

2019 NSW Concerts

Virtuosic Chamber Music

Punto Horn Quartet
Devienne Bassoon Quartet
Beethoven Septet

FRIDAY 29 MARCH 2019 | 6.30PM
Sydney Conservatorium of Music –
Recital Hall West

SATURDAY 30 MARCH 2019 | 6.30PM
Bowral Autumn Music Festival
St Jude's Church

Mannheim Rocket

Stamitz | Richter Sinfonias
Mozart 40 & Violin Concerto

Rachael Beesley | Director & Soloist

SATURDAY 11 MAY | 4.00PM
RJ Phipps Performance Centre
The Hills Grammar School

SUNDAY 12 MAY | 3.00PM
City Recital Hall, Sydney

Voyage Of Musical Discovery

Cultural & Historical Contexts

TUESDAY 14 MAY | 6.30PM
City Recital Hall, Sydney

New Constellations

Mendelssohn Octet
Brahms Serenade

Jakob Lehmann | Guest Director

FRIDAY 16 AUGUST | 6.30PM
RJ Phipps Performance Centre
The Hills Grammar School

SATURDAY 17 AUGUST | 7.00PM
Newcastle Music Festival
The University Of Newcastle

SUNDAY 18 AUGUST | 3.00PM
City Recital Hall, Sydney

Voyage Of Musical Discovery

Dynamics & Expressive
Techniques

MONDAY 19 AUGUST | 6.30PM
City Recital Hall, Sydney

Madness & Confrontation

SATURDAY 23 MARCH | 4.00 PM

RJ Phipps Performance Centre
The Hills Grammar School

SUNDAY 24 MARCH | 3.00 PM

City Recital Hall | Sydney

Voyage of Musical Discovery

WEDNESDAY 27 MARCH | 6.30 PM

City Recital Hall | Sydney

AUSTRALIAN
ROMANTIC &
CLASSICAL
ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR

arco.org.au





Welcome to the Australian Romantic & Classical Orchestra's 2019 Sydney Concert Season

Madness & Confrontation | Saturday 23 & Sunday 24 March

A program inspired by and dedicated to our incomparable founding artistic director – Richard Gill AO. It was during the rehearsals for Figaro six years ago that he, Rachael Beesley and Nicole van Bruggen came up with the idea to form a new orchestra specialising in historically informed performance in Australia. Madness and confrontation reveal themselves on many levels in this afternoon's music – from hidden identities and the criticism of upper class society in Figaro, to the invention then disappearance of a new instrument in the clarinet concerto, and the musical and political insurgency of Beethoven's 5th.

Voyage of Musical Discovery | Wednesday 27 March

Singer-songwriter Lior joins the Australian Romantic & Classical Orchestra and Figaro singers to discover and explain similarities of phrasing and form between the music of Mozart and contemporary folk and pop.

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

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

Rachael Beesley & Nicole van Bruggen
Australian Romantic & Classical Orchestra

In Celebration

Madness & Confrontation

Saturday 23 & Sunday 24 March

Australian Romantic & Classical Orchestra

Rachael Beesley – Violin/Director

Jacqueline Porter – Soprano

David Greco – Baritone

Nicole van Bruggen – Bassett Clarinet

Wolfgang Amadeus Mozart (1756–91)

The Marriage of Figaro KV 492 (1786)

Overture

Figaro & Susanna duet *Cinque... dieci... venti*

Figaro recitative and aria *Ehi, capitano! Non più andrai*

Clarinet Concerto in A major KV 622 (1791)

Allegro

The Marriage of Figaro

Count & Susanna recitative and duet *E Susanna? Crudel! Perché finora*

Clarinet Concerto

Adagio

The Marriage of Figaro

Countess recitative and aria *E Susanna non vien! Dove sono*

Clarinet Concerto

Rondo. Allegro

► INTERVAL

Ludwig van Beethoven (1770–1827)

Symphony No. 5 in C minor Op. 67 (1807–08)

Allegro con brio

Andante con moto

Scherzo. Allegro – Trio

Allegro

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

Australian Romantic & Classical Orchestra

Voyage of Musical Discovery Phrasing and Form

Wednesday 27 March

Nicole van Bruggen – Presenter

Australian Romantic & Classical Orchestra

Rachael Beesley – Violin/Director

Jacqueline Porter – Soprano

David Greco – Baritone

Lior – Singer-songwriter

Wolfgang Amadeus Mozart (1756–91)

The Marriage of Figaro KV 492 (1786)

Overture

Figaro & Susanna duet *Cinque... dieci... venti*

Count & Susanna recitative and duet *E Susanna? Crudel! Perché finora*

Lior – Singer-songwriter

Selected songs

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

Madness & Confrontation

Saturday 23 & Sunday 24 March

Program Notes

The thrill of the first notes of the Overture to *The Marriage of Figaro* has lost none of its impact. In the Burgtheater in 1786, such an energetic yet quiet opening would have come across as novel. It may have blended with the buzz of conversation and turned heads, anticipating the action on stage.

In 2013, *Figaro* was especially meaningful for what would become the Australian Romantic & Classical Orchestra. Richard Gill AO was in the pit of the Victorian Opera, along with Nicole van Bruggen and Rachael Beesley, and a whole orchestra on period instruments. There, the music to *The Day of Madness* (as the original *Figaro* play by Pierre-Augustin de Beaumarchais was called) inspired them to do something quite mad – to start an orchestra! It was not just any orchestra, but one united by a love of working together to find the essence of Romantic and Classical music.

Now that Richard has left us and joined the ranks of those who will be remembered for making a difference in this world, we think of him as we play for you today.

Wolfgang Amadeus Mozart (1756–91)

Overture to *The Marriage of Figaro* KV 492

The *Marriage of Figaro* is a tale of intrigue set in the castle of Count Almaviva. The play upon which it is based had been banned in Vienna for its revolutionary flavour – a satire in which nobles are outsmarted by servants. However, Mozart's collaborator and librettist Lorenzo Da Ponte (1749–1838) skilfully edited the more shocking aspects from the original play, clearing the way for the opera to be completed with the approval of Joseph II.

The story is complex: Count Almaviva has designs on Susanna, who wishes to marry Figaro, the Count's valet. A young page, Cherubino, is enamoured of the Countess, Rosina and every other woman he sets eyes on. In *The Barber of Seville* prequel, Rosina had previously been won over by the Count in competition with Dr Bartolo. Now Bartolo arrives, along with his housekeeper Marcellino, to exact revenge on the Count. Marcellino also has plans – Figaro had previously borrowed a large sum of money from her and now she wishes him to marry her in lieu of repayment. Luckily for him, she turns out to be his mother. The comedic misunderstandings and philandering in the story were typical for comic *opera buffa* of the day. The intensity of feeling inspired by the music and the depth of the characters' humanity were not.

The overture was composed only hours before the premiere performance was due to begin. Even the master sight-readers of the Burgtheater orchestra must have had sweat on their brows at the sight of it. It is unclear if time pressure is the reason for its brevity, as the usual development section is missing, leaving an introduction tumbling into a final section. There are some sketches suggesting that Mozart had intended to complete a central section, however the shorter version is well suited to the confusion of the story which follows.



Anonymous portrait of Mozart, c.1788–90
(according to Hampel Auctions, Munich)

The Marriage of Figaro Duets & Arias

Figaro & Susanna duet *Cinque... dieci... venti*

The opera opens with an unusually touching scene of Figaro measuring his future bedroom to check if the bridal bed will fit. Susanna admires her new hat which she has made herself. Figaro is happy that their new chamber is so close to that of his master the Count and Susanna's mistress, the Countess. Susanna soon brings him to understand that this also means that the Count has ready access to her, and that his intentions are not always honourable. The agitation of the later scene sharply contrasts with the innocence and domestic bliss of the opening.

ARIA

FIGARO

Cinque... dieci... venti... trenta...
trentasei... quarantatré...

SUSANNA

Ora sì ch'io son contenta:
sembra fatto inver per me.
Guarda un po', mio caro Figaro,
guarda adesso il mio cappello.

FIGARO

Si mio core, or è più bello,
sembra fatto inver per te.

SUSANNA E FIGARO

Ah, il mattino alle nozze vicino
quanto è dolce al mio/tuo tenero sposo
questo bel cappellino vezzoso
che Susanna ella stessa si fe'.

ARIA

FIGARO

Five... ten... twenty... thirty...
thirty-six... forty-three...

SUSANNA

Yes, I'm very pleased:
it seems just made for me.
Take a look, dearest Figaro,
just look at this hat of mine.

FIGARO

Yes, my dearest, it's very pretty;
it looks just made for you.

SUSANNA AND FIGARO

On this morning of our wedding
how delightful to my darling
is this pretty little hat
which Susanna made herself.

Figaro recitative and aria *Ehi, capitano / Non più andrai*

To limit Cherubino's flirtations, the Count is sending him away to the barracks. Figaro makes fun of this, and the aria *Non più andrai* is set as a military march with the melody imitating the natural bugle notes, and prominently featuring the horns in the orchestra.

RECITATIVE

Ehi, capitano,
a me pure la mano.
(Io vo' parlarti
pria che tu parta.)
Addio, picciolo Cherubino.
Come cangia in un punto il tuo destino!

ARIA

Non più andrai, farfallone amoroso,
notte e giorno d'intorno girando,
delle belle turbando il riposo,
Narcisetto, Adoncino d'amor.
Non più avrai questi bei pennacchini,
quel cappello leggero e galante,
quella chioma, quell'aria brillante,
quel vermiglio donnesco color.
Tra guerrieri, poffarbaccho!
Gran mustacchi, stretto sacco,
schioppo in spalla, sciabla al fianco,
collo dritto, muso franco,
un gran casco, o un gran turbante,
molto onor, poco contante,
ed invece del fandango,
una marcia per il fango.
Per montagne, per valloni,
con le nevi e i sollioni,
al concerto di tromboni,
di bombarde, di cannoni,
che le palle in tutti i tuoni
all'orecchio fan fischiar.
Cherubino alla vittoria!
Alla gloria militar!

RECITATIVE

Well, Captain,
shake my hand.
(I want to speak to you
alone before you go.)
Goodbye, my little Cherubino.
How your destiny has changed in a moment!

ARIA

You shall frolic no more, lustful butterfly,
day and night flitting to and fro,
disturbing ladies in their sleep,
little Narcissus, Adonis of love.
No longer will you have these beautiful feathers,
that light, romantic cap,
that hair, that glowing countenance,
that rosy, womanly complexion.
among soldiers, by Jove!
A big moustache, a little kit,
a rifle on your shoulder, a sabre on your flank,
standing up straight, hard faced,
a big helmet, or a big turban,
plenty of honour, little pay,
and instead of dancing the fandango,
a march through the mud.
Through mountains, through valleys,
with snow and with the sun beating down,
to the beat of the bugle,
of bombs, of cannons,
whose thunderous report
wakes your ears ring.
Cherubino, to victory!
To glory in battle!

Count & Susanna recitative and duet

E Susanna? / Crudel! Perché finora

The Count's desire for Susanna has only become more intense. At the prompting of the Countess and despite her reluctance to be deceitful, Susanna agrees to meet the Count later in the garden. The intention is that the Countess dresses up as Susanna to surprise the Count when he comes to seduce her.

RECITATIVE

IL CONTE

E Susanna? Chi sa ch'ella tradito
abbia il segreto mio... Oh, se ha parlato,
gli fo sposar la vecchia.

SUSANNA

(Marcellina!) Signor!

IL CONTE

Cosa bramate?

SUSANNA

Mi par che siete in collera!

IL CONTE

Volete qualche cosa?

SUSANNA

Signor, la vostra sposa
ha i soliti vapori,
e vi chiede il fischietto degli odori.

IL CONTE

Prendete.

SUSANNA

Or ve'l riporto.

IL CONTE

Eh, no: potete ritenerlo per voi.

SUSANNA

Per me?
Questi non son mali
da donne triviali.

IL CONTE

Un'amante, che perde il caro sposo
sul punto d'ottenerlo...

RECITATIVE

COUNT

And Susanna? Who knows whether she has
betrayed my secret...if she has spoken,
I'll make the old woman marry Figaro.

SUSANNA

(Marcellina!) Sir!

COUNT

What do you want?

SUSANNA

You seem be angry!

COUNT

Do you want something?

SUSANNA

My lord, your lady sent me
because she's suffering from the vapours,
and asks of your little bottle of smelling salts.

COUNT

Take it.

SUSANNA

I'll bring it back soon.

COUNT

Oh, no: you can keep it for yourself.

SUSANNA

For me?
Women in my position
don't have those ailments.

COUNT

Not even a lover who loses her bridegroom
just before the wedding?

SUSANNA

Pagando Marcellina
con la dote che voi mi promettete...

IL CONTE

Ch'io vi promisi? Quando?

SUSANNA

Credea d'averlo inteso...

IL CONTE

Sì, se voluto aveste
interdermi voi stessa.

SUSANNA

È mio dovere;
e quel di sua eccellenza è il mio volere.

ARIA

IL CONTE

Crudel! Perché finora
farmi languir così?

SUSANNA

Signor, la donna ognora
tempo ha dir di sì.

IL CONTE

Dunque, in giardino verrai?

SUSANNA

Se piace a voi, verrò.

IL CONTE

E non mi mancherai?

SUSANNA

No, non vi mancherò.

IL CONTE

(Mi sento dal contento
pieno di gioia il cor.)

SUSANNA

(Scusatemi se mento,
voi che intendete amor.)

SUSANNA

We'll pay Marcellina
with the dowry that you promised me.

COUNT

That I promised you? When?

SUSANNA

I thought I understood it that way.

COUNT

Yes, if you would agree
to my intentions.

SUSANNA

It is my duty;
and your lordship's pleasure is my wish.

ARIA

COUNT

Cruel one, why have you caused me
thus to languish?

SUSANNA

My lord, a woman always needs
time before she says "yes".

COUNT

Then you'll come into the garden?

SUSANNA

If it pleases you, I'll come.

COUNT

You won't fail me?

SUSANNA

No, I won't fail you.

COUNT

(In contentment
I feel my heart full of joy.)

SUSANNA

(Forgive my deception,
you who truly love.)

Countess recitative and aria

E Susanna non vien! / Dove sono

One of the most moving arias of the opera is sung by the Countess Almaviva. She is experiencing anxiety about plotting with Susanna and provoking her husband's rage, and righteous anger at her husband's attempted infidelity. As the aria begins, her emotions crystallise into sorrow and nostalgia – remembering the love which had once blossomed between her and the Count.

RECITATIVE

E Susanna non vien!
Sono ansiosa di saper come il Conte
accolse la proposta. Alquanto ardito
il progetto mi par, e ad uno sposo
sì vivace e geloso...

Ma che mal c'è?
Cangiando i miei vestiti
con quelli di Susanna, e i suoi co'miei...
Al favor della notte... O, cielo! A quale
umil stato fatale io son ridotta
da un consorte crudel; che dopo avermi,
con un misto inaudito
d'infedeltà, di gelosie, di sdegni,
prima amata, indi offesa, e alfin tradita,
fammi or cercar da una mia serva aita!

ARIA

Dove sono i bei momenti
di dolcezza e di piacer?
dove andaro i giuramenti
di quel labbro menzogner?
Perchè mai, se in pianti e in pene
per me tutto si cangiò,
la memoria di quel bene
dal mio sen non trapassò?

Ah! Se almen la mia costanza,
nel languire amando ognor,
mi portasse una speranza
di cangiar l'ingrato cor.

RECITATIVE

Susanna does not come! I'm anxious
to know how the Count
received the proposal. The scheme appears
to be quite daring, behind the back of a husband
who is forceful and jealous...

But what's the harm?
To change my clothes
into those of Susanna, and she changes into mine...
Under the cover of darkness...Oh, dear! What a
humble and dangerous state
I am reduced to by a cruel husband
who imparted me with an unheard mixture of
infidelity, jealousy, and disdain,
he loved me, then he abused me, and finally
betrayed me, let me seek help from a servant!

ARIA

Where are the good moments
of sweetness and pleasure?
where have they gone, the promises
of that deceitful tongue?
Why would, despite my tears and pain
when everything in my life has changed,
the good memories
remain within my breast?

Ah! If only my constancy,
which still loves even while suffering,
will bring hope
to change his ungrateful heart!

Wolfgang Amadeus Mozart (1756–91)

Clarinet Concerto in A major KV 622

Allegro

Adagio

Rondo: Allegro

Mozart wrote the clarinet concerto for the virtuoso clarinetist Anton Stadler. The two became acquainted soon after Mozart moved to Vienna in 1781, and were close friends. Stadler was not always a positive influence and his involvement in Mozart's financial affairs was often ill-advised, yet their relationship bore exquisite musical fruit. The two worked together with instrument maker Theodor Lotz to develop a new instrument – the basset clarinet. It was for this instrument that Mozart wrote the Clarinet Quintet as well as this concerto. The basset clarinet's unusually-shaped lower section enabled extra low notes and added resonance to the timbre. Performances were well received and the altered instrument aroused a great deal of fascination.

Unfortunately, Stadler lost both the instrument and the original scores for the concerto and quintet while travelling, or so he said. Mozart's widow, Constanze, was convinced that he had pawned them. Whatever the case, neither the clarinet nor Mozart's original version of the concerto have survived. The concerto was published posthumously in a version altered to be playable on a normal clarinet, or one which does not have the extra low notes. It was not until the mid-20th century that it dawned on researchers that this differed greatly to the original composition. This prompted an interest in recreating the original instrument – a challenge considering the lack of an actual instrument to copy. Today's period instrument is masterfully reconstructed from nothing more than descriptions and a picture on a concert advertisement, discovered in 1992 by a sharp-eyed musicologist.



Excerpt from concert flyer
with picture of basset clarinet

Ludwig van Beethoven (1770–1827)

Symphony No. 5 in C minor Op. 67

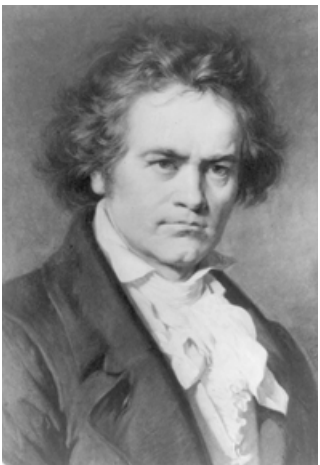
Allegro con brio

Andante con moto

Scherzo: Allegro

Allegro – Presto

Beethoven's fifth symphony premiered simultaneously with his sixth in 1808. While the sixth symphony – performed by the Australian Romantic & Classical Orchestra in March 2018 – evokes a pastoral landscape, the fifth emanated from darker forces encompassing the political to the personal. These contrasting compositions showcased the depth of Beethoven's musical abilities and cemented his reputation as someone who would change the world of music. However, it took some time before audiences understood just how remarkable these works were. The concert in which the symphonies were premiered was huge – over four hours of music composed by Beethoven. He performed a piano concerto and an improvisation, conducted movements and an aria from the Mass in C Major, and the event was rounded off with the Choral Fantasy written especially for the occasion and uniting all the performers. Beethoven organised the concert as a fundraiser for himself, but by the time it finished the audience was cold and tired.



Karl Jäger (1833–87), portrait of Beethoven, date unknown

When the score of the fifth symphony was published over a year later, the accompanying critical review written by the already famous E.T.A. Hoffmann, added to the work's impact. Never before had there been a musical review of such length and scope, and the writing was remarkable. Hoffmann described compositional details and emotional effects, explaining how Beethoven used the rhythmic and melodic ideas contained in his opening gesture as a seed from which the larger work grew. He also took the opportunity to praise instrumental music above vocal music, claiming it capable of communicating the indescribable, stating that it was "the most romantic of all arts, one might almost say the only one that is genuinely romantic, since its only subject matter is infinity."

Beethoven had no need to produce a large number of symphonies for everyday playing, such as Haydn, Stamitz, or Mozart. He was earning a reasonable amount from the sale of his works, managed by his brother Kaspar. The additional income from patronage allowed Beethoven the freedom to create and innovate, and this was precisely what he did. Years earlier, upon finding out that his hearing was deteriorating and that this was incurable, he suffered through an intense personal crisis. He considered suicide, but chose instead to accept his destiny and purpose – to realise his musical abilities to their full potential. The third symphony marked the first to arise from this artistic freedom, and in the fifth and sixth this was even more pronounced, hinting at innovations yet to come. His other works also grew in stature, including the string quartets and piano sonatas. Beethoven's legacy is breathtaking, and a reminder of what is possible when talent, skill and dedication are unified through opportunity.



Venue for the first performance of the fifth – K. K. privileg Theater an der Wien, built 1801, Österreichische Nationalbibliothek

Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

The Australian Romantic & Classical Orchestra specialises in historically informed performance of late 18th- to early 20th-century repertoire. Established in 2013 by the late Richard Gill AO, violinist Rachael Beesley and clarinetist Nicole van Bruggen, the ensemble is now a familiar sight and sound at major Sydney and Melbourne arts venues, as well as in metropolitan and regional centres throughout the country.

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

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

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

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

Support Us

To deliver high quality performances played by internationally-recognised specialist musicians, host unique education programs, and attract new audience members, the Australian Romantic & Classical Orchestra relies on various forms of support. Along with philanthropic, and government funding, this includes private donations. If you would like to support the orchestra by making a taxdeductible 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 (@ausromclassorch) on Twitter or Instagram.

Rachael Beesley

Violin – Director

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

In Australia, Rachael is co-artistic director and concertmaster of the Australian Romantic & Classical Orchestra, which she co-founded in 2013, and has performed as guest concertmaster with the Australian Brandenburg Orchestra, Pinchgut Opera, Opera Australia and Victorian Opera. Rachael is regularly invited to guest direct modern orchestras from the violin, including the Tasmanian Symphony Orchestra, Melbourne Chamber Orchestra and Adelaide Chamber Players. Rachael features on over 50 album recordings and broadcasts for radio and television and is much in demand as a chamber musician and soloist,

regularly collaborating with contemporary Australian composers as well as exploring repertoire from the 17th to the 20th centuries on period instruments.

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



Australian Romantic & Classical Orchestra

Nicole van Bruggen

Basset Clarinet[^] – Presenter (27 March)

Originally from Sydney, Nicole performs throughout the world as a highly respected exponent in historical clarinet, basset horn, basset clarinet and chalumeau. Nicole is principal clarinetist, co-artistic director, co-founder and general manager for the Australian Romantic & Classical Orchestra. She has performed as principal clarinet in many of Europe and Australia's finest historical instrument orchestras such as Concerto Copenhagen, Barokksolistene in Norway, New Dutch Academy, the Polish Arte dei Suonatori, Netherlands Bach Society and the Australian Brandenburg Orchestra. She has also performed with Tafelmusik from Canada and Les Musiciens du Louvre, and has appeared on many occasions at the acclaimed Utrecht Early Music Festival.

In addition to her performing career, Nicole is committed to music education, particularly associated with historically informed performance (HIP). She regularly facilitates education projects in schools and tertiary institutions and participates in seminars and roundtable events as a specialist in HIP and arts management.

Together with Rachael Beesley, Nicole co-presents the Australian Romantic & Classical Orchestra's education series Voyage of Musical Discovery and co-directs the Young Mannheim Symphonists youth orchestra training program in Sydney and Melbourne. She recently tutored at the Australian Youth Orchestra's National Music Camp and Melbourne Youth Orchestras' Summer School.

Nicole studied modern clarinet at the Sydney Conservatorium and was awarded a Queen's Trust Scholarship to continue her studies abroad. She moved to The Netherlands where she gained a postgraduate degree in historical clarinet and historically informed performance at the Royal Conservatorium in The Hague in 1997. Nicole has won awards from the International VanWassenaer Concours and the prestigious Flanders Festival Competition in Bruges.



[^]Basset clarinet in A Agnès Gueroult, Paris, France 2006 (after Theodor Lotz, Riga engraving)

Jacqueline Porter

Soprano

Jacqueline Porter holds an honours degree in Music Performance and a Bachelor of Arts (Italian) from The University of Melbourne, and was a recipient of the 2010 Dame Nellie Melba Opera Trust Scholarship.

Equally at home on the operatic stage and concert platform, Jacqueline appears regularly with Australia's major symphony orchestras and has worked with celebrated conductors Sir Neville Marriner, Vladimir Ashkenazy, Sir Andrew Davis, Richard Egarr and Oleg Caetani. Recent performances with the Melbourne Symphony Orchestra include Grieg's *Solveig's Song*, Rachmaninoff's *Vocalise*, Mozart's *Exsultate Jubilate*, the role of Crobyle in Massenet's *Thaïs*, along with Beethoven Symphony No. 9, the Fauré Requiem, Mahler Symphony No. 4 and the Beethoven Mass in C.

Jacqueline's roles with Victorian Opera include Susanna in Mozart's *The Marriage of Figaro*, Despina in *Così fan tutte*, the Princess in Respighi's *The Sleeping Beauty*, Drusilla in Monteverdi's *The Coronation of Poppea*, L'Amour in Gluck's *Orpheé et Eurydice*, Saskia and Hendrickje Stoffels in Andrew Ford's *Rembrandt's Wife*, Clorinda in Monteverdi's *Il Combattimento di Tancredi e Clorinda*. For State Opera South Australia she performed Gretel in Humperdinck's *Hansel and Gretel*. She has also performed the title role in Peri's *L'Euridice* at the Woodend Winter Arts Festival, and Cleopatra in *Alexander Balus* and Iphis in *Jeptha 'The Vow'* for Handel in the Theatre.

Jacqueline's most recent engagements include *La Pellegrina* also in Woodend, the Brahms *Requiem* for the Tasmanian Festival of Voices, the title role in Susanna for Handel in the Theatre, a Handel recital with Erin Heylard at the Tasmanian Chamber Music Festival, the Mozart Requiem and Haydn *Nelson Mass* for the Canberra Choral Society, and Beethoven Symphony No. 9 with the Adelaide Symphony Orchestra.



Australian Romantic & Classical Orchestra

David Greco

Baritone

Australian baritone, David Greco, has worked at the cutting edge of historically informed performance in Europe, appearing regularly with The Academy of Ancient Music under Richard Egarr and the Amsterdam Baroque Orchestra under Ton Koopman. He has sung in some of the world's finest concert halls, from the Théâtre des Champs Elysées to the Vienna Konzerthaus, and appeared as a soloist at Festival Aix-en Provence and Glyndebourne Festival Opera.

David worked as a bass Lay Clerk in the Westminster Abbey Choir, and in 2014 was appointed to a position with the Sistine Chapel Choir, Vatican City. In 2016 he made his debut as a principal artist with the Opera Australia in Prokofiev's *The Love for Three Oranges* and Alan John's *The Eighth Wonder*. That year, he also performed the role of Wagner in Gounod's *Faust* in a co-production between the Lyric Opera Chicago and the Macau International Music Festival.

In 2017 he was a soloist for the Australian Brandenburg Orchestra's tour of Handel's *Messiah* and performed Bach's cantata *Ich habe genug* in Helpmann Award-winning concerts with the Sydney Symphony Orchestra. He also appeared as Seneca in Pinchgut Opera's production of Monteverdi's *The Coronation of Poppea* and in the title role in Monteverdi's *Orfeo* with the Melbourne Conservatorium of Music under Erin Helyard. Engagements in 2018 included the role of Abner in Pinchgut Opera's production of Handel's *Athalia*, a program with the Australian Haydn Ensemble featuring the orchestrated songs of Schubert, and concerts with Latitude 37.

In 2019, David again joins forces with fortepianist Erin Helyard to complete the first Australian period-instrument recording of Schubert's song cycle, on ABC Classics. In September this year, David's recording of the solo Bach *Cantatas for Bass* with Luthers Bach Ensemble from The Netherlands will be released on the international label Brilliant Classics.



2019 Season | In Celebration

Lior

Singer | Songwriter (27 March)

Lior is one of Australia's most successful singer-songwriters, renowned for his beautiful voice and songs that radiate truth and sincerity. He burst onto the Australian music scene in 2005 with a debut album 'Autumn Flow'. Recorded and released independently, it is spearheaded by the much loved and timeless opening track *This Old Love*. The album received three Aria nominations – including Best Male Artist – as well as Triple J's prestigious J Award nomination for Album of the Year. 'Corner of an Endless Road' was released in 2008, and provides insight into Lior's rich cultural background, with a number of tracks revealing Middle Eastern influences. In September 2010, Lior released his third studio album 'Tumbling into the Dawn', which secured his reputation as a master in the art of songwriting, and is the greatest exponent to date of his trademark voice.

In 2013, Lior collaborated with composer Nigel Westlake to write a song cycle for voice and orchestra entitled *Compassion*, consisting of original melodies and orchestration set to ancient Hebrew and Arabic texts. The work was premiered in 2013 by Lior and the Sydney Symphony Orchestra, and subsequently went on tour nationally with all the major state orchestras, including a performance at the Sidney Myer Music Bowl with the Melbourne Symphony Orchestra in 2014.

In 2017, Lior worked on an album for the HUSH Foundation, an initiative for improving healthcare through the arts. In collaboration with Sydney-based vocal group The Idea of North and composer Elena Kats-Chernin, songs and lyrics were based on answers to questions written by sick children in the Cancer Centre of the Royal Children's Hospital in Melbourne. 'A Piece of Quiet' received an ARIA nomination for Best Children's Album. Lior released his fifth studio album 'Between You and Me' in August 2018.



Australian Romantic & Classical Orchestra

VIOLIN I

RACHAEL BEESLEY*, MELBOURNE

Franz Geissenhof, Vienna, Austria 1811

SUSANNAH NG*, MELBOURNE

Monzino family, Italy c.1870

SIMONE SLATTERY, ADELAIDE

Claude Pierray, Paris, France 1726

MATTHEW BRUCE, SYDNEY

Joannes Georgius Thir, Vienna, Austria 1753

CAROLINE HOPSON, SYDNEY

Anonymous, Saxony, Germany 1786

MARLANE BENNIE, MELBOURNE

George Craske, London, England 1850

VIOLIN II

MATTHEW GRECO*, SYDNEY

David Christian Hopf, Quittenbach, Germany 1760

SKYE MCINTOSH, SYDNEY

Josef Panormo, London, England c.1800

CATHERINE SHUGG, MELBOURNE

Paulus Alletsee, Munich, Germany 1710

JULIA RUSSIONELLO, SYDNEY

Peter Walmsley, London, England 18th century

STEPHANIE ELDRIDGE, MELBOURNE

'Lord Wilton' – Rainer Beilharz, Guildford, Australia 2002

VIOLA

SIMON OSWELL*, MELBOURNE

Gaspare Lorenzini, Piacenza, Italy 1791

SIMÓN GANGOTENA, QUITO

Bronek Cison, Chicago, USA 2008

GABRIELLE KANCACHIAN, COLOGNE / MELBOURNE

Jakob Weiss, Salzburg, Austria 1720

CHRISTIAN READ, MELBOURNE

Mittenwald, Germany mid-19th century

ANNA WEBB, ADELAIDE

Adrian Studer, Nelson, New Zealand 1989

CELLO

NATASHA KRAEMER*, YARRA VALLEY / LONDON

John Barratt, London, England 1743

ANTON BABA, SYDNEY

Peter Elias, Aigle, Switzerland 2000

ANTHEA COTTEE, SYDNEY

Peter Walmsley, London, England 1736

ANITA GLUYAS, SYDNEY

Guersan, Paris, France 1795

DOUBLE BASS

KIRSTY MCCAHERN*, SYDNEY

Giuseppe Abbati, Modena, Italy c.1750

MIRANDA HILL, MELBOURNE

anon.

FLUTE

GEORGIA BROWNE*, GLASGOW / PERTH

Martin Wenner, Singen, Germany 2007
(after August Grenser, Dresden c.1790)

PABLO SOSA DEL ROSARIO, AMSTERDAM / TENERIFE

Martin Wenner, Singen, Germany 2017
(after August Grenser, Dresden c.1790)

PICCOLO

LAMORNA NIGHTINGALE*, SYDNEY

Martin Wenner, Singen, Germany 2006

OBOE

EDUARD WESLY*, BERLIN

Grundmann, Dresden, Germany 1784

INGO MÜLLER, FREIBURG

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

CLARINET

EMILY WORTHINGTON*, LONDON

Peter van der Poel, Utrecht, The Netherlands 2009
(after J. Heinrich Grenser, Dresden c.1810)

LISA KLEVIT-ZIEGLER, FREIBURG / PORTLAND

Rudolf Tutz, Innsbruck, Austria 1982
(after Golding)

BASSOON

LISA GOLDBERG*, GHENT /CANBERRA

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

SIMONE WALTERS, HOBART

Couturier, Lyon, France c.1810

CONTRABASSOON

STEFAN PANTZIER*, LEIPZIG

Guntram Wolf, Kronach, Germany n.d. (after an unbranded Viennese military instrument c.1850)

HORN

ANNEKE SCOTT*, LONDON

Andreas Lungwirth, Vienna, Austria 2012
(after Lausmann)

DORÉE DIXON, PERTH

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

TRUMPET

LEANNE SULLIVAN*, SYDNEY

Rainer Egger, Basel, Switzerland 2001
(after Johann Leonhard Ehe, Nuremberg 1664–1724)

ALEX BIERI, SYDNEY

Rainer Egger, Basel, Switzerland 1975
(after Johann Leonhard Ehe, Nuremberg 1664–1724)

ALTO TROMBONE

NIGEL CROCKER*, SYDNEY

Ewald Meinel, Geretsried, Germany 2011

TENOR TROMBONE

ROS JORGENSEN*, SYDNEY

Ewald Meinel, Geretsried, Germany 2011

BASS TROMBONE

BRETT PAGE*, SYDNEY

Ewald Meinel, Geretsried, Germany 2011

TIMPANI

BRIAN NIXON*, SYDNEY

Lefima & Aehnelt Percussion, Cham, Germany 2001
(Baroque style belt-driven)

FORTEPIANO

ANTHONY ABOUHAMAD*, SYDNEY

David Jacques Way, Stonington, USA 1986
(after Johann Andreas Stein) – prepared and supplied by Carey Beebe Harpsichords

Concertmaster

* Principal

Acknowledgements

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

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

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

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

What began as an act of love for historically informed performance has quickly evolved into one of Australia's finest orchestras. Our ability to continue that journey rests on donors who share our vision and our passion. Help us reimagine the rich music of the late 18th- to early 20th-centuries by making a tax-deductible donation to Australian Romantic & Classical Orchestra.

DONATION OPTIONS

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

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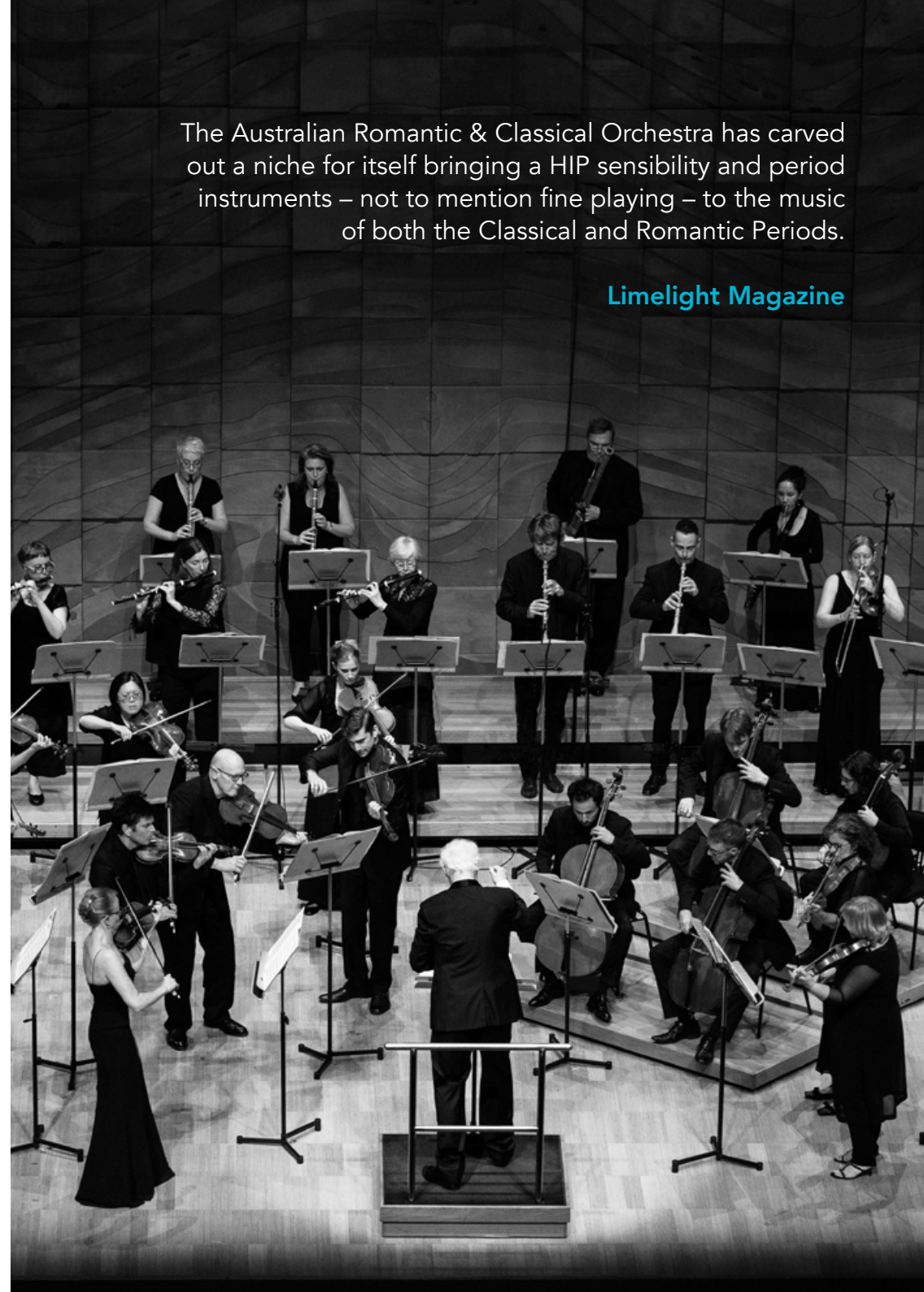
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The Australian Romantic & Classical Orchestra has carved out a niche for itself bringing a HIP sensibility and period instruments – not to mention fine playing – to the music of both the Classical and Romantic Periods.

Limelight Magazine



Young Mannheim Symphonists



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

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

To audition for the July 2019 *Young Mannheim Symphonists* in Sydney, please visit arco.org.au/yms

Voyage of Musical Discovery

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



VOYAGE OF MUSICAL DISCOVERY 2

Cultural & Historical Contexts

Tuesday 14 May | 6.30pm
City Recital Hall

**Australian Romantic
& Classical Orchestra**

Jane Rutter – Flute

**Third Culture World
Music Ensemble**

VOYAGE OF MUSICAL DISCOVERY 3

Dynamics & Expressive Techniques

Monday 19 August | 6.30pm
City Recital Hall

**Australian Romantic
& Classical Orchestra**

The Idea of North
A Cappella Group