

# 2019 Concerts

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## New Constellations

Mendelssohn Octet  
Brahms Serenade

Jakob Lehmann | Guest Director

### SYDNEY

The Hills Grammar School  
Friday 16 August | 6.30pm

### NEWCASTLE

Newcastle Music Festival  
Saturday 17 August | 7.00pm

### SYDNEY

City Recital Hall  
Sunday 18 August | 3.00pm

### MELBOURNE

Melbourne Recital Centre  
Thursday 22 August | 7.30pm

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## Voyage of Musical Discovery *with* The Idea of North

Dynamics & Expressive  
Techniques

MONDAY 19 AUGUST | 6.30PM  
City Recital Hall, Sydney



# Mannheim Rocket

SATURDAY 11 MAY | 4.00 PM

RJ Phipps Performance Centre  
The Hills Grammar School

SUNDAY 12 MAY | 3.00 PM

City Recital Hall | Sydney

**Voyage of Musical Discovery**

TUESDAY 14 MAY | 6.30 PM

City Recital Hall | Sydney

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[arco.org.au](http://arco.org.au)

AUSTRALIAN  
ROMANTIC  
CLASSICAL &  
ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR

"With the rapturous response the finale received from the audience, the Australian Romantic & Classical Orchestra's year is off to an exciting start."

Limelight Magazine, March 2019



#### **Mannheim Rocket | Saturday 11 and Sunday 12 May**

A program to transport you back to the explosive birth of the modern symphonic style of Mannheim in the late-18th century. The cutting-edge orchestral sinfonias of Stamitz and Richter were simultaneously energetic and sensuous, and were a significant influence on the young Mozart, who was later at the epicentre of the Classical Viennese style. His fifth violin concerto – nicknamed the *Turkish* and performed by soloist Rachael Beesley – inhabits a hazy world of love and intrigue, and the finale of Mozart's Symphony No.40 contains the most famous ascending musical rocket of all.

#### **Voyage of Musical Discovery | Tuesday 14 May**

The orchestra shares the stage with Jane Rutter and her Third Culture World Music Ensemble. Together they explain the different ways that 'Cultural & Historical Contexts' influence composition and performance from the early-Classical Mannheim School to Australian contemporary and Chinese music.

Sit back and enjoy the freshness of sound, and vitality of musicianship that have made our orchestra a unique and essential part of Australia's cultural landscape. To our generous donors, patrons and supporters – we are deeply grateful to you for entrusting us to continue finding new perspectives and historical insights in Romantic & Classical music.

We look forward to celebrating our 2019 concert season with you – today and throughout the year.

**Rachael Beesley & Nicole van Bruggen**  
Australian Romantic & Classical Orchestra

# In Celebration

# Mannheim Rocket

Saturday 11 & Sunday 12 May

**Australian Romantic & Classical Orchestra**  
Rachael Beesley – Violin/Director & Soloist

**Johann Stamitz (1717–57)**

**Sinfonia à Quattro in A Major**

*Allegro assai*

*Andante*

*Presto*

**Wolfgang Amadeus Mozart (1756–91)**

**Violin Concerto in A Major KV 219**

*Allegro aperto*

*Adagio*

*Rondeau: Tempo di Menuetto*

► INTERVAL

**Franz Xaver Richter (1709–89)**

**Sinfonia à Quattro in B-flat Major**

*Spiritoso*

*Andante*

*Presto*

**Wolfgang Amadeus Mozart (1756–91)**

**Symphony No. 40 in G Minor KV 550**

*Molto allegro*

*Andante*

*Menuetto. Allegretto*

*Finale. Allegro assai*

*This concert will last approximately two hours, including a twenty minute interval.*

# Voyage of Musical Discovery Cultural & Historical Contexts

Tuesday 14 May

**Nicole van Bruggen** – Presenter

**Australian Romantic & Classical Orchestra**  
Rachael Beesley – Violin/Director

**Selection of movements from Sinfonias by:**

**Johann Stamitz (1717–57)**

**Franz Xaver Richter (1709–89)**

**Third Culture World Music Ensemble**

**Jane Rutter** – Flutes

**John Huie** – Guitar & Sanxian

**Hugh Fraser** – Double Bass

**Sally Schinkel** – Cello

**Andrew Wilkie** – Vibraphone & Percussion

**Maharshi Raval** – Tabla

**Selection of traditional arrangements and original works by:**

**Jane Rutter**

**John Huie**

*This concert will last one and a half hours (no interval).*

# Mannheim Rocket

Saturday 11 & Sunday 12 May

## Program Notes

Musicians of the 18th century were servants and craftsmen. They ate, worked and spent a lifetime together. With few exceptions, their fortunes were inextricably tied to the masters they served; to their tastes, wealth and priorities. Mannheim between the 1750s and 1770s was a shining light for music, as well as art and science. The region was enjoying peace and boasted a good tax base. The Prince-Elector, Karl Theodor, was wealthy and vain – he wished to create at the confluence of the Rhine and Neckar a court to rival Versailles. Artists and philosophers such as Mozart, Goethe, and Voltaire streamed through the city. The opera house was opulent and filled with sophisticated stage technology and machinery. The orchestra which provided the music was extraordinary.

## Johann Stamitz (1717–57)

Johann Stamitz presided over the Mannheim Orchestra early in its esteemed history, but by the time he died in 1757 he had brought it to renown. Observer Charles Burney's comment that the orchestra performed like an "army of generals" reflects their disciplined pursuit of unanimous musical ideals. But the orchestra and its music were also shaped by the Mannheim context – their purpose was to dazzle and amaze their audiences. When they were not performing operas, they played specially-composed symphonies, full of breathtaking musical effects. Listeners were expected to be overcome with admiration and awe at the richness of the court at Mannheim.

The famous Rocket was a simple arpeggio, beginning from the bass and so-named because it rose with the upper violins towards the heavens. The orchestra possessed the precision and timing necessary for the full Rocket effect, and it left an impression on many visitors, including Mozart who used it in his own compositions. But the Rocket was only the beginning. There were other musical effects, such as having the whole orchestra play at its softest and loudest, or gradually increasing volume and tension over an ostinato bass. Other favourites included chirping birds and the Mannheim Sigh, a mannered sighing duplet figure designed to evoke weeping.



Stamitz (date and artist unknown) as depicted in *Česká hudba* (Czech Music) written by Jan Ráček in 1958

Johann Stamitz

## Sinfonia à Quattro in A Major

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*Allegro assai*

*Andante*

*Presto*

The Sinfonia à Quattro in A Major shows dramatic flair and rhythmic drive, exposing roots in the Italian opera overture. It is early work, and was most likely composed in the early 1740s, when Stamitz was newly appointed at court, enjoying a salary of 200 Gulden. The simple four-voice setting for two violins, viola and cello/bass was typical, as was the three-movement format. Eight years later, Stamitz could demand payment of 1500 Gulden, and was receiving offers of employment from courts throughout Europe. By then, his symphonies would exploit a full wind section including clarinets, and featured a fourth minuet and trio movement to balance slow, often profound second movements and brilliant finales. The symphony of the 19th century was born.

# Wolfgang Amadeus Mozart (1756–91)

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Leopold Mozart, father of the precocious Wolfgang Amadeus, held the Mannheim Court in high esteem. He described it in a letter of 13th November 1777 as “that famous court, whose rays, like those of the sun, illuminate the whole of Germany.” This comment was directed to Wolfgang, who was traveling with his mother Anna Maria, to Munich, Augsburg, and Mannheim in search of employment for himself and his father. From Mannheim, Anna Maria returned home to Salzburg, and Wolfgang was to continue to Paris. However, the young man fell in love and chose to tarry in Mannheim, prompting Leopold to send Anna Maria once more to chaperone his wayward son. The pair continued to Paris together, but it was an ill-fated journey from which Anna Maria would not return.

The impetus for the journey was the situation in Salzburg, which had become untenable for the Mozart family. Prince-Archbishop Colloredo had given both Leopold and Wolfgang good employment – Leopold had been deputy-Kapellmeister for many years, but was passed over in favour of Italian musicians, who enjoyed higher salaries and were held in greater esteem at court than the local musicians. Wolfgang desired to move beyond his position leading the orchestra. When, in 1777, he asked to be released from his duties in order to travel, the brusque Colloredo dismissed both him and his father from his employ.



Detail of Mozart from c. 1780  
painted by Johann Nepomuk della  
Croce (1736–1819) from the Mozart  
House in Salzburg, Austria

## Wolfgang Amadeus Mozart Violin Concerto in A Major KV 219

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*Allegro aperto*

*Adagio*

*Rondeau: Tempo di Menuetto*

The Violin Concerto in A Major was composed between 1775 and 1777, in the years leading to this turning point in Wolfgang's life. In this time, he composed four of the five violin concertos, keyboard concertos, serenades and divertimenti. These pieces were intended for local nobility and a small circle of friends rather than the archdiocese, which Wolfgang only half-heartedly provided with church music. When Colloredo later appointed Michael Haydn, brother of the famous Joseph Haydn to the post of church organist, he noted that the post would be the same as that held by the young Mozart, but to be executed with "more diligence."

Mozart was a first-rate violinist. From the oft-cited moment when as a tiny child he amazed his father and family friends by joining in their music-making with invented fingerings on a borrowed violin, to his employment as concert master in Salzburg, the violin was a constant companion. Even after his move to Vienna in 1780, where he became a celebrated keyboard virtuoso, he continued to play the violin and viola regularly. The A major concerto shows how well he knew the instrument, as well as hinting at his musical potential. Along with the Piano Concerto KV 271, written shortly before his departure from Salzburg with his mother, KV 219 reveals some of the innovative ideas which would come to characterise his later works. The first entry of the soloist is unusual – a poetic Adagio episode which leads the orchestra in a new direction. The final movement features an unexpected "Turkish" section, which actually draws on Hungarian sources to create a confrontation between the elegance of the minuet rondo and the exotic sounds of the East.

## Wolfgang Amadeus Mozart Symphony No. 40 in G Minor KV 550

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*Molto allegro*

*Andante*

*Menuetto. Allegretto*

*Finale. Allegro assai*

Mozart is remembered as a composer of balance and symmetry, the epitome of the Classical era. This image begins to break down in light of the last three symphonies – numbers 39, 40 and 41. They were completed in 1788 within a few weeks of one another, and are larger in scale, more complex, and more difficult to perform than any of his previous symphonies. Always keen to engage audiences through surprise, Mozart's works began to take unexpected turns, sometimes at the expense of thematic unity.

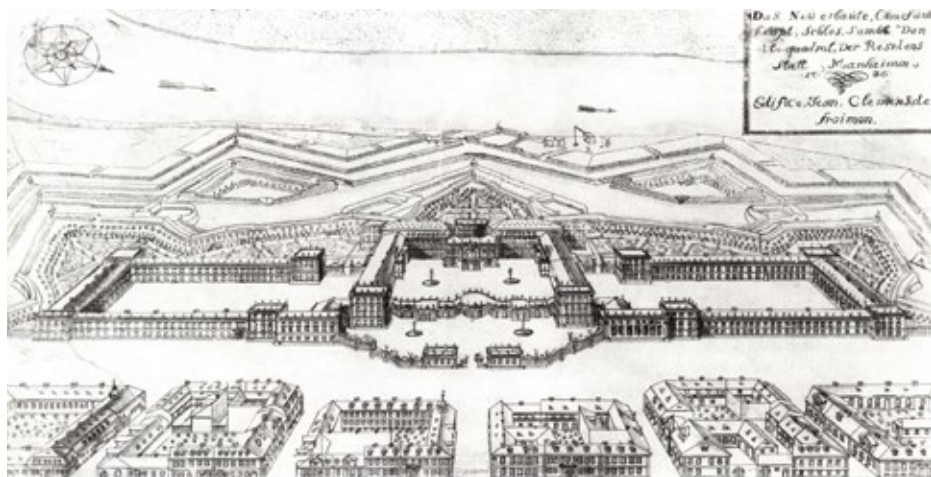
This compositional ripening was not confined to his symphonies – the later string quartets and concertos are also striking in their originality. Perhaps the result of a new-found self-awareness, this coincided with the time that Mozart began to catalogue his works. In his short life he had already absorbed the innovations of Mannheim, with the opening bars of the last movement of the Symphony No.40 containing one of the most well-known examples of the Rocket. He had been inspired by the music of Haydn and the Bach family, among others. Building on his creativity, wit and his rich musical experience, Mozart's music would connect with composers such as Beethoven, and so shape the emerging Romantic style.



# Franz Xaver Richter (1709–89)

Franz Xaver Richter was a Moravian by birth. Little is known about his early years – what is certain is that he received a thorough grounding in the art of counterpoint, the old-fashioned technique of composing independent interweaving voices which harmonise. He also studied the church music of Caldara, which would form an important focus for his own sacred music.

He secured a post as vice-Kapellmeister and then Kapellmeister in Kempten, Allgäu. However, Richter left this substantial post to join the Mannheim Court in 1747, initially as a singer at the opera. The reason for this move is open to speculation – either he was unhappy or attracted by the allure and promise of the Mannheim Court. He apparently worked as second violinist in the orchestra for a time, and wrote some successful sacred works. In 1768, he received the honorary title of Chamber Composer.



1725 drawing by architect Jean Clemens de Froimont of the Palace at Mannheim showing the Rhine in the background and part of the residential grid in the foreground

## Franz Xaver Richter Sinfonia à Quattro in B-flat Major

*Allegro assai*  
*Andante*  
*Presto*

Richter's Sinfonia à Quattro in B-flat Major is an early work, published in Paris in 1744. The symphony is a fine example of Richter's mastery of contrapuntal writing. Each string part is of equal importance and melodic ideas are passed from one voice to another. Although Richter worked alongside Johann Stamitz, he had no taste for virtuosic special effects. His music was of a more learned style, never quite relinquishing its roots in the aesthetics of the Baroque era. However, alongside Baroque fugal techniques, sequential repetitions and frequent use of the minor mode, Richter introduced elements of the modern Italian style.

As he matured, he adapted the prevailing Mannheim fashions and made them his own, taking advantage of the orchestral forces and their dynamic prowess. In this sense, he was a progressive and innovative composer. Yet his admiration for old-fashioned compositional techniques ultimately left Richter watching from the sidelines as other equal or lesser composers enjoyed success in the Mannheim Court. As a teacher, he was highly respected. As a composer, his work was enthusiastically accepted by publishers abroad, but barely acknowledged in Mannheim except for some of his sacred works. Exasperated, in 1769 he accepted the position of *maître de chapelle* at Strasbourg Cathedral and left Mannheim for more rewarding pursuits.

Program notes by Megan Lang

# Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

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The Australian Romantic & Classical Orchestra specialises in historically informed performance of late 18th- to early 20th-century repertoire. It was founded under the artistic direction of renowned musician and educator – the late Richard Gill AO – and is now under the co-artistic direction of Rachael Beesley and Nicole van Bruggen. The orchestra is rapidly becoming a familiar sight and sound at major Sydney and Melbourne arts venues, as well as in metropolitan and regional centres throughout the country.

The orchestra's twin goals of performance and education are delivered through live concerts, collaborations with guest ensembles, radio broadcasts, innovative education programs, pre-concert presentations and specialist online resources. The Australian Romantic & Classical Orchestra is at the forefront of the historically informed performance scene, and stays abreast with the latest research and developments around the world by collaborating with key guest musicians, including overseas-based Australian experts.

Featured soloists have included flautist Georgia Browne, oboist Emma Black, mezzo soprano Fiona Campbell, and the orchestra's concertmaster Rachael Beesley and principal clarinetist Nicole van Bruggen. Van Bruggen's performance on basset clarinet of Mozart's Quintet was lauded by Limelight Magazine as one of the top 25 concerts of 2017.

In tandem with the main concert season, the *Voyage of Musical Discovery* education programs focus on recently composed Australian works. With guest musicians joining the Australian Romantic & Classical Orchestra on stage, audiences are treated to explanations and live examples of the many compositional similarities between contemporary and historical works. The *Young Mannheim Symphonists* is an education program where secondary and tertiary instrumentalists are introduced to techniques of historically informed performance by musicians from the Australian Romantic & Classical Orchestra. For more information on our educational activities, please visit [arco.org.au/education](https://arco.org.au/education)

## What is HIP?

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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 tonal 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. Along with playing original historical instruments or replicas, the musicians will interpret phrases – particularly in solos – with considerable expressive and rhythmic freedom, add ornamentation based on an advanced understanding of the harmonic progression, and these techniques will routinely vary from performance to performance.

## Support Us

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To deliver high quality performances played 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](https://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.instagram.com/ausromclassorch).



# Rachael Beesley

Violin – Director & Soloist

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Rachael Beesley is an internationally renowned Australian 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 and concertmaster of the Australian Romantic & Classical Orchestra, which she co-founded in 2013, 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 Den Haag, 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*.



Australian Romantic & Classical Orchestra

# Nicole van Bruggen

Presenter (14 May)

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Originally from Sydney, Nicole performs throughout the world as a highly respected exponent in historical clarinet, basset horn, basset clarinet and chalumeau. Nicole is principal clarinetist, co-artistic director, co-founder and general manager for the Australian Romantic & Classical Orchestra. She has performed as principal clarinet in many of Europe and Australia's 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 has appeared on many occasions at the acclaimed Utrecht Early Music Festival.

In addition to her performing career, Nicole is committed to music education, particularly associated with historically informed performance (HIP). She regularly facilitates education projects in schools and tertiary institutions and participates in seminars and roundtable events as a specialist in HIP and arts management. Together with Rachael Beesley, Nicole co-presents the Australian Romantic & Classical Orchestra's education series Voyage of Musical Discovery and co-directs the Young Mannheim Symphonists youth orchestra training program in Sydney and Melbourne. She recently tutored at the Australian Youth Orchestra's National Music Camp and Melbourne Youth Orchestras' Summer School.

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. Nicole has won awards from the International VanWassenaar Concours and the prestigious Flanders Festival Competition in Bruges.



2019 Season | In Celebration

# Jane Rutter

Flute (14 May)

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Australian flautist Jane Rutter – awarded the prestigious French medal *Chevalier de l'Ordre des Arts et Lettres* in 2016 – has devoted her life to the art of flute playing. Her classical career is enhanced by skills in world music, theatre, film, composition and improvisation. She has appeared in the UK, Europe, USA, South-East Asia, South America and China, and is a household name in Australia. Described by ABC Classic FM as “one of Australia’s leading performance artists,” Jane is an alumnus of Sydney University, and also studied in Paris on a French Government scholarship with Alain Marion and Jean-Pierre Rampal.

Jane has lectured in flute, chamber music and performance pedagogy at the Sydney Conservatorium of Music. She founded The Music Scheme to assist young professional musicians, has produced many concerts at the Sydney Opera House, toured for Musica Viva, appeared with The Seymour Group, the Australia Ensemble, and worked as guest principal flute in the Opera Australia Orchestra. As presenter on the Nine Network’s *Getaway*, Jane won a Peoples’ Choice award, and *60 Minutes* did a feature story on her musical philosophy and style. For her album *Titania’s Dream*, Jane collaborated with Oscar nominee David Hirschfelder and subsequently played the role of Titania in *A Midsummer Night’s Dream* at the Karnak Playhouse. Her concert-theatre piece, *Tutti-Flutti*, was nominated for an Edinburgh Fringe award. In 2007, *Limelight Magazine* featured Jane on their cover as a leading female influence in the world of classical music.

Third Culture World Music Ensemble grew from the chamber-funk group POSH – an earlier collaboration between Jane and composer-guitarist John Huie. Third Culture refers to children who spend a significant part of their formative years outside their parents’ culture. They mix and merge their birth culture with their adopted culture, creating a new one. Third Culture World Music Ensemble represents a similar synthesis of style by blending the melodies and sounds of original Australian compositions with new settings of traditional musics from all corners of the globe.



# Australian Romantic & Classical Orchestra

## VIOLIN I

**RACHAEL BEESLEY<sup>#</sup>, MELBOURNE**  
Franz Geissenhof. Vienna, Austria 1811

**BRENDAN JOYCE<sup>\*</sup>, BRISBANE**  
Matthias Albanus. Tyrol, Austria c.1700

**SIMONE SLATTERY, SYDNEY**  
Claude Pierray. Paris, France 1726

**SKYE MCINTOSH, SYDNEY**  
Josef Panormo. London, England c.1800

**CAMERON JAMIESON, MELBOURNE**  
John Simmers. Brisbane 2009

**MEG COHEN, MELBOURNE**  
Simon Brown. Sydney 2008

## VIOLIN II

**CLAIRE STERLING<sup>\*</sup>,  
LONDON / SYDNEY**  
David Bagué I Soler. Barcelona, Spain 2008  
(after Stradivarius)

**MATTHEW GRECO, SYDNEY**  
David Christian Hopf. Quittenbach,  
Germany 1760

**CATHERINE SHUGG, MELBOURNE**  
Paulus Alletsee. Munich, Germany 1710

**ANNIE GARD, BERLIN / SYDNEY**  
Andreas Ferdinand Mayr. Salzburg, Austria  
c.1730

## VIOLA

**SIMON OSWELL<sup>\*</sup>, MELBOURNE**  
Gaspare Lorenzini. Piacenza, Italy 1740

**DEIRDRE DOWLING,  
PARIS / MELBOURNE**  
Charles Boullangier. London, UK c.1860

**KATIE YAP, MELBOURNE**  
William Forster II. London, UK c.1810

**DARRIN MCCANN, SYDNEY**  
Martin Stoss. Vienna, Austria 1834

## CELLO

**NATASHA KRAEMER<sup>\*</sup>,  
YARRA VALLEY / LONDON**  
John Barratt. London, England 1743

**ANTHONY ALBRECHT,  
LONDON / NEWCASTLE**  
Peter Walmsley. London, England c.1740

**JAMES BUSH, KAREKARE (NZ)**  
Auguste Bernadel. Paris, France 1842

## DOUBLE BASS

**KIRSTY MCCAHERN<sup>\*</sup>, SYDNEY**  
Giuseppe Abbati. Modena, Italy c.1750

**MIRANDA HILL, MELBOURNE**  
anon.

## FLUTE

**KATE CLARK<sup>\*</sup>,  
AMSTERDAM / SYDNEY**  
Martin Wenner. Singen, Germany 2006 (after  
August Grenser. Dresden c.1790)

## OBOE

**EDUARD WESLY<sup>\*</sup>, BERLIN**  
Grundmann. Dresden, Germany 1784

**INGO MÜLLER, FREIBURG**  
Alfredo Bernardini. Amsterdam,  
The Netherlands 2007  
(after Grundmann & Floth. Dresden c.1795)

## CLARINET

**NICOLE VAN BRUGGEN<sup>\*</sup>,  
SUNSHINE COAST**  
Agnes Gueroult. Paris, France 2002  
(after Theodor Lotz. Vienna c.1810)

**ASHLEY SUTHERLAND, MELBOURNE**  
Joel Robinson. New York, USA n.d.  
(after J. Heinrich Grenser. Dresden c.1800)

## BASSOON

**JANE GOWER<sup>\*</sup>,  
COPENHAGEN / CANBERRA**  
David Mings. London, UK 1980  
(after Bühner & Keller. Strasbourg c.1810)

**SIMONE WALTERS, HOBART**  
Couturier. Lyon, France c.1810

## HORN

**ANNEKE SCOTT<sup>\*</sup>, LONDON**  
Andreas Lungwirth. Vienna, Austria 2012  
(after Lausmann)

**DORÉE DIXON, PERTH**  
Richard Seraphinoff. Bloomington, USA 2009  
(after Antoine Halari. Paris c.1810)

## HARPSICHORD

**ANTHONY ABOUHAMAD<sup>\*</sup>, SYDNEY**  
Carey Beebe. Sydney, 1990 (after Grimaldi)  
– prepared and supplied by Carey Beebe  
Harpsichords

## THEORBO

**SIMON MARTYN-ELLIS<sup>\*</sup>,  
BOSTON / CANBERRA**  
Jiří Čepalák. Prague, Czech Republic 2004

<sup>#</sup> Concertmaster

<sup>\*</sup> Principal



# Acknowledgements

The Australian Romantic & Classical Orchestra is extremely grateful to the generous individuals, families and foundations who make significant contributions to the orchestra's performance and education activities.

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Australian Romantic & Classical Orchestra would not exist without the time, treasure and talent donated by our extraordinary patrons.

Donations form a critical contribution to the orchestra's core activities, including:

- educating school children in historically informed performance
- accessing historical editions of sheet music informed by the best research
- transporting the historical instruments to our performances around Australia
- flying world-class HIP musicians to, and within, Australia to rehearse and perform

What began as an act of love for historically informed performance has quickly evolved into one of Australia's finest orchestras. 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-centuries 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](http://arco.org.au) or contact Nicole van Bruggen – General Manager: [nicole@arco.org.au](mailto:nicole@arco.org.au)

## RICHARD GILL AO MEMORIAL FUND

Richard established the Richard Gill AO Memorial Fund shortly before he died 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:  
[arco.org.au/richard-gill-memorial-fund](http://arco.org.au/richard-gill-memorial-fund)

## MANAGEMENT

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### BOARD

Professor Richard Kefford AM Chairman  
Jason Bowran, Claire Gill, Liz Nield, Mary Vallentine AO

### ARTISTIC

Rachael Beesley & Nicole van Bruggen Co-Artistic Directors

### OPERATIONS

Nicole van Bruggen General Manager  
Charles MacInnes Marketing & Communications Manager  
Daniel Dean Operations Coordinator & Music Librarian

Design Josh Murray Design  
Photography Nick Gilbert

## GOVERNMENT PARTNER

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creative  
partnerships  
australia

## MEDIA PARTNERS

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**LIMELIGHT**  
THE AUSTRALIAN ARTS AND CULTURE MAGAZINE

*FM102.5*  
**fine**  
MUSIC

## PROGRAM PARTNERS

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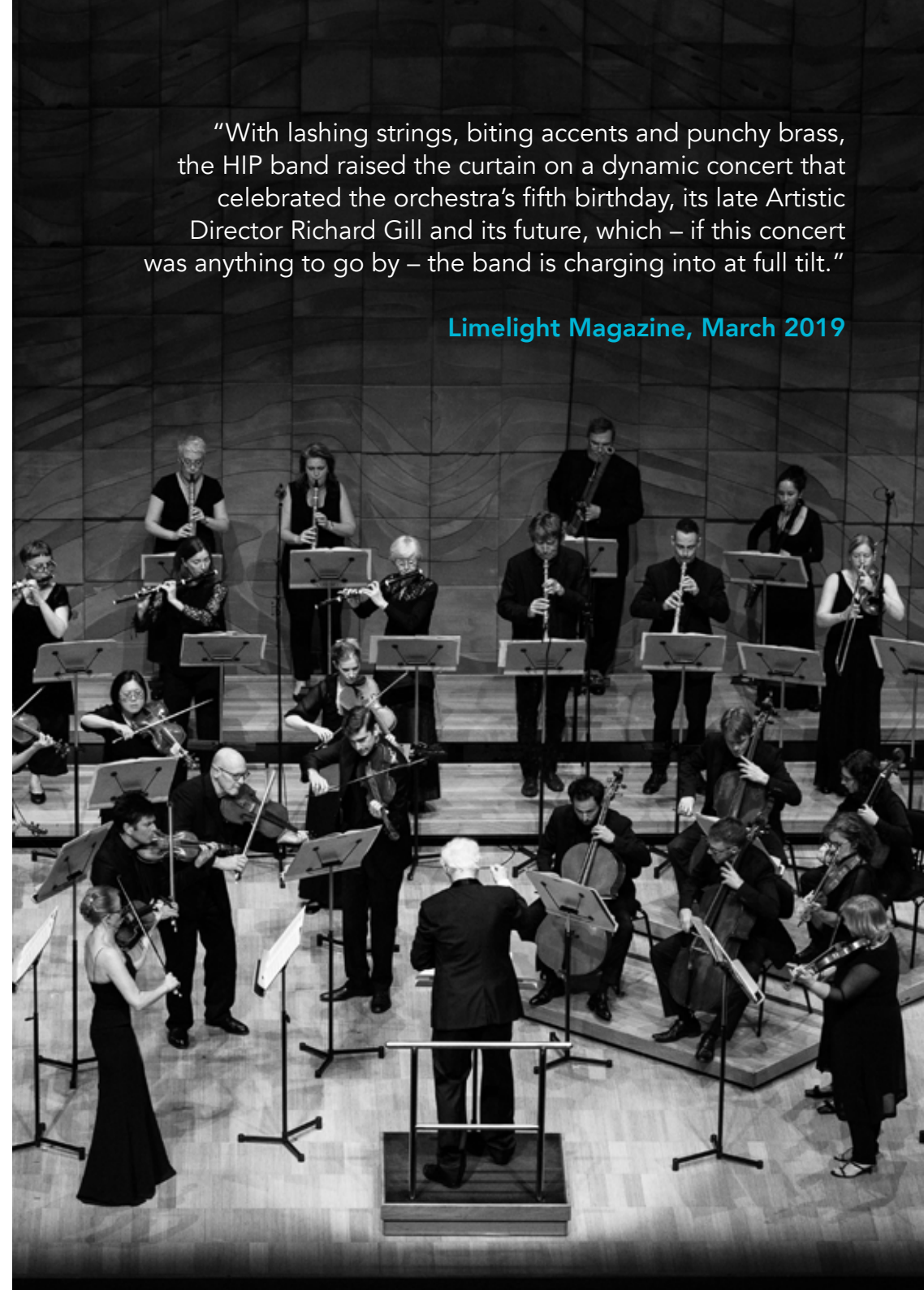
JOSH MURRAY DESIGN

UNCOMMON



“With lashing strings, biting accents and punchy brass, the HIP band raised the curtain on a dynamic concert that celebrated the orchestra’s fifth birthday, its late Artistic Director Richard Gill and its future, which – if this concert was anything to go by – the band is charging into at full tilt.”

Limelight Magazine, March 2019





# Young Mannheim Symphonists

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Launched in 2014, the *Young Mannheim Symphonists* is a dedicated youth orchestral training program that takes place annually in Melbourne, Sydney and Hobart. Student musicians aged between 11 and 23 from metropolitan and rural areas take part in intensive workshops and rehearsals exploring the theoretical and practical aspects of historically informed playing. The participants work side by side with the specialist musicians from the Australian Romantic & Classical Orchestra, and each workshop culminates in a performance of the works studied.

*Young Mannheim Symphonists* tutors are members of the Australian Romantic & Classical Orchestra, and the 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.

For more information about the *Young Mannheim Symphonists*, please visit [arco.org.au/yms](http://arco.org.au/yms)

# Voyage of Musical Discovery

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*Voyage of Musical Discovery* is a unique concert series exploring connections and similarities between different styles and periods of Western art music. Sharing the stage with guest ensembles who specialise in the performance of improvised modern jazz or contemporary classical music, the Australian Romantic & Classical Orchestra musicians demonstrate and explain different compositional techniques through the ages. Originally conceived as an educational resource for secondary school music students, these vibrant concerts have also proven very popular with concert audiences seeking to broaden their knowledge about how specific works are constructed and presented.

## VOYAGE OF MUSICAL DISCOVERY 3

### **Dynamics & Expressive Techniques**

Monday 19 August | 6.30pm  
City Recital Hall

### **Australian Romantic & Classical Orchestra**

**The Idea of North** - A Cappella Group