

# 2020 Concerts

## The Creation

Haydn *Die Schöpfung* (The Creation)

Jakob Lehmann – Conductor  
Celeste Lazarenko – Soprano  
Andrew Goodwin – Tenor  
James Ioelu – Bass-Baritone  
with Sydney Chamber Choir

Sunday 10 May | 3.00pm  
City Recital Hall, Sydney

## The Souvenir

Mozart Serenade No.6 *Serenata notturna*, K.239  
Mozart Horn Concerto No.3, K.447  
Beethoven Sextet for winds, Op.71  
Tchaikovsky *Souvenir de Florence*, Op.70

Rachael Beesley – Director  
Anneke Scott – Natural Horn

Saturday 1 August | 7.00pm  
Orange Regional Conservatorium

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

Friday 7 August | 7.00pm  
City Recital Hall, Sydney

## Canberra International Music Festival

Fri 1 May | 7.30pm  
Opening Gala Concert

Sat 2 May | 2.30pm  
Ludwig & Louise | Beethoven & Farrenc

Mon 4 May | 7.30pm  
Tues 5 May | 7.30pm  
The Creation | Haydn

Wed 6 May | 9.00am  
Beethoven for Breakfast

Wed 6 May | 11.00am  
Up Close at Gorman

Sat 9 May | 2.30pm  
Kreutzer Sonata | Beethoven

## Beethoven & Farrenc Chamber Music Programs

Fri 8 May | 6.00pm  
Sat 9 May | 3.00pm  
Primrose Potter Salon  
Melbourne Recital Centre

Sun 17 May | 7.30pm  
Resonate 2020  
Art Gallery of NSW, Sydney

▶ [arco.org.au](http://arco.org.au)

# 2020

AUSTRALIAN  
ROMANTIC &  
CLASSICAL &  
ORCHESTRA

RICHARD GILLAO | FOUNDING ARTISTIC DIRECTOR



Thursday 5 March | 6.30pm  
R J Phipps Performance Centre  
The Hills Grammar School, Kenthurst

Friday 6 March | 7.00pm  
City Recital Hall, Sydney

Sunday 8 March | 2.00pm  
Newcastle City Hall Concert Hall

# The Impresario

Voyage of Musical Discovery

Wednesday 4 March | 6.30pm  
City Recital Hall, Sydney

# The Impresario

Thursday 5 – Sunday 8 March

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Australian Romantic & Classical Orchestra  
Rachael Beesley – Director

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

Overture to *Der Schauspieldirektor* (The Impresario), K.486 (1786)

*Presto*

**Franz Anton Eberl** (1765–1807)

Symphony in E-flat major, Op.33 (1803)

*Andante sostenuto – Allegro con fuoco e vivace*

*Andante con moto*

*Menuetto, Allegro vivace – Trio I and II.*

*Finale, Allegro assai*

► INTERVAL

**Ludwig van Beethoven** (1770–1827)

Symphony No.7 in A major, Op.92 (1811–12)

*Poco sostenuto – Vivace*

*Allegretto*

*Presto – Assai meno presto*

*Allegro con brio*

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

# Voyage of Musical Discovery

## Motivic Development

Wednesday 4 March

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Australian Romantic & Classical Orchestra

Rachael Beesley – Director & Presenter

Nicole van Bruggen – Presenter

**Franz Anton Eberl** (1765–1807)

Symphony in E-flat major, Op.33 (1803)

The World According to James

Programme to be announced

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

# Program Notes

## The Impresario

Thursday 5 – Sunday 8 March

Wolfgang Amadeus Mozart (1756–1791)

Overture to *Der Schauspieldirektor*  
(The Impresario), K.486 (1786)

*Der Schauspieldirektor* was first performed in the Orangerie of Schönbrunn castle in Vienna, a one-act Singspiel comedy for the entertainment of the Governor-General of the Netherlands. At the conclusion of the work, the audience turned their chairs around to face an identical stage at the other end of the heated, plant-filled building. Here, Salieri's *Prima la musica e poi le parole* (The music first, then the words) was performed – its Italian text set symbolically against the German libretto of Mozart's work, written by Gottlieb Stephanie.

The story is simple – an impresario, Frank, and his comic offside, Buff, stage an audition. Two sopranos win a place in the company, but they begin to argue about who is the prima donna, to have the best parts and receive the most money. They each sing an aria, displaying their virtuosic abilities. Finally, for the sake of art, it is agreed that they shall both receive prime roles and a large salary.

## Franz Anton Eberl (1765–1807)

Symphony in E-flat major, Op.33 (1803)

The Viennese symphony at the turn of the 19th century was at a crossroads. Public taste was evolving, and fewer works in the symphonic style which had so delighted audiences a decade earlier were being composed. Anton Eberl is today all but forgotten. During his lifetime, he was a respected composer and an important part of the fabric of musical life. He was a friend of Mozart and both close friend and rival to Beethoven. He performed a concert tour with Mozart's wife, Constanze and her sister Aloysia. His death was widely mourned and considered a great loss to music.

The Symphony in E-flat major was premiered together with Beethoven's *Eroica* on January 6th, 1804. It was well received, described by critics as "beautiful and powerful" and "handled with so much genius and art, that it would be difficult for it ever to fail if it had been well-rehearsed". The same critic described the *Eroica* as "shrill and bizarre", with other critics advising Beethoven to shorten his symphony and give it greater clarity. The world was not yet ready for such a radical departure from symphonic norms.

Eberl's symphony was remarked upon particularly for its inventive use of instrumentation. The striking use of the winds and brass is apparent from the first bars of the slow introduction, as well as highlighting contrasts between the rapidly shifting characters of the music. Like Beethoven's *Eroica*, the second movement has elements of a revolutionary-style funeral march, although Eberl was not explicit about this connection. Following this complex and wide-ranging movement comes a robust, rustic minuet and trio and an inventive, driving finale.



The Party in the Orangerie at Schönbrunn (Johann Hieronymus Löschenkohl, 1786)

# Ludwig van Beethoven (1770–1827)

## Symphony No.7 in A major, Op.92 (1812)

By 1813, when the Symphony No.7 was premiered, audiences were more accepting of Beethoven's style. It was a great success. The second movement in particular was an immediate favourite, often performed without the rest of the symphony. The occasion of the symphony's premiere was a charity concert for soldiers wounded in the battle of Hanau, as they attempted to block Napoleon's retreat across Germany towards France. Amid the sadness for those lost and injured, the Viennese rejoiced that the tyrant's occupation was over. The seventh symphony connected with the raw and idealistic emotions of the moment. Set in bright A major, the work is a celebration of freedom from oppression, a masterpiece of formal and rhythmic invention.



General Nansouty at the Battle of Hanau (Horace Vernet)

The work is remarkable for its reliance on rhythm rather than melody – each movement has its own rhythmic motifs which give coherence even to such a large structure. It opens with a huge chord, spanning five octaves, heralding the long symphonic introduction. This introduction is the longest of any of Beethoven's symphonies, nearly half the length of the first movement. Finally, a repeated note leads into the *Vivace*, building dramatically only to arrive unexpectedly in a light and joyful melody in the winds.

The second movement opens with an unstable A minor chord – a dark shift following the optimism of the first movement. Then a dance-like melody begins which exposes the rhythmic bones of the symphony. Building with ever more inventive permutations, the movement was so rousing that the audience demanded an immediate encore. Indeed, throughout the 19th century it was not uncommon to replace the slow movements of Beethoven's other symphonies with this one – something which would be unthinkable today.

The third movement is a rapid scherzo and trio – a movement which Beethoven favoured over the traditional minuet and trio. Its rhythms are dynamic and intense, with musical jokes such as unexpected dynamic changes and what Schumann described as "horn burps".



The final movement has been described as "elemental", "rough" and "unbuttoned", showing Beethoven's disregard for affronts to social and musical expectations. The movement is loud – the first of Beethoven's works to include a *fff* – and its rhythms are complex and driving, reaching a climax which balances the whole symphony.

Program notes by Dr Megan Lang

Print depicting the first performance of Beethoven's Symphony No.9 with Beethoven in the middle of his orchestra (Bettmann, 19th century)



# Australian Romantic & Classical Orchestra

Inspire – Educate – Enlighten

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

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

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

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

For more information on the Australian Romantic & Classical Orchestra’s educational activities, please visit [arco.org.au/education](https://arco.org.au/education)

## What is HIP?

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

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

## Support the Orchestra

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

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



# Rachael Beesley

**Director (4 – 8 March)**

***Voyage of Musical Discovery* Presenter (4 March)**

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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 specialist historical performance ensembles and orchestras including Anima Eterna Brugge, La Petite Bande and the New Dutch Academy, and as guest director of Les Muffatti Brussels and NZBarok 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, Orchestra Victoria, Opera Australia and Victorian Opera. Rachael is regularly invited to guest direct modern orchestras from the violin, including the Tasmanian and Canberra Symphony Orchestras and the Melbourne Chamber Orchestra. 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 21st centuries on period instruments.

As a highly regarded educator and mentor, Rachael teaches and lectures at the Royal Conservatoire in The Hague, The Netherlands, the Melbourne and Sydney Conservatoriums of Music and at the Sir Zelman Cowen School of Music, Monash University. Rachael co-directs the Young Mannheim Symphonists program and guest directs the Australian National Academy of Music and Melbourne Conservatorium of Music orchestras, and tutors at the Australian Youth Orchestra programs. She has been awarded an Ian Potter Cultural Trust grant and is listed in the *Who's Who of Australian Women*.



# Nicole van Bruggen

***Voyage of Musical Discovery* Presenter (4 March)**

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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 VanWassenaar Concours and the prestigious Flanders Festival Competition in Bruges.



# The World According to James

Guest Ensemble (4 March)

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The World According to James was formed in 1992. James Greening stepped forward as a bandleader and composer, presenting music with all the qualities of wit, creativity and exuberance that had long been associated with his work as a soloist. In 1998, a review in the Sydney Morning Herald described the group as probably the best unrecorded band in the country. After featuring on numerous other artists' recordings over the years it wasn't until 1999 that James Greening released an album in his own right of original compositions, *No Job Too Small*, on Rufus. Critically acclaimed, it was introduced internationally by Cadence as "One of the best albums of the year. The World According to James is a near-perfect blend of great solos, superb compositions and arrangements, and enough wackiness never to tire". A second CD, *Way Back*, was released in 2002 on Heads Up and distributed by Vitamin Records. This CD featured a collaboration with Mathew Doyle, a leading improvising didgeridoo player and the late Jackie Orszaczky. It was again critically acclaimed and nominated for an Aria award in 2003.

The World According to James has featured at numerous festivals both internationally and nationally, including the Berlin Jazz Festival. They have recorded three critically acclaimed CDs – *No Job Too Small*, *Wayback*, and *Lingua Franca*, which was awarded the AIR (Australian Independent Record Labels) Best Jazz CD Award in 2010.

The ethos of the band is expressed in the CD sleeve of *Wayback*: "For me, improvisation is about drawing upon your experiences and being able to interact in the moment. It always involves risk. To be confident it will work well requires intimate relationships between the musicians performing. The World According to James is about joy, the pure joy of creating music you feel passionately about with the people you love and respect."



# Australian Romantic & Classical Orchestra

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## VIOLIN I

### RACHAEL BEESLEY\*

Count Rodolfo Fredi. Rome, Italy 1915

### SUSANNAH NG\*

Monzino family. Italy c.1870

### BRENDAN JOYCE

Matthias Albanus. Tyrol, Austria c.1700

### CAMERON JAMIESON

John Simmers. Brisbane 2009, after 'Viotti'

### MARLANE BENNIE

George Craske. London, UK 1850

### BEN ADLER

Alfredo Primavera. Cremona, Italy 2008, after Guaneri del Gesu 1734

## VIOLIN II

### PETER CLARK\*

Lorenzo Ventapane. Naples, Italy 1820

### JULIA RUSSONIELLO

Peter Wamsley. London, UK 18th century

### CATHERINE SHUGG

Paulus Alletsee. Munich, Germany 1710

### EMMA WILLIAMS

Anon. South Tyrol, Austria 18th century

### MEG COHEN

Simon Brown. Sydney 2008

## VIOLA

### SIMON OSWELL\*

Gaspare Lorenzini. Piacenza, Italy 1791

### KARINA SCHMITZ

Francis Beaulieu. Montreal, Canada 2011 after Pietro Giovanni Mantegazza, 1793

### KATIE YAP

William Forster II. London c.1810

### CHRISTIAN READ

Anon. Mittenwald, Germany mid 19th century

## CELLO

### NATASHA KRAEMER\*

John Barratt. London, UK 1743

### ANTON BABA

Peter Elias. Aigle, Switzerland 2000, after Stradivari

### ANITA GLUYAS

Guersan. Paris, France 1795

## DOUBLE BASS

### KIRSTY MCCAHOON\*

Giuseppe Abbati. Modena, Italy c.1750

### MARIAN HECKENBERG

Gand. France c.1800

## FLUTE

### GEORGIA BROWNE\*

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

### PABLO SOSA DEL ROSARIO

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

## OBOE

### VINCIANE BAUDHUIN\*

Matthias Albanus. Tyrol, Austria c.1700

### INGO MÜLLER

Alfredo Bernardini. Amsterdam 2007, after Grundmann & Floth, Dresden, Germany, c.1795

## CLARINET

### NICOLE VAN BRUGGEN\*

B-flat clarinet: Agnes Gueroult. Paris, France 2002, after Theodor Lotz, Vienna, c.1810

A clarinet: Peter van der Poel. Bunnik, The Netherlands 2007, after Theodor Lotz, Vienna, c.1810

C clarinet: Agnes Gueroult. Paris, France 2004

### NAHOKO MITSUE

B flat clarinet: Laura Schönherr. Güejar Sierra, Spain after Heinrich Grenser

A clarinet: Agnès Gueroult. Paris, France after Heinrich Grenser

C clarinet: Winnen. Paris, France 1810

## BASSOON

### LISA GOLDBERG\*

Peter de Koningh. Hall, The Netherlands c.1990, after J.H. Grenser, Dresden, Germany, c.1790

### TAKAKO KUNUGI

Peter de Koningh. Hall, The Netherlands 2007, after J.H. Grenser, Dresden, Germany, c.1800

## HORN

### GRAHAM NICHOLS\*

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

### DOREE DIXON

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

## TRUMPET

### LEANNE SULLIVAN\*

Rainer Egger. Münchenstein, Switzerland 2001, after Johann Leonhard Ehe (1664–1724), Nürnberg

### ALEX BIERI

Rainer Egger. Münchenstein, Switzerland 1975, after Johann Leonhard Ehe (1664–1724), Nürnberg

## TIMPANI

### BRIAN NIXON\*

Lefima Baroque-styled belt-driven timpani. Germany 2001

<sup>^</sup> *Concertmaster / Director*  
<sup>\*</sup> *Principal*

# Acknowledgements

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## BEQUEST ACKNOWLEDGEMENTS

Betty Brearley  
Roger & Karen Stott

# Donations

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

Our ability to continue that journey rests on donors who share our vision and our passion. Help us reimagine the rich music of the late 18th- to early 20th-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](http://arco.org.au) or contact Nicole van Bruggen – General Manager: [nicole@arco.org.au](mailto:nicole@arco.org.au)

## RICHARD GILL AO MEMORIAL FUND

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

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

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

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## 2020 PROGRAM PARTNERS



"The standard of interpretation on offer managed to achieve what very few musical experiences do these days: making you re-hear and re-configure music that you thought you had securely under your belt... It's hard to resist this group's dedication to a particular style of playing which attracts for its integrity."

*O'Connell the Music, August 2019*





# Young Mannheim Symphonists

Launched in 2014, the *Young Mannheim Symphonists* is a dedicated youth orchestral training program. Student musicians aged between 11 and 21 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.

In 2020, hundreds of students from all over Australia will attend one of the three state-based *Young Mannheim Symphonists* Intensives in New South Wales, Victoria or Queensland as well as having the opportunity to participate in the newly formed National Winter Academy, to be held this year in Sydney with guest conductor Mario Dobernig.

For more information about the *Young Mannheim Symphonists*, please visit [arco.org.au/yms](http://arco.org.au/yms)

# Voyage of Musical Discovery

## Voices & Instruments

### Australian Romantic & Classical Orchestra

Louise Farrenc – Nonet in E-flat major for Flute, Oboe, Clarinet, Horn, Bassoon & Strings, Op.38 (1849)

### Sydney Chamber Choir

Ella Macens *Stavi Stivi* (2019)  
Paul Stanhope *I Have Not Your Dreaming* (2005)  
Clare Maclean *A West Irish Ballad* (1988)  
Joseph Twist *How Shall We Sing In-A Strange Land* (2011)

**Tuesday 28 April** | 6.30pm  
City Recital Hall, 2-12 Angel Place, Sydney

## Texture & Timbre

### Australian Romantic & Classical Orchestra

Rachael Beesley – Director  
Mozart Serenade No.6 In D major *Serenata Notturna*, K.239 (1776)

### Taikoz

Ian Cleworth *Home* (2017)

**Wednesday 5 August** | 6.30pm  
City Recital Hall, 2-12 Angel Place, Sydney