



Beethoven  
Mendelssohn

Australian Romantic &  
Classical Orchestra  
Richard Gill AO  
Rachael Beesley

# Perspective & Celebration

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## Beethoven & Mendelssohn

**Felix Mendelssohn Bartholdy (1809–1847)**

1. String Symphony No.10 in B minor  
Adagio – Allegro – Più presto  
Rachael Beesley | Director

**Felix Mendelssohn Bartholdy (1809–1847)**

2. The Hebrides, Op.26: Overture 'Fingal's Cave'  
Richard Gill AO | Conductor

**Ludwig van Beethoven (1770–1827)**

Symphony No.7 in A Major, Op.92  
3. I. Poco sostenuto – Vivace  
4. II. Allegretto  
5. III. Presto – Assai meno presto (trio)  
6. IV. Allegro con brio  
Rachael Beesley | Director

IN MEMORIAM RICHARD GILL AO

AUSTRALIAN  
ROMANTIC &  
CLASSICAL  
ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR

# Welcome

Introducing *Perspective & Celebration: Beethoven & Mendelssohn*, the live, debut album of the Australian Romantic & Classical Orchestra. Inspired by and dedicated to our incomparable founding artistic director, the late Richard Gill AO, these richly Romantic orchestral works from the early 19th century showcase the incredible knowledge and passion of Australian musicians specialising in historically informed performance.

Throughout the past decade we have been guided by our twin goals of performing repertoire from the Classical and Romantic eras, and carrying on the legacy of Richard's deep devotion to music education. His energy, enthusiasm and peerless musicianship remain an inspiration to this day, and we are delighted that this debut album includes a recording of Richard conducting the orchestra live in concert. There are so many people to thank for their efforts over the years, but above

all else we want to thank you, our audience. We wouldn't exist without your support. The past two years have taught us a great many things, but what we have learned above all else is how deeply and profoundly we love performing with our dear friends and colleagues, and for you, our loyal friends and audience.

So it is with great enthusiasm and resolve that we present this live album, and we look forward to many more years of inspiring, educating and enlightening.

Onwards and upwards,

**Rachael Beesley &  
Nicole van Bruggen**  
Co-Artistic Directors  
Australian Romantic &  
Classical Orchestra  
July 2022



# Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

The Australian Romantic & Classical Orchestra specialises in historically inspired 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 for its “intelligent and warm performances, demonstrating the importance of historically informed musicianship and showcasing the impact of period instruments.” (ArtsHub, 2020).

Founded in 2012 under the artistic direction of renowned musician and educator, the late Richard Gill AO, and now 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 education programs and specialist online resources. Bringing together leading Australian and international exponents, the Australian Romantic & Classical Orchestra brings historical insights and new perspectives to masterpieces from the Classical and Romantic periods.



## 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.

## Rachael Beesley Director

Rachael Beesley is an internationally renowned Australian/British violinist, director, concertmaster and educator specialising in the field of historically informed performance. Rachael is a talented and versatile violinist and musician who has devoted her life to performing, teaching and researching and has become one of the world leaders in the field of 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, she performs in ongoing yearly concert seasons and regular musical events in festivals and concert halls worldwide.

In Australia, Rachael is co-artistic director, director, soloist 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 from the violin, including the Tasmanian and Canberra Symphony Orchestras, Melbourne Chamber Orchestra and Adelaide Baroque Orchestra. 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 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 Memoriam

### Richard Gill AO

Richard Gill AO was one of Australia's best-known and best-loved musical figures. His career took him from teaching music in Sydney's western suburbs to Music Director of the Victorian Opera and Artistic Director of the Sydney Symphony Education Program, the Australian Romantic & Classical Orchestra and Sydney Chamber Choir, and along the way involvement with almost every major opera company and orchestra in Australia.

Richard was one of this country's pre-eminent conductors and a passionate advocate of music education. He specialised in opera, music theatre and vocal and choral training, and his work in developing young musicians and creating opportunities for them is recognised world-wide.

What truly distinguished Richard was his passion and enthusiasm for spreading not just the joy of music,

but its myriad benefits. He was Australia's greatest musical educator, and many say one of the best in the world. His life's work – alongside his other roles – was advocating music in our education system, and furthering the development of those who have gone on to choose music as a vocation. He brought music to life, and his knowledge and deep enjoyment of his subject was as inspiring and enlightening to a class of primary school students as it was to the cast of a major opera.

The majority of Australia's young contemporary professional musicians count Richard as a powerful influence on their musical development. He was awarded two Honorary Doctorates and was made an Officer of the Order of Australia (AO) for distinguished service to the performing arts as a conductor, artistic director and advisor, to the development of music education, and as a mentor of young musicians.

We invite you to visit our website to read more about the extraordinary life of our founding artistic director.



## About The Music

**Felix Mendelssohn Bartholdy  
(1809–1847)**  
**String Symphony**  
**No.10 in B minor (1823)**

There is a sweet melancholy to the opening of Mendelssohn's 10th string symphony, an emotion which is surely present in the heart of many 13-year-olds. But very few teenagers possess the musical language to express it. Between the ages of 12 and 14, Felix Mendelssohn wrote twelve string symphonies as well as other chamber works. They were composed for performances at his home in Berlin, where Mendelssohn's wealthy parents held concerts for friends and associates. Since the family's arrival in Berlin from Hamburg, Felix and his sister Fanny had enjoyed a wide-ranging education, including piano and composition lessons. Both children showed precocious musical talent, but only for Felix was the pursuit of music deemed a suitable career.

These early string symphonies are milestones in the path of Mendelssohn's musical development. Since the age of nine, he had been studying composition with Carl Friedrich Zelter, who taught him the forms and expectations of late 18th-century music. The string symphonies are well-crafted examples of these forms, and Mendelssohn makes effective use of the different expressive possibilities of the string instruments while not straying from standard harmonic progressions. The symphonies are fresh and engaging, and were the stepping stones to his first work of striking originality, the Overture to *A Midsummer Night's Dream*.

Dr Megan Lang © 2018

**Felix Mendelssohn Bartholdy**  
**The Hebrides, Op.26: Overture**  
**'Fingal's Cave' (1830, revised 1832)**

Visiting Scotland's rugged west coast in 1829, Mendelssohn was immediately moved to compose the first twenty bars

of his Hebrides overture. The following morning, he boarded the *Ben Lomond* and set sail for the small uninhabited island of Staffa. Here, through a haze of seasickness, he encountered Fingal's Cave. His companion, Karl Klingemann, wrote: *We were put out in boats and lifted by the hissing sea up the pillar stumps to the celebrated Fingal's Cave. A greener rush of waves surely never rushed into a stranger cavern – its many pillars making it look like the inside of an immense organ, black and resounding, and absolutely without purpose, and quite alone, the wide grey sea within and without.*

Designed to stand alone rather than introduce a larger dramatic work, concert overtures nevertheless often expressed extra-musical ideas, particularly ideas from literature. In fact, the *Hebrides* overture is the only concert overture by Mendelssohn not inspired by literature. Mendelssohn was specific about the effect he wished to achieve. He abhorred crass musical representations, but he did desire to express the experience of Fingal's Cave. At times he struggled to achieve his goals, lamenting at one point during revisions that his work "...smells

more of counterpoint than of seagulls". Whatever his struggles, *The Hebrides* became one of Mendelssohn's finest compositions. He was never concerned with breaking away from the musical forms of the past, as were Romantic composers such as Liszt and Wagner. Instead, he used established structures and made them carry the Romantic ideals of organic development, as opposed to Classical order. In *The Hebrides*, he created a sense of watery instability by refusing to resolve harmonies in expected ways, inserting ambiguous chords and resolving on unexpected rhythmic beats. His inventiveness with repeated thematic ideas seems unlimited.

In his time, Mendelssohn's approach to composition was considered conservative, and earned him some derision. The mercurial Berlioz even commented that he had "perhaps studied the music of the dead too closely".

Today, we recognise his musical abilities as extraordinary, and treasure the legacy of his compositions.

Dr Megan Lang © 2018

**Ludwig van Beethoven (1770–1827)**  
Symphony No.7 in A Major, Op.92  
(1811/12)

When Beethoven's Symphony No.7 was premiered in 1813, it was a great success. The second movement in particular was an immediate favourite, often performed without the rest of the symphony. Set in bright A major, the work is a celebration of freedom from oppression, a masterpiece of formal and rhythmic invention.

The work is remarkable for its reliance on rhythm rather than melody – each movement has its own rhythmic motifs which give coherence even to such a large structure. It opens with a huge chord, spanning five octaves, heralding the long symphonic introduction. This introduction is the longest of any of Beethoven's symphonies, nearly half the length of the first movement. Finally, a repeated note leads into the Vivace, building dramatically only to arrive unexpectedly in a light and joyful melody in the winds.

The second movement opens with an unstable A minor chord – a dark shift

following the optimism of the first movement. Then a dance-like melody begins which exposes the rhythmic bones of the symphony. Building with ever more inventive permutations, the movement was so rousing that the audience demanded an immediate encore. The third movement is a rapid scherzo and trio – a movement which Beethoven favoured over the traditional minuet and trio. Its rhythms are dynamic and intense, with musical jokes such as unexpected dynamic changes and what Schumann described as “horn burps”.

The final movement has been described as “elemental”, “rough” and “unbuttoned”, showing Beethoven's disregard for affronts to social and musical expectations. The movement is loud – the first of Beethoven's works to include a fff – and its rhythms are complex and driving, reaching a climax which balances the whole symphony.

Dr Megan Lang © 2020

**Felix Mendelssohn Bartholdy (1809–1847)**  
String Symphony No.10 in B minor

**RACHAEL BEESLEY**  
DIRECTOR

**VIOLIN I**

Rachael Beesley#  
Alice Evans\*  
Matthew Bruce  
Caroline Hopson  
Kirra Thomas  
Brendan Joyce  
Catherine Shugg  
Lucas O'Brien

**VIOLIN II**

Simone Slattery\*  
Skye McIntosh  
Jen Kirsner  
Natasha Conrau  
Briar Goessi  
Clare Zabrowarny

**VIOLA**

Galina Zinchenko\*  
Heather Lloyd  
Wen-Chuan Lin  
Nicole Forsyth  
Anna Webb  
James Eccles

**CELLO**

Michael Dahlenburg\*  
Anthea Cottee  
Louise King  
Paul Zabrowarny  
Alexander Nicholls

**BASS**

Emma Sullivan\*

# Concertmaster

\* Principal

Scan left to learn more about this recording, including the stories behind the musicians and their instruments.



## Felix Mendelssohn Bartholdy

### The Hebrides, Op.26: Overture 'Fingal's Cave'

**RICHARD GILL AO**  
CONDUCTOR

#### VIOLIN I

Rachael Beesley#  
Brendan Joyce\*  
Anna McMichael  
Susannah Ng  
Matthew Bruce  
Cameron Jamieson  
Natalia Harvey

#### VIOLIN II

Elizabeth Sellars\*  
Catherine Shugg  
Meg Cohen  
Julia Russoniello  
Caroline Hopson  
Jennifer Kirsner

#### VIOLA

Simon Oswell\*  
Christian Read  
Katie Yap  
Wen Chuan Lin  
Anna Webb

#### VIOLONCELLO

Daniel Yeadon\*  
Anton Baba  
Natasha Kraemer  
James Bush

#### DOUBLE BASS

Kirsty McCahon\*  
Miranda Hill

#### FLUTE

Kate Clark\*  
Megan Lang

#### OBOE

Eduard Wesly\*  
Ingo Müller

#### CLARINET

Nicole van Bruggen\*  
Ashley Sutherland

#### BASSOON

Marc Vallon\*  
Jackie Newcomb

#### HORN

Anneke Scott\*  
Dorée Dixon

#### TRUMPET

Leanne Sullivan\*  
Richard Fomison

#### TIMPANI

Brent Miller\*

# Concertmaster  
\* Principal

## Ludwig van Beethoven (1770–1827)

### Symphony No.7 in A Major, Op.92

**RACHAEL BEESLEY**  
DIRECTOR

#### VIOLIN I

Rachael Beesley#  
Brendan Joyce\*  
Cameron Jamieson  
Ben Adler  
Meg Cohen  
Marlane Bennie

#### VIOLIN II

Peter Clark\*  
Julia Russoniello  
Catherine Shugg  
Emma Williams

#### VIOLA

Simon Oswell\*  
Karina Schmitz  
Katie Yap  
Christian Read

#### CELLO

Natasha Kraemer\*  
Anton Baba  
Anita Gluyas

#### DOUBLE BASS

Kirsty McCahon\*  
Marian Heckenberg

#### FLUTE

Georgia Browne\*  
Pablo Sosa Del Rosario

#### OBOE

Vinciane Baudhuin\*  
Ingo Müller

#### CLARINET

Nicole van Bruggen\*  
Nahoko Mitsue

#### BASSOON

Lisa Goldberg\*  
Takako Kunugi

#### HORN

Graham Nichols\*  
Dorée Dixon

#### TRUMPET

Leanne Sullivan\*  
Alex Bieri

#### TIMPANI

Brian Nixon\*

# Concertmaster  
\* Principal



## Our Team

### Artistic

**Richard Gill AO\***

Founding Artistic Director

**Rachael Beesley &**

**Nicole van Bruggen**

Co-Artistic Directors

**Professor Neal Peres Da Costa**

Artistic Advisor

### Operations

**Nicole van Bruggen**

General Manager

### Board

**Claire Gill**

Chair

**Jason Bowran**

**Jennifer Hoy**

**Elizabeth Scott**

**Mary Vallentine AO**

**Nicole van Bruggen**

## Recording Locations

**String Symphony No.10 in B minor, BWV N 10** recorded live in concert by Brooke Greene for Australian Broadcasting Corporation at Sydney Grammar School on 21 December 2013. Produced and mixed by Brooke Greene and remastered by Haig Burnell. Courtesy ABC Classic. Licensed by Australian Broadcasting Corporation.

**The Hebrides, Op.26: Overture 'Fingal's Cave'** recorded live in concert by Haig Burnell at Melbourne Recital Centre on 22 March 2018. Produced, mixed and mastered by Haig Burnell.

**Symphony No.7 in A Major, Op.92** recorded live in concert by Haig Burnell at City Recital Hall, Sydney on 6 March 2020. Produced, mixed and mastered by Haig Burnell.

## Thank you

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 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.

### ARCOLIVE001

#### Executive Producer

Hugh Robertson

#### Booklet Design

Josh Murray Design

#### Cover Image

Lisa Goldberg  
[artist-lisagoldberg.com](mailto:artist-lisagoldberg.com)

#### Photographers

Nick Gilbert

Oscar Smith

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AUSTRALIAN  
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ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR