

"WHAT A GREAT TIME TO BE A HIPSTER ... THERE'S AN INFECTIOUS ENERGY AND A SENSE OF ENTHUSIASM THAT TURNS AN ARCO CONCERT INTO AN EVENT."

**LIMELIGHT MAGAZINE**

# 2018 AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

[WWW.ARCO.ORG.AU](http://WWW.ARCO.ORG.AU)



CREATIVE VICTORIA

**MELBOURNE**  
MELBOURNE RECITAL CENTRE  
THURSDAY 22 MARCH | 7.30PM

**SYDNEY**  
CITY RECITAL HALL  
SUNDAY 25 MARCH | 3.00PM

**PASTORAL  
MELODIES  
IDYLIC &  
TEMPESTUOUS**

# PASTORAL MELODIES

IDYLIC & TEMPESTUOUS

AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

POLYPHONIC VOICES  
MELBOURNE CONCERT

SYDNEY CHAMBER CHOIR  
SYDNEY CONCERT

RICHARD GILL AO  
CONDUCTOR

---

**Felix Mendelssohn (1809–1847)**

Hebrides Overture Op.26 'Fingal's Cave' (1830)

**Johannes Brahms (1833–1897)**

Five Songs Op.104 (1888)

*Nachtwache I*

*Nachtwache II*

*Letztes Glück*

*Verlorene Jugend*

*Im Herbst*

**Wolfgang Amadeus Mozart (1756–1791)**

*Spaar* Messe in C Major KV.258 'Piccolomini' (1776)

*Kyrie*

*Gloria*

*Credo*

*Sanctus*

*Benedictus*

*Agnus Dei*

INTERVAL

**Ludwig van Beethoven (1770–1827)**

Symphony No.6 in F Major Op.68 'Pastoral' (1808)

*Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande*

*Szene am Bach*

*Laustiges Zusammensein der Landleute*

*Gewitter, Sturm*

*Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm*

---

# PROGRAM NOTES

Music is a language. It is not equipped like words and pictures to describe concrete objects, but it can evoke emotion, awaken imagination, and create a shared mood even in large groups of people. The music in today's concert has been chosen for its ability to speak to you. It is framed by pastoral landscapes of sea and countryside, and unites music, poetry and prayer. The composers in this program are diverse – they came from different times, compositional ideals, and aesthetics. But they all shaped their music to awaken something special, something which cannot be communicated in any other way.

**FELIX MENDELSSOHN (1809–1847)**

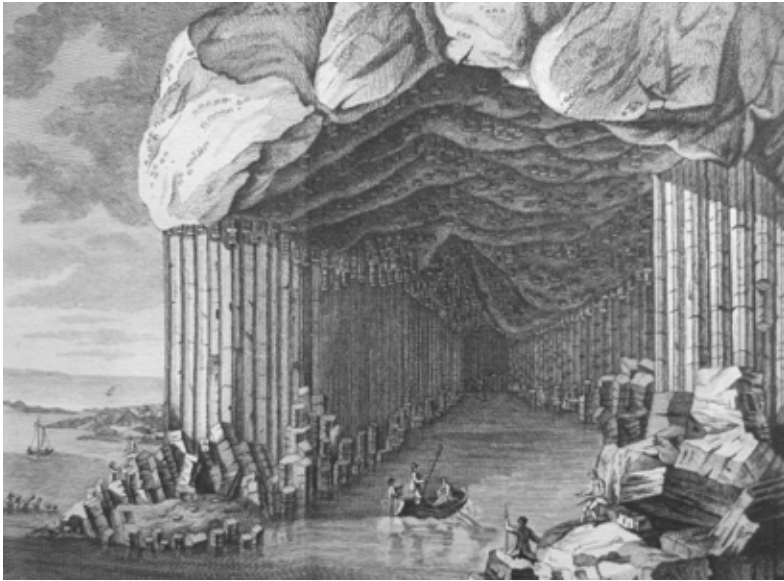
HEBRIDES OVERTURE OP.26 'FINGAL'S CAVE' (1830)

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".

---



Fingal's Cave, Staffa in the 18th century Engraving based on an 18th-century work by John Cleveley, published in Thomas Pennant, "A Tour in Scotland and Voyage to the Hebrides, 1772", London 1774

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.

## JOHANNES BRAHMS (1833–1897) FÜNF GESÄNGE (FIVE SONGS) OP.104 (1888)



Johannes Brahms, 1889  
New York Public  
Library Archives

Growing up in poverty, Brahms was an avid reader from an early age. His library became remarkable, growing from a humble collection gathered from Hamburg second-hand book stalls to a body of writings on many subjects. His collection reflected a desire to be thoroughly acquainted with the world of ideas – artistic and otherwise, present as well as past. He was particularly enamoured of literature, and kept a notebook in which he compiled a collection of passages from his favourite novels and poems. His love of literary worlds was so powerful that he even signed some of his early works "Johannes Kreisler, Jr.", the name of an idealistic musician in E.T.A. Hoffmann's satirical novel *Kater Murr*.



E.T.A. Hoffmann  
(1776–1822):  
Kapellmeister  
Kreisler dances insanely

By the time Brahms' *Fünf Gesänge* Op.104 was written in 1888, Brahms was a mature composer and, although he enjoyed widespread recognition for his work, he was no longer the handsome young man of his youth. He was also a bachelor, and it was perhaps a sense of loneliness and an awareness of the passing of time that led to the nostalgic mood of the *Fünf Gesänge* song cycle. The songs explore lost youth, the coming of autumn, and mortality. The poems are taken from the work of contemporary poets, with the addition of an anonymous folk poem – an element which Brahms included in many of his song cycles. The difficulties associated with setting poetry to music are significant, and Brahms took great care with shaping the music to the poetic meter. He also frequently used musical rhythm and effect to highlight the meaning of the text. This technique has inspired some observers to consider Brahms' poetry settings as more like a musical performance of a poetic reading than a musical setting of a poetic text.

Brahms found inspiration in the music of the past, and was enamoured of the madrigals and motets of preceding centuries. In *Fünf Gesänge*, many characteristics are reminiscent of older forms of choral writing: the composition is for four to six voices, and high and low voices are often used in opposition. Further, Brahms employs imitative techniques, illustrates the text with musical ideas, and ensures that the words of each part are always heard clearly. However, Brahms was a product of his age, and the harmonies and motivic development are thoroughly Romantic. These songs express the deepest of emotions, and communicate directly with the heart.

### NACHTWACHE I (NIGHT WATCH I) FRIEDRICH RÜCKERT (1788–1866)

*Leise Töne der Brust,  
Geweckt vom Odem der Liebe,  
Hauchet zitternd hinaus,  
Ob sich euch öffnen ein Ohr,  
Öffn' ein liebendes Herz,  
Und wenn sich keines euch öffnet,  
Trag ein Nachtwind euch seufzend,  
In meines zurück.*

Quiet notes of the heart,  
awakened by the breath of love:  
come forth in a trembling whisper,  
if there is an ear ready to open up  
to you, or a loving heart.  
And if none opens for you,  
may a night breeze carry you, sighing,  
back to my heart.

### NACHTWACHE II (NIGHT WATCH II) FRIEDRICH RÜCKERT

*Ruh'n sie? rufet das Horn des Wächters  
drüben aus Westen, Und aus Osten das  
Horn rufet entgegen: Sie ruh'n!  
Hörst du, zagendes Herz, die flüsternden  
Stimmen der Engel?  
Lösche die Lampe getrost, hülle in Frieden  
dich ein.*

'Are they at rest?' calls the watchman's  
horn from far in the west, and from the  
east the horn calls back: 'They are at rest!'  
My hesitant heart, do you hear the  
whispering voices of angels?  
Have no fear, put out your lamp,  
snuggle up in peace.

### LETZTES GLÜCK (LAST HAPPINESS) MAX KALBECK (1850–1921)

*Leblos gleitet Blatt um Blatt  
Still und traurig von den Bäumen;  
Seines Hoffens nimmer satt,  
Lebt das Herz in Frühlingsträumen.*

Lifeless, leaf after leaf glides  
silently and sadly down from the trees;  
the heart, its hopes never fulfilled, lives  
in dreams of Spring.

*Noch verweilt ein Sonnenblick  
Bei den späten Hagerosen,  
Wie bei einem letzten Glück,  
Einem süßen, hoffnungslosen.*

Yet one glimpse of sunlight still lingers  
on the last wild roses,  
as if on one last moment of happiness,  
of sweet happiness, without hope.

### VERLORENE JUGEND (LOST YOUTH) BOHEMIAN POEM

*Brausten alle Berge,  
Sauste rings der Wald, –  
Meine jungen Tage,  
Wo sind sie so bald?*

All the mountains were roaring,  
the forest was rushing past –  
where have the days of my youth  
gone so soon?

*Jugend, teure Jugend,  
Flobest mir dahin;  
O du holde Jugend,  
Achtlos war mein Sinn!*

Youth, precious Youth,  
you have fled from me;  
Oh, sweet Youth –  
I was so heedless!

*Ich verlor dich leider,  
Wie wenn einen Stein  
Jemand von sich schleudert  
In die Flut hinein.*

Alas, I lost you  
like a stone  
tossed away  
into the waves.

*Wendet sich der Stein auch  
Um in tiefer Flut,  
Weiss ich, dass die Jugend  
Doch kein Gleiches tut.*

Though a stone may roll back again  
in the watery depths  
I know that Youth  
does nothing of the kind.

IM HERBST (IN AUTUMN)  
KLAUS GROTH (1819–1899)

*Ernst ist der Herbst,  
Und wenn die Blätter fallen,  
sinkt auch das Herz  
zu trübem Weh herab.  
Still ist die Flur,  
und nach dem Süden wallen  
die Sanger, stumm,  
wie nach dem Grab.*

*Bleich ist der Tag,  
und blasse Nebel schleiern  
die Sonne wie die Herzen, ein.  
Fruh kommt die Nacht:  
denn alle Krafte feiern,  
und tief verschlossen ruht das Sein.*

*Sanft wird der Mensch.  
Er sieht die Sonne sinken,  
er ahnt des Lebens  
wie des Jahres Schlu.  
Feucht wird das Aug',  
doch in der Trane Blinken,  
entstromt des Herzens  
seligster Ergu.*

Autumn is grave,  
and when the leaves fall,  
the heart sinks too  
into bleak woe.  
The meadow is quiet  
and the songbirds  
fly south in silence,  
as if travelling to the grave.

The day is pale,  
and pallid fog shrouds  
hearts just as it veils the sun.  
Night comes early:  
for all powers are keeping a time of  
rest, and existence itself slumbers in  
deepest secrecy.

Man mellows.  
He sees the sun sinking,  
he senses that life  
like the year, is drawing to a close.  
His eye grows moist,  
yet in the glistening of his tears  
flows forth the most blissful  
outpouring of the heart.



Thomas Webster  
(1800–1886):  
A Village Choir, 1847

WOLFGANG AMADEUS MOZART (1756–1791)  
SPAUR MESSE KV.258 'PICCOLOMINI' (1776)

KYRIE  
GLORIA  
CREDO  
SANCTUS  
BENEDICTUS  
AGNUS DEI

In 1749, Pope Benedict XIV issued a papal letter stating that composers should write masses that aroused proper piety. He decreed that sacred texts should be used in their entirety and be easily understood when sung. No theatrical or operatic music was to be used, and the orchestral accompaniment should not overpower the voices, but intensify the meaning of the words. Archbishop Hieronymus Colloredo of Salzburg agreed, and in 1772 he imposed a time limit on common masses of no more than three quarters of an hour.

Enter the *missa brevis* (brief mass). These were of two types – the *missa brevis* for ordinary Sundays or smaller churches, and the *missa brevis sollemnis*, a more elaborate setting of festive character. The *Spaur Messe*, with its alternation of choruses and solo arias and its inclusion of clarini (high trumpets) and timpani, was clearly intended for an important occasion. It is not known what the occasion might have been. Although it is often called the *Spaur Messe* in the belief that it was written for the consecration of Count Ignaz Joseph von Spaur, that

honour may actually belong to another of Mozart's masses. The title 'Piccolomini' is no further help, since it likely refers to the short duration of the work.



The so-called "Bologna Mozart", copied 1777 in Salzburg (Austria) by an unknown painter from a lost original for Padre Martini in Bologna (Italy). Leopold Mozart wrote of this portrait: "It has little value as a piece of art, but as to the issue of resemblance, I can assure you that it is perfect."

One thing that is certain is that this Mass is one of three composed in November and December of 1776. Mozart was living with his family in Salzburg, intermittently making lengthy trips to Munich and Vienna in search of a fitting position of employment. He was composing prolifically in a wide variety of genres, responding to commissions as well as his circle of admiring friends and colleagues. The five violin concertos date from this time, as well as symphonies, string quartets, sonatas and serenades. The *Spaur Messe* is written in the bright and pure key of C Major, as were all Mozart's compositions in the *missa brevis sollemnis* genre. The omission of violas in the orchestra, and the use of three trombones doubling the alto, tenor, and bass parts, are typical of Salzburgian performances of short masses. In keeping with the required brevity, Mozart moves through the material swiftly, faithfully representing the text but 'through-composing' the movements, avoiding repetition by omitting the return to previously stated musical ideas. The result is a skilfully crafted mass setting which already exhibits some of Mozart's characteristic inventiveness in vocal composition, later so evident in his operas.

## LUDWIG VAN BEETHOVEN (1770–1827) SYMPHONY NO.6 OP.68 'PASTORAL' (1808)

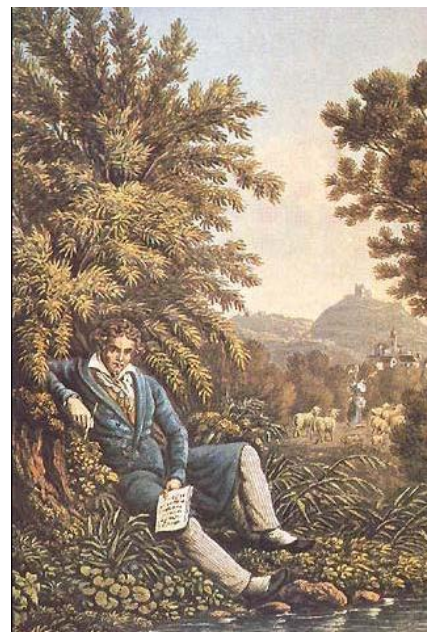
ALLEGRO MA NON TROPPO  
ERWACHEN HEITERER EMPFINDUNGEN BEI DER ANFKUNFT AUF DEM LANDE  
(The awakening of joyous feelings upon arrival in the countryside)

ANDANTE MOLTO MOTO  
SCENE AM BACH  
(Scene by the brook)

ALLEGRO  
LUSTIGES ZUSAMMENSEIN DER LANDLEUTE  
(Merry gathering of country folk)

ALLEGRO  
GEWITTER. STURM  
(Thunderstorm)

ALLEGRETTO  
HIRTENGESANG. FROHE UND DANKBARE GEFÜHLE NACH DEM STURM  
(Shepherd's song. Cheerful and thankful feelings after the storm)



Beethoven composing the *Pastoral* Symphony, as depicted in the *Almanach der Musikgesellschaft*, edited in Zurich in 1834. This picture can be seen in the Beethoven-Haus, Bonn

Beethoven believed that music should not be called upon to represent concrete objects too directly, since that would fetter the listener's imagination. He disparaged the use of music to mimic the sound effects of battles, storms, birds, or sea voyages. The *Pastoral* Symphony is composed not so much to portray images as to suggest and arouse emotions associated with scenes of landscape and country life. The representation of a storm works to heighten a sense of awe in the face of Creation,

changing to relief as it passes. The symphony is undoubtedly shaped by its programmatic titles. It contains five instead of four movements, a brief but unexpected prayer in C Major as the threatening storm comes to an end, as well as an unprecedentedly slow unfolding of the contemplative first movement.

Beethoven's sixth symphony was written and premiered simultaneously with his fifth, but while the latter was filled with darkness and turmoil, the sixth looks back over a long tradition of pastoral compositions from the Baroque and Classical periods. The differences between these works is not entirely surprising. At this time, Beethoven was focused on realising musical possibilities. He had emerged from an intense personal crisis arising from the onset of his hearing loss, and felt compelled to bring all his musical ideas to their full potential. He was earning a reasonable income from the sale of his works, managed by his brother, Kaspar. The addition of income from patronage allowed Beethoven the freedom to create and innovate. The idea of the musician as craftsman, which had dominated earlier eras, no longer applied. Beethoven had no need to produce a large number of symphonies for everyday use, and therefore had no need to adopt the conventional structures which enabled composers such as Haydn, Stamitz, or Mozart to compose in quantity.

As a result of their scope, both the fifth and sixth symphonies were challenging for contemporary listeners. Although the fifth was recognised quite quickly as a pivotal work in the history of music – thanks in part to the praise of E.T.A. Hoffmann – the sixth was only completely accepted as Romanticism evolved. As Beethoven's name became more and more legendary, his works achieved the status of free-standing works of art, high in inherent value and independent of time and place. The doors were open to the idea that artists of genius occupied a higher realm, and could lift their audience through art. The age of Romanticism was well and truly begun.

**MEGAN LANG**  
EDUCATION MANAGER



Caspar David Friedrich  
(1774–1840):  
*Der Wanderer über dem  
Nebelmeer* (The wanderer above  
the sea of fog), 1818

## **RICHARD GILL AO**

### ARTISTIC DIRECTOR & PRINCIPAL CONDUCTOR



photo: Nick Gilbert

Richard Gill AO is one of Australia's best-known and best-loved musical figures. His career has taken him from teaching music in Sydney's western suburbs to Music Director of the Victorian Opera, Artistic Director of the Sydney Symphony Education Program, and along the way an involvement with almost every major opera company and orchestra in Australia.

Richard is one of this country's pre-eminent conductors and a passionate advocate of music education. He specialises 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 distinguishes Richard is his passion and enthusiasm for spreading not just the joy of music, but its myriad benefits. He is Australia's greatest musical educator, and many say one of the best in the world. His life's work – alongside his other roles – has been advocating music in our education system, and furthering the development of those who have gone on to choose music as a vocation. He brings music to life, and his knowledge and deep enjoyment of his subject is as inspiring and enlightening to a class of primary school students as it is 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 has been awarded two Honorary Doctorates and been 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.

# POLYPHONIC VOICES

ARTISTIC DIRECTOR | MICHAEL FULCHER  
MELBOURNE CONCERT



Photo:  
Lucien Fischer

Polyphonic Voices is a Melbourne-based chamber choir formed in 2013 under the artistic direction of Michael Fulcher, and since its inception has become renowned for its polished, innovative and engaging performances in non-traditional concert venues, often combined with multi-media elements. The choir prides itself on presenting a wide variety of music – both accompanied and unaccompanied – from the classical choral tradition, but also arrangements of music from jazz, pop, folk and other alternative genres. Polyphonic Voices' collaborations have included the Hilltop Hoods, the Melbourne Symphony Orchestra, Plexus, and numerous local ensembles, freelance musicians and visual artists.

Soprano Kristy Biber\*, Hannah Hornsby, Megan Nelson, Amanda Powell, Eloise Verbeek  
Alto Elizabeth Chong\*, Amelia Ballard, Georgia Bentley, Stephanie Firth, Julia Robinson, Clara Rowe, Emma Warburton  
Tenor Chris Watson\*, William Darbyshire, William Lennie, Dan Walker  
Bass Tim Matthews Staindl\*, Jeremy Bottomley, Lachlan MacDonald, Joshua McLeod, Lucien Fischer, Julian Perry, Michael Strasser, Stephen Treloar  
\* Soloists in the Mozart *Spaur Messe*.

[polyphonicvoices.com](http://polyphonicvoices.com)

# SYDNEY CHAMBER CHOIR

ARTISTIC DIRECTOR | RICHARD GILL AO  
SYDNEY CONCERT



Photo:  
Nick Gilbert


Founded in 1975, Sydney Chamber Choir has forged a reputation as one of Australia's leading choral ensembles. It is especially renowned for its interpretations of Renaissance and Baroque works and as a champion of contemporary Australian choral music, having commissioned and premiered scores of works by many established and emerging Australian composers.

Sydney Chamber Choir has toured widely and in 2009 was a prizewinner in the Tolosa International Choral Competition in Spain. In 2013, the Choir embarked on its first tour of South East Asia, with concerts in Hong Kong and Taiwan. The Choir's performances are regularly broadcast across the country on ABC Classic FM, and CD recordings are available on the ABC Classics and Tall Poppies labels.

Soprano Wei Jiang\*, Ria Andriani, Megan Cronin, Amanda Durham, Josephine Gibson, Belinda Montgomery, Amandine Petit, Josie Ryan, Rose Trevelyan  
Alto Amanda Harris\*, Allison Blake, Bronwyn Cleworth, Vicki Kourkoumelis, Alison Lockhart, Jenny Moriarty, Sarah Penn, Natalie Shea  
Tenor Paul Eldon\*, Peter Budd, Michael Carter, Michael Iglesias, Brendan McMullen, Chris Othen, Camilo Sanchez  
Bass Ed Suttle\*, Wei-Ju Chang, Christopher Matthies, Sébastien Maury, Sam Merrick, Josh Murray, Sam Piper  
\* Soloists in the Mozart *Spaur Messe*.

[sydneychamberchoir.org](http://sydneychamberchoir.org)





"WHAT I ACTUALLY FELT COMING OFF THE STAGE  
WAS A BOLD AND UNANIMOUS GESTURE;  
AN ENSEMBLE SAYING, 'LISTEN TO THIS. THIS IS  
WHAT WE MADE.' IT WAS WONDERFUL."

**HARRIET CUNNINGHAM**

# AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

INSPIRE ❖ EDUCATE ❖ ENLIGHTEN

Australian Romantic & Classical Orchestra is unique in the Australian landscape. It is the only orchestra dedicated to the performance of late 18th to early 20th century music in historically-informed style. Established in 2013 by Richard Gill AO, Rachael Beesley and Nicole van Bruggen, Australian Romantic & Classical Orchestra is now a familiar sight (and sound) in major venues in Sydney and Melbourne, and farther afield in Victoria, New South Wales, and South Australia. As an orchestra and chamber music ensemble, it continues to grow, and aims to share its passion for music with listeners and learners everywhere. The orchestra's twin goals of performance and education revolve around live concerts, collaborations with Australian ensembles and conductors, radio broadcasts and specialist music education programs. Australian Romantic & Classical Orchestra achieves world-class standards by tapping into Australia's flourishing Historically Informed Performance scene, as well as bringing home leading Australian exponents of Romantic and Classical repertoire, many of whom are based in Europe.

Australian Romantic & Classical Orchestra's education program reflects the orchestra's dedication to infecting everyone with a love and appreciation of music. Historical sources are more than dusty old treatises and manuscripts. They are a way to revive the creativity and originality which gives music its life. The Australian Romantic & Classical Orchestra concert series, *Richard Gill Presents - A Voyage of Musical Discovery*, offers school-age students the opportunity to explore music of the highest quality, live and connected to musicians in their communities. The Australian Romantic & Classical Orchestra youth orchestra, *Young Mannheim Symphonists*, delivers specialist knowledge and first-hand experience via experts in the field. Our Symphonist students have been overwhelmingly positive in their feedback: they tell us that they are applying their new-found knowledge to all their music-making, and that they now look at music as more than just "notes on a page". For more information on our educational activities, please visit [www.arco.org.au/education](http://www.arco.org.au/education).

Australian Romantic & Classical Orchestra is here to stay. The orchestra has developed a strong basis in a combination of support from private donations, philanthropic funding, and federal and state government funding. However, determination is not always enough to ensure the viability of these unique performance and education programs, as well as the ongoing employment which Australian Romantic & Classical Orchestra provides. If you would like to contribute your support as a tax deductible donation, please visit [www.arco.org.au/donate](http://www.arco.org.au/donate).

## ROMANTIC STYLE AND AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA; THE MODERN ORCHESTRA

In an insightful blog-review of an Australian Romantic & Classical Orchestra concert last year, Harriet Cunningham explored the motives and effects of engaging with Romantic music through period instruments and an understanding of relevant styles and conventions. She compared this approach with understanding music through analysis of musical scores, concluding that a historically-informed approach to performance treats Romantic works not as "timeless works of art, but as living history".

These words reveal a widely held assumption: that interpretation which follows the score as exactly as possible will reveal the true, unchanging essence of a work. However, every period of time has its own tastes and idiosyncrasies, invisible to its proponents in much the same way that a regional accent is inaudible to its native speakers. 20th-century performances of Classical and Romantic music were often characterised by elements such as the semi-constant use of vibrato, adherence to very long musical phrases, strictly stable tempi, and a tendency to favour loyalty to a score over improvisation. That is not to say that interpretations from this time lack expression, authenticity or value – but their features belong to a more recent musical tradition. On the other hand, Australian Romantic & Classical Orchestra is not just attempting to return to an earlier era. Rather, we are exploring these works from a 21st-century viewpoint, using all of the historical resources available to us, and serving our audiences through our mutual natural curiosity and thirst for new perspectives. Together we are forming a new "regional accent", one that will take time to become fluent and reveal all of its potential. We invite you to continue with us on this exciting and surprising musical journey, and to please share your thoughts with us on the Australian Romantic & Classical Orchestra Facebook page.

# MEET THE ORCHESTRA

ARTISTIC DIRECTOR & PRINCIPAL CONDUCTOR  
RICHARD GILL AO

---

## FIRST VIOLIN

Rachael Beesley # (Melbourne)  
violin: Franz Geissenhof, Vienna,  
Austria, 1811

Brendan Joyce \* 1 (Brisbane)  
violin: Matthias Albanus, Tyrol,  
Austria, c.1700

Anna McMichael (Sydney)  
violin: Camilli Camillus, Mantua,  
Italy, 1742

Susannah Ng (Melbourne)  
violin: Monzino family, Italy, c.1870

Matt Bruce (Sydney)  
violin: Valentina Montanucci, Piacenza,  
Italy, 2012, after Stradivarius

Natalia Harvey (Melbourne)  
violin: anonymous

Cameron Jamieson (Melbourne)  
violin: John Simmers, Brisbane, 2009,  
after Stradivarius 'Viotti'

## SECOND VIOLIN

Elizabeth Sellars \* (Melbourne)  
violin: Eugenio Degani, Verona,  
Italy, 1876

Catherine Shugg (Melbourne)  
violin: Paulus Alletsee, Munich,  
Germany, 1710

Meg Cohen (Sydney)  
violin: Simon Brown, Sydney, 2008

Julia Russoniello (Sydney)  
violin: Peter Wamsley, London,  
UK, 18th century

Caroline Hopson (Sydney)  
violin: anonymous, Germany, 17th century

Jennifer Kirsner (Melbourne)  
violin: Annette Voll, The Hague,  
Holland, 2002, after Stradivarius

## VIOLA

Simon Oswell \* 2 (Melbourne)  
viola: J. Guadagnini, Piacenza, Italy, 1791

Christian Read (Melbourne)  
viola: unknown, Mittenwald, Germany,  
mid 19th century

Katie Yap (Melbourne)  
viola: William Forster II, London,  
UK, c.1810

Wen Chuan Lin (Auckland)  
viola: English/Italian maker, 18th century

Anna Webb (Melbourne)  
viola: Adrian Studer, Nelson,  
New Zealand, 1987

## VIOLONCELLO

Daniel Yeadon \* (Sydney)  
cello: William Forster II, London,  
UK, 1781

Anton Baba (Sydney)  
cello: Peter Elias, Aigle, Switzerland,  
2000, after Stradivarius

Natasha Kraemer (Yarra Valley)  
cello: John Barratt, London, UK, 1743

James Bush (Auckland)  
cello: Auguste Bernadel, Paris,  
France, 1842

## DOUBLE BASS

Kirsty McCahon \* (Sydney)  
bass: Giuseppe Abbati, Modena, Italy, c.1750

Miranda Hill (Melbourne)  
bass: anonymous

## FLUTE/PICCOLO

Kate Clark \* (Amsterdam, NL)  
flute: Martin Wenner, Singen, Germany, 2006,  
after August Grenser, Dresden, 1790

Megan Lang (Hobart)  
flute: Martin Wenner, Singen, Germany, 2009,  
after August Grenser, Dresden, 1790

Lamorna Nightingale \* (Sydney)  
piccolo: Martin Wenner, Singen,  
Germany, 2006

## OBOE

Eduard Wesly \* (Frankfurt, DE)  
oboe: Grundmann, Dresden, Germany, 1784

Ingo Müller (Freiburg, DE)  
oboe: Alfredo Bernardini, 2007, after  
Grundmann & Floth, Dresden,  
Germany, c.1795

## CLARINET

Nicole van Bruggen \* (Noosa)  
clarinet in A: Peter van der Poel, Bunnik,  
Holland | clarinet in B flat:  
Agnes Gueroult, Paris, France, 2002  
both after Theodor Lotz, Vienna,  
Austria, c.1810

---

Ashley Sutherland (Melbourne)  
Clarinets in A and B flat: Joel Robinson,  
New York, USA, after Heinrich Grenser,  
Dresden, Germany, c.1800

## BASSOON

Marc Vallon \* <sup>3</sup> (Wisconsin, USA)  
bassoon: Robert Cronin, Menlo Park CA,  
USA, after Heinrich Grenser, Dresden,  
Germany, c.1810

Jackie Newcomb (Adelaide)  
bassoon: Walter Bassetto, 2014, after  
Jean-Nicolas Savary, Paris, France, 1823

## HORN

Anneke Scott \* (London, UK)  
horn: Andreas Jungwirth, Vienna, Austria,  
2012, after Lausmann

Dorée Dixon (Perth)  
horn: Richard Seraphinoff, Bloomington,  
USA, 2009, after Antoine Halari, Paris,  
France, c.1810

## TRUMPET

Leanne Sullivan \* (Sydney)  
trumpet: Egger, Basel, Switzerland, 2001,  
after Johann Leonhard Ehe II (1664-1724),  
Nürnberg, Germany

David Fomison (Brisbane)  
trumpet: Matthew Parker, London, UK, 1990,  
after Johann Leonhard Ehe II (1664-1724),  
Nürnberg, Germany

# concertmaster | \* denotes principal

<sup>1</sup> appears by arrangement with Camerata — Queensland's Chamber Orchestra

<sup>2</sup> appears by arrangement with Melbourne Conservatorium of Music

<sup>3</sup> appears by arrangement with University of Wisconsin-Madison

<sup>4</sup> appears by arrangement with Opera Australia Orchestra

## TROMBONE

Nigel Crocker \* (Sydney)  
alto trombone: Ewald Meinl, Geretsried,  
Germany, 2011

Roslyn Jorgensen \* (Sydney)  
tenor trombone: Ewald Meinl, Geretsried,  
Germany, 2011

Brett Page \* <sup>4</sup> (Sydney)  
bass trombone: Ewald Meinl, Geretsried,  
Germany, 2011

## TIMPANI

Brent Miller \* (Melbourne)  
timpani: Lefima, Cham, Germany,  
after 18th and 19th century timpani

## ORGAN

Anthony Abouhamad \* (Sydney)  
Melbourne organ: Henk Klop, Garderen,  
Holland, 2012, supplied by Michael Fulcher  
& prepared by Ken Falconer  
Sydney organ: Henk Klop, Garderen,  
Holland, 2004, supplied & prepared by  
Carey Beebe Harpsichords  
Pitch A=430Hz

# MANAGEMENT

## BOARD

**Professor Richard Kefford** AM Chairman  
**Richard Gill AO, Jason Bowran, Philip Jameson, James McNamara,**  
**Liz Nield & Angela Nordlinger**

## ARTISTIC

**Richard Gill AO** Artistic Director & Principal Conductor  
**Rachael Beesley & Nicole van Bruggen** Artistic Team

## OPERATIONS

**Nicole van Bruggen** General Manager  
**Rob Dyball** Orchestra Manager  
**Megan Lang** Education Manager  
**Kylie McRae** Company Manager  
**Remington Owen** Social Media Marketing Coordinator

## PARTNERS

### GOVERNMENT PARTNERS



### MEDIA PARTNERS

### PRODUCTION PARTNERS



# DONOR ACKNOWLEDGEMENTS

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.

## DONOR CIRCLES

### THE DIRECTOR'S 10

Robert Albert AO  
& Elizabeth Albert  
Roxane Clayton  
Martin & Susie Dickson  
The Humanity Foundation  
& Talya Masel  
Paul & Sandra Salteri  
Skyblue Australia

### PRINCIPAL CELLO CHAIR PATRONS

Kim Williams  
& Catherine Dovey

### PRINCIPAL CLARINET CHAIR PATRON

Richard Kefford

### PRINCIPAL HORN CHAIR PATRON

Gail Spira

### PRINCIPAL EDUCATION PATRONS

Paul & Sandra Salteri

## DONORS

### \$5,000 – \$9,999

Penny Ferguson  
Hugh & Sheila Mackay AO  
James McNamara  
Robert Salzer Foundation

### \$1,000 – \$4,999

Vivian Bayl  
John & Anna Bell  
Jason Bowran & Faris Cosic  
Grahame & Beth Bunyan  
Prof Colin Chesterman &  
Prof Judith Whitworth  
Alastair & Elizabeth Corbett  
Dominic David  
Jürgen & Ailsa Eckel

Suellen Enestrom  
Gow Gates Insurance  
David & Philippa Jeremy  
Helen Lynch AM & Helen  
Bauer  
Nicholas Minogue  
Laurence Miro & Patricia  
Abrahams  
Angus Richards  
Felicite Ross  
Roger & Karen Stott  
Geoff & Karen Wilson  
Dave & Jan Wood

### \$500 – \$999

Ian Batey  
Emily Booker  
Jenny Bott  
Chris Burrows & Lee Harris  
Prof Michael Chesterman  
Alan Philip de Boos-Smith  
John & Sari Gordon  
Howard Gurney  
Virginia Henderson  
Craig Johnston  
Annette Maluish  
Ann McFarlane  
Prof David McKenzie  
Emma Morris  
Leslie C. Thiess

# WHY DONATE?

THE 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
- Flying world-class HIP musicians to, and within, Australia
- Transporting the historical instruments to our performances around Australia

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 18th and 19th 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, 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).

## DOUBLE YOUR DONATION

Australian Romantic & Classical Orchestra has been awarded Plus 1 funding by Creative Partnerships Australia. This means that up until 1 May 2018 the government will match every dollar donated to the orchestra. It doubles the power of your donations, which go entirely towards our concerts, delivering superlative education programs, and our marketing activities.

creative  
partnerships  
australia

# ARCO EDUCATION

---

## YOUNG MANNHEIM SYMPHONISTS

17-21 JULY 2018 | SYDNEY



photo: Nick Gilbert

Young Mannheim Symphonists is a unique series of rehearsals, tutorials, and workshops, held over five days at the beautiful Santa Sabina College in Strathfield. Students learn first-hand how Beethoven embodied Romantic expressive ideals. They discover how different music sounds when played using historically informed style. Most importantly, students leave this course equipped to continue on their own paths of discovery.

Young Mannheim Symphonists tutors are members of Australian Romantic & Classical Orchestra – world-class professional musicians who specialise in period performance. Their knowledge of musical styles, articulations, and embellishments comes from years of experience: performing, reading treatises and studying scores, experimenting with instruments and interpretations, and sharing with their peers and their students. They are passionate about understanding our musical heritage in the context in which it was created, and they are even more passionate about inspiring and enlightening others.

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

APPLY NOW VIA [ARCO.ORG.AU](http://ARCO.ORG.AU)

# ARCO EDUCATION

---

## RICHARD GILL PRESENTS A VOYAGE OF MUSICAL DISCOVERY



photo: Nick Gilbert

Richard Gill Presents – A Voyage of Musical Discovery is a unique concert series supported by City Recital Hall in Sydney exploring Western art music. Richard Gill AO and the world-class musicians of Australian Romantic & Classical Orchestra seamlessly weave their passion for historical context into musical performance. Beloved works of the musical canon are revitalised through the sounds of period instruments and stylistically appropriate performance practice. Our vibrant journey is complemented by our guest ensembles, who perform music from Medieval through Jazz to Contemporary.

### MOTIVIC DEVELOPMENT

TUESDAY  
27 MARCH  
6:30PM

WITH GUESTS  
THE WORLD  
ACCORDING TO  
JAMES

### TEXTURE & TIMBRE

TUESDAY  
15 MAY  
6:30PM

WITH GUESTS  
ENSEMBLE  
OFFSPRING

### VOICES & INSTRUMENTS

TUESDAY  
21 AUGUST  
6:30PM

WITH GUESTS  
CAMERATA  
ANTICA

BOOK NOW VIA [ARCO.ORG.AU](http://ARCO.ORG.AU)

# UPCOMING CONCERTS



photo: Nick Gilbert

## CLASSICAL MELODIES

### TIMELESS & THRILLING

**SYDNEY**  
CITY RECITAL HALL  
FRIDAY 18 MAY | 7.30PM

**MELBOURNE**  
MELBOURNE RECITAL CENTRE  
MONDAY 21 MAY | 7.30PM

**ARCO CHAMBER SOLOISTS**

**WOLFGANG AMADEUS MOZART**  
SERENADE NO. 13 IN G MAJOR  
'EINE KLEINE NACHTMUSIK'  
KV.525 (1787)

**PETER VON WINTER**  
OCTET IN E FLAT MAJOR FOR  
WINDS AND STRINGS (1812)

**VINCENZO GAMBARO**  
QUARTET IN D MINOR OP.4 NO.2  
FOR FLUTE, CLARINET, HORN &  
BASSOON (1815)

**LUDWIG VAN BEETHOVEN**  
STRING QUINTET IN C MAJOR  
OP.29 'STORM' (1801)

"THRILLING, COMMITTED PERFORMANCE THAT IS A HALLMARK OF ARCO'S  
DEDICATION TO SQUEEZING NEW SOUNDS OUT OF OLD BOTTLES..."

LIMELIGHT MAGAZINE

BOOK NOW VIA [ARCO.ORG.AU](https://arco.org.au)



photo: Nick Gilbert

## POETICAL MELODIES

### ELEGIAC & DARING

**SYDNEY**  
CITY RECITAL HALL  
SUNDAY 19 AUGUST | 3.00PM

**MELBOURNE**  
MELBOURNE RECITAL CENTRE  
WEDNESDAY 22 AUGUST | 7.30PM

**AUSTRALIAN ROMANTIC &  
CLASSICAL ORCHESTRA**  
RACHAEL BEESLEY | DIRECTOR

**FELIX MENDELSSOHN**  
STRING SYMPHONY IN B MINOR  
NO.10 (1821–23)

**EDVARD GRIEG**  
ELEGIAC MELODIES OP.34 (1880)

**EDVARD GRIEG**  
'FROM HOLBERG'S TIME'  
OP.40 (1884)

**JOHANNES VAN BREE**  
ALLEGRO IN D MINOR FOR  
FOUR STRING QUARTETS (1845)

**GIACOMO PUCCINI**  
CRISANTEMI (1890)

**ANTONÍN DVŮRÁK**  
SERENADE IN E MAJOR FOR  
STRINGS OP.22 (1875)

"WHAT I ACTUALLY FELT COMING OFF THE STAGE WAS A BOLD  
AND UNANIMOUS GESTURE; AN ENSEMBLE SAYING, 'LISTEN TO THIS.  
THIS IS WHAT WE MADE.' IT WAS WONDERFUL."

HARRIET CUNNINGHAM

BOOK NOW VIA [ARCO.ORG.AU](https://arco.org.au)

**DANCE CHANT**

**CELEBRATING ROSS EDWARDS**  
 SATURDAY 4 AUGUST  
 CITY RECITAL HALL 7.30PM

SYDNEY CHAMBER CHOIR  
 SYNERGY PERCUSSION  
 RICHARD GILL - CONDUCTOR

ROSS EDWARDS  
 HILDEGARD VON BINGEN  
 PETER SCULTHORPE  
 CLARE MACLEAN  
 PAUL STANHOPE AND MORE...

**TICKETS**  
 Visit [sydneychamberchoir.org](http://sydneychamberchoir.org) or  
 phone City Recital Hall on (02) 8256 2222

**sydney chamber choir**

**AT THE MOVIES**  
 SATURDAY JUNE 23, 7:30PM  
 GASWORKS THEATRE, ALBERT PARK

**TALLIS ON TAP**  
 SATURDAY JULY 7, 7:00PM  
 THE LOST ONES BASEMENT BAR, BALLARAT

**TO SLEEP PERCHANCE TO DREAM**  
 FRIDAY OCTOBER 19, 7:30PM  
 ABBOTSFORD CONVENT, ABBOTSFORD

LEARN MORE ABOUT POLYPHONIC VOICES' 2018 SEASON AT [POLYPHONICVOICES.COM](http://POLYPHONICVOICES.COM)

**P**

**V**

GET CLOSER TO THE MUSIC

**LIMELIGHT**  
 AUSTRALIA'S CLASSICAL MUSIC & ARTS MAGAZINE

CONSUMER MAGAZINE OF THE YEAR 2013

CLASSICAL MUSIC, OPERA, DANCE, THEATRE, VISUAL ART

1 YEAR SUBSCRIPTION ONLY \$77 FOR FRIENDS OF ARCO  
[limelightmagazine.com.au/ARCO](http://limelightmagazine.com.au/ARCO)