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AUSTRALIAN
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RICHARD GILL | FOUNDING ARTISTIC DIRECTOR

Viennese Vogue

Mozart Clarinet Quintet,
Schubert & Hummel



Joining us for
Voyage of Musical Discovery?

Begin your journey on page 12

Viennese Vogue

Mozart's Clarinet Quintet, Schubert & Hummel

Members of the Australian Romantic & Classical Orchestra

Nicole van Bruggen clarinet & basset clarinet

Peter Clark violin | **Julia Russoniello** violin

Simon Oswell viola | **Daniel Yeadon** cello

Johann Nepomuk Hummel (1778–1837)

Clarinet Quartet in E flat major, S.78 (1808)

Allegro moderato

La Seccatura (Allegro molto)

Andante

Rondo (Allegretto)

Franz Schubert (1797–1828)

String Trio in B flat major, D.471 (1816)

Allegro

INTERVAL

Wolfgang Amadeus Mozart (1756–1791)

Clarinet Quintet in A major, K.581 (1789)

Allegro

Larghetto

Menuetto – Trio I – Trio II

Allegretto con variazioni – Adagio – Allegro

This concert will last approximately 90 minutes, including a 20-minute interval.

Rachael Beesley, our advertised first violinist, has regrettably had to withdraw from these concerts for family reasons. We are grateful to Peter Clark for agreeing to step in at late notice.

Caloundra | 5 March
The Events Centre

Newcastle | 10 March
Adamstown Uniting Church

Canberra | 15 March
Albert Hall

Melbourne | 7 March
David Li Sound Gallery
Monash University

Orange | 12 March
CWA Hall, Robertson Park

Kenthurst | 14 March
The Hills Grammar School

Sydney | 16 March
The Neilson, ACO Pier 2/3
Live streamed on Australian
Digital Concert Hall

TOP NOTES

Viennese Vogue

Introduction

In many of the great 19th-century concert halls, there's a frieze around the walls, setting out the composers who were in vogue. Just as W.S. Gilbert could name "Spohr and Beethoven" in the same breath when devising punishments to fit the crime, so the old friezes reveal who was thought to be assured of immortality, placing names such as Dussek, Moscheles and, yes, Hummel, alongside those whose reputations have survived. Were these composers overrated then? Perhaps. Are they underrated now? In the case of Hummel and his Clarinet Quartet, a resounding yes. Rediscovered in the middle of the 20th century, the Clarinet Quartet is indisputably one of the foremost works for clarinet trios, and a worthy companion to Mozart's Clarinet Quintet.

When he decided to write a clarinet quartet, the astute Hummel knew this genre was in demand; following the fashions ensured commercial success. Mozart's Clarinet Quintet, on the other hand, emerged from the combined love for the sound of an instrument and admiration for the artistry of a friend and fellow musician, and the result is radiantly beautiful and profoundly moving. This is music that defies trends.

Between these two works lies a single movement by the young Schubert – the beginning of an incomplete string trio that brings the intimacy of domestic music-making to this public concert of chamber music.

Johann Nepomuk Hummel Clarinet Quartet in E flat major, s.78

Johann Nepomuk Hummel (1778–1837) was better known as a virtuoso pianist in his lifetime – an improviser to rival Beethoven. And while some thought he was also Beethoven's equal as a composer, he belonged rather to a "silver age" of Viennese music, a bridge between the musical language of his teachers, Mozart and Haydn, and the Romantic style of pianist-composers such as Chopin.

In 1804, he joined the Esterházy court at Eisenstadt as Konzertmeister, taking over partial duties from Haydn, who had been in service there since 1761 and was all but retired from his role as Kapellmeister. The new role doesn't seem to have stopped Hummel moonlighting by taking on commissions for unrelated Viennese performances, which in 1808 led to him being dismissed, only to be reinstated soon after, probably through Haydn's influence.



GOETHE MUSEUM, DÜSSELDORF

A portrait of Hummel in his mid-30s, possibly by Möller.

Enterprising and with good commercial instincts, Hummel would have recognised the growing popularity of the clarinet in Vienna, as well as the general enthusiasm for chamber works featuring clarinet with string trio. And it was in 1808 that he completed a clarinet quartet of his own. Hummel's Quartet differs from its contemporaries, however, in presenting the clarinet as an integrated member of the ensemble, rather than as the soloist in miniature concerto.

This is especially obvious in the fast opening movement (*Allegro moderato*), in which all four instruments share in presenting the musical ideas and share melodic and accompanying roles between them. The structure is conventional but the harmonic and rhythmic ideas are adventurous and often compulsive, culminating in a tremendous coda.

Nicole van Bruggen writes...

Hummel has altered the order of the movements from the traditional sequence of fast–slow–minuet–fast, placing his *Andante* ("slow") movement third and completely doing away with the minuet and trio. Instead, he inserts a quick and lively movement before the *Andante*.

This movement, *La Seccatura*, is particularly remarkable. The title translates as "The Nuisance" or "Bother", referring to a joke that Hummel plays with the performers. Each instrument's part is written in a different time signature – something that would not be surprising in music of today, but which was extraordinary in the early 19th century. For the listener, especially given the fast tempo, this trick is barely discernible (the rhythms do line up), but it can indeed prove to be quite a "nuisance" in rehearsal!

Hummel creates a sensuous atmosphere with his use of an essentially simple melody in the *Andante*. The unusual key of A flat major for this movement is especially significant when this work is performed on original instruments given the tone colour of the instruments in this key. The clarinet writing demonstrates the different timbres of the classical clarinet and its modern day equivalent. For the string instruments, A flat major means fewer opportunities to play on open strings, creating a dark, warm sound for them to work with in their accompaniment. This movement allows enormous expressive freedom for the clarinet, with some sublime moments in which the violin joins with the clarinet, adding intensity to the melodic and textural writing.

The final movement adopts one of Hummel's preferred musical forms, the rondo. The main theme contrasts beautifully with the intervening motives throughout the work and of particular interest is the chromatic writing first introduced by the viola and later imitated by the clarinet and violin.

Franz Schubert

String Trio in B flat major, D.471

KUNSTHISTORISCHES MUSEUM WIEN



Analysis of this unsigned portrait indicates that it almost certainly depicts the young Schubert around the time he wrote his Trio, D.471.

The Schubert who wrote this string trio movement in 1816 was 19 years old. He'd recently moved out of the crowded family home, given up the teaching job he hated, and was beginning to enjoy the events that came to be known as "Schubertiades": convivial evenings among friends and fellow artists and musicians. When the unassuming young man wasn't at the piano accompanying songs, he might be found playing the viola in music like this: charming, fresh and bearing the influence of his beloved Classical models, Haydn and Mozart.

We don't know why he abandoned the work after composing this opening fast movement (marked *Allegro*) and the first 39 bars of a slow second movement (*Andante sostenuto*), but the exquisite music that survives is full of optimism. It is also a rare example of true chamber music: conceived for performance in intimate spaces, by and for friends.

Wolfgang Amadeus Mozart

Clarinet Quintet in A major, K.581

When Hummel wrote his Clarinet Quartet, he was following a popular trend. When Mozart composed his Clarinet Quintet in 1789, he was doing something quite new, with an instrument that was just coming into its own. Mozart wasn't alone in recognising the clarinet's beauty of tone, flexibility and expressive potential, but no other composer fell so completely under its spell. In addition to the Clarinet Concerto (K.622) from the final year of his life, and remarkable cameos for the clarinet and its relatives in his operas, Mozart's most influential contribution to the clarinet repertoire – and to chamber music – was this Quintet.

An instrument is nothing without a player, however, and central to these creations was Mozart's friend Anton Stadler, a clarinetist so admired that influencers worked to ensure he'd be given an imperial court post just to keep him in Vienna. Stadler's enterprising inventiveness resulted in a new type of clarinet called the basset clarinet, which capitalised on the instrument's naturally rich and mellifluous sonority by extending its range down, and it's this instrument that Mozart had in mind for the Quintet. (Read more in the Deep Dive essay on page 9.)

It's no accident that both concerto and quintet are in A major. This is a "good" key for a clarinet in A, just as D major is a "good" key for a flute (a fact that modern instrument performances obscure). But for Mozart, this key, which 18th-century music theorists associated with sweet and tender passions, cheerfulness and a spirit of optimism, often carries a "smiles through tears" atmosphere. Combined with an instrument that was considered an expressive equal to the human voice, the result is profoundly moving music that's both radiant and wistful.

This emerges from the outset: the strings converge in a calm, descending idea, the clarinet responds with a soaring and plunging motif. For an opening *allegro* (fast movement) the music is surprisingly calm and measured, as Mozart opts for spacious lyricism over making a splash. It's also clear, as Nicole van Bruggen observes, that while this music was quite obviously a showpiece for Stadler, it's unlike other such works combining a wind instrument with strings in that the string quartet here is an equal partner in the proceedings. This becomes apparent when Mozart develops his ideas, swapping the motifs between the instruments.

The serene second movement (*Larghetto*) is conversational, with unfolding duets for the clarinet and individual instruments of the string quartet. In this movement, the violins and viola attach mutes to the bridges of their instruments and the clarinet indulges its lower "chalumeau" register for a hushed and introspective effect.

The third movement is distinctive for the rare inclusion of two trios, rather than one, with the amiable, dancelike *Minuet*. *Trio I* shifts the key to melancholy A minor and gives the clarinet a break. *Trio II* returns the clarinet to a featured spot with music that evokes an Austrian country dance.

That mood is sustained in the final movement (*Allegretto con variazioni*), a set of variations on a lively march theme providing the first hint of genuine cheerfulness. The theme is simple, unremarkable even, but Mozart's treatment of it exploits wide-ranging expressive possibilities, from carefree joy to meditative calm and, in the especially eloquent third variation (again returning to A minor), despairing lament. If the first three movements demonstrate that Anton Stadler was an artist of great sensitivity, the brilliant clarinet passages in this movement reveal his virtuoso technique. No wonder Mozart was inspired.

**Program notes by
Yvonne Frindle © 2023**



Detail from a portrait of Mozart at the piano, painted in the early 1780s by his brother-in-law Joseph Lange.



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DEEP DIVE

Mozart and the clarinet

When Mozart left the service the Archbishop of Salzburg in 1781, an exciting new world opened before him. Mozart's decision to be, in effect, a freelance artist, of course meant less financial security than that afforded a musician in the service of a court, and his father was furious with him for taking this rash step. Mozart tried to convince his father his move was a wise choice, writing on 4 April 1781: "I can assure you that [Vienna] is a Magnificent place – and for my Métier the best place in the world." Mozart was absolutely in his element in this intensely musical city, and we have his impetuous decision to thank for so much wonderful music.

Mozart's father and others had warned him of the fickleness of Viennese taste and the insecurity this would represent, but his sense of what was possible in Vienna was correct – the city was a hotbed of musical activity, teeming with high-calibre professional musicians as well as countless talented instrument builders.

In particular, Mozart's friendship with the great Bohemian clarinet virtuoso Anton Stadler (1753–1812), and their connection with fellow Freemason and clarinet builder extraordinaire Theodor Lotz (1748–92) resulted in some of the most gorgeous works in the repertoire. His Clarinet Quintet in A major, K.581, written for his close friend to perform on a newly invented instrument, represents the fascinating way in which these relationships came together.

The majority of Mozart's works for the clarinet were written for Anton Stadler, whom Mozart befriended soon after moving to Vienna. It is clear, however, that Mozart loved the clarinet long before meeting Stadler. As a boy prodigy touring Europe, he had transcribed a symphony featuring clarinets by London composer Carl Friedrich Abel, and his first composition with clarinets was a divertimento, K.113, composed when he was still a teenager. But the divertimento was written for a patron in Milan. There were no clarinets in the orchestra in his hometown of Salzburg, and his travels revealed tantalising possibilities.

In Munich in 1777 he admired a *Harmonie* (wind band) with clarinets, and in Mannheim, where he then spent the best part of a year, he heard one of the most acclaimed orchestras in Europe. All the while, he became increasingly frustrated by the musical situation at home, and wrote numerous letters to his father extolling the virtues of Mannheim's music scene while deploring the mediocrity of Salzburg's. In one such letter he suddenly exclaims:

If only we had clarinets in the orchestra! You wouldn't believe what marvellous effects flutes, oboes and clarinets produce in a symphony...
(3 December 1778)

Mozart wasn't the only one to admire the clarinet. The instrument was praised for its dulcet tone and its liquid, almost vocal quality. Writing in his treatise *Ideen zu einer Ästhetik der Tonkunst* (1784–85), the composer and music theoretician



Concert-Anzeige.

Morgen Dienstag den 21^{ten} März, wird Herr Stadler, Kaiserl. Königl. Kammermusikus, mit hoher Obrigkeitlicher Bewilligung im hiesigen Schauspielhause, mit gütiger Benützung der musikalischen Gesellschaft, sein drittes, und letztes Concert geben, worinn er sich zur Veränderung auf dem Bassett-Horn hören lassen wird.

Dies Instrument ist von eben der Beschaffenheit wie seine Invention's Clarinette, hat einen Umfang von Vier Octaven, und drey halb Töne mehr in der Tiefe, als das sonst gewöhnliche Bassett-Horn.

Stücke sind folgende:

Erster Theil.

Große Sinfonie von Haydn.
Concert für das Bassett-Horn, gespielt von Herrn Stadler.
Aria gesungen von Madame Lange.

Zweyter Theil.

Ein Sinfonie Satz von Vepel.
Sieben Variationen für das Bassett-Horn, gespielt von Hr. Stadler.
Rondo aus La Clemenza di Tito von Mozart, gesungen von Herrn Arnold, und mit zwey Bassett-Hörnern begleitet von Hrn. Stadler, und seinem Schüler Plasko.

Dritter Theil.

Ein kurzer Sinfoniesatz.
Einige Stücke von Mozart für Drey Bassett-Hörner gespielt von den Hrn. Stadler, Plasko, und Bahl; dann verschiedene Arien, Duetten, Terzetten aus den bekanntesten, und beliebtesten Operetten, Cosa Raca, l'albore di Dianna Figaro, Don Giovanni &c. &c. ebenfalls mit Drey Bassett-Hörnern.
Ein Sinfonie Satz.

Der Anfang ist präcise um halb Sechs Uhr.
Entree-Billets sind zu den gewöhnlichen Opernpreisen bey dem Theaterkassirer Herrn Kettich, und nachher am Eingange zu haben.

Advertisement for a concert given by Anton Stadler in Riga on 21 March 1794. Stadler included an illustration of his signature instrument, the basset clarinet, on his concert flyers, even when, as in this program, he was planning to play the basset horn "to change things up".

Daniel Schubart (1739–91) described the sound of the clarinet as "the sound of great sentiment – the tone of a passionate heart melting with love". And Anton Stadler's artistry, combined with the natural characteristics of the instrument, proved irresistible. As one admirer noted of Stadler's playing:

Never should I have thought that a clarinet could be capable of imitating a human voice so deceptively as it was imitated by you. Truly, your instrument has so soft and lovely a tone that nobody who has a heart can resist it...'
(Johann Friedrich Schink, *Litterarische Fragmente*, 1784)

Mozart's masterful writing for the clarinet captures exactly these qualities. In Stadler, he found a player who had not only a beautiful sound, but a sparkling technique to boot, and theirs became one of the great partnerships in the history of the clarinet repertoire. Indeed, it can be safely said that his works helped raise the clarinet from its customary place in orchestras and wind bands to become a star in its own right.

While he was not the first to write chamber music for the clarinet – forerunners included C.P.E. Bach, Wagenseil and, of particular significance, Johann Stamitz and his son Karl – Mozart clearly showed the instrument in a new light. Equally significant, he played a key part in the development of a new kind of clarinet.

The Basset Clarinet

Both the Clarinet Quintet and Mozart's Concerto in A major, K.622, were originally written for an instrument called the basset clarinet, which adds four more chromatic notes to the bottom of the range of an ordinary clarinet. (Not to be confused with the larger basset horn, for which Mozart also wrote.)

Stadler had worked together with the Lotz to craft this instrument, and it was quite a novelty, evidenced by the fact that many of Stadler's concert programs announced that he would perform on this unusual instrument. Several surviving announcements for concerts featuring Stadler even went so far as to include an illustration of the instrument.

When the publisher Johann André in Offenbach am Main published the Quintet in 1802, the clarinet part was edited so as to omit the lower basset notes; the basset clarinet had never really taken off and most players would not have had access to an instrument. Unfortunately, the manuscripts to both the Quintet and the Concerto have been lost – according to a letter from Mozart's widow Constanze, Stadler claimed to have lost the manuscript of the Quintet when his briefcase was stolen, but others told her he had pawned both case and contents for the sum of 73 ducats. As a result, clarinetists must make educated guesses about the passages that may have included these notes.

The interpretation in this concert is based on a contemporary arrangement of the Quintet published by Artaria in 1809 which includes the basset notes, making it an important source for those wishing to restore the piece to its original form.

Adapted from an essay by Sylvia Berry and Nicole van Bruggen

Sylvia Berry is one of North America's leading exponents of the fortepiano and other historical keyboard instruments.

Voyage of Musical Discovery

Design & Innovation

Nicole van Bruggen presenter

Peter Clark presenter



FORTUNES



TOLD

PART 1

Clarinet Quintet in A major, K.581 (1789)
by Wolfgang Amadeus Mozart (1756–1791)

Allegro
Larghetto
Menuetto – Trio I – Trio II
Allegretto con variazioni – Adagio – Allegro

Performed by members of the
Australian Romantic & Classical Orchestra
Turn to page 18 for their biographies

PART 2

WE ARE ALL ASTONISHINGLY WISE
concept and fortunes by Katy B Plummer
music and additional text by Sally Whitwell

Performed by
Anna Fraser soprano | Sally Whitwell piano
Katy B Plummer video installation artist

The Voyage will last 90 minutes, without interval.

Brisbane
Monday 6 March
St Peters Lutheran College

Melbourne
Thursday 9 March
David Li Sound Gallery,
Monash University

Sydney
Monday 13 March
The Neilson, ACO Pier 2/3

Guest Voyagers

PHOTO: SIMON GORGES



Anna Fraser | soprano

Anna specialises in early and contemporary repertoire, performing with Cantillation, Bach Akademie Australia, Australian Haydn Ensemble, Sydney Symphony Orchestra, Sydney Philharmonia Choirs, Ensemble Offspring, Vocal Detour, and as a member of the Song Company for many years. She has performed with Pinchgut Opera since 2004, including notable solo roles, and with Sydney Chamber Opera since 2017, most recently in Mary Finsterer's opera *Antarctica* with AskolSchönberg Ensemble at the Holland and Sydney festivals. She is a graduate of the Sydney Conservatorium, New England Conservatory (Boston) and the Britten-Pears Young Artist Program.

PHOTO: MAJA BASKA



Sally Whitwell | piano

Sally is a pianist, composer and educator. Her five solo albums have won her three ARIA awards, and her debut album *Mad Rush* led to an invitation to premiere Philip Glass's Etudes for Solo Piano at the Perth Festival and in the USA. She has a particular interest in vocal music and was 2020 Composer in Residence for the Adelaide Chamber Singers (2020 Composer in Residence). She has also composed for Phoenix Central Park, Ensemble Offspring, Acacia Quartet, Plexus Ensemble and Homophonic, and is currently collaborating on a multi-channel video installation opera, *Margaret and the Grey Mare*, with Katy B Plummer.

PHOTO: KUBA DORABIALSKI



Katy B Plummer | video artist

Katy makes video installations about the phenomenology of resistance and the politics of ghosts, and is excited about the oracular possibilities of chance-based digital technologies. She uses cinematic storytelling, anachronistic domestic textile practices and the camp aesthetics of high school theatre to tell complicated stories about being a person in the world. Her work announces that history is a haunted house full of unfinished cycles and unprocessed psychic material, and she believes that poetry, horror and witchcraft can be useful strategies to interrupt oppressive systems. She lives, works and teaches on stolen Gadigal land.

Charting the Music

The music in Part 2 of this Voyage emerged from Sally Whitwell's song cycle *Pictures at an ExHERbition*, a feminist response to Mussorgsky's 1874 solo piano work *Pictures an an Exhibition*, in which Sally took inspiration from the work of some of her favourite Australian female artists, such as Grace Cossington Smith and Margaret Olley. "I reached a point," says Sally, "when I realised that all the artists I'd written about were long dead, so I decided I needed to investigate some contemporary artists." The work of video artist **Katy B Plummer** caught her attention, and the song she inspired became the opening number in its own song cycle, **WE ARE ALL ASTONISHINGLY WISE**.

In Sydney's Abercrombie Lane, between Pitt and George Streets, up high in an alcove, there is a big screen glowing pink. On the screen there is a friendly pink ghost, hanging around, waiting to be helpful: push a button and she will pull a card just for you, a small scrap of poetic text that you can intuitively apply to your experience.

WE ARE ALL ASTONISHINGLY WISE is an interactive oracle for uncertain times, made by Katy B Plummer for a City of Sydney commission in 2021. Last year, Sally Whitwell was out and about in the world, looking for inspiration, when she stumbled upon the Pink Ghost; they've been chatting and surprising each other ever since.

Katy and Sally have become obsessed with each other's work and have lots more collaborations in the pipeline.

www.weareallastonishinglywise.com

Next on the itinerary

Thu 1 June | 6.30pm
with the **Acacia Quartet**
The Concourse,
Chatswood, Sydney

Mon 5 June | 11.30am
with **Tango Enigmático**
St Peters Lutheran College,
Indooroopilly, Brisbane

Thu 8 June | 6.30pm
with **Anna McMichael & Louise Devenish**
Alexander Theatre,
Monash University,
Melbourne



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 April, students from all over Australia will be taking part in the **Young Mannheim Symphonists National Academy**, a residential music camp in Brisbane. Under the direction of conductor Rachael Beesley and Nicole van Bruggen, they will prepare a program of music by Mendelssohn, Beethoven and Bizet.

Applications are still open for the **Young Mannheim Symphonists Intensives** in September (Melbourne) and October (Sydney). These will be directed by Rachael Beesley and Nicole van Bruggen, and will explore core repertoire by Mozart and Beethoven, together with lesser-known music by Stamitz, Richter and Reicha.

The program tutors are principal musicians of the Australian Romantic & Classical Orchestra – experienced professionals who specialise in historically informed performance on period instruments, and whose passion for understanding our musical heritage in its historical context is matched by their passion for inspiring and enlightening the next generation of HIP musicians.

For more information, please visit arco.org.au/yms



Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

The **Australian Romantic & Classical Orchestra** specialises in period instrument performances of late 18th- to early 20th-century orchestral and chamber music, and is at the forefront of the historical performance (HIP) scene, staying abreast with the latest research and developments around the world by collaborating with key guest musicians and musicologists. Under the artistic direction of **Rachael Beesley** and **Nicole van Bruggen**, the orchestra has been praised for its “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**, the orchestra is now, in its 10th year, a dynamic influence on the Australian music scene. Its twin goals of performance and education are achieved through live concerts in Australia’s capital cities and in metropolitan and regional centres, collaborations with guest ensembles, broadcasts and recordings, innovative music education programs, pre-concert presentations and specialist online resources. Gathering 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, Brisbane and, this year, in Melbourne for the first time. The Voyage is equal parts concert and demonstration, and features collaborations with exceptional guest musicians and ensembles to explore through words and music the compositional similarities between historical and Australian contemporary works.

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

To learn more about the Australian Romantic & Classical Orchestra’s educational activities, please visit arco.org.au/education

Viennese Vogue Performers

Nicole van Bruggen | clarinets

PHOTO: NICK GILBERT



Originally from Sydney, Nicole is a highly respected exponent of historical clarinets, appearing as principal clarinet in many of the world's finest period instrument orchestras, including Concerto Copenhagen, Barokksolistene (Norway), New Dutch Academy, Arte dei Suonatori (Poland), Netherlands Bach Society and the Australian Brandenburg Orchestra, as well as performing with Tafelmusik (Canada) and Les Musiciens du Louvre, and in the Utrecht Early Music Festival. She is principal clarinettist, co-artistic director and general manager for the Australian Romantic & Classical Orchestra, and is committed to music education and the promotion of historically informed performance (HIP). This includes

tutoring for the Australian and Melbourne youth orchestras, Australian National University and Australian National Academy of Music. She studied modern clarinet at the Sydney Conservatorium before moving to the Netherlands to study historical clarinet at the Royal Conservatoire in The Hague, where she was based for 17 years.

Clarinet in B flat by Agnès Gueroult, Paris, France (2002–04) after Theodor Lotz, Vienna (c.1810); Basset Clarinet in A by Agnès Gueroult, Paris, France (2005) after Theodor Lotz, Vienna (c.1790)

Peter Clark | violin

PHOTO: ROB WHEELER



Based in New York City, Peter first performed in Carnegie Hall with the Australian Chamber Orchestra at the age of 20. As concertmaster, he appears regularly with Sydney Chamber Opera, Victorian Opera and New Zealand Opera (including a critically acclaimed performance in Handel's *Semele*), as well as the Darwin Symphony Orchestra, and has also appeared as Principal Second Violin of the RTÉ Orchestra, Dublin. In 2020 he was appointed a principal member of the innovative Omega Ensemble. His commitment to arts access has led him to perform in more than 120 regional towns and cities across Australia, as well as to develop a much-loved music program at Melbourne's Royal Children's Hospital, through

the Australian Chamber Orchestra. His doctoral research on social innovation and cohesion through music is generously supported by Judith Neilson AM and the General Sir John Monash Foundation. He is also completing an MBA in Arts Innovation, with the support of the American Australian Association.

Violin by Lorenzo Ventapane, Naples, Italy (1820)

Julia Russoniello | violin

PHOTO: JACQUIE MANNING



Julia is a HIP specialist with a particular interest in late 19th- and early 20th-century music, and she 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 Australian Haydn Ensemble. Her project The Golden Age Quartet emulates the style of early 20th-century icons such as Rudy Wiedoeft, Daisy Kennedy and The Clive Amadio Quartet, and she is a recent National Archives of Australia postgraduate fellow.

Violin by Jules Grandjon, Paris, France (1850)

Simon Oswell | viola

PHOTO: SEBASTIAN OSWELL



Simon has performed as a soloist and chamber musician in Australia, Europe, South-East Asia and the USA. In California he was principal viola for the Carmel Bach Festival, Mozart Classical Orchestra and Hollywood Bowl Orchestra, and recorded for the motion picture industry. Since returning to Australia in 2006, he has appeared as principal viola with the Australian Romantic & Classical Orchestra, Australian Chamber Orchestra, Australian World Orchestra, and the Melbourne, Adelaide, Tasmanian and Queensland symphony orchestras, and he currently directs an annual chamber music school in Clunes, Victoria.

Viola by Gaspare Lorenzini, Piacenza, Italy (1740)

Daniel Yeadon | cello

PHOTO: SYDNEY CONSERVATORIUM OF MUSIC



Daniel is a cellist and viola da gamba player, whose musical interests include repertoire from the Renaissance to the present day. He is a passionate chamber musician and plays regularly with the Australian Romantic & Classical Orchestra, Ironwood, Bach Akademie Australia, Australian Chamber Orchestra and Australian Haydn Ensemble. He appears courtesy of the Sydney Conservatorium of Music, where he is a lecturer in cello, chamber music and historical performance. His research interests include 19th-century performance practices and the use of sound design in science education.

Cello by William Forster II, London, England (1781)

Supporting the Orchestra

The 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, 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, and we invite you to join their ranks.

Donation Options

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Richard Gill AO Memorial Fund

The Richard Gill AO Memorial Fund was established at Richard's request to support the objectives of the Australian Romantic & Classical Orchestra. Richard's vision, as the orchestra's founding artistic director, 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 his legacy. Please donate by visiting arco.org.au/richard-gill-memorial-fund

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MAY–JUNE New Perspectives

**Members of the Australian
Romantic & Classical Orchestra**

Louise FARRENC
Nonet in E flat major, Op.38

Ludwig van BEETHOVEN
Septet in E flat major, Op.20

Wednesday 31 May | 6.30pm
The Hills Grammar School, Kenthurst, Sydney

Friday 2 June | 7.00pm
The Neilson, ACO Pier 2/3, Sydney

Saturday 3 June | 7.00pm
Brisbane City Hall

Sunday 4 June | 3.00pm
The Events Centre, Caloundra (QLD)

Tuesday 6 June | 7.00pm
Albert Hall, Canberra

Wednesday 7 June | 7.00pm
Adamstown Uniting Church, Newcastle (NSW)

Saturday 10 June | 7.00pm
Monash University, Melbourne

JULY–AUGUST Midsummer Dreams

**Australian Romantic &
Classical Orchestra**
Rachael Beesley conductor

Felix MENDELSSOHN
A Midsummer Night's Dream
Overture, Op.21

Ludwig van BEETHOVEN
Symphony No.8 in F major, Op.93

MENDELSSOHN
Symphony No.3 in A minor,
Op.56, *Scottish*

Sunday 30 July | 3.00pm
Brisbane City Hall

Tuesday 1 August | 7.00pm
Albert Hall, Canberra

Friday 4 August | 7.00pm
Monash University, Melbourne

Saturday 5 August | 7.00pm
Newcastle City Hall (NSW)

Sunday 6 August | 3.00pm
The Joan, Penrith, Sydney

Tuesday 8 August | 7.00pm
The Concourse, Chatswood, Sydney



Tickets & info
arco.org.au