

20
21

AUSTRALIAN
ROMANTIC
CLASSICAL &
ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR

Love & Life

Schumann & Grieg

Monday 15 March | 6.00pm & 8.30pm

Primrose Potter Salon
Melbourne Recital Centre



Love & Life

Schumann & Grieg

Monday 15 March

Australian Romantic & Classical Orchestra

Rachael Beesley Director

Jacqueline Porter Soprano

Musicians

RACHAEL BEESLEY

Violin

NATALIA HARVEY *

Violin

CAMERON JAMIESON

Violin

ANNA MCMICHAEL *

Violin 2

SIMON OSWELL

Viola

WILMA SMITH *

Viola

JOSEPHINE VAINS

Violoncello

EMMA SULLIVAN

Bass

* Grieg: Two Elegiac Melodies, Op.34 only

Edvard Grieg (1843–1907)

String Quartet No. 2 in F Major, EG 117 (1891)

*Sostenuto – Allegro vivace e grazioso – Andante – Allegro agitato
Allegro scherzando – Più vivo*

Robert Schumann (1810–1856)

Frauenliebe und Leben, Op.42 (1840) (arr. Shauna Beesley)

1. 'Seit ich ihn gesehen' ("Since I saw him")
2. 'Er, der Herrlichste von allen' ("He, the noblest of all")
3. 'Ich kann's nicht fassen, nicht glauben' ("I cannot grasp or believe it")
4. 'Du Ring an meinem Finger' ("You ring upon my finger")
5. 'Helft mir, ihr Schwestern' ("Help me, sisters")
6. 'Süßer Freund, du blickest mich verwundert an' ("Sweet friend, you gaze")
7. 'An meinem Herzen, an meiner Brust' ("At my heart, at my breast")
8. 'Nun hast du mir den ersten Schmerz getan' ("Now you have caused me pain for the first time")

Edvard Grieg (1843–1907)

**Two Elegiac Melodies, Op.34, arr. Grieg from a work
for string orchestra (1880)**

*Hjertesår / Heart's Wounds (Allegretto espressivo)
Våren / Last Spring (Andante)*

This concert will last approximately 70 minutes, with no interval.

Top Notes

Learn more about the music in tonight's concert

Edvard Hagerup Grieg (1843–1907)

String Quartet No. 2 in F Major, EG 117 (1891)

Two Elegiac Melodies, Op.34, arr. Grieg from a work for string orchestra (1880)

Edvard Hagerup Grieg is one of the great nationalist composers, bringing the folk music of his beloved Norway to an international audience by using it often in his own compositions, and in doing so contributing greatly to his country's national identity – in much the same way as Jean Sibelius did in Finland.

This deep love for his country is represented in his **Two Elegiac Melodies, Op.34** (1880). Both songs are from a cycle of 12 works for solo voice and piano, his *Twelve Melodies to poems* by A.O. Vinje, Op.33, which Grieg orchestrated himself. Aasmund Olavsson Vinje (1818-70) was a poet, journalist and lawyer whose poetry was preoccupied with rural Norwegian life – a perfect fit with Grieg's own ideals. And indeed these two songs demonstrate this synergy through the exquisite marriage of text with music. Grieg wrote the music to fit Vinje's text exactly, and the way the strings faithfully follow the vocal melody is an exquisite piece of orchestration. The harmony, melody and instrumentation reflect the text almost line for line, subtly yet powerfully. This is especially so in *Våren* (Last Spring), where the narrator sings of the beauties of nature, and the sights and sounds of rebirth, life and 'Spring's many joys'. But the scene is tinged with sadness, as the narrator thinks that they are not long from this world, and this is the last spring they will ever see.

Grieg also suffered terribly from writer's block, and regularly had long periods where he was completely unable to compose. He often wrote in his letters of his turmoil, "both physically and spiritually", which plagued him and prevented him from composing.

This is probably why Grieg never completed his **String Quartet No. 2 in F Major**, despite the success of his String Quartet in G minor. This second quartet was clearly weighing on Grieg for a long time – in a letter to his friend, the Russian violinist Adolph Brodsky, written twelve years before his death, Grieg wrote of "that accursed string quartet which constantly lies there like an old Norwegian cheese".

Grieg never did finish it, though the first two movements (a sonata and a scherzo) stand on their own – not at all fragments or unrealised. The second quartet shares many similarities with the first, and both display Grieg's comfort in the quartet form, odd considering his struggles writing this work. This is bravura composition, utilising a number of techniques to draw a wide range of feelings out of the work: sudden transitions and dramatic contrasts from phrase to phrase, the use of silence to hold suspense. Listen also to the texture and colour: at times the four instruments play as one, creating almost an orchestral effect; at others each instrument has a chance to feature its unique tone or technique.

Perhaps the best description of Grieg's quartet writing is his own words about his first quartet: "It aims at breadth, vigor, flight of imagination and above all, fullness of tone for the instruments for which it is written".

Robert Schumann (1810–1856)

Frauenliebe und Leben, Op.42 (1840) (arr. Shauna Beesley)

Robert Schumann was a prodigious composer, and although he wrote a number of large-scale works (including four symphonies, one opera, and a cello, violin and piano concerto) and a serious body of chamber music, he is best known for his works for solo piano and for his *lieder*, or songs. Interestingly Schumann wrote almost exclusively solo piano works for the first decade of his career, before bursting out in all directions in 1840 – around the time of his marriage to Clara Wieck.

1840 was an incredible year for Schumann, both personally and professionally. Dubbed his *Liederjahr*, or 'Year of Song', he wrote not only *Frauenliebe und Leben* but also numerous lieder and three other complete song cycles: *Liederkreis*, Op. 24, *Liederkreis*, Op. 39 and *Dichterliebe*, Op. 48. The timing cannot be an accident, and surely speaks of the intensity of his relationship with Clara – not just his love for her, but also the stress and anguish of suing Clara's father, Friedrich (Robert's own piano teacher), who had waged a years-long, increasingly public and hostile crusade against the marriage.

The eight songs in this cycle are based on poems by the French-born German poet Adelbert von Chamisso and have been set to music by other composers, including Carl Loewe just a few years before Schumann. The poems themselves are written from a woman's perspective, and trace her changing perspectives on love and life, from love at first sight ('Seit ich ihn gesehen', or 'Since I saw him') to the grief and pain of losing her love's death ('Nun hast du mir den ersten Schmerz getan', or 'Now you have caused me my first pain').

Though accusations of sexism and misogyny have swirled around the piece in the past 50 years – these are after all poems written by a man, set to music by a man, wherein an anonymous woman sings about her unswerving devotion to "the noblest of all men", and her life is presented as starting at their first meeting, progressing through engagement, marriage and motherhood, and is seen as being effectively over when he dies – the acclaimed British pianist Graham Johnson argues that, for their time, these were radical works. "Against the fashions of the time, Chamisso gave the role of the narrator to the woman, and she speaks for herself, in her own voice, from the beginning...In the sixth song she has already taken over the reins of household management, and announces her pregnancy to the astounded husband who hears the news very much on her terms. In the next song she pities men for not being able to know the joys of motherhood...By the time she reaches the final song...she has developed into a formidable personality, capable of dealing with her bereavement in a way that convincingly includes anger as part of the range of emotions."

Ultimately, *Frauenliebe und Leben* has remained a staple of the lieder repertoire because it is beloved by so many, audiences and artists included.

Program notes by Hugh Robertson

Robert Schumann (1810–1856)

Frauenliebe und Leben, Op.42 (1840) (arr. Shauna Beesley)

Poetry by Adelbert von Chamisso (1781–1838)

Translation © Richard Stokes, author of *The Book of Lieder*, published by Faber, provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk)

1. 'Seit ich ihn gesehen'

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.
Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

2. 'Er, der Herrlichste von allen'

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.
So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.
Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!
Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedere Magd nicht kennen,
Hoher Stern der Herrlichkeit!
Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Viele tausendmal.
Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

1. "Since I saw him"

Since first seeing him,
I think I am blind,
Wherever I look,
Him only I see;
As in a waking dream
His image hovers before me,
Rising out of deepest darkness
Ever more brightly.
All else is dark and pale
Around me,
My sisters' games
I no more long to share,
I would rather weep
Quietly in my room;
Since first seeing him,
I think I am blind.

2. "He, the most wonderful of all"

He, the most wonderful of all,
How gentle and loving he is!
Sweet lips, bright eyes,
A clear mind and firm resolve.
Just as there in the deep-blue distance
That star gleams bright and brilliant,
So does he shine in my sky,
Bright and brilliant, distant and sublime.
Wander, wander on your way,
Just to gaze on your radiance,
Just to gaze on in humility,
To be but blissful and sad!
Do not heed my silent prayer,
Uttered for your happiness alone,
You shall never know me, lowly as I am,
You noble star of splendour!
Only the worthiest woman of all
May your choice elate,
And I shall bless that exalted one
Many thousands of times.
Then shall I rejoice and weep,
Blissful, blissful shall I be,
Even if my heart should break,
Break, O heart, what does it matter?

3. 'Ich kann's nicht fassen, nicht glauben'

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?
Mir war's, er habe gesprochen:
„Ich bin auf ewig dein“—
Mir war's—ich träume noch immer,
Es kann ja nimmer so sein.
O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

4. 'Du Ring an meinem Finger'

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.
Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.
Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.
Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.
Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

5. 'Helft mir, ihr Schwestern'

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.
Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.
Helft mir, ihr Schwestern,
Helft mir verscheuchen

3. "I cannot grasp it, believe it"

I cannot grasp it, believe it,
A dream has beguiled me;
How, from all women, could he
Have exalted and favoured poor me?
He said, I thought,
'I am yours forever',
I was, I thought, still dreaming,
After all, it can never be.
O let me, dreaming, die,
Cradled on his breast;
Let me savour blissful death
In tears of endless joy.

4. "You ring upon my finger"

You ring on my finger,
My golden little ring,
I press you devoutly to my lips,
To my heart.
I had finished dreaming
Childhood's peaceful dream,
I found myself alone, forlorn
In boundless desolation.
You ring on my finger,
You first taught me,
Opened my eyes
To life's deep eternal worth.
I shall serve him, live for him,
Belong to him wholly,
Yield to him and find
Myself transfigured in his light.
You ring on my finger,
My golden little ring,
I press you devoutly to my lips,
To my heart.

5. "Help me, my sisters"

Help me, my sisters,
With my bridal attire,
Serve me today in my joy,
Busily braid
About my brow
The wreath of blossoming myrtle.
When with contentment
And joy in my heart
I lay in my beloved's arms,
He still called,
With longing heart,
Impatiently for this day.
Help me, my sisters,
Help me banish

Eine törichte Bangigkeit,
 Dass ich mit klarem
 Aug ihn empfangen,
 Ihn, die Quelle der Freudigkeit.
 Bist, mein Geliebter,
 Du mir erschienen,
 Giebst du mir, Sonne, deinen Schein?
 Lass mich in Andacht,
 Lass mich in Demut,
 Lass mich verneigen dem Herren mein.
 Streuet ihm, Schwestern,
 Streuet ihm Blumen,
 Bringet ihm knospende Rosen dar,
 Aber euch, Schwestern,
 Grüss ich mit Wehmut,
 Freudig scheidend aus eurer Schar.

6. 'Süßer Freund, du blickest mich verwundert an'

Süsser Freund, du blickest
 Mich verwundert an,
 Kannst es nicht begreifen,
 Wie ich weinen kann;
 Lass der feuchten Perlen
 Ungewohnte Zier
 Freudig hell erzittern
 In dem Auge mir!
 Wie so bang mein Busen,
 Wie so wonnevoll!
 Wüsst ich nur mit Worten,
 Wie ich's sagen soll;
 Komm und birg dein Antlitz
 Hier an meiner Brust,
 Will in's Ohr dir flüstern
 Alle meine Lust.
 Weisst du nun die Tränen,
 Die ich weinen kann,
 Sollst du nicht sie sehen,
 Du geliebter Mann?
 Bleib an meinem Herzen,
 Fühle dessen Schlag,
 Dass ich fest und fester
 Nur dich drücken mag.
 Hier an meinem Bette
 Hat die Wiege Raum,
 Wo sie still verberge
 Meinen holden Traum;
 Kommen wird der Morgen,
 Wo der Traum erwacht,
 Und daraus dein Bildnis
 Mir entgegen lacht.

A foolish fearfulness;
 So that I with bright eyes
 May receive him,
 The source of all my joy.
 Have you, my love,
 Really entered my life,
 Do you, O sun, give me your glow?
 Let me in reverence,
 Let me in humility
 Bow before my lord.
 Scatter flowers, O sisters,
 Scatter flowers before him,
 Bring him budding roses.
 But you, sisters,
 I greet with sadness,
 As I joyfully take leave of you.

6. "Sweet friend, you look"

Sweet friend, you look
 At me in wonder,
 You cannot understand
 How I can weep;
 Let the unfamiliar beauty
 Of these moist pearls
 Tremble joyfully bright
 In my eyes!
 How anxious my heart is,
 How full of bliss!
 If only I knew
 How to say it in words;
 Come and hide your face
 Here against my breast,
 For me to whisper you
 All my joy.
 Do you now understand the tears
 That I can weep,
 Should you not see them,
 Beloved husband?
 Stay by my heart,
 Feel how it beats,
 That I may press you
 Closer and closer.
 Here by my bed
 There is room for the cradle,
 Silently hiding
 My blissful dream;
 The morning shall come
 When the dream awakens,
 And your likeness
 Laughs up at me.

7. 'An meinem Herzen, an meiner Brust'

An meinem Herzen, an meiner Brust,
 Du meine Wonne, du meine Lust!
 Das Glück ist die Liebe, die Lieb ist das Glück,
 Ich hab's gesagt und nehm's nicht zurück.
 Hab überschwenglich mich geschätzt,
 Bin übergücklich aber jetzt.
 Nur die da säugt, nur die da liebt
 Das Kind, dem sie die Nahrung giebt;
 Nur eine Mutter weiss allein,
 Was lieben heisst und glücklich sein.
 O, wie bedaur' ich doch den Mann,
 Der Mutterglück nicht fühlen kann!
 Du lieber, lieber Engel, Du
 Du schauest mich an und lächelst dazu!
 An meinem Herzen, an meiner Brust,
 Du meine Wonne, du meine Lust!

7. "On my heart, at my breast"

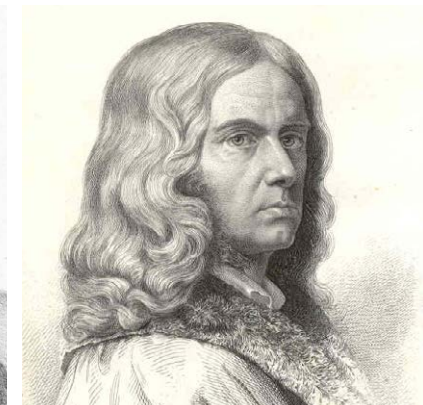
On my heart, at my breast,
 You my delight, my joy!
 Happiness is love, love is happiness,
 I've always said and say so still.
 I thought myself rapturous,
 But now am delirious with joy.
 Only she who suckles, only she who loves
 The child that she nourishes;
 Only a mother knows
 What it means to love and be happy.
 Ah, how I pity the man
 Who cannot feel a mother's bliss!
 You dear, dear angel, you,
 You look at me and you smile!
 On my heart, at my breast,
 You my delight, my joy!

8. 'Nun hast du mir den ersten Schmerz getan'

Nun hast du mir den ersten Schmerz getan,
 Der aber traf.
 Du schläfst, du harter, unbarmherz'ger Mann,
 Den Todesschlaf.
 Es blicket die Verlassne vor sich hin,
 Die Welt ist leer.
 Geliebet hab ich und gelebt, ich bin
 Nicht lebend mehr.
 Ich zieh mich in mein Innres still zurück,
 Der Schleier fällt,
 Da hab ich dich und mein verlorne Glück,
 Du meine Welt!

8. "Now you have caused me my first pain"

Now you have caused me my first pain,
 But it struck hard,
 You sleep, you harsh and pitiless man,
 The sleep of death.
 The deserted one stares ahead,
 The world is void.
 I have loved and I have lived,
 And now my life is done.
 Silently I withdraw into myself,
 The veil falls,
 There I have you and my lost happiness,
 You, my world!



Left to right: Portrait of Robert Schumann (1839) by Josef Kriehuber. Source Wikimedia Commons. Portrait of Adelbert von Chamisso (c.1831). Artist unknown. Source Wikimedia Commons.

Edvard Hagerup Grieg (1843–1907)

Two Elegiac Melodies, Op.34, arr. Grieg from a work for string orchestra (1880)

Poetry by Aasmund Olavsson Vinje (1818–1870)

Våren

Enno ein Gong fekk eg Vetren at sjaa for
Vaaren at røma;
Heggen med Tre som der Blomar var paa eg
atter saag bløma.
Enno ein Gong fekk eg Isen at sjaa fraa Landet
at fjjota,
Snjoen at braana, og Fossen i Aa at fyssa og
brjota.
Graset det grøne eg enno ein Gong fekk skoda
med blomar eg seier hei
enno eg hørde at Vaarfuglen song mot Sol og
mot Sumar.
Enno ein Gong den Velsignad eg fekk, at
Gauken eg hørde,
enno ein Gong ut paa Aakren eg gjekk, der
Ploggen dei kjørde.
Enno ein Gong fekk eg skoda meg varm paa
Lufti og Engi;
Jordi at sjaa som med lengtande Barm at sukka
i Sængi.
Vaarsky at leika der til og ifraa, og Skybankar
krulla,
so ut av Banken tok Tora til slaa og kralla og
rulla.
Saagiddren endaa meg unntest at sjaa paa
Vaarbakken dansa.
Fivrelnd at floksa og fjuka ifraa, der Blomar seg
kransa.
Alt dette Vaarliv eg atter fekk sjaa, som sidan
eg miste.
Men eg er tungsam og spyrja meg maa: tru det
er det siste?
Lat det so vera: Eg myket av Vænt i Livet fekk
njota.
Meire eg fekk en eg havde fortent, og Alting
maa trjota.
Eingong eg sjølv i den vaarlege Eim, som
mettar mit Auga,
eingong eg der vil meg finna ein Heim og

Springtide

Singable translation by
Frederick Corder (1852 - 1932)

Yes, once again winter's face would I see
to Spring's glory waning,
whitethorn outspreading its clusters so free
in beauty enchaining.

Once more behold from the earth day by day
the ice disappearing,
snow melting fast and in thunder and spray
the river, careering.

Emerald meadows, your flow'rets I'll spy
and hail each new comer;
listen again to the lark in the sky
who warbles of summer.

Glittering sunbeams how fain would I watch
on bright hillocks glancing,
butterflies seeking from blossoms to snatch
their treasures while dancing.

Spring's many joys once again would I taste
ere fade they forever.
But, heavy-hearted, I feel that I haste
from this world to sever.

So be it then! yet in Nature so fair
much bliss I could find me;
over and past is my plentiful share,
I leave all behind me.

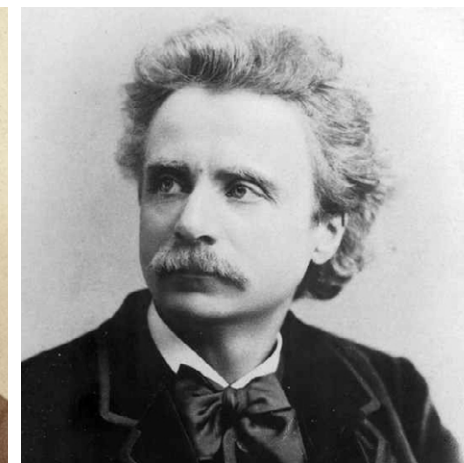
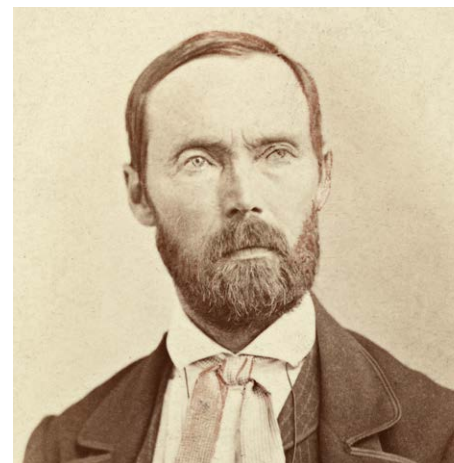
Once more I'm drawn to the Spring-gladdened
vale
that stilleth my longing;
there I find sunlight and rest without fail,
and raptures come thronging.

All unto which here the Spring giveth birth,
each flow'r I have riven,
seems to me now I am parting from the earth

symjande lauga.
Alt det som Vaaren imøte meg bar, og Blomen
eg plukkad',
Federnes Aander eg trudde det var, som
dansad' og sukkad'.
Derfor eg fann millom Bjørkar og Bar i Vaaren
ei Gaata;
derfor det Ljod i den Fløyta eg skar, meg
tyktest at graata.

a spirit from Heaven.

Therefore I hear all around from the ground
mysterious singing,
music from reeds that of old I made sound,
like sighs faintly ringing.



Left to right: Photo of Edvard Grieg (1888) by Elliot and Fry. Source Wikimedia Commons.
Photo of Aasmund Olavsson Vinje (date unknown). Source National Library of Norway.

Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

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

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

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

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

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

What is HIP?

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

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

Support the Orchestra

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

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



Rachael Beesley

Director | Violin

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

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

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



Jacqueline Porter

Soprano

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

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

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

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

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

Our ability to continue that journey rests on donors who share our vision and our passion. Help us reimagine the rich music of the late 18th to early 20th century by making a tax-deductible donation to Australian Romantic & Classical Orchestra.

Donation Options

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

Richard Gill AO Memorial Fund

Richard established the Richard Gill AO Memorial Fund to enable us to:

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

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

O'Connell the Music
August 2019



Young Mannheim Symphonists

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

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

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

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



Voyage of Musical Discovery

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

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

Voices & Instruments

Tues 4 May, 6.30pm
City Recital Hall, Sydney



Australian Romantic & Classical Orchestra

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

Sydney Chamber Choir

BRENDA GIFFORD
Mother Earth / Minga Bagan (2020)

ELLA MACENS
Stāvi Stīvi, Ozoliņ (2019)

CLARE MACLEAN
A West Irish Ballad (1988)

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

Texture & Timbre

Thurs 5 August, 6.30pm
City Recital Hall, Sydney



Australian Romantic & Classical Orchestra

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

Taikoz

KERRYN JOYCE & RYUJI HAMADA
Flowing Water (2019)

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

2021 Concert Season

Evoked

Beethoven &
Berwald

Ludwig van Beethoven Trio Op.38
Franz Berwald Grand Septet

Sunday 25 April | 7.30pm
Blackheath Chamber Music Festival

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

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

Thursday 6 May | 7.00pm
City Recital Hall, Sydney

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

Saturday 8 May | 4.00pm
Adamstown Uniting Church, Newcastle

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

Emerge

Haydn, Mozart &
Mannheim

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

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

Christian Cannabich
Sinfonia No.54

Joseph Haydn
Symphony No.103 'Drum Roll'

Tuesday 3 August | 7.30pm
Melbourne Recital Centre

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

Saturday 7 August | 7.00pm
Orange Regional Conservatorium

Thursday 12 August | 7.30pm
Newcastle City Hall Concert Hall

Friday 13 August | 7.00pm
City Recital Hall, Sydney

Canberra International Music Festival

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

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

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

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