

20
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AUSTRALIAN
ROMANTIC
CLASSICAL &
ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR

Sunday 25 April | 7.30pm

Blackheath Chamber Music Festival

Monday 26 April | 6.30pm

The Hills Grammar School

Sunday 2 May | 11.00am & 1.00pm

Canberra International Music Festival

Thursday 6 May | 7.00pm

City Recital Hall, Sydney

Friday 7 May | 7.00pm

Upper Hunter Conservatorium of Music
Muswellbrook

Saturday 8 May | 4.00pm

Adamstown Uniting Church, Newcastle

Sunday 9 May | 2.30pm & 7.30pm

Primrose Potter Salon
Melbourne Recital Centre

**VOYAGE OF MUSICAL DISCOVERY –
VOICES & INSTRUMENTS**

Tuesday 4 May | 6.30pm

City Recital Hall, Sydney

Evoke
Beethoven & Berwald



Evoke

Beethoven & Berwald

Sunday 25 April – Sunday 9 May

Australian Romantic & Classical Orchestra

Ludwig van Beethoven (1770–1827)
3 Equali for four trombones, WoO 30 (1812)*

Franz Adolf Berwald (1796–1868)
Grand Septet in B-flat major (1828)
Adagio – Allegro molto
Poco adagio
Finale: Allegro con spirito

INTERVAL**

Ludwig van Beethoven
Trio in E-flat major, Op.38 (1803)
Adagio - Allegro con brio
Adagio cantabile
Tempo di Menuetto
Theme con Variazioni. Andante
Scherzo. Allegro molto e vivace - Trio
Andante con molto, alla marcia - Presto

This concert will last approximately one hour and thirty minutes, including a twenty five-minute interval

* Not featuring in Newcastle or Muswellbrook

** No interval in Melbourne or Canberra

Voyage of Musical Discovery

Voices & Instruments

Tuesday 4 May

Neal Peres Da Costa Presenter

This Voyage of Musical Discovery shines a spotlight on the interplay of voices and instruments to discover how converging musical lines and personalities bring music of the past and present to life.

Australian Romantic & Classical Orchestra

Franz Adolf Berwald (1796–1868)
Grand Septet in B-flat major (1828)

The Australian Romantic & Classical Orchestra's expert chamber musicians introduce the collaborative interplay of instruments – and their roles and personalities – in Franz Berwald's Grand Septet, a delightful piece that beautifully balances winds and strings.

Sydney Chamber Choir Sam Allchurch Director

Brenda Gifford *Mother Earth / Minga Bagan* (2020)
Ella Macens *Stāvi Stīvi, Ozoliņ* (2019)
Clare Maclean *A West Irish Ballad* (1988)
Paul Stanhope *Agnus Dei (Do not stand at my grave and weep)* (2016)

Sydney Chamber Choir regularly commissions and premieres works by established and emerging Australian composers to support and celebrate the high-quality music being created here and now. They explain and present a varied selection of Australian choral works and highlight some of the many original ways that composers turn voices into instruments, and instruments into voices.

The Voyage will last one hour and thirty minutes (no interval)

Top Notes

Learn more about the music in tonight's concert

Ludwig van Beethoven (1770–1827)

3 Equali for four trombones, WoO 30 (1812)

An *equale* is a musical form written for an even number of voices or instruments. Traditionally performed in Austria to commemorate the dead, they became closely associated with the trombone as that instrument was thought to be especially solemn and noble – and of course it has enormous religious symbolism as the voice of the angels, and the heralds of the rapture.

Beethoven's exquisite Equals are somber and slow, far more Renaissance than Romantic in style. Two of these pieces were performed at Beethoven's own funeral in 1827.

Franz Adolf Berwald (1796–1868)

Grand Septet in B-flat major (1828)

Today recognised as the most important Swedish composer of the 19th century, Franz Berwald was almost completely ignored in his homeland during his lifetime. He appeared destined for success – born into a family with four generations of celebrated musicians, in his early teens he began working at the Royal Chapel in Stockholm, and playing in the court orchestra – but after this promising beginning his career floundered. During the premiere of his violin concerto in 1821, some audience members burst out laughing; equally dispiriting, the premiere of the Grand Septet in 1828 was met with indifference by Swedish audiences.

He spent many years in Berlin and Vienna, where his music was more warmly received, and wrote some major vocal works and four symphonies during



Franz Berwald. Source - National Library of Sweden (Kungliga biblioteket)

this time – though only one of the symphonies was premiered during his lifetime. To support himself, at various times Berwald was the manager of a sawmill and of a glassworks, and an orthopedist specialising in congenital spinal deformities of children.

It wasn't until Berwald was in his sixties that he achieved some recognition in Sweden: his opera, *Estrella di Soria*, was performed and received warmly (though his second opera was never premiered due to a change of directors at the Royal Opera), some of his instrumental music was published and he was accepted into the Swedish Academy. One final episode perfectly encapsulates Berwald's tumultuous career: in 1867 the Board of the Royal Musical Academy appointed Berwald professor of musical composition at the Stockholm Conservatory, only to have the Conservatory Board reverse the decision a few days later, and appoint someone else. Berwald eventually was re-appointed, but only after the Swedish royal family stepped in – only for Berwald to die of pneumonia a year later.

Berwald's esteem has only grown since his death, and he is now acknowledged as the founder of Romanticism in Sweden, the first great Swedish symphonist, and a key influence on Sibelius and Nielsen. While a traditionalist in terms of the structure of his work, Berwald used established musical forms to express unique thoughts, in particular through his use of harmony and melody.

The Grand Septet is a perfect example of this innovation within tradition. The piece as a whole is immediately identifiable as belonging to a Romantic lineage starting with Beethoven and running through Hummel, Mendelssohn, Schubert, and Spohr, but its structure is wholly unique and unprecedented. Berwald eschews the familiar introduction-development-recapitulation mode in favour of multiple melodic fragments that he balances against one another, rather than resolving each in isolation. The second movement contains more surprises, with a *scherzo* (including a fugue!) sandwiched between two *adagio* sections. The third and final movement has an almost split personality, with moments of emotional intensity interspersed with wit and a lightness of touch – especially in the horn's short, syncopated blasts.

Ludwig van Beethoven

Trio in E-flat major, Op.38 (1803)

Music-making in Vienna at the dawn of the nineteenth century was a hugely social affair. Music was everywhere – in the streets, in the homes, in the courts and palaces – and was not just something that people sat and watched, but rather something they joined in with. Musical performances were social occasions, but often the occasion was the performing of music itself. And it was a marker of status that the nobility would sponsor ensembles and host concerts in their homes.

One such concert in 1800, at the home of prince Josef Schwarzenberg, saw the prince's private orchestra premiere Beethoven's first symphony as well as the Septet in E-flat Major, Op.20. The Septet was an immediate success. The piece fit perfectly with Viennese musical tastes of the time – works for larger ensembles meant that



Elias Martin (1739-1818) - *View of Stockholm* (1800). Source Swedish National Museum

more people could join in the merriment, hence the popularity of the *divertimento* style at this time.

Beethoven's Septet shares many similarities with *divertimento*: it is in six movements, each containing simple, tuneful melodies; and it is scored for clarinet, horn, bassoon, violin, viola, cello, and double bass – that arrangement of instruments on stage would immediately indicate a *divertimento*. But Beethoven's major innovation in the Septet is the significant role given to the woodwinds, as opposed to their predominantly decorative function in so many *divertimenti*.

The Septet was so popular that Beethoven's publishers immediately rushed out several arrangements of the work for different ensembles, so that the Viennese could play the piece themselves without needing the motley crew of instruments called for in the original. Beethoven himself re-arranged the work for fortepiano, cello and clarinet (or violin) – his Op.38 – and that is the piece you will hear in this program.

Remarkably, considering all the different instruments in the Septet, this trio version manages to maintain much of the original's depth and texture. The string parts from the Septet are largely given to the fortepiano, while much of the original clarinet part is preserved. The cello is given most of the bassoon part from the Septet, with occasional forays into what was originally performed by the cello and the horn.

The original Septet wears the direct influence of *divertimento* and serenade traditions on its sleeve, with a breezy air and an outdoorsy feel arising from the sound of the winds and strings playing in unison. By transferring the violin lines to the fortepiano, Beethoven brings the rustic Septet indoors to the more refined air of the concert hall but maintains the energy and ebullient nature of the Septet.

Much of this ebullience comes from the sunny and cheerful tones of the clarinet, which is given a major role in the Septet and is largely preserved here. Beethoven's clarinet writing is not often thought of in the same breath as Mozart's, but his writing in this trio and in his 'Gassenhauer' piano trio (Op.11) demonstrate a natural affinity for its sound world.

Program notes by Hugh Robertson

Deep Dive

Learn more about the music

The music featured in tonight's programme is linked together by a piece that does not (exactly) feature in the concert. In around 1799, Ludwig van Beethoven composed a Septet Op.20 in E-flat for clarinet, horn, bassoon and strings. It premiered in 1800 and immediately achieved a popularity that endures to this day. The Septet was published in Vienna in 1802 and, as was usual at the time, publishers sought to capitalise on its popularity by issuing arrangements for different combinations of instruments. These included domestic ensembles such as string quintet, piano solo, and flute, violin, cello and piano, but also wind ensembles of various sizes, from sextet to the Swedish military band of flute, piccolo, three clarinets, brass and serpent. Though Beethoven himself is alleged to have later scorned the Septet's popularity, he had no qualms about capitalising on it in 1802–3 by making his own arrangement for clarinet, cello and piano. The resulting 'Grand Trio', published in 1805 as Op.38, is a rare example of the composer issuing an arrangement of his own music.

The Trio, Op.38, was dedicated to Dr. Johann Adam Schmidt, who at the time was treating Beethoven for his encroaching deafness. Beethoven's affection and regard for Schmidt can be seen in the warm thanks he extends to the doctor in his Heiligenstadt Testament of 1802. The first edition of Op.38 includes a note in which Beethoven expresses his wish that Schmidt, an amateur violinist, be able to play the trio with his daughter, who was studying the piano: a charming example of the domestic and amateur use to which such arrangements were frequently put.

However, both the original Septet and its legacy of arrangements also evidence the shift in the status of chamber music that was happening at the start of the 19th century. Until this point chamber music had primarily been a private pursuit, frequently involving a collaboration between

accomplished noble amateurs and the professional musicians who attended them in their homes and courts. Private performances in the salons of the aristocracy and leading cultural figures were also common. However, the notion of a truly 'public' chamber music concert, given to a paying audience, offered a new and potentially lucrative income stream for increasingly

Title page of the original score of Beethoven's Op. 38



entrepreneurial musicians such as Beethoven who recognised that it was no longer sustainable to rely solely on private patronage.

One of the pioneers of 'public' chamber music concerts in Vienna was Beethoven's close friend, the violinist Ignaz Schuppanzigh. It was Schuppanzigh who gave the premiere of the original version of the Septet in 1800, and the work became one of the cornerstones of his chamber music concerts, which ran intermittently from 1804 until his death in 1830. A work such as the Septet was ideal for this setting. It reflected the eighteenth-century *divertimento* tradition in its six-movement form, which includes two dance movements and a set of variations as well as the usual fast and slow movements. However, the appealing tunefulness of the serenade and the varied tonal palette of a mixed ensemble was combined with the compositional intricacy and instrumental dialogue of 'serious' chamber music. As a result, the Septet was well designed to satisfy the interests of the connoisseur while simultaneously keeping the attention of less demanding listeners. It is little surprise, then, that the Septet instigated a tradition of such large mixed chamber works in public chamber concerts. The most famous is Schubert's Octet D.803, which adds a second violin to Beethoven's original ensemble, while nonets by Louis Spohr (1813), Georges Onslow (c.1829) and Louise Farrenc (1849) all include a full wind quintet along with the four strings. Composers who followed Beethoven's original Septet line-up include the Viennese Archduke Rudolf (1830), Conradin Kreutzer (1822), and Adolf Blanc (1864).

Stockholm Palace, c. 1800. Credit Wikimedia Commons



Franz Berwald's Grand Septet belongs to this tradition, though like many of the supposed 'imitators' of Beethoven's Septet, its resemblance to the earlier work is superficial. The composition history of the work is complex: Berwald first composed a Septet for this combination in 1817, but after performances in 1818 and 1819, correspondence between the composer and his publishers suggests he was not satisfied with it. Indeed, early reviewers wrote of the piece, 'one might wish the young, truly talented man would become more friendly with the rules of harmony and composition; that will take him more surely and quickly to his goal'. Berwald revised the work for a performance in Stockholm in 1828 where it was advertised as a 'new' Septet, including removing two extended passages in the finale.

Both the 1818 and 1828 performances were given by the clarinetist Bernhard Henrik Crusell, bassoonist Frans Preumayr and horn player Johann Hirschfeld, all members of the Royal Court Orchestra in Stockholm and virtuosi of international renown. The three had been performing Beethoven's Septet together regularly in chamber concerts since at least 1805 and Crusell was responsible for the aforementioned arrangement of Beethoven's work for military band. It is inconceivable that Berwald's alterations to his Septet were to accommodate the limitations of his performers, not least because Crusell's own compositions for his colleagues – including a concert-trio for clarinet, horn and bassoon and a sinfonia concertante for the same instruments – are among the most technically demanding works of the period. Berwald's writing in his Septet is particularly notable for the high *tessitura* of the bassoon, a feature that appears in several other compositions written for Preumayr and appears to be a characteristic of his playing.

Adventurous wind-instrument writing is a feature that distinguishes Berwald's Septet from that of Beethoven, whose wind parts are more in keeping with late-eighteenth century expectations. Berwald's knowledge of the instruments – and players – he was writing for becomes particularly apparent when his music is performed on period instruments. His creative, early-Romantic approach to harmony is enhanced by the difference in tone colour between the individual notes of each instrument – clearly audible in the shifting, chorale-like texture at the start of the *Allegro molto*. These differences are most obvious in the horn, which sounds open and full in the 'home' tonality of the piece but increasingly covered or buzzing in the more distant harmonies and the signature semitone movement that is heard throughout the work. This atmospheric use of tone colour is one of the characteristics that make Berwald most interesting to play, and why his music benefits so much from performance on the instruments of his time.

Program notes by Dr. Emily Worthington

Senior Lecturer in Music Performance and Co-Director of Research Centre in Performance Practices, University of Huddersfield

Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

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

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

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

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

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

What is HIP?

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

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

Support the Orchestra

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

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



Neal Peres Da Costa

Guest Presenter (4 May)

Neal Peres Da Costa is Associate Dean of Research and Professor of Historical Performance at the Sydney Conservatorium of Music (SCM), University of Sydney. A performing scholar and world-recognised authority on 19th-century piano performing practice he is a graduate of the University of Sydney, the Guildhall School of Music and Drama and the City University (London) and the University of Leeds (UK). Neal's monograph *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012) has received high praise around the globe. He has co-edited (with Clive Brown and Kate Bennett-Wadsworth) the 9-volume set of *Urtext/performing editions of Brahms' Sonatas for solo instrument and piano* (Bärenreiter-Verlag 2015/16) and has co-authored (with Clive Brown) the online *Performance Practice Commentary* for the new edition of *Beethoven's Sonatas for Piano and Violin* (Bärenreiter-Verlag, 2020). In 2017, Neal received prestigious Australian Research Council (ARC) funding for a three-year Discovery Project for performance research in 19th-century piano playing. And he has just received another ARC DP (2021) leading a team of researchers at SCM and Sydney Living Museums entitled "Hearing the Music of Early NSW 1788-1860" which will examine Australian Indigenous and settler music making in the period and produce recordings that will be embedded in *Austral Harmony*.

Neal regularly appears with Ironwood, Australian Haydn Ensemble, Bach Akademie Australia, and the Song Company. Winner of the 2008 Fine Arts ARIA for *Bach's Sonatas for Violin and Obligato Keyboard* (ABC Classics, 2007) with Richard Tognetti and Daniel Yeadon, Neal's discography also includes: *Bach's Complete Sonatas for Viola da Gamba and Harpsichord* with Daniel Yeadon (ABC Classics, 2009), *The Baroque Trombone* with Christian Lindberg and the ACO (BIS, 2009); *The Galant Bassoon* with Matthew Wilke and Kees Boersma (Melba, 2009); *Baroque Duets (Vexations 840, 2011)* with Fiona Campbell, David Walker and Ironwood; *Music for a While* with Ironwood and Miriam Allan (2012); *3* with Genevieve Lacey and Daniel Yeadon (ABC Classics, 2012); *Stolen Beauties* with Anneke Scott and Ironwood (ABC Classics, 2015); *Brahms: Tones of Romantic Extravagance* (ABC Classics, 2016) which has been awarded "Recommended CD" by *The Strad* (UK); *Beethoven Piano Concertos 1 and 3* (AHE, 2017; licensed by ABC Classics) and most recently *Pastoral Fables* with Alexandre Oguey – *cor anglais* (ABC Classics, 2018) and *Romantic Dreams* including *Piano Quintets* by Louise Farrenc and Camille Saint-Saëns (ABC Classics, 2020). Other experimental recordings can be accessed at the SCM's *Reinvigorating Nineteenth-Century Performance* platform. He has also recorded extensively on the Channel Classics label with *Florilegium*, the British ensemble which he co-founded in 1991 and of which he was a member for 10 years.

Sydney Chamber Choir

Sam Allchurch | Director

The Sydney Chamber Choir are passionate about choral music and its unique ability to celebrate and reflect upon the stories of our past, present and future.

We love to travel deep inside the music to meet the composers and bring their vision alive in sound. We reach back to explore the masterpieces of the Baroque, the Renaissance and beyond, while also championing the music of our own time and place, regularly commissioning and premiering works by established and emerging Australian composers.

Sydney Chamber Choir has toured extensively, singing in Hong Kong, Taiwan and the UK, and in 2009 was a prizewinner in the Tolosa International Choral Competition in Spain. We also tour regularly in regional NSW, most recently for Musica Viva, with a program showcasing choral works from the 12th to the 21st century.

We have also been honoured to work with such guest conductors as Roland Peelman, Brett Weymark, Carl Crossin and Liz Scott, as well as our three previous directors, Nicholas Routley, Paul Stanhope and the late Richard Gill AO.

Our performances have been broadcast across the country on ABC Classic FM and on Fine Music 102.5, and our CD recordings are available on the ABC Classic and Tall Poppies labels. Our most recent album, Lux Aeterna, featuring music of Paul Stanhope, has been acclaimed as 'worthy of the highest accolade' (Fine Music).



Australian Romantic & Classical Orchestra

NICOLE VAN BRUGGEN

CLARINET

Agnes Gueroult. Paris, France 2002-4
after Theodor Lotz, Vienna, c.1810

JACKIE NEWCOMB

BASSOON

Walter Bassetto. Frauenfeld,
Switzerland 2014 after
Jean-Nicolas Savary, Paris, 1823

GRAHAM NICHOLS

HORN

Web / Halstead. London, UK 1991
after Franz Stohr, Bohemia (housed in
the Prague National Museum)

RACHAEL BEESLEY

VIOLIN

Count Rodolfo Fredi. Rome, Italy 1915

SIMON OSWELL

VIOLA

Gaspere Lorenzini. Piacenza, Italy 1791

DANIEL YEADON

CELLO

William Forster II. London, UK 1781

CHLOE ANN WILLIAMSON

DOUBLE BASS

'La Piccolina', Benedict Puglisi.
Melbourne, Australia 2005

NEAL PERES DA COSTA

FORTEPIANO

D. Jacques Way, Stonington, c.1986,
after Anton Walter, Vienna, c.1791

ROS JORGENSEN

ALTO TROMBONE

SCOTT KINMONT

ALTO TROMBONE

NIGEL CROCKER

TENOR TROMBONE

BRETT PAGE

BASS TROMBONE

All four trombones:
Ewald Meinl. Geretsried,
Germany 2011

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

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

Donation Options

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

Richard Gill AO Memorial Fund

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

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

Together we can continue his legacy; please consider donating:
arco.org.au/richard-gill-memorial-fund

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Voyage of Musical Discovery

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

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

Texture & Timbre

Thursday 5 August, 6.30pm
City Recital Hall, Sydney

AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

Haydn

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

TAIKOZ

Kerryn Joyce & Ryuji Hamada

Flowing Water (2019)

Ian Cleworth

... like a ripple... (2012)



Young Mannheim Symphonists

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

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

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

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



As always, ARCO offered an intelligent and warm performance, demonstrating the importance of historically informed musicianship and showcasing the impact of period instruments with gut strings.

DIANA CARROLL
ARTSHUB
JULY 2020

This orchestra's typical excellence of interpretation, crystal clear articulation and superb string orchestra blend was in evidence during this vibrant comeback.

PAUL NOLAN
SYDNEY ARTS GUIDE
FEBRUARY 2021



**Australian Romantic &
Classical Orchestra**

Rachael Beesley Director
Jane Gower Bassoon
Emerging musicians from
Young Mannheim Symphonists

Wolfgang Amadeus Mozart
Bassoon Concerto in B-flat major, KV.191

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

Christian Cannabich
Sinfonia No.54 in E-flat major

Joseph Haydn
Symphony No.103 in E-flat major 'Drum Roll'

Monday 2 August
Geelong Grammar School

Tuesday 3 August | 7.30pm
Melbourne Recital Centre

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

Saturday 7 August | 7.00pm
Orange Regional Conservatorium

Thursday 12 August | 7.30pm
Newcastle City Hall Concert Hall

Friday 13 August | 7.00pm
City Recital Hall, Sydney

Emerge

Haydn, Mozart & Mannheim

