



20
23

AUSTRALIAN
ROMANTIC &
CLASSICAL &
ORCHESTRA

RICHARD GILL | FOUNDING ARTISTIC DIRECTOR

Midsummer Dreams

Mendelssohn Scottish &
Beethoven Eight

AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

RICHARD GILL | FOUNDING ARTISTIC DIRECTOR

Debut Album
Available Now!

Beethoven's Seventh Symphony with Mendelssohn's Hebrides Overture and String Symphony No.10

Conducted by Richard Gill and directed by Rachael Beesley, *Perspective & Celebration* features performances highlighting the orchestra's journey over its first ten years, including a recording from the ensemble's first-ever public concert.

★★★★★

"Crackling with dramatic energy throughout . . . a worthy tribute to and continuation of [Richard] Gill's ardent music trailblazing."

Limelight



Available on CD, as a digital download and on all major streaming platforms.

ORDER YOUR COPY TODAY!

Midsummer Dreams

Mendelssohn Scottish & Beethoven Eight

Australian Romantic & Classical Orchestra

Rachael Beesley conductor

Felix Mendelssohn (1809–1847)

A Midsummer Night's Dream – Overture, Op.21 (1826)

Ludwig van Beethoven (1770–1827)

Symphony No.8 in F major, Op.93 (1812)

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Allegro vivace

INTERVAL

Mendelssohn

Symphony No.3 in A minor, Op.56, "Scottish" (1843 version)

Andante con moto – Allegro un poco agitato –

Vivace non troppo –

Adagio –

Allegro vivacissimo – Allegro maestoso assai

This concert will last approximately 1 hour and 45 minutes, including a 20-minute interval.

Brisbane | 30 July

Brisbane City Hall

Newcastle | 5 August

Newcastle City Hall

Sydney | 8 August

The Concourse, Chatswood

Live streamed on Australian

Digital Concert Hall

Canberra | 1 August

Albert Hall

Penrith | 6 August

Richard Bonyngue Concert

Hall, The Joan

Melbourne | 4 August

Monash University

Joining us for Voyage of Musical Discovery?

BEGIN YOUR JOURNEY ON PAGE 15



“The Australian Romantic & Classical Orchestra is a powerhouse of the highest quality music making.”

Canberra City News



TOP NOTES

Midsummer Dreams

In the middle of winter, we're dreaming of summer, beginning in the garden of a Berlin mansion where, in 1826, a teenager had the audacity to "dream" one of "old Will's plays". We then step back in time to a symphony by Beethoven.

We take it for granted that orchestral concerts will traverse the centuries and feature – for better or worse – favourites of the Western classical canon, but in Mendelssohn's time this was a fairly new idea. Beethoven's audiences would have expected concerts of (mostly) new music by living composers. And as a conductor and concert programmer, Mendelssohn had played an influential role in the shift – among other things, spearheading the 19th-century Bach revival with a

performance of the *Matthew Passion*, the first since the composer's death in 1750. With the interest in old music came an emerging interest in how that old music might have been performed. You could argue that, without the influence of Mendelssohn, the musicians in this concert might be making a very different kind of music.

Mendelssohn's "Scottish" Symphony took the best part of 15 years to be completed, but then immediately became a repertoire staple. When London concert audiences were polled in 1880, the "Scottish" Symphony was more popular than Beethoven's Fifth.

There's another aspect of the modern concert experience that we can lay at



NATIONAL GALLERY OF VICTORIA (GOOGLE ART PROJECT)

Scene from *A Midsummer Night's Dream*. Titania and Bottom (1848–51) by Edwin Landseer. Queen Victoria, dedicatee of Mendelssohn's "Scottish" Symphony, considered the painting "a gem, beautifully fairy-like and graceful".

Mendelssohn's feet: in his preface to the "Scottish" Symphony, he specified the movements be played without pause, because applause between movements "murdered the mood". Beethoven, by contrast, welcomed applause, and at the premiere of his Seventh Symphony in 1814, he was delighted that the *Andante* movement had been encored. He was disappointed that the Eighth Symphony, premiered in that same concert, did not

create the same furore, despite being, in his mind, "so much better".

Mendelssohn clearly thought there was something in Beethoven's Eighth – he conducted it on numerous occasions. In fact, he would surely have recognised our *Midsummer Dreams* as a concert he might have programmed himself. And perhaps – we hope! – he would also have recognised our performance style and gestures as we boldly "dream" these musical favourites.

Felix Mendelssohn

A *Midsummer Night's Dream* – Overture, OP.21

Mendelssohn's *Midsummer Night's Dream* overture begins with four woodwind chords, poised and shimmering in the night air, perhaps evoking Hippolyta's first lines in Shakespeare's play:

Four days will quickly steep
themselves in night;
Four nights will quickly dream
away the time;
And then the moon, like to a
silver bow new bent in heaven,
shall behold the night of our
solemnities.

Then the fairies enter: gossamer whisperings from the violins. This is magical music from a composer who lived and breathed Shakespeare. The Mendelssohn family often entertained themselves with impromptu readings of Shakespeare plays in the acclaimed German translations by August Schlegel, a relative by marriage. And one day, when he was 17, Felix decided he'd go into the garden and "dream there" music for his "favourite among old Will's beloved plays". He knew this was "a boundless boldness", but the result – a 12-minute overture – is

an undisputed masterpiece, worthy of its literary inspiration.

It wasn't all written in that afternoon in the garden. Mendelssohn may have been audacious but he was also a perfectionist, and so he made painstaking revisions, striving "to imitate the content of the play in tones" and bring its character to life. According to his friend and mentor A.B. Marx, the first draft after that miraculous opening was "perfectly delightful" but with "no *Midsummer Night's Dream* in it". A damning assessment. The final version captures the humour, the nobility, the bewilderment of thwarted affection and the fondness of love requited – in short, all the magic of the play.

To those opening chords and fairy music, Mendelssohn adds the lyrical wanderings of the mortal lovers in the forest, the horns of the Athenian hunting party, and the boisterous rustics. And although he was tempted to leave it out, his friends persuaded him to keep the comical braying of the translated Bottom with his ass's head (downward swooping 'ee-yore' in the violins and clarinets).

Through all this Mendelssohn works his magic while doing nothing, in his words “that Beethoven did not have and practice...unless you want to consider it

as new ground that I used the ophicleide”. The fairies have the last word in a delicate conclusion, followed by the return of the four woodwind chords as the sun rises.

Ludwig van Beethoven

Symphony No.8 in F major, OP.93

Beethoven wastes no time in his Eighth Symphony: there’s no introduction, no suspenseful meandering of harmony – instead the conductor’s bow comes down on the first notes of the main theme. It’s fast (*Allegro*), it’s lively (*vivace*) and Beethoven asks that it be played with vigour (*con brio*). It’s as if Beethoven has taken the power and content of a longer symphony and compressed it to a work of smaller proportions but even greater intensity. The result is only slightly longer than his first symphony, premiered in 1800, and it gives the impression that Beethoven had for once heeded the advice of his more reactionary critics and returned to Classical principles of balance and clarity of structure. But even so, this isn’t the Beethoven of the First Symphony.

That beginning is a bold stroke: setting off uncharacteristically with a straightforward tune. The tune suggests Haydn, but the gesture does not – Haydn would surely have preceded a melody like this with a slow introduction. The mood verges on recklessness, and Beethoven keeps it up with a rich variety of musical ideas all presented within a very short space of time.

There’s more that his audiences would not have been expecting. The symphony doesn’t have a slow movement, nor is the third movement a *scherzo*, the wild, playful movement that had become a “standard”



Engraving of Beethoven based on Louis René Letronne’s portrait of 1814.

feature of Beethoven’s symphonies.

According to legend, the second movement is a joking tribute to Maelzel, friend of Beethoven and inventor of the metronome. The story is probably the invention of Beethoven’s biographer Schindler, but if you want to go along with the fiction, you can hear the metronome’s ticking in the woodwind section’s buoyant repeated chords, which underpin the beginning of the movement and return whenever the sudden changes in volume and whimsical melodies threaten to lead the music from its main idea.

The third movement *scherzo* is replaced

by something old-fashioned: a flowing movement in the tempo of a minuet, the courtly dance form that Haydn would have introduced at this point. In the middle, horns and clarinet take the spotlight above a busy cello accompaniment.

The finale returns to the impetuous character of the first movement. It sets off in a rush with a light-footed, dashing theme, discreet enough until, barely 15 seconds in, Beethoven throws in a rogue note, a very loud C sharp that simply doesn't belong in the symphony's key of F major. He continues as if nothing untoward had happened, and with good

reason: he has plenty of other musical surprises in store. He hints at and then denies us the repeated exposition of themes expected of a movement in sonata form, misleadingly beginning the development section in the home key. When that C sharp intrudes again, it's more insistent, a cue for the music to drag us off on excursions to remote and unexplored harmonies. So far does Beethoven wander, that it takes him longer than usual to bring the music home to F major – the result is a grand, extended coda to bring this spirited symphony to its jubilant end.

Mendelssohn

Symphony No.3 in A minor, OP.56, "Scottish"

When, in 1829, Mendelssohn set off on a sight-seeing tour of Scotland and Wales, he expected inspiration: "As soon as I find some peace and quiet, whether here or in Scotland, I shall write various things, and the Scottish bagpipe does not exist in vain..." The "various things" include *The Hebrides*, inspired by Fingal's Cave, and – eventually – his final symphony. On 30 July, he visited the ruined chapel of Holyrood (where, he believed, Mary had been crowned Queen of Scotland):

Everything there is ruined, decayed, and open to the clear sky. I believe that I have found there today the beginning of my Scotch Symphony.

Mendelssohn was notoriously reluctant to assign explicit programs or narratives to his music, and when the symphony was finally completed and published, 14 years later, it appeared simply as his "Symphony No.3" – "Scotch" was only ever a private reference. Even so, the

gloomy introduction with its remarkable, darkened colours (horns, woodwinds without flutes and divided violas) reveals the composer's "misty Scottish mood". This isn't tourist-Scottish, though. The symphony is filled with an atmosphere of nostalgia and poetry, and it's telling that Mendelssohn's reaction to Holyrood was as much about the historical events that had taken place there as it was about the picturesque bleakness of the scene.

Musically, a sense of the epic is established via the linking of the four movements – dissolving one into the other "without the usual long pauses" – and unified by the presence of common themes. The rising interval of the very first notes, in particular, shows up in different guises throughout. While in many respects the symphony follows Beethoven's lead – the constitution of the orchestra, for example, and the shift from minor to major in the finale – this



On 30 July 1829 Mendelssohn visited the ruined nave of Holyrood Chapel in Edinburgh: "I believe that I have found here today the beginning of my Scotch Symphony."

tightly knit structure was innovative. Also distinctive to Mendelssohn is the delicacy of colour, even when the sonorities are at their darkest, and the often crisp tempos, both features calling for true orchestral virtuosity in performance.

The long introduction is characterised by speechlike ideas in the violins – bardic poetry rather than picture postcard – that lead into the main section of the first movement, at once lilting and agitated, and firmly entrenched in the minor mode.

The closest Mendelssohn comes to overtly Scottish music is the second movement, which is irresistibly dancelike with snapped rhythms and melodies based on characteristic five-note scales. It's a Mendelssohn scherzo but an earthbound folk-scherzo rather than the

fairy-scherzo style of his *Midsummer Night's Dream* music. "The instruments speak here like real people," wrote Robert Schumann in his review of the symphony.

The sombre *Adagio* returns to the world of epic poetry with a dramatic recitation for the first violins that unfolds as a solemn romance-without-words.

In the published symphony of 1843, Mendelssohn suggests "for the listener" that the finale be identified as "*Allegro guerriero* and *Finale maestoso*": a warlike beginning, followed by a long, noble coda in the manner of a "men's chorus". And Mendelssohn recalls the poetry of the symphony's beginning with, in Schumann's words, "an evening mood corresponding to a beautiful morning".

Yvonne Frindle © 2023

DEEP DIVE

Finding Time in 19th-Century Orchestral Music

We may know Beethoven's and Mendelssohn's compositions through the notes on the page, but their music is not so easily recaptured in performance. It is particularly the art of timing that needs to be rediscovered, Geoffrey Burgess writes.

The question is often asked: Is Beethoven Classical or Romantic? The answer must be: Both. Confusing, and perhaps non-committal, because such a response side-steps more fundamental questions such as how his music should be played, and listened to. Should it be appreciated for respecting Classical formal structures and played "straight", or enjoyed for its unbridled Romantic spirit and given more emotional freedom? The same questions apply to Felix Mendelssohn, who, like Beethoven, held to a system of Classical genres and conventional procedures against which he projected his originality.

The era of Beethoven and Mendelssohn saw notable changes in the way music was made. Along with significant developments in instrument design propelled by the Industrial Revolution, and developments that fully exploited the technical skill of a legion of conservatory-trained musicians, a new concept of musical interpretation emerged. More

than anyone, Beethoven opened the possibility of direct poetic expression through the Classical idioms, and redefined music as a distinctly individual art. This posed a problem for symphonic music: How could the composer's individuality be communicated by a large body of instrumentalists? This question has bearing on the authority of the musical director who supervises, coordinates and controls the timing of the performance.

Up to the onset of his deafness, Beethoven followed the older tradition of the *Kapellmeister* who directed at the keyboard, often leading in tandem with a *Concertmeister* (lead violinist). Such dual direction was very efficient, and cultivated dynamic and collaborative musicking. The music on this program belongs to the period when this duo was being replaced by a single director. Invariably male, the conductor, without himself playing or singing, imposed authority on the other musicians to faithfully render the composer's score.¹

Baton-wielding conductors had been around for some time. There are reports of Josef Haydn conducting his *Creation* in 1798, and Gaspare Spontini was famous for conducting opera, but violinist-leaders and keyboard directors were equally

¹ For more on the role of the conductor, and particularly Mendelssohn's conducting style, see José A. Bowen, "The Conductor and the Score: The Relationship Between Interpreter and Text in the Generation of Mendelssohn, Berlioz And Wagner" (PhD diss. Stanford University, 1993); and Peter Holman, *Before the Baton: Musical Direction and Conducting in Britain* (Boydell Press, 2020).

common. As well as being particularly effective in the management of large ensembles in big spaces, conductors helped to reconcile differences of rhythmic interpretation. Carl Maria von Weber wrote that “singing, because of breathing and articulation, brings a certain undulation to the meter comparable to the even breaking of waves. The instrument divides time into sharp grooves like the swing of the pendulum. Truthfulness of expression demands the fusing of these opposing characteristics.”² This division between precise rhythmic playing and freer singing is most relevant in the context of opera, but it also lies at the heart of the Classical–Romantic dynamic. The lyrical melodies of 19th-century symphonies often struggle to conform to the inexorable drive of time.

Tempo plays a crucial role in the message of any music. It relates not only to how fast or slow the music is played, but to internal fluctuations of rhythm and subtle timings that affect musical expression and guide the listener to a deeper understanding of the music’s expressive components. Details were rarely written into the music; composers trusted performers to adapt intuitively to musical demands. As Carl Ludwig Junker noted, in a good performance, “composer and performer must work hand in hand, and variation in time sequence... remains indispensable”.³

The arrival of the conductor did not

spell the demise of other practices of orchestral direction, and instead of constraining music in a rhythmic strait-jacket, conductors opened up new possibilities. By the time of the premiere of the Eighth Symphony, Beethoven was not able to hear enough to react to the performers, and in frustration took to conducting. His exaggerated movements confused rather than aided the orchestral players, who resorted to following the *Concertmeister*.

Robert Schumann appreciated Mendelssohn’s careful conducting and supervision, but he argued that “in a symphony, the orchestra must be like a republic”, implying that a conductor robbed the players of their ability to interact with each other.⁴ Mendelssohn was a sympathetic leader, and being a gifted pianist and violinist, he related to the other musicians as “one of the band”. Mendelssohn’s taste may have been more moderate than some of his contemporaries (he scorned Chopin’s histrionics), but when Wagner later damned Mendelssohn’s “smooth and genial” style as superficial and his tempos as rigid, he expressed an opinion coloured by late-Romantic aesthetics and anti-Semitic prejudice. Contemporary reports indicate that Mendelssohn was far from inflexible. He was famous for introducing the orchestral *rallentando*; moreover, according to the violinist Josef Joachim, Mendelssohn exhibited an

2 Letter to Praeger about Euryanthe; printed in *Berliner Musik Zeitung*, 28 (1827).

3 *Einige der vornehmsten Pflichten eines Kapellmeisters oder Musikdirectors* [Some of the Chief Duties of a Music Director] (Winterthur, 1782), quoted in Richard Taruskin, *Text and Act: Essays on Music and Performance* (Oxford University Press, 1995), p.254.

4 *Robert Schumann: A Selection from the Writings*, translated and annotated by Henry Pleasants, (New York: Dover, 1988), p.22.



This “steampunk” orchestra – *Concert à la vapeur* – as imagined by French caricaturist Grandville in 1844, casts a metronome as conductor. (An opficleide can be seen in the foreground.)

in the Eighth Symphony were meant to playfully mimic the metronome, was spread by early Beethoven biographer, Anton Schindler (1795–1864). It is even doubtful that Maelzel’s ticking musical timepiece had reached a definitive form by the time Beethoven composed the movement.⁶ Mendelssohn also provided metronome markings – even for different sections within a single movement. He, too, thought of them as a guide, sceptical that they could substitute for experience and intuition.

“inimitable freedom of rhythm”.⁵

Beethoven’s turgid friendship with Johann Maelzel (1772–1838) and his enthusiastic endorsement of his metronome is legendary. Some of the metronome markings Beethoven provided have led to more confusion than clarity. But the biggest mistake is to assume that his music must conform to a click track. The metronome can give the general speed but should never prevent the performer from reacting to the “feel” of the music. Beethoven notated tempo shifts to enhance chromatic modulations, and when directing his own music, used *tempo rubato* to enhance expressiveness. The story that the repeated notes at the opening of the *Allegretto scherzando*

These two composers demonstrate that Classical and Romantic can cohabitate. Ultimately, the conviction that Classical style demands unyielding rhythmic precision and that Romanticism is all about freedom might say more about our attitude that sees Classical music as a precisely regulated automaton and reserves passionate qualities and natural ebb and flow to Romanticism.

Geoffrey Burgess © 2023

Dr Geoffrey Burgess is a renowned performer of historical oboes. Born in Australia, he was a member of Les Arts Florissants for 20 years and has performed with leading early music groups worldwide. He lives in Philadelphia and teaches at the Eastman School of Music.

5 Ernest Wolff, “Felix Mendelssohn Bartholdy” in *Berühmte Musiker Lebens und Charakterbilder nebst Einführung in die Werke der Meister*, ed. H. Reimann, 17 (Berlin, 1906), p.124.

6 The standard reference on the use of mechanical timing devices is “The Metronome and its precursors” by Rosamond E.M. Hanning in *Origins of Musical Time and Expression* (Oxford University Press, 1938). A thorough investigation of Maelzel’s inventions is to be found in Tony Bingham and Anthony Turner, *Metronomes and Musical Time*, Catalogue of the Tony Bingham Collection of metronomes in the exhibition AUF TAKT! held in the Museum für Musik, Basel, 2017.



Voyage of Musical Discovery

Musical Identities – Brisbane

Monday 31 July | 11.30am
St Peters Lutheran College, Indooroopilly

Peter Clark, Nicole van Bruggen
and Nicole Murphy presenters

Highlights from Symphony No.3 in A minor, Op.56, Scottish (1843)
by Felix Mendelssohn (1809–1847)

Performed by the Australian Romantic & Classical Orchestra with Rachael Beesley conductor

Music by Nicole Murphy (born 1983)
Invocations (2021)
Exchange (2019)
Spinning Top (2016)
Pearl (2021)

Performed by the Muses Trio with Rianne Wilschut clarinet and Nicole Greentree viola

Brisbane-based composer **Nicole Murphy** has been commissioned by organisations ranging from The Australian Ballet to new music ensembles in the United States.

Invocations was commissioned in celebration of Beethoven's 250th birthday. Its starting point is the *Kyrie* – an invocation by definition – in his Mass in C major, repurposing the soprano melody as the bass line for a new invocation characterised not by pleading but by optimism. **Exchange** was composed for David Griffiths (clarinet) and Ian Munro (piano), and draws inspiration from concepts found in Richard Layton's research into marketing practices.

Spinning Top was inspired by Jarrad Kennedy's sculpture of the same name, located in Brisbane at the site of the unrealised Holy Name Cathedral (1920s). The sculpture, a scale model of the cathedral's dome, lies on its side, like a top that has come to rest; this is reflected in the music's perpetual rhythmic motion and cyclic repetition. **Pearl** was composed for Muses Trio and was inspired by a line from "This poem cost me 24 dollars in cab fare" by Richard James Allen: "But something in me finds time, like a broken string of pearls, difficult to rethread."

The Voyage will last 90 minutes, without interval.

Voyage of Musical Discovery

Musical Identities – Melbourne

Thursday 3 August | 6.30pm
Monash University

Peter Clark, Nicole van Bruggen
and Aaron Choulai presenters

Highlights from Symphony No.3 in A minor, Op.56, *Scottish* (1843) by Felix Mendelssohn (1809–1847)

Performed by the Australian Romantic & Classical Orchestra with Rachael Beesley conductor

Excerpt from *Umi no uzu* (Stirring the oceans) by Aaron Choulai (born 1982)

Performed by the Australian Art Orchestra with Miyama McQueen-Tokita koto

Aaron Choulai is an award-winning and critically acclaimed pianist and composer, whose influential work explores new directions in jazz, hip-hop and improvised music. He was born in Port Moresby, Papua New Guinea before moving to Melbourne and later New York, and lived in Tokyo for 15 years. From large-scale multimedia cross-cultural festival commissions to making beats for rappers in Tokyo, his career spans more than two decades, crossing international borders and intersections between genre and culture. He is also well known for his hip-hop collaborations with artists such as Mantra and Joelistics.

Umi no uzu (meaning “stirring the oceans”) is a mythical, innovative and deeply groovy work that brings together 7th-century Japanese court music (*gagaku*), Melbourne jazz and Tokyo hip-hop to tell the story of the Shinto creation myth. *Umi no uzu* features a line-up that includes piano accordion, keyboard, electronics, trumpet, tenor saxophone, violin, acoustic bass guitar and drums, as well as koto (Miyama McQueen-Tokita) and rap vocals (hip-hop emcee Kojoe). Over the course of the 45-minute work, Choulai explains, “Kojoe narrates from the original Shinto text and raps new lyrics inspired by the stories.”

The Voyage will last 90 minutes, without interval.

Voyage of Musical Discovery

Musical Identities – Sydney

Monday 7 August | 6.30pm
City Recital Hall, Angel Place

Peter Clark, Nicole van Bruggen
and Claire Edwardes presenters

Highlights from Symphony No.3 in A minor, Op.56, Scottish (1843)
by Felix Mendelssohn (1809–1847)

Performed by the Australian Romantic & Classical Orchestra with
Rachael Beesley conductor

Of Stars and Birds (2020)
Wilga's Last Dance (2019)
by Nardi Simpson (born 1978)

Lorikeet Corroboree (2020)
by Fiona Loader (born 1979)

Gambambara (Seasons) (2017)
Bardju (Footprints) (2017)
by Brenda Gifford (born 1972)

Performed by
Ensemble Offspring

All five of the living new works in this program were commissioned by and written in collaboration with Ensemble Offspring, and two of these Australian female composers are First Nations women whom the ensemble met through the Ngarra-Burria: First Peoples Composers Program.

In composing **Of Stars and Birds**, Nardi Simpson looked to culture for guidance, realising that “Yuwaalaraay knowledge, connection and relationship to birds equalled the complexity and detail of advanced musical theory, compositional practice and creative conception”.

Wilga's Last Dance is about “the only and last traditional Yuwaalaraay melody, about how we can keep breath in that”.

Lorikeet Corroboree was inspired by the morning dance of rainbow lorikeets after a feeding frenzy. Fiona Loader spent many hours documenting bird calls, not only of lorikeets, but of butcher birds, magpies, and even a nightingale (in a nod to Ensemble Offspring flautist Lamorna Nightingale).

Brenda Gifford's **Gambambara** is named for the Dhurga word for Spring: “when *gambambara* arrives it is the season of renewal and birth.” **Bardju** represents both her personal journey as a Yuin woman and our collective journey, and tells us to tread lightly on Mother Earth.

The Voyage will last 90 minutes, without interval.

Guest Voyagers



PHOTO: ROBERT CATTIO

Peter Clark PRESENTER

Based in New York City, Peter Clark has been performing as a violinist with the Australian Romantic & Classical Orchestra since 2018. In addition to presenting concerts in the Voyage of Musical Discovery program, he also tutors Young Mannheim Symphonists workshops.

As a violinist, he has performed with the Australian Chamber Orchestra (making his Carnegie Hall debut with the ACO at the age of 20), and appears regularly as concertmaster with Sydney Chamber Opera, Victorian Opera and New Zealand Opera, as well as the Darwin Symphony Orchestra. He has also performed as Principal Second Violin of the RTÉ Orchestra, Dublin, and in 2020 was appointed a principal member of the Omega Ensemble.

His music presentation work reflects a commitment to arts access and education. He has performed in more than 130 regional venues across Australia and, through his work with the ACO, he developed a much-loved music outreach program at Melbourne's Royal Children's Hospital. He also presents pre-concert talks for many organisations, including the Sydney Symphony Orchestra. His doctoral research on social innovation and cohesion through music is generously supported by Judith Neilson AM and the General Sir John Monash Foundation. He is completing an MBA in Arts Innovation, with the support of the American Australian Association.



PHOTO: DEBORAH DORMAN

Muses Trio

Founded in 2013, **Muses Trio** comprises three of Australia's leading musicians in contemporary classical music, known for their edgy, spine-tingling and virtuosic performance style: **Christa Powell** (violin), **Louise King** (cello) and **Therese Milanovic** (piano). Muses Trio celebrates music composed by women, performed by women, and focuses on bringing this relatively unknown, yet vastly deserving repertoire to enthralled audiences. Discovering, inspiring, connecting and collaborating with, commissioning, and supporting creative women to pursue artistic excellence drives the Trio's artistic focus.

Muses Trio has released three albums – *The Spirit and the Maiden*, *Celebrating Clara*, and *Music for Calm and Catharsis* – and recorded for ABC Classic's *Women of Note* series. In 2020, the Trio was supported by the ABC Fresh Start Fund to commission and record *Fire Dances*, featuring a short dance from a female composer in each Australian state and territory, reflecting on their experiences of the devastating 2019–20 bushfire season.

Highlights of the Trio's tenth anniversary season include a debut EP for Corella Recordings, *The Road Not Taken*, a feature performance for the Anywhere Festival, and the premiering and recording of four significant new works by Australian women.



ALEX KWONG PHOTOGRAPHY

Australian Art Orchestra

The **Australian Art Orchestra** explores the meeting points between disciplines and cultures, and imagines new musical forms to reflect the energy and diversity of 21st-century Australia. Its musicians are as comfortable improvising as they are reading high-level notation; they can play a burning jazz groove, understand esoteric conceptual work, and are enthusiastic about collaborating across cultures and disciplines.

Founded by Paul Grabowsky AO in 1994, then led by Peter Knight (2013–2022), AAO is now led by Aaron Choulai. It constantly seeks to stretch genres and break down barriers; exploring the interstices between avant-garde and traditional, art and popular music, electronic and acoustic approaches; and traversing the continuum between improvised and notated forms. In doing so it builds on ideas that stretch back to the beginnings of jazz. The AAO's music may sound very little like American jazz these days, but the restless energy that made jazz a force in the 20th century still drives its projects.

Miyama McQueen-Tokitani (pictured) is a koto player and improviser who fuses Japanese traditions with new ideas. She combines free expressivity with a solid traditional foundation, and seeks out composers from diverse backgrounds to create music for the koto in styles that have not yet been explored.



PHOTO: KEITH SAUNDERS

Ensemble Offspring

Ensemble Offspring is Australia's leading new music group, standing at the forefront of musical innovation. Led by internationally acclaimed percussionist **Claire Edwardes OAM**, the ensemble unites the country's most fearless and virtuosic instrumentalists. Together, they create kaleidoscopically varied performances that blaze a trail for Australian music.

At the heart of Ensemble Offspring's mission is an unwavering commitment to the creation and dissemination of living new music. Since forming in 1995, the ensemble has commissioned and premiered more than 350 new works, solidifying their position as the foremost champions of contemporary music in Australia. In particular, Ensemble Offspring actively promotes underrepresented voices, including female-identifying, First Nations and emerging artists. This dedication has earned the ensemble the 2022 Classical:NEXT Innovation Award, the 2019 Sidney Myer Performing Arts Group Award, multiple APRA Art Music awards and a 2019 ARIA Award nomination.

Through its pioneering spirit, pursuit of excellence and relentless commitment to equality, Ensemble Offspring continues to shape a vibrant and diverse future for Australian music.

Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

The **Australian Romantic & Classical Orchestra** specialises in period instrument performances of late 18th- to early 20th-century orchestral and chamber music, and is at the forefront of the historical performance (HIP) scene, staying abreast with the latest research and developments around the world by collaborating with key guest musicians and musicologists. Under the artistic direction of **Rachael Beesley** and **Nicole van Bruggen**, the orchestra has been praised for its “intelligent and warm performances, demonstrating the importance of historically informed musicianship and showcasing the impact of period instruments with gut strings” (*ArtsHub*, 2020).

Founded in 2012 under the artistic direction of renowned musician and educator, the late **Richard Gill**, the orchestra is now, in its 10th year, a dynamic influence on the Australian music scene. Its twin goals of performance and education are achieved through live concerts in Australia’s capital cities and in metropolitan and regional centres, collaborations with guest ensembles, broadcasts and recordings, innovative music education programs, pre-concert presentations and specialist online resources. Gathering together leading Australian and international exponents, the Australian Romantic & Classical Orchestra brings historical insights and new perspectives to masterpieces from the Classical and Romantic periods.

The orchestra’s unique music education series, **Voyage of Musical Discovery**, is presented in Sydney, Brisbane and, this year, in Melbourne for the first time. The Voyage is equal parts concert and demonstration, and features collaborations with exceptional guest musicians and ensembles to explore through words and music the compositional similarities between historical and Australian contemporary works.

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

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



Rachael Beesley CONDUCTOR

Rachael Beesley is an internationally renowned Australian-British violinist, conductor, director, concertmaster and educator specialising in historically informed performance. She has appeared as guest concertmaster with Europe's most distinguished HIP ensembles, including Anima Eterna Brugge, La Petite Bande and the New Dutch Academy; as guest director of Les Muffatti (Brussels) and NZBarok (Auckland); and in festivals and concert halls worldwide.

In Australia, Rachael is co-artistic director and concertmaster of the Australian Romantic & Classical Orchestra, and has also performed as guest concertmaster with the Australian Brandenburg Orchestra, Pinchgut Opera, Opera Australia and Victorian Opera. She is regularly invited to direct modern orchestras from the violin, including the Tasmanian Symphony Orchestra, Melbourne Chamber Orchestra and Adelaide Chamber Players, and is in demand as a chamber musician and soloist, collaborating with living composers as well as exploring on period instruments repertoire from the 17th to the 21st centuries. She has also featured on more than 50 recordings and broadcasts for radio and television.

As a highly regarded educator and mentor, Rachael teaches and lectures at the Melbourne and Sydney conservatoriums, the Royal Conservatoire in The Hague, and at the Sir Zelman Cowen School of Music, Monash University. She has been awarded an Ian Potter Cultural Trust grant and is listed in the *Who's Who of Australian Women*.

Australian Romantic & Classical Orchestra

FIRST VIOLINS

Rachael Beesley *Conductor*

Violin by Franz Geissenhof, Vienna (1811)

Emma Williams* *Principal*

Violin by Bourlier à Mirecourt, Auxerre, France (c.1820)

Simone Slattery

Violin by Claude Pierray, Paris (1726)

Marlane Bennie

Violin by George Craske, London (1850)

Miki Tsunoda

Violin by Johannes Cuypers, Amsterdam, The Netherlands (1797)

Jaso Sasaki

Violin by Jacques Boquet, Paris (1720)

Lynette Rayner

Violin attributed to Ansaldo Poggi of Bologna, Italy (1920)

SECOND VIOLINS

Claire Sterling *Principal*

Violin by David Bagué i Soler, Barcelona (2008) after Stradivarius, Cremona

Peter Clark

Violin by Lorenzo Ventapane, Naples (1820)

Julia Russoniello

Violin by A.E.Smith, Australia (1961)

Matt Bruce

Violin by Johann Georg Thir, Vienna (1753)

Matt Bruce appears courtesy of the Australian Brandenburg Orchestra.

Ioana Tache

Violin by Frantisek Zivec, Melbourne (1961) after Guarnerius, Cremona (1734)

VIOLAS

Stephen King *Principal*

Viola by Hiroshi Iizuka, Philadelphia (1996) inspired by the viola d'amore and lira da braccio (15th–17th century)

Marianne Yeomans

Viola by Colin C. Adamson, Edinburgh (2004)

Heidi von Bernewitz

Viola by Anonymous, Germany (1900)

Darrin McCann

Viola by Otto Erdesz, Toronto (1980)

John Ma

Viola by John Van Wirdum, Australia (1986)

CELLOS

Cassandra Luckhardt *Principal*

Cello by Roger Hansell, North Yorkshire, England (1996) after Guarnerius, Cremona

Anton Baba

Cello by Peter Elias, Aigle, Switzerland (2000) after Stradivarius, Cremona

Anthony Albrecht

Cello by Peter Walmsley, London (c.1740)

Anita Gluyas

Cello by Guersan, Paris (1795)

DOUBLE BASSES

Pippa Macmillan *Principal*

Double bass by Anonymous, Cremona (mid-18th century)

Chloe Ann Williamson

Double bass by Anonymous, Reghin, Romania (2021), after Giovanni Paolo Maggini (c.1580–c.1630)

FLUTES

Dóra Ombodi *Principal*

Flute by Martin Wenner, Singen, Germany (2014) after August Grenser, Dresden (c.1790)

Jessica Lee

Flute by Martin Wenner, Singen, Germany (2012) after August Grenser, Dresden (c.1790)

OBOES

Emma Black *Principal*

Oboe by Pau Orriols, Vilanova i la Geltrú, Catalonia (2015) after Grundmann & Floth, Dresden (c.1780)

Adam Masters

Oboe by Alberto Ponchio, Vicenza, Italy (2020) after Heinrich Grenser, Dresden (c.1800)

CLARINETS

Nicole van Bruggen *Principal*

Clarinet in B flat ^{B^B, M³} by Agnes Gueroult, Paris (2002–04) after Theodor Lotz, Vienna (c.1810); Clarinet in A ^{M^D, M³} by Peter van der Poel, Bunnik, The Netherlands (2000) after Theodor Lotz, Vienna (c.1810)

Ashley Sutherland

Clarinet in B flat ^{B^B, M³} by Joel Robinson, New York, after Heinrich Grenser, Dresden (c.1800); Clarinet in A ^{M^D, M³} by Joel Robinson, New York, after Heinrich Grenser, Dresden (c.1800)
Clarinet in A generously loaned by Craig Hill.

BASSOONS

Lisa Goldberg *Principal*

Bassoon by Peter de Koningh, Hall, The Netherlands (c.1990) after Heinrich Grenser, Dresden (c.1790)

Simone Walters

Bassoon by Jacques Couturier, Lyon (c.1810)

*As part of its professional development program, the Australian Romantic & Classical Orchestra is collaborating with violinist and Leiden University PhD candidate **Emma Williams**, who is exploring the expressive possibilities of embodying the postures and physical parameters of early 19th-century actors and violinists in current performance.

HORNS

Bart Aerbeydt *Principal*

Horn by Richard Seraphinoff, Bloomington, after Anton Kerner, Vienna (1780)

Dorée Dixon

Horn by Richard Seraphinoff, Bloomington (2009) after Antoine Halari, Paris (c.1810)

Sarah Barrett ^{M³}

Horn by John Webb, London (1989) after Franz Stöhr, Prague (early 19th century)

Emma Gregan ^{M³}

Horn by Paxman, London (1982) modelled on various originals

Sarah Barrett & Emma Gregan appear courtesy of the Adelaide Symphony Orchestra.

TRUMPETS

Leanne Sullivan *Principal* ^{M^D, M³}

Trumpet by Rainer Egger, Münchenstein, Switzerland (2001) after Johann Leonhard Ehe (1664–1724), Nuremberg

Helen Barsby *Principal* ^{B^B, M³ section}

Trumpets by Rainer Egger, ^{B^B} Münchenstein, Switzerland (2004) after Johann Leonhard Ehe (1664–1724), Nuremberg; and by Christian Bosc, ^{M³} Chambave, Italy (2018) after Jacob Schmidt (1642–1720), Nuremberg

Alex Bieri ^{M^D, B^B}

Trumpet by Rainer Egger, Münchenstein, Switzerland (1975) after Johann Leonhard Ehe (1664–1724), Nuremberg

OPHICLEIDE

Nick Byrne ^{M^D}

Ophicleide by Halari–Sudre, Paris (1885)

Nick Byrne appears courtesy of the Sydney Symphony Orchestra.

TIMPANI

Brian Nixon

Baroque-style belt-driven calf-skinned timpani by Lefima, Germany (2001)

M^D A Midsummer Night's Dream

B^B Beethoven Symphony No.8

M³ Mendelssohn Symphony No.3

Supporting the Orchestra

The Australian Romantic & Classical Orchestra would not thrive without the time, treasure and talent donated by our extraordinary patrons and musicians. What began as an act of love and passion by the Australian Romantic & Classical Orchestra's founder, the late Richard Gill, has become one of Australia's finest orchestras, devoted to playing the rich and varied music of the Classical and Romantic eras with historical integrity while educating future generations of musicians.

We are extremely grateful to the generous individuals, families and foundations who make significant contributions to the orchestra's performance and education activities. A combination of support from private donations, philanthropic funding, and federal and state governments is essential for the continuation of our work, and we invite you to join their ranks.

Donation Options

Join us on our journey today by making a tax-deductible donation. All gifts – whether large or small, cash or in-kind – contribute to sustaining the orchestra's performance and education activities. To make a donation, to find out more about our Donor Circles, or to make a bequest, please visit arco.org.au/donate

Richard Gill AO Memorial Fund

The Richard Gill AO Memorial Fund was established at Richard's request to support the objectives of the Australian Romantic & Classical Orchestra. Richard's vision, as the orchestra's founding artistic director, was to:

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

Your support will allow us to continue his legacy.

Please donate by visiting arco.org.au/richard-gill-memorial-fund

Annual donations are acknowledged for 12 months following each donation.

Acknowledgements

Annual Donors

Principal Sponsors

Paul Salteri AM &
Sandra Salteri

Principal Young Mannheim Symphonists Sponsor

Metal Manufactures
Pty Ltd

The Co-Artistic Directors' Patrons \$10,000+

Robert Albert AO &
Elizabeth Albert
Denbigh Foundation
Humanity Foundation &
Talya Masel
Hedley McGregor
Robert Salzer Foundation

Principal Flute Chair Patrons

Ian & Pam McGaw

Principal Clarinet Chair Patron

Professor Richard Kefford AM

\$1,000–\$4,999

Suellen Enestrom
The Hon. Don Harwin
Ann McFarlane
Julianne Maxwell
Timothy Pascoe
Michael & Dimity Riley
Felicite Ross

\$500–\$999

Nicole van Bruggen
Jürgen & Ailsa Eckel
Stephen Gower
Joshua Murray
Rosemary Purdie
Richard Spencer
Roger & Karen Stott

Richard Gill AO Memorial Fund Annual Donors

\$10,000–\$19,999

Susie Dickson & the late
Martin Dickson

\$1,000–\$4,999

Michael & Dimity Riley

\$500–\$999

Jennifer Bott AO
Kay Vernon
Margaret Wait Ferguson

Behind the Scenes

BOARD

CLAIRE GILL

Chair

JASON BOWRAN

NICOLE VAN BRUGGEN

JENNIFER HOY

ELIZABETH SCOTT

OPERATIONS

NICOLE VAN BRUGGEN

General Manager

ROSEMARY PONNEKANTI

Operations & Communications Manager

STEPHEN BYDDER

Marketing Assistant

YVONNE FRINDLE

Communications Consultant

CAMERON BRYER

Social Media & Digital Coordinator

AUDIO-VISUAL

JEFFREY CHEAH

Video Producer

THOMAS GRUBB, MANO MUSICA

SOUND ON SAFARI

PATRICK MULLINS, AUDIOFILE

Audio Engineers & Producers

AUSTRALIAN DIGITAL CONCERT HALL

Livestream

ARTISTIC

RICHARD GILL†

Founding Artistic Director

RACHAEL BEESLEY &

NICOLE VAN BRUGGEN

Co-Artistic Directors

PROF. NEAL PERES DA COSTA

Artistic Advisor

HUGH ROBERTSON

Digital Marketing Consultant

CHARLES MACINNES

Voyage Education Kit Author

SIRMAI ARTS MARKETING

Publicist

JOSH MURRAY DESIGN

Designer

ROBERT CATTO

HIKARI PHOTOGRAPHY

WALLIS MEDIA

PETER HISLOP

CAMERON BRYER PHOTOGRAPHY

Photographers

ROBERT CATTO

Program Book Photography

VISIT US ONLINE ARCO.ORG.AU

Government Partners



Young Mannheim Symphonists Sponsor



Media Partners



Program Partners

