

AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

RICHARD GILL AO | ARTISTIC DIRECTOR

ROMANTIC & CLASSICAL MUSIC
HISTORICAL INSIGHT
NEW PERSPECTIVES

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

LIMELIGHT MAGAZINE

ARCO.ORG.AU

BLUE MOUNTAINS
YABBA YABBA RESIDENCE
SATURDAY 16 SEPTEMBER 2017 | 4.00PM

SYDNEY
CITY RECITAL HALL
SUNDAY 17 SEPTEMBER 2017 | 2.30PM

MELBOURNE
MELBOURNE RECITAL CENTRE
FRIDAY 22 SEPTEMBER 2017 | 7.30PM

ADELAIDE HILLS
UKARIA CULTURAL CENTRE
SUNDAY 24 SEPTEMBER 2017 | 3.00PM

REVOLUTIONARY ROMANCE

SPOHR & MOZART



Australia
Council
for the Arts

CREATIVE VICTORIA

REVOLUTIONARY ROMANCE

SPOHR & MOZART

ARCO CHAMBER SOLOISTS

NICOLE VAN BRUGGEN
BASSET CLARINET SOLOIST

Louis Spohr (1784-1859)

String Sextet in C major Op.140 (1848)

- *Allegro Moderato*

Wolfgang Amadeus Mozart (1756-1791)

Clarinet Quintet in A major K.581 (1789)

- *Allegro*

- *Larghetto*

- *Menuetto - Trio I - Trio II*

- *Allegretto con variazioni*

INTERVAL

Wolfgang Amadeus Mozart

Grande Sestetto Concertante in E flat major K.364 (1779)

- *Allegro maestoso*

- *Andante*

- *Presto*

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

ARCO CHAMBER SOLOISTS

BASSET CLARINET

Nicole van Bruggen (Noosa)

Agnès Guérout, Paris, 2006

VIOLIN

Rachael Beesley (Melbourne)

violin: Franz Geissenhof, Vienna, 1811

bow: John Dodd, London, c.1780

Anna McMichael (Sydney)

violin: Camilli Cammilus, Mantua, Italy, 1742

bow: Basil de Visser, Amsterdam

VIOLA

Simon Oswell ¹ (Melbourne)

viola: Giovanni Battista Guadagnini, Piacenza, Italy, 1791

bow: Louis Simon Pajeot (11), Paris, 1830

Jane Rogers (Rugby, UK)

viola: Jan Pawlikowski, Krakow, 2008, after Guarneri

bow: Brian Tunnicliffe, London, 1985, after John Dodd

VIOLONCELLO

Mime Yamahiro-Brinkmann (Stockholm)

cello: Anonymous, Milan, c.1750

bow: Luis Emilio Rodriguez, The Hague, 2000

Natasha Kraemer (Yarra Valley)

cello: John Barratt, London, 1743

bow: Roger Doe, Cranbrook, Kent

¹ appears by arrangement with Melbourne Conservatorium of Music
Pitch A=430Hz

PROGRAM NOTES

The ARCO Chamber Soloists welcome you to the world of chamber music from the Age of Revolution. The Industrial Revolution of the early 19th century changed the way of life for millions of people, and stimulated workers, reformists, and the middle class to rise up and challenge long-entrenched world-views. The American, French, and German Revolutions changed the very fabric of society in previously unimaginable ways. In light of the upheaval throughout the civilised world, it is little wonder that small, comforting and secure performance settings were so prized. Works for small ensembles from this time were often intended for performance with family and friends, and were designed to provide both general enjoyment and satisfaction to musical connoisseurs. Public performances of small-scale works were also valued by audiences, versed as they were in the challenges of private chamber musicking.



Joseph Haydn
playing quartets

Today we showcase our world-class performers on period instruments, and explore the variety of timbre and expression offered by violins, violas and cellos strung with gut, and the unusual basset clarinet. The works we have chosen are true musical gems of the chamber music repertoire. These compositions were born into a time of turmoil, and reflect the spirit of innovation which was awakened among composers and the population in general.

LOUIS SPOHR (1784-1859)

ALLEGRO MODERATO FROM STRING SEXTET IN C MAJOR OP.140 (1848)

1848 saw a huge wave of revolutions across Europe, led by a loose alliance of working and middle class people who desired better working conditions, the formation of independent national states and an end to feudalism. Spohr was sympathetic to these causes, and left a note in the margin of the original score of the String Sextet in C Major, saying that it was written 'at the time of the glorious people's revolution...and reawakening of Germany.'



Spohr: Self portrait

In his lifetime, Spohr was esteemed as a violinist and composer, and highly sought-after as a teacher. His symphonies and operas, although rarely heard today, were popular and significant works throughout the 19th century. However, it is his works for violin, including chamber works, which represent his true passion. He wrote more violin concertos than any other composer in the first half of the 19th century, as well as 36 string quartets and an assortment of other chamber works, including one of his greatest compositions, the sublime String Sextet in C Major Op.140.

Spohr described the violin as an instrument able to express the deepest and most tender emotions, and suited to singing like a human voice. The Allegro Moderato from the String Sextet in C Major has an undeniably singing style, and gives some indication of what Spohr meant when he described the violin bow as the 'soul of playing'. He even devised exercises for practising the 'slow drawing' of the bow, ideal for achieving changes of dynamic throughout long notes. Tantalisingly, Spohr also wrote that playing music as it appeared on a score was merely achieving a 'correct' style, while achieving a 'fine' style required a sense of where to apply unwritten ornaments such as portamento, vibrato, and tempo modification (rubato). It is comments such as these which have led today's performers to ask what he might have meant, and to experiment with the information available to us from treatises, scores, letters, and by playing on historic instruments and bows with period setups.

WOLFGANG AMADEUS MOZART (1756-1791) CLARINET QUINTET IN A MAJOR K.581 (1789)



Mozart: Oil painting by
Barbara Kraft (1764 - 1825)

Mozart wrote the Clarinet Quintet for a close friend, the virtuoso clarinetist Anton Stadler. It was Stadler's playing that caused Mozart to fall in love with the sound of the clarinet, inspiring him to compose the Clarinet Quintet, the Clarinet Concerto, and the Kegelstatt Trio. On 22 December 1789, Stadler performed the premiere of the Clarinet Quintet in the Burgtheater in Vienna with Mozart himself on viola.

Mozart's compositions for Stadler were intended for performance on a new kind of instrument: the basset clarinet. This clarinet possessed an extended range and was capable of a wide variety of timbres. Unfortunately, Stadler lost both the instrument and the original scores

for the Clarinet Concerto and Quintet, much to Mozart's wife Constanze's disgust (she exclaimed that he probably pawned them). Today you will hear a copy of the original instrument, masterfully reconstructed from nothing more than descriptions and a picture on a concert advertisement, discovered by a sharp-eyed musicologist in 1992. The result is extraordinary, and informs our understanding of Mozart's compositions immensely.

In 1785, a music critic wrote of Anton Stadler: "One would never have thought that a clarinet could imitate the human voice to such perfection". Such comparisons with the human voice were clearly a benchmark of expressive quality in both Mozart and Spohr's time. The idea that instruments could be as expressive as a voice is an interesting one for historically-informed musicians. It reflects active comparisons between music and speaking, so central to Baroque and Classical performance practice, and the gradual evolution towards a more singing style (*cantabile*). This evolution was in tandem with a growing Romantic fascination with instrumental music's ability to communicate emotion on a level beyond the reach of words.

WOLFGANG AMADEUS MOZART GRANDE SESTETTO CONCERTANTE IN E FLAT MAJOR K.364 (1779)

This work is better known in its original form, the *Sinfonia Concertante* K.364, composed in 1779. The original version is scored for solo violin, solo viola, two oboes, two horns, and strings, including a divided viola section. The *Sinfonia Concertante* represents a genre which long resisted definition and categorisation, but which is best described as a merging of concerto and symphony. It showcases a group of instruments similar to a *Concerto Grosso*, but does not tend to pit orchestra against soloists in true concerto style, favouring instead a minimal accompaniment on the part of the orchestra. It was popular in Paris during the 1770s, and it is likely that Mozart was inspired to try his hand at it after hearing or seeing examples during his European tour. The *Sinfonia Concertante* K.364 is without doubt Mozart's most masterful work in this style.

The arrangement you will hear today was published in an uncredited edition in 1808 by Sigmund Anton Steiner. Although this arrangement retains the relaxed, happy mood typical of the *Sinfonia Concertante* genre, the parts are divided equally among the six players, creating a true chamber work rather than the original format of soloists with accompaniment. Although we do not know who the arranger was, this type of adaptation was common, fuelled by the insatiable appetite of amateur players for music, and in particular music by famous composers. Mozart's name as a composer had been fastidiously groomed since his death by his wife Constanze Mozart, creating an image of genius and purity which almost became myth. It was the beginnings of the Romantic view of composers, and artists in general, as set apart from the common man. It also provided Constanze with a source of income as a widow in possession of the original scores of a great man.

Megan Lang
Education Manager

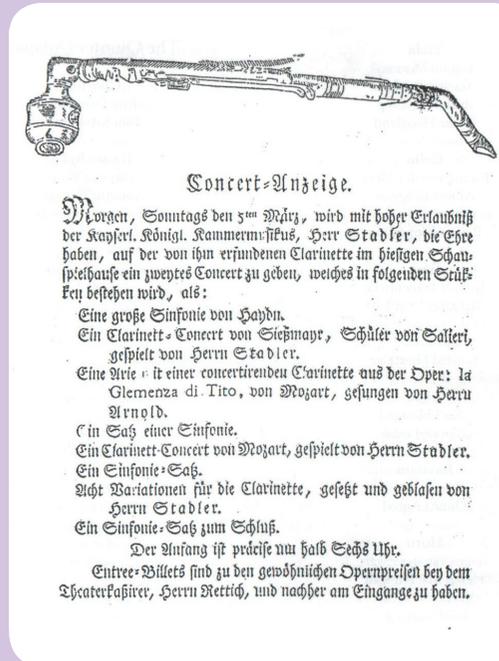
MY BASSET CLARINET

A WORD FROM NICOLE VAN BRUGGEN

The basset clarinet is one of my favourite clarinets, partly because it could easily have passed into history and been forgotten, despite being a wonderfully expressive and beautiful instrument.

Its story begins with Mozart the Freemason: it was at this prestigious men's club that he became friends with virtuoso clarinetist Anton Stadler and master clarinet builder Theodor Lotz. Together, the three worked on creating a new clarinet, one which had a larger range than the usual clarinet with the addition of four 'basset' or low notes. The extra keys required for these new notes were skilfully added to the back of the clarinet, where they could be reached by the right thumb – usually only needed to support the instrument. Why these three innovators should be interested in extending the lower range of the clarinet becomes clear when one hears the tonal colours made possible by the added instrument length, and the extraordinary resonance created by replacing the clarinet bell with a bulbous bottom joint. Not to be confused with the basset horn, it was for the basset clarinet that Mozart composed his two masterworks; the Quintet K.581 and the Concerto K.622.

Stadler's basset went missing during his travels and this unfortunate event nearly stumped those of the 1970s historical performance movement who wished to play Mozart's music on the instrument for which it was written. Admittedly, even if the instrument had survived, it would possibly be of little help. Unlike string instruments from the 18th century, woodwind instruments rarely improve with time. The combination of condensation and wood causes the instruments to deteriorate in most cases. Clarinet builders have perfected the art of x-raying original instruments and taking exact measurements of both the outside and the inside to recreate the originals as closely as possible and many also work with original tools and building techniques. In the absence of an original instrument, these craftsmen and women experimented for decades with various forms of the basset clarinet which they based on written reviews of Stadler's concerts and their own building experience. You can imagine, though, that with descriptions similar to the one I have made above of the bulbous lower section which was referred to in one review as a 'sideways smoking pipe', there was a



wide range of odd looking instruments being created while everyone made their own interpretation of this significant instrument.

Then, in the early 90s, a musicologist was researching in Riga, Latvia, when she came across the iconography pictured here. This illustration on Stadler's concert program was a wonderful discovery for basset clarinet builders and they all set to work to adapt their instruments to recreate the original. I say 'they', however 18th-century basset clarinet building is an even more niche market

than 18th-century basset clarinet playing and there were really only three or four builders world-wide working on this at the time. My builder in Paris, Agnès Guéroult, from whom I have a number of beautiful, hand-crafted clarinets, was one of these few and we worked together to create my gorgeous basset clarinet so that it would be ready for me to play during the Mozart commemoration year in 2006. I only use this basset clarinet when I perform the Quintet or the Concerto. Sadly, Mozart didn't live long enough to leave us any more repertoire for this wonderful instrument.

I hope you enjoying listening to this beautiful basset clarinet as much as I enjoy playing it.



Kwartet André with Rachael Beesley, Simon Murphy, Mimé Yamahiro-Brinkmann and Nicole van Bruggen, The Netherlands, c. 1999



ARCO Chamber Soloists with Rachael Beesley, Anna McMichael, Heather Lloyd, Daniel Yeadon and Nicole van Bruggen, Sydney 2016

NICOLE VAN BRUGGEN

BASSET CLARINET



photo: Nick Gilbert

Originally from Sydney, Nicole performs worldwide and is a highly respected exponent in historical clarinet, basset horn, basset clarinet and chalumeau. She is passionate about Classical and Romantic chamber music and has recorded numerous CDs presenting this rich repertoire.

Nicole is Principal Clarinetist, Artistic Team member, co-founder and General Manager for the Australian Romantic & Classical Orchestra. She has been and remains principal clarinetist in many of Europe's finest historical instrument orchestras such as Concerto Copenhagen (Denmark), Barokksolistene (Norway), New Dutch Academy (Holland) and Arte dei Suonatori (Poland). She has also performed with Australian Brandenburg Orchestra, The Netherlands Bach Society, Tafelmusik (Canada) and Les Musiciens du Louvre (France). In 1999, Nicole won prizes at the prestigious Flanders Festival Competition in Bruges with her fellow colleagues for this program, Rachael Beesley and Mimé Yamahiro as Kwartet André.

In addition to her performing career, Nicole is committed to music education, particularly associated with Historically Informed Performance (HIP). She regularly conducts education projects in schools and tertiary institutions and participates in forums offering advice as specialist in HIP and as Arts Manager. Nicole is currently teaching historical clarinet at the Sydney Conservatorium of Music and recently tutored at Australian Youth Orchestra's National Music Camp. She has been a panel member for examinations at the Royal Conservatorium in The Hague and at the Utrecht Early Music Festival, advising emerging artists on the formation and presentation of chamber music.

Nicole was awarded the Queen's Trust Scholarship to study in The Netherlands. She returned to Australia in 2012 with her husband and two children after living in The Netherlands for seventeen years and now lives on the Sunshine Coast.

RACHAEL BEESLEY

VIOLIN



photo: Nick Gilbert

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

In Australia, Rachael is director/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 also 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 20th-centuries on period instruments.

As a highly regarded teacher and mentor, Rachael teaches at the Royal Conservatoire in The Hague, The Netherlands and the Sydney and Melbourne Conservatoriums and is guest lecturer and director at the School of Music, Monash University and the Australian National Academy of Music. Specialising in Practising in Flow, she has been invited to speak at conferences in Australia, New Zealand and The Netherlands. Rachael has been awarded an Ian Potter Cultural Trust grant and is listed in the Who's Who of Australian Women.

rachaelbeesley.com

ANNA MCMICHAEL

VIOLIN



photo: Vibrant Images

Anna lived in The Netherlands for 17 years during which time she performed at many European music festivals with a number of Dutch chamber ensembles and toured extensively with groups such as the London Sinfonietta, Amsterdam Sinfonietta Chamber Orchestra, Nieuw Ensemble, ASKO/Schoenberg Ensemble, The Netherlands Chamber Orchestra, Ensemble Modern and the Royal Concertgebouw Orchestra. She has recorded for numerous European labels.

In Australia, Anna has performed as Principal Second Violin with the Australian Romantic & Classical Orchestra, Guest Artist at Canberra International Music Festival, soloist and member of Melbourne Chamber Orchestra, Guest Associate Concertmaster of Adelaide Symphony Orchestra and Concertmaster of both Orchestra Victoria and Auckland Philharmonia. Anna has performed with Ensemble Offspring, Pinchgut Opera and Omega Ensemble and is a member of Ironwood. Anna has tutored at Australian National Academy of Music (ANAM), the Canberra School of Music and appeared with the Australian World Orchestra since 2011. She has performed festivals such as Port Fairy Spring Music Festival, Mona Foma Festival and the Peninsula Music Festival. Anna has recorded for the Tall Poppies label together with pianist Tamara Anna Cislowska, a solo release on the Dutch label, Unsounds, and in 2017 with the pianist, Daniel de Borah. Anna is Co-Director of the Tyalgum Music Festival.

tyalgumfestival.com.au

SIMON OSWELL

VIOLA



photo: Nick Gilbert

Simon studied in Australia and the United States. He gained awards in the National Concerto competition and co-founded the Petra String Quartet in Tasmania. Simon has performed and recorded as a soloist and chamber musician in Australia, Europe and South East Asia and subsequently in the United States in the LA based chamber music groups, the Capitol Ensemble and Pacific Serenades. In California he occupied several Principal Viola positions including the Carmel Bach Festival and Hollywood Bowl Orchestra, and recorded for the motion picture

industry. He also performed with the Los Angeles Baroque Orchestra and the American lutenist James Tyler.

Since returning to Australia Simon has appeared as Principal Viola with the the Australian Romantic & Classical Orchestra, Australian Chamber Orchestra, the Melbourne, Adelaide, Tasmanian and Queensland Symphony Orchestras, as well as the Australian World Orchestra, Ensemble Liaison, Firebird Trio, Wilma and Friends, Quartz, Trio Dali, and at the Australian Festival of Chamber Music. Recent highlights have included performances in the UK at the Oxford May Chamber Music Festival, the North York Moors Festival, and performances with the Australian World Orchestra and Zubin Mehta, in Sydney, Melbourne, Mumbai, Chennai and New Delhi. He is currently a member of the Ormond String Quartet, resident quartet at the University of Melbourne, where he teaches, and directs an annual chamber music school, in Clunes, Victoria.

clunesmusic.com

JANE ROGERS

VIOLA



photo: Marco Borggreve

Welsh born violist Jane Rogers studied at the Royal Academy of Music with John White, Stephen Shingles and Jan Schlapp. She was a member of the European Union Baroque Orchestra and went on to play with some of the foremost baroque ensembles in Europe dividing her time between touring, recording and teaching in a career spanning 25 years.

Jane is currently principal viola with Brecon Baroque, La Nuova Musica and is regular Guest Principal Viola with Early Opera Company, The Hanover Band, The King's Consort and the Academy of Ancient Music.

She is visiting professor of Baroque Viola and Viola d'amore at the Royal Academy of Music in London, the Royal Welsh College of Music and Drama, The Amsterdam Conservatorium and The Royal Irish Academy of Music in Dublin. She has recently qualified as a Bach Flower Remedies Practitioner with a view to setting up workshops on performance anxiety for actors and musicians.

MIMÉ YAMAHIRO-BRINKMANN

VIOLONCELLO



photo: Mats Bäcker

Mimé is one of Europe's most prominent historical cellists. Her 2016 solo album *Cello Rising* was acclaimed for its "astounding virtuosity" (*The Strad*), and was featured as Recording of the Month by MusicWeb International. Her 2017 chamber music album, *Heroines of Love and Loss*, won the prestigious Diapason d'Or award in France. She is the winner of many early music competitions, including the Musica Antiqua Brugge Soloist Competition (Belgium) and The International Competition for Original String Instruments in Brescia, Italy.

Mimé can be heard regularly across the globe as a solo recitalist and as an orchestra musician with ensembles including *Apollo's Fire* (USA), *Tafelmusik* (Canada), *Concerto Copenhagen* (Denmark), *ARCO Chamber Soloists* (Australia), the renowned *Drottningholm Opera Orchestra* (Sweden), and the *Paul Hillier Ensemble* (Denmark). Between tours, she enjoys teaching at The Royal Academy of Music in Stockholm. She holds a Performance Diploma in modern cello from the Toho Gakuen School of Music in Tokyo, Japan, and a soloist diploma on both cello and viola da gamba from The Royal Conservatory in The Hague.

NATASHA KRAEMER

VIOLONCELLO



photo: Nick Gilbert

Natasha Kraemer is a graduate of the Royal Academy of Music, London. A pupil of Jenny Ward Clarke, she specialised in historical performance on Baroque and Classical cello. Natasha performs across the UK, Europe and Australia with many orchestras and chamber groups. These include *Orchestra of the Age of Enlightenment*, *The English Concert*, *The Gabrieli Players*, and *The Sixteen*. She is principal cellist with *L'Avventura London*, *21st Century Baroque* and *Little Baroque Company*, amongst others.

Since moving to Australia, Natasha is delighted to be working with the Australian Romantic & Classical Orchestra. She has also enjoyed working with the Australian Haydn Ensemble, including a recording of Haydn orchestral works (an ABC Classic FM album of the week). In 2016 she performed the complete Beethoven Symphonies at the Sydney Festival with *Anima Eterna Brugge*, under the baton of Jos van Immerseel. She has played in various concerts at the Peninsular Summer Festival, including chamber performances of Beethoven's *Scottish Songs* with Sophie Daneman, Rachael Beesley and Erin Helyard.

Natasha's passions extend beyond early music. Give her an excuse to jazz things up, she'll pizz a bass line or tap her cello as a drum. When not performing, Natasha can be found behind a camera lens, or face to face with an espresso machine pursuing a fine cup of coffee!

AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

INSPIRE ❖ EDUCATE ❖ ENLIGHTEN

Under the artistic direction of renowned musician and educator Richard Gill AO, the Australian Romantic & Classical Orchestra (formerly orchestra seventeen88) is a world-class orchestra of leading Australian musicians who are dedicated to the performance of Classical and Romantic orchestral and chamber music repertoire in historically informed style on period instruments.

Established in 2013, the orchestra has already become a vibrant and dynamic presence on the Australian music scene. It provides opportunities for engagement and education with wide audiences through live performance in major venues as well as radio broadcasts. The orchestra's commitment to education is at its core: the youth orchestra, Young Mannheim Symphonists, provides young musicians with expert guidance in historically informed performance in an inspiring orchestral setting. The concert series Richard Gill Presents – A Voyage of Musical Discovery, in collaboration with a selection of renowned Australian small ensembles, is especially designed to bring the high-school music curriculum to life for young listeners. The Australian Romantic & Classical Orchestra achieves its goals in education and performance by inviting leading Australian exponents of historically informed performance, many of whom are based in Europe, to come together in ever more ambitious constellations. The orchestra brings new energy and revelatory insights into Classical and Romantic music performed on instruments of the period, and is unique in the Australian musical landscape.

The combination of ongoing support from private donations, and philanthropic and government funding, has created a sustainable basis for the Australian Romantic & Classical Orchestra to invest in presenting unique performance opportunities and education projects, fulfilling its potential as an internationally renowned Australian orchestra. To allow us to continue to share historically informed performance with the community we encourage you to support the Australian Romantic & Classical Orchestra – visit arco.org.au to find out how.

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Rachael Beesley and Nicole van Bruggen Artistic Team

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DONOR 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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THE AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA WOULD NOT EXIST WITHOUT THE TIME, TREASURE AND TALENT DONATED BY OUR EXTRAORDINARY PATRONS.

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

- Educating school children in historically informed performance
- Accessing historical editions of sheet music informed by the best research
- Flying world-class HIP musicians to, and within, Australia
- Transporting the historical instruments to our performances around Australia

What began as an act of love for historically informed performance has quickly evolved into one of Australia's finest orchestras. Our ability to continue that journey rests on donors who share our vision and our passion. Help us reimagine the rich music of the 18th and 19th centuries by making a tax-deductible donation to the 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, please visit the website arco.org.au or contact Nicole van Bruggen - General Manager: nicole@arco.org.au.

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The Australian Romantic & Classical Orchestra has introduced as system of patronage entitled the Donor Circles. Larger, annual donations of \$5,000 or more will allow you to join one of these exclusive patron groups.

- **The Principal Chair Patrons**
- **The Concertmaster's Chair Patron**
- **The Director's 10**
- **The Conductor's Chair Patron**

ARCO EDUCATION

YOUNG MANNHEIM SYMPHONISTS

8-13 JANUARY 2018



photo: Nick Gilbert

This January, Richard Gill and the Australian Romantic & Classical Orchestra will present a course at the Melbourne Youth Music 2018 Summer School entitled 'Young Mannheim Symphonists'. The six day camp will be an intensive week of historically informed performance practice workshops and lectures, culminating in a public performance at the end of the week.

Under the baton of Australian Romantic & Classical Orchestra's Artistic Director, Richard Gill AO, and led by internationally renowned Australian violinist, director and concertmaster, Rachael Beesley, the MYO Summer School Young Mannheim Symphonists program will ensure participants are able to work with and learn from some of Australia's most respected musicians in historically informed performance practice.

Designed to give students the unique opportunity to delve into Classical and Romantic performance styles, participants will explore both the theoretical and practical aspects of performing Schubert's mighty Eighth Symphony ('Unfinished'), along with Haydn's 'London' Symphony and Mozart's 'Haffner' Symphony.

arco.org.au/yms | myo.org.au

UPCOMING CONCERT



photo: Nick Gilbert

PASTORAL MELODIES IDYLIC & TEMPESTUOUS

MELBOURNE

MELBOURNE RECITAL CENTRE
THURSDAY 22 MARCH | 7.30PM

SYDNEY

CITY RECITAL HALL
SUNDAY 25 MARCH 2018 | 3.00PM

AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

POLYPHONIC VOICES

(MELBOURNE CONCERT)

SYDNEY CHAMBER CHOIR

(SYDNEY CONCERT)

RICHARD GILL AO CONDUCTOR

FELIX MENDELSSOHN
HEBRIDES OVERTURE
'FINGAL'S CAVE' (1830)

JOHANNES BRAHMS
SONGS OP.104 (1888)

WOLFGANG AMADEUS MOZART
SPUR MESSE IN C MAJOR KV.258
'PICCOLOMINI' (1776)

LUDWIG VAN BEETHOVEN
SYMPHONY NO.6 OP.36
'PASTORAL' (1801-2)

"I HAVE TO CONFESS SOMETHING RIGHT HERE, AT THE VERY BEGINNING...
I AM, QUITE SIMPLY, IN LOVE WITH THE AUSTRALIAN ROMANTIC &
CLASSICAL ORCHESTRA." CLASSIKON

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