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# BEETHOVEN 4

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**DEJAN LAZIĆ** Piano

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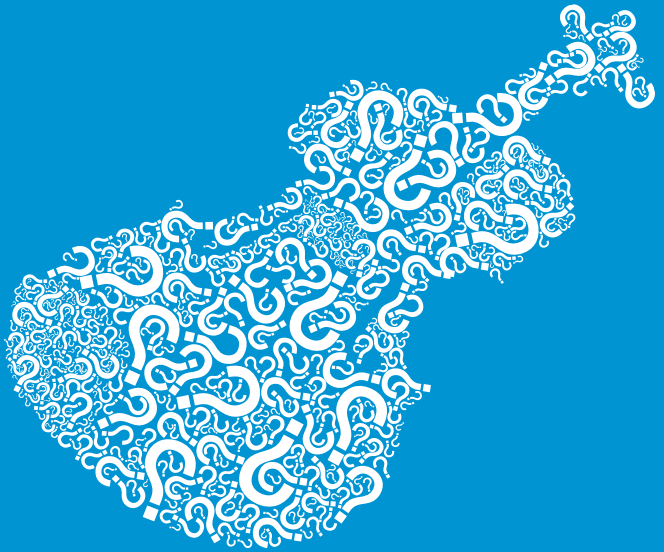


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## SPEED READ

One of Beethoven's most loved concertos, one of his least well-known symphonies, and a modern work which takes as its inspiration Beethoven's most famous characteristic and crippling defect – his deafness – make up this final subscription tour for 2009.

Beethoven's desperate emotional outpouring to his brothers in the *Heiligenstadt Testament*, in which he described the deafness that both afflicted and shamed him ('How could I possibly admit an infirmity in the one sense which should have been more perfect in me than in others, a sense which I once possessed in highest perfection?' he asked) inspired, 200 years later, a striking work by Brett Dean in which the strings' bows are played without rosin so as better to depict 'the quietly feverish sound of Ludwig's imagined quill writing manically on leaves of parchment paper,' in Dean's own words.

Beethoven's 4th Piano Concerto sees him shaking off the shackles of Mozart's example, and setting about a redefinition of the piano concerto for the Romantic era. Although it hardly sounds radical now, the understated piano solo which opens the piece (rather than an orchestral introduction) represents a startling break with tradition.

In contrast to the concerto, which has consistently dazzled audiences and critics, Beethoven's 4th Symphony is under-analysed and rarely played. In some ways the obverse to the 4th Piano Concerto, this symphony sees Beethoven returning to 18th-century classical proportions following the seemingly more innovative *Eroica*. Within that limiting structure, though, Beethoven is still experimenting with harmonic tension and release.

# TOUR SEVEN BEETHOVEN 4

**RICHARD TOGNETTI** Artistic Director and Lead Violin  
**DEJAN LAZIĆ** Piano

## DEAN

Testament

## BEETHOVEN

Piano Concerto No.4

## INTERVAL

## BEETHOVEN

Symphony No.4

Approximate durations (minutes):

14 • 34 • INTERVAL • 34

The concert will last approximately one and three-quarter hours including interval.

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Wed 25 Nov 7pm

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GENERAL MANAGER, ACO

## ABOUT THE MUSIC



**Brett Dean**

(Born Brisbane, 1961)

### BRETT DEAN

#### Testament

Brett Dean's *Testament* takes as its point of departure the situation in which Beethoven found himself in 1802 in the village of Heiligenstadt outside Vienna, where he had gone on medical advice with the intention of preserving and hopefully repairing his hearing in a quiet rural setting. The sojourn had no beneficial effect on his hearing, which continued to deteriorate for the rest of his life. In the course of his stay, however, Beethoven did produce a remarkable, impassioned documentation of the combination of despair, resignation and resolve that he felt as he came to realise that his growing deafness was irreversible. The so-called *Heiligenstadt Testament* is in fact a last will and testament, addressed to his two brothers (one of whom was to predecease him) and was found among his papers at his death and published shortly after.

Beethoven had first confided his deafness to his friend, Franz Wegeler, in a letter dated 29 June 1801, indicating that (at that time) his hearing had been deteriorating for three years. He talks of buzzing and humming in his ears day and night, and said he could not hear the high notes at concerts, although at this stage recognising speech was less of a problem. The early passages of Dean's work are vivid evocations of this physical sensation and of the inner void the realisation created. Beethoven also noted the social isolation that this affliction was causing, although according to descriptions by other friends, his deteriorating hearing was little noticed in his personal and professional life during the next 8 to 10 years despite the anguish it clearly caused Beethoven. His last public performance as a pianist appears to have been in 1814. He took to using ear trumpets a few years later and, in 1818, started using conversation books to assist verbal communication. Yet despite reports he reached total deafness in the 1820s, even in his last years he had not abandoned sound entirely and in his last year there is evidence that he was experimenting with new devices to hear the piano as he composed and could still occasionally hear some sounds.

Dean's work is concerned with the vanishing of the sensual experience of physical sound, with the accompanying

Excerpt from Beethoven's  
*Heiligenstadt Testament*:

'What a humiliation for me when someone stood next to me and heard a flute in the distance and *I heard nothing*, or someone next to me *heard the shepherd singing* and again I heard nothing. Such incidents drove me almost to despair; a little more of that and I would have ended my life. It was only my art that held me back.'

Excerpt from *Heiligenstadt Testament*:

'My misfortune is doubly painful to me because I am bound to be misunderstood; for me there can be no relaxation with my fellow men, no refined conversations, no mutual exchange of ideas. I must live like an exile. I can mix with society only as much as true necessity demands. If I approach near to people a hot terror seizes upon me, and I fear being exposed to the danger that my condition might be noticed.'

emotional and spiritual despair, and with the awakening of the inner hearing and rebirth through the imagination. The opening sections evoke the impression of sound slipping away and becoming immaterial, and all the string players play on un-rosined bows, producing a glassy noise that seems to be losing its grip on sound. The ensuing slower section contains a "song without words" with an imaginary setting for instruments of the composer's own words.

Gradually passages from the slow movement of Beethoven's String Quartet, Op.59 No.1 come to the surface. The music moves back to a faster pace and regains purpose and energy, recalling some of the textures of the opening, and quoting the finale of the above quartet in a spirit of rebirth.

*Testament* was originally written in a version for 12 viola players for members of the Berlin Philharmonic Orchestra in 2002, two centuries after Beethoven's original document. It was subsequently re-arranged for orchestra, in which version it is heard tonight.

PETER MCCALLUM ©2009

*About the composer:*

Australian composer and violist Brett Dean studied in Brisbane before moving to Germany in 1984 where he was a member of the Berlin Philharmonic Orchestra for 15 years. Dean returned to Australia in 2000 to concentrate on his growing compositional activities, and his works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz, Andrey Boreyko and Daniel Harding. One of the most internationally performed composers of his generation, much of Dean's work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife, Heather Betts.

Brett Dean began composing in 1988, initially working on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo. He has since been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others.

## Further Reading and Listening

### Brett Dean

[http://en.wikisource.org/wiki/Heiligenstadt\\_Testament](http://en.wikisource.org/wiki/Heiligenstadt_Testament) – full text in English and German of the *Heiligenstadt Testament*

<http://www.boosey.com/cr/music/Brett-Dean-Testament/30840> – Brett Dean's program note for the original version of *Testament* (for 12 violas)

Brett Dean, *Testament* (CD recording) – Tasmanian SO/Lang-Lessing (ABC Classics 4763219)

Gordon Kerry, *New Classical Music: Composing Australia* (UNSW Press, 2009)

In 2009/10 Opera Australia premieres Dean's recently completed opera *Bliss* (libretto by Amanda Holden after the novel by Peter Carey). Other recent premieres include *Songs of Joy* (three arias from *Bliss*); a Lucerne Festival commission, *Polysomnography*; a chamber work for piano and wind quintet premiered by Lars Vogt and the Ensemble Wien-Berlin; and a BBC Proms-Perth Festival commission. Dean's violin concerto, *The Lost Art of Letter Writing*, was premiered in 2007 by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean, and the work went on to receive the 2009 Grawemeyer Award for Music Composition.

Brett Dean is currently Artistic Director of the Australian National Academy of Music and continues a varied musical life as a performer alongside his composing, appearing widely as viola soloist, chamber musician and conductor.

Brett Dean's music has been recorded for BIS and ABC Classics, the most recent release being his Viola Concerto on BIS with the Sydney Symphony, with Dean reviewed as 'a formidable and musical player as well as an impressive composer...an excellent showcase of Dean's range as a composer.' (*The Guardian*)



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## Ludwig van Beethoven

(Born Bonn, Germany, 1770 –  
Died Vienna, Austria, 1827)

## BEETHOVEN

### Piano Concerto No.4 in G major, Op.58 (1804–6)

*Allegro moderato*

*Andante con moto*

*Rondo: vivace*

It is possible that the first performance of Beethoven's Fourth Piano Concerto took place in the same series of private concerts in March 1807 at the palace of Prince Lobkowitz that also included the first performance of the Fourth Symphony, discussed below. However, although it is thought that the Fourth Concerto was completed around this time, Leon Plantinga, in his detailed study of all Beethoven's concertos, has recently noted that none of the comments on this concert make any mention of this work and it would be surprising if a new concerto by Beethoven, then at the height of his fame and still widely acclaimed as a performing pianist, had been played without occasioning any comment. It is known for certain, however, that it was played on 22 December 1808 with Beethoven at the piano. This turned out to be his last concerto performance, and the second-last time he appeared in public as a keyboard performer. The program of the December concert has gone down in musical history as one of the most misguidedly ambitious, yet also one of the most historically significant concerts of all time. It contained not only the concerto but also the premieres of both the Fifth and the Sixth Symphonies, the Choral Fantasia and parts of Beethoven's C major Mass. The concert lasted four hours, the hall was under-heated, and the music under-rehearsed with at least one documented breakdown in the Choral Fantasy. Despite all that, the concerto seems to have gone well, although one report describes Beethoven's performance as rapid and impetuous, while another, attributed to Carl Czerny, states that Beethoven had played it most 'roguishly' adding many unwritten notes.

Regarded by many as the finest of all his concertos, the Fourth Concerto is undoubtedly one of the great works of the fecund period of creativity which followed the first performance of his opera *Leonore* (the original title of *Fidelio*) in 1805, and which was possibly galvanised by an assertion of fortitude and defiance in the face of the realisation of his deafness. In addition to the Fourth Concerto, Beethoven's output at this time included the Fourth, Fifth and Sixth symphonies, the three Razumovsky quartets, the Violin Concerto, the Triple Concerto, and the *Appassionata* Sonata. It was a period of creativity which, in

The Piano Concerto No.4 has appeared in three ACO subscription series starting in 1988. The soloist in that first series was Stephen Kovacevich, who also directed, with Carl Pini as leader. Stephen and the Orchestra also recorded the work in 1988/9, for EMI as part of a set of all five concertos. Peter Donohoe followed (after a gap of five years) for four performances and after yet another gap of five years, with Melvyn Tan in 1998.

quality and quantity, was not matched by Beethoven until the 1820s. Nor, arguably, has it been matched by any other composer since, in terms of artistic significance.

Beethoven's earlier concertos had adopted the model of Mozart but, with his expanding conception of musical form, had struggled to match Mozart's effortless balance of the orchestral and solo expositions of the main material. Yet his solution in this concerto matches Mozart in terms of graceful balance while exceeding him in terms of scale. First, there is the famous opening. The establishment of the soloist's musical persona is achieved through the simple but striking gesture of having the soloist start the concerto in a theme which is improvisatory, but also tersely loaded with important musical material for later unpacking. More subtle is Beethoven's solution to the problem of endowing the long orchestral exposition which follows with sufficient opportunities for expansion, without allowing it to depart on a long symphonic journey and steal the soloist's later thunder. After developing the soloist's pregnantly simple opening phrase to an emphatic cadence, Beethoven appears to launch into a lyrical, highly attractive new theme in a minor key. The theme itself, however, has its own inherent instability which prevents this section settling down in foreign tonal territory for too long. Through a series of poignant statements in the woodwind it sequentially works its way back to a new idea in the home key, expressive of a radiant, open-hearted joy. So natural is the succession of expressive and tonal states that the orchestral exposition reaches its close with the sense that the listener has heard a persuasive foretaste of the argument to follow, without diminishing its momentum. The solo exposition starts so gently as to suggest nothing more than innocuous decoration. But as we move towards the second theme, the soloist gently asserts artistic control with a new theme (marked *pianissimo*) in the surprise key of B flat and spaced with the pianist's right and left hands pushed to the extreme highs and lows of Beethoven's keyboard. When Beethoven stabilises into his new key of D major, there is again a new theme, first heard on strings. This means that when the lyrical (but unstable) second theme heard in the orchestra's original exposition finally returns, it is allowed to destabilise things before returning to a radiant close. Although the overwhelming impression is one of mellifluous serenity, Beethoven has another strategy to prevent this becoming cloying or static, this time by increasing the heat during the development so as to bring the piano's quiet opening theme back at the recapitulation in a full-voiced rapture.

...this concerto matches Mozart in terms of graceful balance while exceeding him in terms of scale.

The evocative stillness and simplicity of the slow movement has attracted persistent speculation, since the 19th century, that it embodies some kind of extra-musical story or expressive purpose. Most persistent has been the idea, first elaborated by one of Beethoven's favourite critics, Adolph Bernhard Marx, that the movement narrates the story of Orpheus confronting the shades of the underworld, who eventually yield to his pleading and grant him access to his beloved Eurydice. If listeners are inclined to accept such a reading, the roles of the stern orchestral unison strings and the beautifully poised piano phrases which eventually dissolve this severity need no specific elaboration to unpack their meaning beyond the audience's own imagination. The issue has been revived in recent times by the scholar Owen Jander although it is worth recalling that, according to Czerny, Beethoven generally declined to state the specific inspirations for his music, where these existed, because he wanted to leave listeners free to hear the music in their own way. Whatever the programmatic content, the movement is a masterpiece of simple eloquence.

There is also a simple harmonic pattern which connects the three movements, each one starting on a chord a third lower than the end of the previous one, to give an impression that each new movement gently undercuts the earlier music. Particularly effective in this regard is the *pianissimo* start of the finale, which, after the apparent tragedy of the slow movement enters with an ethereal lightness that is maintained for the entire movement. To balance the first movement which gave the opening idea to the soloist, this concerto gives the opening of the finale to the orchestra – the only one of Beethoven's concertos to do so. It is a movement which almost never ceases to sparkle. In a gesture characteristic of Beethoven's manner of closing a concerto, he allows the music to subside into a moment of nodding stillness before the *presto* close.

PETER McCALLUM ©2009

## BEETHOVEN

### Symphony No.4 in B flat major, Op.60 (1807)

*Adagio – Allegro vivace*

*Adagio*

*Allegro vivace*

*Allegro ma non troppo*



Beethoven, 1808

Beethoven seemed comfortable with the idea of his works being played by small forces when necessary...

Whilst the music of Beethoven is widely loved by concert goers, it is remarkable to discover that the Symphony in this program has only appeared in the ACO's programs in one previous year (1991) and then only for four performances. Conducted by Marc Minkowski with Richard Tognetti leading, the symphony was played in Melbourne and Canberra, once each, and twice in Sydney.

As far as posterity can tell, Beethoven's Fourth Symphony received its first performance in a private series of two concerts at the palace of Prince Lobkowitz in March 1807, at which Beethoven's first four symphonies were performed along with a piano concerto (possibly the Fourth), his dramatic new overture, *Coriolan*, and excerpts from the opera *Leonore*, later to become *Fidelio*. The circumstances of that performance are interesting in light of this performance by the ACO, since it is highly likely that the orchestra used was of a size that we would today call a chamber orchestra. Lobkowitz had organised several performances of Beethoven's symphonies, and on one occasion in 1804 had hosted a performance of Beethoven's Third Symphony with only six violins (12 string players in all) in an orchestra of 24. Beethoven himself seemed comfortable with the idea of his works being played by small forces when necessary, although he probably regarded playing the *Eroica* symphony with only six violins as going too far. In a later letter to another patron, Archduke Rudolf, he suggested eight violins and a total 16 string players as a minimum, which is still surprisingly small. But it should not be thought from these performances that Beethoven had a preference for small orchestras. We know from a surviving orchestral list that when the Fourth Symphony was performed again in January 1808, an orchestra of about 55 players was used that included 42 string players. 25 of these were violins, which starts to come close to the number of violins one would use today in a symphony by Mahler, though the bass section (four basses and six cellos) is light by modern standards.

However, there is one aspect of the Australian Chamber Orchestra's performance that is definitely not authentic, and that is its professionalism. Of the 55 players on that occasion, 37 were amateurs, and there are many reports from the period suggesting that the orchestras of Beethoven's day were inadequately rehearsed and the ensemble and morale of players was poor. Not all aspects of historically informed performance practice, it seems, are worthy of revival.



Prince Lobkowitz



Archduke Rudolf

'...[The symphony] was "cheerful, understandable, and engaging" and closer to the First and Second symphonies than the Fifth and Sixth.'

It is often noted that Beethoven's even-numbered symphonies are lighter in expressive tone than the more powerful odd-numbered ones, and this is certainly true of the Fourth Symphony, coming as it does between the epoch-making Third and Fifth Symphonies. A word of caution is necessary here, however. Because of the almost complete absence of any surviving working drafts and sketches for the Fourth Symphony, we know little about the history of its creative process. This is in sharp contrast to the Third Symphony, the genesis of which has been the topic of substantial study since the pioneering studies of Gustav Nottebohm in the 19th century. However, there is some evidence to suggest that Beethoven may have begun work on what are now the Fifth and the Fourth symphonies at around the same time, and put the Fifth aside to complete the Fourth first. It is certainly clear that, when he embarked on a new work, Beethoven avoided repeating himself in any genre, and, after the revolutionary innovations of the Third Symphony, he clearly wanted to set out on a different path.

The choice of the key, B flat, is interesting in this regard. Beethoven's works in this key sometimes mix a nod to the conventions of the past with some kind of radical innovation. His earlier String Quartet in B flat, Op.18 No.6, for example, shares with this symphony some exuberant Haydn-esque wit and verve, while also inserting a surprisingly intense extra movement before the finale, while his late essays in B flat, the so-called *Hammerklavier* Sonata for piano Op.106, and the String Quartet in B flat Op.130, mix traditional form and radical innovation with unprecedented force. The innovations of the Fourth Symphony are lighter in touch but no less important. The opening bars establish the main key, B flat, and immediately throw out a challenging note, G flat (later re-interpreted as F sharp), and this sets up a duality that returns, in one way or another, in each of the four movements. Yet Beethoven had a way of exploiting such tension so as to communicate with all listeners, whether versed in musical theory or not. The underlying expressive dialogue between the portentous thoughtfulness of the introduction and the elated dynamism of what follows is the essential narrative of the work, and it is the nature of Beethoven's genius that it is framed in a way that communicates with every attentive listener.

The **opening**, on a single note, B flat – plucked by the strings and sustained by the wind – is cleverly designed to put on the table the two key areas mentioned above, B flat and G flat. It is sufficient, however, to note the ominous

'...it had Beethoven's characteristic "originality and energy" without "marring its clarity with bizarreries such as disfigure many of his works".'

## Further Reading and Listening

### Ludwig van Beethoven

Beethoven, *Symphonies* (CD recording) – Orchestre Révolutionnaire et Romantique/Gardiner (Archiv 439900)

Beethoven, *Piano Concertos 3 & 4* (CD recording) – Maurizio Pollini/Berlin PO/Abbado (Deutsche Grammophon 445850)

George Grove, *Beethoven and his Nine Symphonies* (Dover, 1962)

Lewis Lockwood, *Beethoven: The Music and the Life* (Norton, 2005)

Leon Plantinga, *Beethoven's Concertos: History, Style, Performance* (Norton, 1999)

Glenn Stanley, *The Cambridge Companion to Beethoven* (Cambridge UP, 2000)

dark mood, out of which Beethoven conjures its opposite, a main theme of bright energy and *élan*. The second idea turns attention to the woodwind, and is handed playfully from bassoon to oboe to flute. Beethoven's orchestration caused the work's first critic to wish that the melodies 'were not so much divided up between the various instruments'. In the second half of the development section of the movement Beethoven offers his first elaboration of the B flat/G flat dichotomy heard in the work's opening bars by moving towards a remote key before returning to his main theme.

The **second movement** starts with a conversation between second and first violin, and although it is apparent on the first violin's entrance that the heavy ponderous idea with which the second violins opened the movement was intended as the accompanying and secondary part, Beethoven, in typical fashion, blurs this hierarchy, and the secondary accompanying idea increasingly dominates the movement. The second principal theme appears on clarinet against a light string accompaniment. The overall form is a *rondo* in which the main theme returns in decorated fashion, first in the violins and then in the flute, after an episode with two violins alone that returns to G flat, the key adumbrated in the symphony's opening bars. The *scherzo* plays rhythmic tricks across the barline, and sets up a conversation between strings and wind of deliberate clumsiness, which is exploited capriciously in the central trio section where the main theme on wind instruments is interrupted by impertinently cheeky phrases from the first violin, inserting a quick reference to G flat in the cellos before the wind theme returns.

The **finale**, a bristling movement in sonata form, makes several subtle references back to the first movement, moving quickly to the remote key of B major in its development section and spotlighting the bassoon for a moment of agility at the return of the main idea.

During Beethoven's life, several extended reviews of the work appeared which seemed to value its mixture of energy and balance. One writer in 1811 noted that it was 'cheerful, understandable, and engaging' and closer to the First and Second symphonies than the Fifth and Sixth. Another from the same time said it had Beethoven's characteristic 'originality and energy' without 'marring its clarity with bizarreries such as disfigure many of his works'.

PETER McCALLUM ©2009

## BEETHOVEN'S KEY

People sometimes tell me how much they like the tempi (the speeds) we 'choose' when we perform Beethoven. Then again, I sometimes hear how we've played a symphony, concerto or quartet too slow or too fast. In both cases the credit or the blame must rest with Beethoven himself. We perform Beethoven at the speeds he indicated with considerable care on his scores, with the aid of that newfangled invention, Mälzel's\* metronome. Beethoven was as concerned with his works being performed at the right tempi as he was by his works being performed in the right key – both are non-negotiable, dictating the character (whether jovial or stormy) Beethoven is creating. The harmonic rhythm (the rate at which the chords change) determines the tempi: Beethoven is simply noting it for the performers' information. So, to alter this intrinsic element of Beethoven's music – and the composer himself thought this – misrepresents the composer's intentions. Yet, the same conductors who would never permit a wrong note or rhythm routinely ignore Beethoven's metronome markings.

The myth still persists that Beethoven's metronome was faulty or that, as his deafness worsened, he couldn't accurately gauge the tempo of his work, and that the speeds were beyond the possibilities of the instrumental technique of the day. The first point is spurious: his contemporaries used their own metronomes when taking their tempi for their performances of Beethoven's music and apparently found them to be entirely reasonable. Beethoven himself noted: "I have letters from Berlin saying that the first performance of the [ninth] symphony went off with great success, which I attribute in large part to the metronome markings." The second point can be refuted by noting (again) that tempo is not something imposed upon a piece by the composer's caprice, but is as much a part of the music as tonality or meter.

Beethoven is difficult to play well at any speed, but in fact, some of the supposed technical difficulties are eased by using the more articulate bowing style of Beethoven's period and performing in smaller halls with smaller forces. In any case, as conductor Benjamin Zander has noted, being at the brink of playability is a most authentically 'Beethovenian' state, and electrifying in its impact.

Why did the tradition of slow Beethoven arise? Perhaps it's a mistaken search for extra profundity: slower the music, the more important the performance? But such 'revelations' are unnecessary, all the shock and awe of Beethoven's music is right there on the page; all you have to do is play it.

RICHARD TOGNETTI © 2008

*\* Inventor Johann Mälzel hailed from Regensburg, Bavaria, home at various times to astronomer Johannes Kepler, Oskar Schindler and Pope Benedict XVI. The ACO has performed in this picturesque mediæval city.*



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THE DAILY TELEGRAPH (UK), 2006

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Australian violinist and conductor Richard Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten, in his home town of Wollongong with William Primrose, and at the Berne Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he returned to lead several performances of the ACO, and in November was appointed as Leader. He was subsequently appointed Artistic Director of the Orchestra.

Tognetti performs on period, modern and electric instruments. His numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As a soloist Richard Tognetti has appeared on many occasions with the ACO and with the major Australian symphonies, including the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony in 1998. He has collaborated with colleagues from across various art forms and artistic styles, including Joseph Tawadros, Dawn Upshaw, James Crabb, Emmanuel Pahud, actor Jack Thompson, singers Peter Garrett, Neil Finn, Tim Freedman and Paul Casis, photographer Bill Henson and poet/cartoonist Michael Leunig. He is currently Artistic Director of the Maribor Festival: the first festival under his leadership was held in September 2008 and featured collaborations with European and Australian musicians and the European premiere of *Luminous*.

A passionate advocate for music education, Tognetti established the ACO's Education and Emerging Artists programs in 2005 and toured regional Australia with a concert based on the inspiring documentary film, *Musica Surfica* (recently awarded at surf film festivals in the USA, France, South Africa and Brazil).

Richard Tognetti holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, made available exclusively to him by an anonymous Australian private benefactor.

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RICHARD TOGNETTI, ARTISTIC DIRECTOR

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THE TIMES, 2008

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The Australian Chamber Orchestra was founded by John Painter in 1975. Every year, this ensemble presents performances of the highest standard to audiences around the world, including 10,000 subscribers across Australia. The ACO's unique artistic style encompasses not only the masterworks of the classical repertoire, but innovative cross-artform projects and a vigorous commissioning program.

Richard Tognetti was appointed Lead Violin in 1989 and subsequently appointed Artistic Director. Under his inspiring leadership, the ACO has performed as a flexible and versatile 'ensemble of soloists', on modern and period instruments, as a small chamber group, a small symphony orchestra, and as an electro-acoustic collective. In a nod to past traditions, only the cellists are seated – the resulting sense of energy and individuality is one of the most commented-upon elements of an ACO concert experience.

Several of the ACO's principal musicians perform with spectacularly fine instruments. Tognetti performs on a priceless 1743 Guarneri del Gesù, on loan to him from an anonymous Australian benefactor. Principal Cello Timo-Veikko Valve plays on a 1729 Giuseppe Guarneri filius Andreae cello, also on loan from an anonymous benefactor, and Principal Second Violin Helena Rathbone plays a 1759 J.B. Guadagnini violin on loan from the Commonwealth Bank Group.

Regular international tours to Asia, Europe and the USA have drawn outstanding reviews for the ACO's performances at many of the world's prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, New York's Carnegie Hall and Lincoln Center, Vienna's Musikverein, Birmingham's Symphony Hall and Washington DC's Kennedy Center.

In recent years, the ACO has made critically-acclaimed recordings for labels including Sony, BIS, Hyperion, EMI, ABC Classics, Chandos and Orfeo. These recordings include Bach's Keyboard Concertos with Angela Hewitt, Vivaldi's Flute Concertos with Emmanuel Pahud and Bach's Violin Concertos with Richard Tognetti, which won the ACO its second ARIA award. The ACO also features in the television series *Classical Destinations II*.

In 2005, the ACO inaugurated an ambitious national Education Program, with outreach activities and mentoring programs for outstanding young musicians, and the formation of ACO<sub>2</sub>, an elite training orchestra, which tours regional centres. For more information visit [aco.com.au/education-programs](http://aco.com.au/education-programs).

# MUSICIANS

Photos: Tanja Ahola



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# DEJAN LAZIĆ

## PIANO

Pianist Dejan Lazić was born in Zagreb, Croatia, and grew up in Salzburg where he studied at the Mozarteum. He has quickly established a reputation worldwide as 'a brilliant pianist and a gifted musician full of ideas and able to project them persuasively' (*Gramophone*). The *New York Times* hailed his performance as 'full of poetic, shapely phrasing and vivid dynamic effects that made this music sound fresh, spontaneous and impassioned'. After a highly successful Edinburgh Festival recital, *The Scotsman* wrote recently: 'Dejan Lazić shines like a new star'.

As recitalist and soloist with orchestra Dejan Lazić has appeared at major venues in Europe, North and South America, Asia, and Australia, and has been invited to numerous international festivals.

In Spring 2008 he gave his orchestral debuts at New York's Lincoln Center with the Budapest Festival Orchestra and Iván Fischer and at London's Royal Festival Hall with the London Philharmonic Orchestra under the direction of Kirill Petrenko. During the 2007/08 season he also performed with the Philharmonia Orchestra under Vladimir Ashkenazy and with Bamberg Symphony under Jonathan Nott. He also appeared with the Atlanta, Seattle and Indianapolis Symphonies, Swedish Radio, Het Residentie and the Seoul, Hong Kong and Rotterdam Philharmonics. He was Artist-in-Residence with the Netherlands Chamber Orchestra in 2008/09, but equally enjoys a growing following in the Far East.

Highlights of the 2009/10 season include engagements with the CBSO, MDR Leipzig, Danish National, Orquestra Sinfónica do Estado de São Paulo, Pacific Symphony and his debut with NHK Symphony.

Alongside his solo career Dejan Lazić is also a passionate chamber musician. He works regularly with artists such as Benjamin Schmid, Gordan Nikolić and Richard Tognetti and is a regular guest at the Menuhin Festival Gstaad and many others. Recitals in 2009/10 led him to Istanbul, Munich and the Heidelberg Spring, to mention just a few.

Dejan Lazić records exclusively for Channel Classics. The first volume of his 'Liaisons' series with works by Scarlatti and Bartók was released in 2007; the second with a Schumann/Brahms program followed in early 2009. In 2008 he released a recording of Rachmaninov's 2nd Piano Concerto with London Philharmonic Orchestra and Kirill Petrenko.

Dejan Lazić is also a composer. His works include various piano compositions, chamber music and orchestral works (including String Quartet Op.9, written for Mstislav Rostropovich's 70th birthday gala). In the 2007/08 season he premiered his piano cycle 'Kinderszenen – Hommage à Schumann' Op.15 at the Amsterdam Concertgebouw. His arrangement of Brahms' Violin Concerto for piano and orchestra saw its world premiere with Atlanta Symphony and Robert Spano in October 2009.

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In 2010 the ACO will undertake an adventurous tour, spanning summer festivals in the USA and Europe. The Orchestra will swell to more than twice its current size, for thrilling performances of Beethoven's symphonies at festivals such as Tanglewood and Mostly Mozart, culminating in a performance at the Maribor Festival, to be directed by Richard Tognetti for the third successive year.

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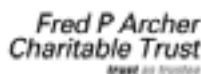
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The ACO pays tribute to all of our generous donors who support our many activities, including our National and International touring, recordings, and our National Emerging Artists and Education Programs.

This year, our donors have generously contributed to our Emerging Artists and Education Programs, which focus on the development of young Australian musicians. These initiatives are pivotal in securing the future of the ACO and the future of music in Australia. We are extremely grateful for the support that we receive.

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## INSPIRE THE FUTURE...

The ACO Capital Challenge is a secure fund, which will permanently strengthen the ACO's future. Revenue generated by the corpus will provide funds to commission new works, expose international audiences to the ACO's unique programming, support the development of young Australian artists and establish and strengthen a second ensemble.

We would like to pay tribute to the following donors who have contributed towards reaching our goal:

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The ACO receives around 50% of its income from the box office, 35% from the business community and private donors and less than 15% from government sources. The private sector plays a key role in the continued growth and artistic development of the Orchestra. We are proud of the relationships we have developed with each of our partners and would like to acknowledge their generous support.

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## SYDNEY GALA DINNER: ACO on Olympus

On September 23, the ACO hosted its annual Sydney Gala Dinner at Doltone House, Pyrmont. The Sydney Gala Dinner raises funds for the ACO's National Education Program, which allows members of the Orchestra to reach out to young musicians around Australia, providing them with the educational and social benefits music can bestow.

This year the theme was *ACO on Olympus*, and Doltone House was transformed into a glorious Greek retreat. As the gods in Olympus were entertained by Apollo playing his golden lyre, guests at *ACO on Olympus* enjoyed a stunning performance by the Orchestra, led by Richard Tognetti. Julian Morrow and Craig Reucassel from *The Chaser* were superb MCs for the evening, and celebrity chef Tony Bilson created a feast fit for the gods.

The highlight of the evening, however, was a stirring performance by the Parramatta String Players, members of the ACO's National Education Program. These students performed alongside the Orchestra with vigour and precision, impressing the Orchestra and guests alike. It was truly wonderful for all to experience the inspiring outcome of this growing Education Program.

Over \$300,000 was raised for our Education Program and we are enormously grateful to all who attended and donated this year.



Mitzi Gardner and Satu Vänskä



David Pinsent, Bee Hopkins and Joanna McInnes



Alasdair MacLeod, Ann and Warwick Johnson



Bianca Kunstler and Marianna O'Sullivan



MCs Julian Morrow and Craig Reucassel

# STACCATO: ACO NEWS

## EDUCATION NEWS

The ACO facilitated its first Combined Schools Workshop in Brisbane in October, bringing together students from 18 schools for a morning of music-making with our ACO musicians. Young musicians in Queensland can look forward to a whole lot more of the ACO in 2010, with six Combined Schools Workshops scheduled around the state in June and October, kindly supported by Arts Queensland and APN



Cellist Melissa Barnard and Brisbane students

News & Media. Coming up in Sydney in December are Open Rehearsals for school students and students with disability.



Violinist Sharon Roffman at the Brisbane Combined Schools Workshop



Students working with ACO players at Combined Schools Workshop

For more information about supporting the ACO's National Education Program please phone Lillian Armitage on (02) 8274 3835 or [Lillian.Armitage@aco.com.au](mailto:Lillian.Armitage@aco.com.au)

## EUROPEAN SUMMER MUSIC TOUR

17 AUG – 5 SEP 2010

Hear the ACO perform in the Provence, the Rheingau & Maribor – plus additional concerts and operas in Bregenz, Wiesbaden, Lucerne & Vienna



20 day fully escorted tour. Your host, Len Amadio AM, will provide a cultural commentary on each city; its music, art and architecture and introduce each concert program.

For details please contact Alumni Travel – Ph: 1300 799 887 / [clare@alumnitravel.com.au](mailto:clare@alumnitravel.com.au)

**ALUMNI TRAVEL**



AUSTRALIAN  
CHAMBER  
ORCHESTRA

RICHARD TOGNETTI  
ARTISTIC DIRECTOR

## THE GIFT OF MUSIC

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Share exhilarating evenings with your partner, send your parents on musical adventures or introduce a friend to the most exciting classical music in Australia. 2010 highlights include Tognetti's Mozart, Bach for Easter and Romantic Symphony.

GIFT SUBSCRIPTIONS, GIFT CERTIFICATES  
AND CDs NOW AVAILABLE

[ACO.COM.AU](http://ACO.COM.AU)

## PARTNER HIGHLIGHT OFFER

### CUISINE NOW, TONY BILSON'S FESTIVAL OF CONTEMPORARY CUISINE



The ACO's annual Sydney Gala Dinner embodied for me the way that gastronomy works with the arts to enhance the quality of the shared experience. With Cuisine NOW I will realise a long held dream of combining the culinary, performance and visual arts in a way not seen before.

I am bringing together four renowned international chefs and four leading Australian chefs for a three-strand program of events to take place over two weeks in January 2010

to run concurrently with the Sydney Festival. This will include guest chef appearances in select 5-star hotels; Chefs in the City, which is a series of masterclasses followed by performance lunches; and a Gala Dinner. The Chefs' performances will be accompanied by empathetic art and music that will assist in the celebration of their cuisine.

Cuisine NOW will be staged at the new Doltone House event space in Pyrmont, a stunning new venue which is purpose-built for such activities.

I believe Cuisine NOW will help position Sydney as a major global player in contemporary cuisine and also broaden the understanding and appreciation of gastronomy within Australia.

Tickets will be on sale from 17 November 2009 on [www.cuisinenow.com.au](http://www.cuisinenow.com.au)

I hope to see you there.



# aco<sub>2</sub>

## WA Tour



## ACO<sub>2</sub>'s first tour of Western Australia!

**Helena Rathbone** ACO<sub>2</sub> Director and Lead Violin  
**Stefanie Farrands** Viola

**HANDEL** Concerto Grosso Op.6, No.5

**HINDEMITH** Trauermusik

**ELGAR** Introduction and Allegro

**SMALLEY** Footwork

**BRITTEN** Variations on a theme of Frank Bridge

ACO<sub>2</sub>, the Australian Chamber Orchestra's precocious little sister, connects talented young Australian musicians with the stars of the ACO, creating a combined ensemble with a fresh, energetic performance style.

**NARROGIN**  
Tue 2 Feb 8pm

**KATANNING**  
Wed 3 Feb 7pm

**ALBANY**  
Fri 5 Feb 8pm

**MANJIMUP**  
Sat 6 Feb 7pm

**MARGARET RIVER**  
Mon 8 Feb 8pm

**BUNBURY**  
Wed 10 Feb 8pm

**MOUNT HELENA**  
Thu 11 Feb 7pm

**Booking details**  
at [aco.com.au](http://aco.com.au)

PRESENTING PARTNER



**Wesfarmers Arts**

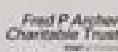
Photo: Gary Heery



SIDNEY MYER FUND



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Fred P. Appley Charitable Trust



Wind Over Water FOUNDATION



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Arts & Culture



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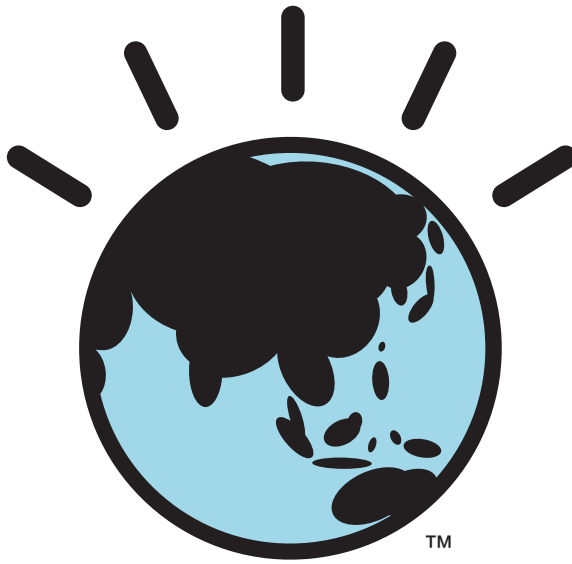
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PERTH INTERNATIONAL ARTS FESTIVAL



**AUSTRALIAN CHAMBER ORCHESTRA**  
**RICHARD TOGNETTI**  
 ARTISTIC DIRECTOR



## **A call for change is a call for smart.**

The environment is telling us. The economy is telling us. The population is telling us. It has become increasingly obvious that things have got to change. We have the tools, the intelligence and the technology to dramatically reduce waste, increase efficiency and improve life on planet earth, for everyone. Let's build a smarter planet. Find out how to start at **[ibm.com/think/au](http://ibm.com/think/au)**

