUCHI

Benedict Puglisi, Melbourne, Australia 2021

Flute

KATE CLARK *

Martin Wenner, Singen, Germany 2006 after August Grenser 1790

JESSICA LEE

Martin Wenner, Singen, Germany 2012 after August Grenser 1790

Oboe

EDUARD WESLY *

Grundmann, Dresden, Germany 1784

ADAM MASTERS

Alberto Ponchio, Vicenza, Italy 2019 after Grundmann 1775

Clarinet

NICOLE VAN BRUGGEN *

B flat: Agnès Gueroult, Paris, France 2002-4 after Theodor Lotz c.1810
A: Peter van der Poel, Bunnik, The Netherlands 2000 after Theodor Lotz c.1810

ASHLEY SUTHERLAND

Joel Robinson, New York, USA 1998 after Heinrich Grenser c.1800

Bassoon

JANE GOWER *

David Mings, Amsterdam, The Netherlands 1980 after Bühner & Keller c.1810

JACKIE NEWCOMB

Walter Bassetto, Frauenfeld, Switzerland 2014 after Jean-Nicolas Savary 1823

Horn

ANNEKE SCOTT *

Andreas Lungwirth, Vienna, Austria 2012 after Johann Anton Lausmann, late 18th/early 19th century

DOREE DIXON

Richard Seraphinoff, Bloomington, USA 2009 after Antoine Halari c.1810

Trumpet

LEANNE SULLIVAN *

Rainer Egger, Münchenstein, Switzerland 2001 after Johann Leonhard Ehe, Nuremberg

RICHARD FOMISON

Matthew Parker, London, UK 1990 after Johann Leonhard Ehe 11, Nuremberg

Timpani

BRIAN NIXON *

Kolberg, Germany 2002

Fortepiano

NEAL PERES DA COSTA †

Viennese-action fortepiano made by Paul McNulty, Divišov, Czech Republic, 2022 after Anton Walter & Sohn c.1805, courtesy of the Sydney Conservatorium of Music

^ Concertmaster

* Principal

Young Mannheim Symphonists Emerging Artist

~ Appears courtesy of Australian Brandenburg Orchestra

† Appears courtesy of the Sydney Conservatorium of Music

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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.

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

Annual donations are acknowledged for 12 months following each donation.



“Richard Gill’s dream of promoting varied and exciting music has been realised in the excellence of the Australian Romantic & Classical Orchestra”

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Young Mannheim Symphonists

For the first time in this Tempestuous Skies program, three Young Mannheim Symphonists have been invited as part of the Australian Romantic & Classical Orchestra's emerging artist program to tour with the professional orchestra.

In 2022, students from around Australia have taken part in the Young Mannheim Symphonists National Winter Academy, this year based in Sydney, and/or attended one of the three state-based Young Mannheim Symphonists Intensives in New South Wales, Victoria and Queensland. The National Winter Academy orchestra was conducted by guest conductor Mario Dobernig, featuring masterpieces by Strauss II, Schubert and Beethoven, while the State Intensives, directed by Rachael Beesley and Nicole van Bruggen, explore works by Emilie 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 Young Mannheim Symphonists, please visit arco.org.au/yms

"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

Auditions

Auditions for the 2023 Young Mannheim Symphonists will be announced in September 2022 – please see arco.org.au/yms for details.

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

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



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

Limelight

Tickets & info
arco.org.au