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RICHARD TOGNETTI
ARTISTIC DIRECTOR



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APN News & Media has had a long association with regional Queensland and New South Wales, so it was a great honour to partner with the Australian Chamber Orchestra in the recent A^cO₂ tour to these states, led by Thomas Gould.

As Australia's leading publisher of regional newspapers and websites, APN has long championed the growth and development of the country's provincial centres. The tour by A^cO₂ recognised the vibrant and creative nature of our communities and showcased world-leading talent to an appreciative and knowledgeable audience.

It was indeed a privilege to bring the orchestra to our local towns and schools, where so many people benefited from the skills of the ensemble. For many students, they experienced a masterclass unlike any other, from some of Australia's brightest musical talents.

As APN News & Media continues to grow in its local markets, it is through partnerships such as this one with the Australian Chamber Orchestra that we can expand on the important cultural and social cornerstone that we hold in our communities.

We are proud to partner with the ACO in showcasing some of Australia's finest musical talents.

BRETT CHENOWETH
Chief Executive
APN News & Media



From top:
A^cO₂ poster artwork featuring Thomas Gould,
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ACO 2012 SEASON OVERVIEW

The Australian Chamber Orchestra's 2012 season is perhaps the most wide-ranging ever, and sees the culmination of many of Richard Tognetti's long-term projects.

Tognetti completes his internationally-acclaimed Beethoven symphony series with the mighty Symphony No.9, *Choral*. An expanded ACO and four exceptional singers are joined by the Choir of Clare College, Cambridge, from the heart of the British choral tradition.

Tognetti's ongoing exploration of the links between the ocean and music peaks in *The Reef*. This new film and music collaboration will be created at Ningaloo Reef in WA, where the desert meets the sea, by Tognetti, surf photographer Jon Frank, director Mick Sowry, composer Iain Grandage, didjeridu player Mark Atkins and ACO2, and staged in Darwin, Perth, Sydney and regional WA.

With *The Reef* and a tour of Tasmania, ACO2 reaches a milestone: just 5 years after its formation, it will have toured regional centres of every state in Australia.

Tognetti's long-term interest in combining music with other artforms also leads to the collaboration with Sydney Dance Company, and the creation of a new work based on his and Rafael Bonachela's mutual passion for the ballet music of Rameau.

Equally adventurous is the collaboration with the Hilliard Ensemble, which delves into Gregorian and Russian orthodox chant and medieval, renaissance and contemporary vocal music. A mesmerising meeting between two of the world's best ensembles.

Smaller in scale but equally ambitious musically and emotionally is a concert combining Schubert's *Trout Quintet* and Messiaen's *Quartet for the End of Time*, with brilliant young Palestinian-Israeli pianist Saleem Abboud Ashkar and clarinetist Paul Dean.

In a season that swoops across centuries, continents and styles, it's nice to have two moments of focus. Richard Egarr's program in October delves into music from the beginning of the Baroque to the start of the Classical period – 200 years of immense invention and imagination, particularly in string writing. Steven Osborne is guest pianist in November in an entirely Russian program featuring Prokofiev, Shostakovich and Tchaikovsky.

Russian pianist Polina Leschenko returns in February to perform Chopin's Piano Concerto No.1 and Gorecki's Piano Concerto. In the same concert, the ACO's Guarneri, Stradivarius and Guadagnini violins are featured side by side in a Paganini arrangement by Tognetti. During the tour, Leschenko and ACO will record a new CD for the BIS record label, following rapturous international acclaim for the ACO's Mozart Violin Concertos release in 2011.

After leaving Melbourne at the age of 11 to conquer the world, soprano Danielle de Niese returns in June a star, feted in opera houses from New York to Glyndebourne, to make her professional debut in the country of her birth. Keen to sing an Australian work, as well as Mozart and Schubert, she has commissioned Carl Vine to set words by Patrick White.

The ACO is the Orchestra in residence at four festivals in 2012: Niseko in Japan, Maribor in Slovenia, TarraWarra in Victoria and Vasse Felix in Western Australia.

Over 23 years, ACO fans have happily followed Richard Tognetti on whatever adventures he might lead them. They know he'll make them fall in love with new music, musicians, cultures and places more often than he'll play them something they shy away from. If you're not already part of this band of adventurers, 2012 is the year to jump aboard.



SPEED READ

This program shows some of the variety of Benjamin Schmid's multifaceted musical personality – everything from Bach to jazz, with some stops in between.

The only piece in this program without a specific Viennese connection is Bach's Concerto for two violins although, like music in Vienna at the same moment, it owes a lot to Italy (and Vivaldi in particular). It's a sublime musical conversation.

Korngold left Austria to seek fame and fortune in Hollywood, each of which he achieved in some measure, but after World War Two his attentions were drawn again by music for the concert hall. The Symphonic Serenade was one of the first results: lushly romantic without being remotely cheesy.

Like much of HK Gruber's slightly dotty music, *Nebelsteinmusik* draws on a number of influences (particularly jazz) but wears them lightly, in a concerto structure made up of four short movements.

The two or three extended pieces for violin and string orchestra are as close as Schubert got to a full-scale concerto. The Rondo is more than a mere occasional piece: it's a stunning virtuoso showpiece.

Lanner's waltzes *Die Werber* and *Die Romantiker* are fine examples of the beautiful late work of the composer who, more than any other, can be said to have invented the Viennese waltz.

A central figure on the Viennese jazz scene, Georg Breinschmid is one of Benjamin Schmid's regular collaborators and his albums explore the theme of Vienna as a vibrant, modern musical city.

TOUR SIX VIENNESE SERENADE

BENJAMIN SCHMID Guest Director & Lead Violin
HELENA RATHBONE Violin

BACH

Concerto for two violins, BWV1043

KORNGOLD

Lento religioso (from Symphonic Serenade)

HK GRUBER

Violin Concerto, "Nebelsteinmusik"
[AUSTRALIAN PREMIERE]

INTERVAL

SCHUBERT

Rondo in A, D438

LANNER

Die Romantiker, Op.167 & Die Werber, Op.103

BREINSCHMID

Musette pour Elisabeth & Wien bleibt Krk
[AUSTRALIAN PREMIERE]

Approximate durations (minutes):

17 – 11 – 17 – INTERVAL – 14 – 8 – 7 – 5 – 7

The concert will last approximately two hours including a 20-minute interval.

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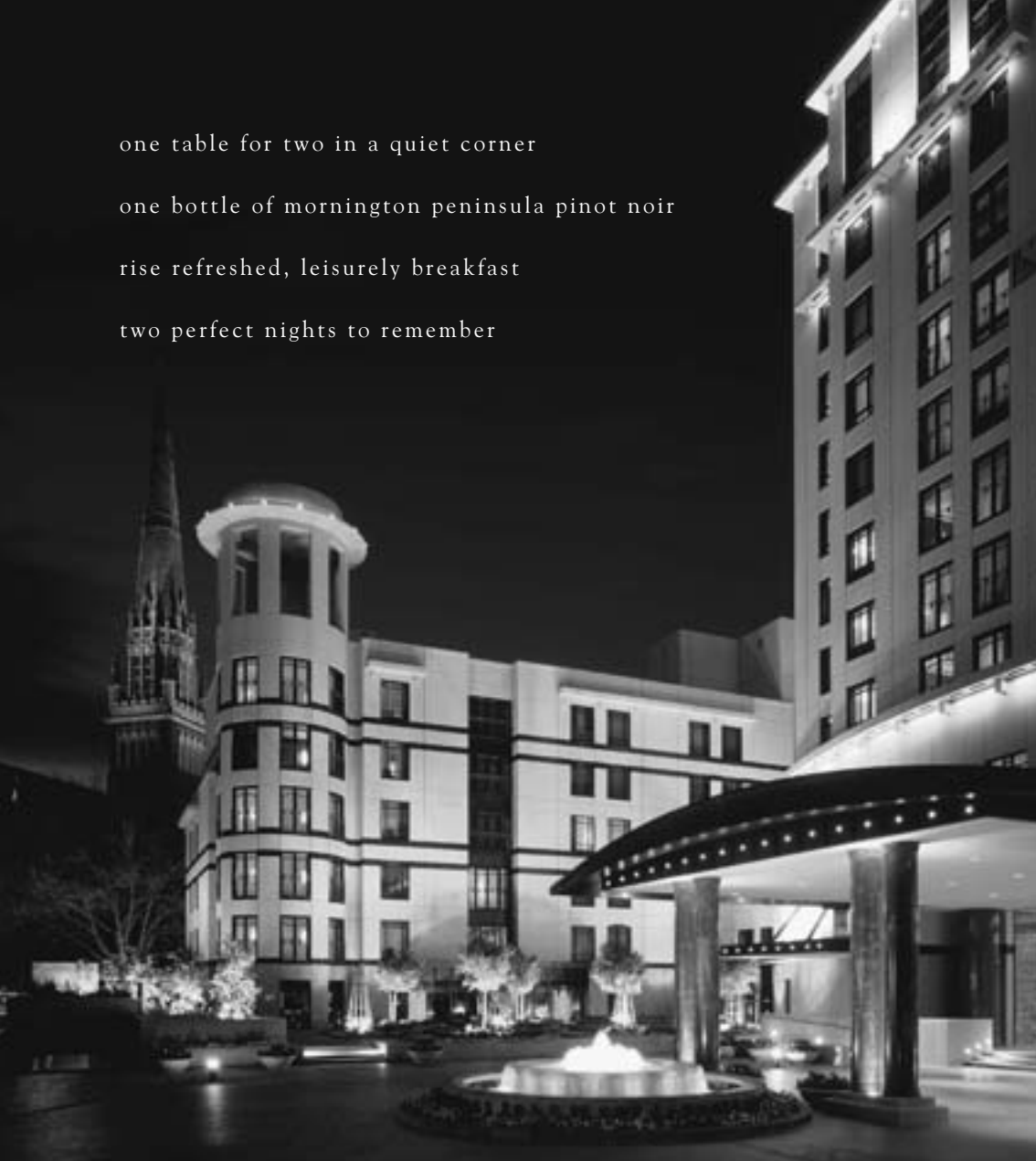
Opera House

Sun 25 Sep 2pm

Pre-concert talks take place 45 minutes prior to the concerts.

The Australian Chamber Orchestra reserves the right to alter scheduled programs or artists as necessary.

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MESSAGE FROM THE GENERAL MANAGER

FREE PROGRAMS

To save trees and money, we ask that you share one program between two people where possible.

PREPARE IN ADVANCE

A PDF and e-reader version of the program are available at aco.com.au and on the ACO iPhone app one week before each tour begins, together with music clips, videos and podcasts.

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We invite your feedback about this concert at aco.com.au/yoursay or by email to aco@aco.com.au.

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ACO ON THE RADIO

ABC Classic FM:

Mon 19 Sep 8pm

Direct to air: Viennese Serenade concert

NEXT TOUR

Beethoven Pastoral

5 - 19 November

With a repertoire which effortlessly crosses boundaries of history and styles, Benjamin Schmid makes his ACO debut in a program of music from the city of his birth.

While Benjamin Schmid is directing the ACO around Australia, Richard Tognetti is directing Festival Maribor in Slovenia, devising creative and unconventional programs which look so brilliant on paper that we're hoping to present them to audiences at home in future seasons. A few minutes browsing through festivalmaribor.si will give you an enticing glimpse into some future ACO programming. Next year, Maribor becomes European Cultural Capital and the ACO is planning a strong presence in the 2012 Festival Maribor.

2012 is already looking like a huge year for the ACO here at home, with a packed season of thrilling concerts all over Australia, including the Australian classical debut of opera star Danielle de Niese, Beethoven's Ninth Symphony and an artistic collaboration with the Sydney Dance Company. Subscriptions are now open and if you haven't received the season brochure, you can request one at aco.com.au.

Hot on the heels of the Viennese Serenade concerts is a tour to Korea and Japan, with concerts in Seoul, Tokyo, Kanazawa and Kita-Kyushu. This is one of three international tours in the ACO's 2011 schedule, following a highly successful visit to the West Coast of the USA in June. Our European tour in November-December will round off a terrific year for the Orchestra, but I'll tell you a little more about it next time.

TIMOTHY CALNIN
GENERAL MANAGER
AUSTRALIAN CHAMBER ORCHESTRA

VIENNA – CITY OF MUSIC

Bach, of course, never visited Vienna. History's most profound, influential composer was also one of the least nomadic; his entire life's travel was bounded within a section of Germany only slightly bigger than Tasmania. In Bach's time Vienna was the centre of the Habsburg Empire, the musical life of which – although held in high esteem – was receptive rather than innovative, and deeply in the thrall of prevailing trends moving up from Italy. Antonio Draghi – from Rimini – was the dominant figure of Venetian musical life in the late 17th century, while the first part of the 18th century saw composers such as the Venetians Antonio Caldara and Marc'Antonio Ziani and the Florentine Francesco Bartolomeo Conti assume positions of prominence at court. Vivaldi, of course, spent time in Vienna, and was buried there in 1741.

The other central figure of Baroque musical life in Vienna was an Austrian native, albeit one who had spent some formative time in Italy. Johann Joseph Fux, through his theoretical writings, is the bridge between the deep traditionalism of Baroque Vienna and the composers of the "First Viennese School" of the late 18th century – Haydn, Mozart and Beethoven. At the same time he is the bridge between Vienna and the old master Bach. Fux's *Gradus ad Parnassum* was published in 1725. It's a counterpoint and harmony textbook, grounded deeply in the Italian *a cappella* tradition exemplified by the music of Palestrina. Bach's personal (Latin) copy of *Gradus* has survived, and his pupil Mizler published the first German translation in 1742. Bach's immersion in the *stile antico* tradition of Palestrina and others from the late 1730s on was doubtless influenced by his reading of Fux.

It is as if Bach, while the Classical style developed around him, took refuge in the seeming intransigence of the compositional models codified by Fux. Perhaps it was Vienna's comparative conservatism that attracted Vivaldi, his once shocking style having become outmoded in Venice. Today, Vienna is the single city that the history of western Classical music could least do without, but at the mid-point of the 18th century it was a somewhat backward-looking bastion of musical tradition, and a safe haven for those for whom the sturdiness of that tradition was reassuring. (Interestingly in the 1780s Vienna was one of the early centres of the Bach revival.)

Fux died in 1741, five months before Vivaldi. A year earlier, the eight-year-old Haydn arrived in Vienna as a chorister at St Stephen's Cathedral. He taught himself music theory by studying *Gradus ad Parnassum*. Mozart also studied Fux – probably at Haydn's instigation – and based his own teaching on Fux's methods. And when the 22-year-old Beethoven arrived in Vienna and sought out the 60-year-old Haydn

ACO performance history

Bach's Concerto for two violins hasn't been played in an ACO subscription tour since 2004. Prior to that it was played in 1987, 1993 and 2003.

By contrast, Schubert's Rondo in A has been played only in one subscription tour – 2005.

for lessons, Haydn set him to work at *Gradus*. (Of the 245 of Beethoven's attempts at Fux's exercises to have survived, Haydn only bothered to mark one sixth. Beethoven: "I never learned anything from Haydn; he never would correct my mistakes.") Rather ironically, then, the stolid reactionary Fux was a key progenitor of what became the radically innovative powerhouse of Viennese composition.

Haydn and Mozart, and then Beethoven and Schubert, are the first chief reason why Vienna is so central to our conception of western Classical music. The next, of course, is the "Second Viennese School" of the early 20th century, comprising Schoenberg and his pupils, pre-eminent among them Alban Berg and Anton Webern. Between those two periods, and no less important, is the extraordinary collection of composers who made their home in Vienna during the second half of the 19th century, chief among them Brahms, Bruckner, Mahler and Wolf. By the turn of the 20th century, and until the rise of the Nazis in the 1930s, there is barely an aspect of western Classical music that was not dominated by Viennese influence – even if merely the poppier, "café" aspect of Viennese culture, epitomised by the ubiquitous waltz.

The Second World War and, more directly, the period of Nazi rule in Austria, destroyed the foundations of cultural Vienna. To an extent it became, as one critic dubbed it, "a comfortable city of composer ghosts". But new movements arose: Vienna was a pivotal centre of the early music revival, Nikolaus Harnoncourt's *Concentus Musicus Wien* being one of the first and most influential period instrument bands. And the so-called "Third Viennese School", a term first coined in the early 1970s to embrace the genre-bending new music of composers such as Kurt Schwertsik, HK Gruber and Friedrich Cerha, exhibited a postmodern, grab-bag sensibility also prevalent in the city's vibrant jazz scene, epitomised by the likes of Georg Breinschmid and outfits such as Mathias Rüegg's *Vienna Art Orchestra* (itself something of a forerunner of the *Australian Art Orchestra*). Far from being a static museum piece the Viennese musical tradition remains on the move, a step ahead of definition.

The ACO has over the years found a home in both of Vienna's major concert halls, the *Musikverein* (1870) and the *Konzerthaus* (1913). The ACO first performed in the *Musikverein* in 1990 and returned there in 1999, 2001, and 2008, and the *Orchestra* was resident at the *Konzerthaus* in 2003, performing both in the *Großer Saal* and in the smaller *Mozart-Saal*, before returning to the *Großer Saal* in 2006. On 30 November 2011 the ACO performs again in the *Musikverein* with clarinet soloist Martin Fröst in a program including Copland's *Clarinet Concerto*, two Haydn *Symphonies*, and the Austrian premiere of Peteris Vasks' *Vox Amoris*.

MICHAEL STEVENS © ACO 2011

Further reading

A great blog with a particular affinity for Vienna and Austrian music in general is Gavin Plumley's *Entartete Musik* (entartetemusik.blogspot.com). We're looking forward to the publication this month of *Cool Vienna*, the latest in the *Cool Guides* series from teNeues Publishing (teneues.com), and really hope our copy arrives before the ACO heads to Vienna in November! David Nelson's *Vienna for the Music Lover* is another good guide to cultural Vienna (Doblinger, 2009).



Johann Sebastian BACH

(b. Eisenach, 1685 – d. Leipzig, 1750)

Bach is one of the greatest, if not the single greatest, of all composers. A working musician his entire life, his composition ranges from the deeply spiritual to the flamboyantly virtuosic, radiating an irresistible energy and joy which continues to touch listeners profoundly.

Further listening

Richard Tognetti's recordings of the complete Sonatas and Partitas for violin, the complete works for violin and keyboard, and the complete violin concertos (with the ACO) are available as a box set from the ACO shop (aco.com.au/shop).

BACH

Concerto in D minor for two violins, BWV1043

(Composed c.1720)

Vivace –

Largo ma non tanto –

Allegro

During Bach's time at the Weimar court (1708-17) he became well acquainted with the Italian concerto in its solo and group forms. He made a number of transcriptions of works not only by Vivaldi – including the well-known Concerto for four violins or harpsichords – but also by Telemann and the musically-talented nephew of his employer Grand-Duke Wilhelm Ernst of Saxe-Weimar, Johann Ernst.

When Bach moved to the court of Cöthen to take up the post of Kapellmeister, the range of his compositional duties shifted from choral to instrumental music: on his arrival in December 1717 he inherited an experienced, 17-strong band.

Much of the music from this period in Bach's life is lost, or its provenance obscured. We know about the Brandenburg Concertos; but little is known about the circumstances which led to the composition of an equally fine work, the Concerto for two violins. Its three-movement fast–slow–fast form is obviously based on the Italian models Bach had studied at Weimar, but its dazzling counterpoint belongs entirely to “the master”.

Those inclined to be sentimental might also put some credence in the idea that it was written at the time the widowed Bach was falling in love with Anna Magdalena, soon to become his second wife. One can draw all sorts of romantic ideas. For a start, there is the imagery of two soloists – the musical couple. Their lively interplay in the **first movement** interacts still further with the ensemble, or the world at large. The **second movement**, however, is all about intimacy. Elisabeth Söderström once described the kind of gentle, short–long bass ostinato which forms the accompaniment, as being related to heartbeats. Add to this the lingering, entwined solo lines and you can see why some people get misty-eyed. The **Allegro** brings us back into the world again, a minor key doing nothing to diminish the impression of looking forward.

MEURIG BOWEN/K.P. KEMP

© ACO 2000/2003

KORNGOLD

Lento religioso (from Symphonic Serenade)

(Composed 1947)



Erich KORNGOLD

(b. Brno, 1897 – d. Hollywood, 1957)

Korngold made his name as a film composer in Hollywood in the first half of the 20th century. Unlike many other Austrian composers of the period he retained a strong sense of melody and Romantic harmony, which are making his works increasingly popular today.

Neglected for decades, Erich Korngold is slowly developing the reputation he deserves. He stands on a pivotal cusp of history, his life defined – like so many of his generation – by Nazi policy and the Second World War. But unlike the many for whom the Nazi tyranny was career-ending, for Korngold it was in some senses career-defining. As a child prodigy in Vienna his music had been praised by the likes of Mahler, who heard the 9-year-old's cantata *Gold* and promptly declared him a genius, hurrying him off to study with Zemlinsky (friend of both Brahms and Schoenberg). Already by the mid-1910s he was a fixture of Viennese musical life, with admirers as diverse as Strauss and Puccini. His ballet/pantomime *Der Schneemann* was given at the Hofoper in 1910, his piano trio was premiered later the same year in both Vienna and New York, the *Schauspiel Ouvertüre* was premiered in Leipzig under Artur Nikisch and the *Sinfonietta* in Vienna under Weingartner in 1911 and 1913 respectively, while in the same period Artur Schnabel was playing his Piano Sonata all around Europe. It was in 1920 – with the composer only just in his twenties – that his great, third opera, *Die tote Stadt*, appeared, which made his name internationally, as well as his superbly beautiful incidental music to Shakespeare's *Much Ado About Nothing*. (These two works, along with the Violin Concerto, have spearheaded the Korngold resurgence in the last two or three decades.)

Korngold's decision to follow Max Reinhardt to Hollywood in 1934, though, set his life on a different course. Over the next few years he did as much as anyone to define the genre of the symphonic film score. His first was *Captain Blood* – an early success for Errol Flynn – and his score for *Anthony Adverse* (1936) won him an Oscar. Another Oscar followed in 1938 for another Flynn vehicle, *The Adventures of Robin Hood*. This triumph coincided with Nazi Germany's annexation of Austria, an event which cut Korngold off completely from his "other" life as a composer of concert music in Europe. Until the end of the Second World War he wrote virtually no "serious" music, concentrating instead on film music, a genre where his influence is still deeply felt.

The end of the war signalled a return to concert life and, eventually, in 1949, a first return to Austria. The Symphonic

Serenade for string orchestra, Op.39, represents Korngold's reintroduction to Viennese musical society, being premiered by the Vienna Philharmonic Orchestra in January 1950. In a sense, though, Korngold's time in Vienna had passed. After the musical upheavals of Berg and Webern, Korngold's supremely melodic works sounded like a throwback to *fin-de-siècle* Romanticism, there being little appetite for the rich lushness of his musical language. Despite that, the Symphonic Serenade is, quite simply, a major work for strings, and one of the most significant 20th-century pieces for string orchestra.

The slow movement, marked **Lento religioso**, starts out as a sublime, ethereal chorale, for which comparisons with mid-career Strauss might be perfectly apt. But then something happens: the harmony shifts dramatically from a genteel canter around the park to a teeth-clenching night-ride and, as in Strauss' late masterpiece *Metamorphosen*, the listener's sense of tonal certitude wavers uncontrollably. The movement retains its prayer-like feel, but it's a wild, panicked prayer, and it is only in the final section that the initial sense of pious, contented reverie returns. A daydream and nightmare in one tightly controlled movement, it is a pinnacle of Korngold's unique, sensuous gift.

MICHAEL STEVENS

© ACO 2011

Further reading and listening

The two key biographies of Korngold are those by Jessica Duchon (Phaidon, 1996) and Brendan Carroll (Amadeus, 1997). The Erich Wolfgang Korngold Society maintains a fact-packed website at korngold-society.org. Recent recordings of key works include Matthew Trusler's recording of the Violin Concerto (Orchid ORC100005) – Miklós Rózsa's Violin Concerto is also on the disc – and the Vienna Philharmonic's live recording of the opera *Die tote Stadt* under Donald Runnicles (Orfeo 634042). Bruce Beresford directs the Australian premiere of *Die tote Stadt* for Opera Australia in Sydney in June and July, 2012.



HK GRUBER

(b. Vienna, 1943)

HK Gruber is a supremely entertaining character and composer, dedicated to the notion that “serious art can entertain and be serious at the same time”. He is one of the leading composers (and conductors) of the contemporary Viennese musical scene.

Further reading and listening

Gruber’s *Frankenstein!* is his best-known work, and the key recording of it also includes a recording of *Nebelsteinmusik* with violinist Ernst Kovacic (EMI Classics 56441). More details about HK Gruber (including a work list and sound files) can be found at his publisher’s website, boosey.com/composer/HK+Gruber.

HK GRUBER

Nebelsteinmusik

(Composed 1988)

This is my theme

In time with the heartbeat

Cadenza

Concertino

The composer writes:

Nebelsteinmusik was commissioned by the Alban Berg Foundation, and is built from two thematic ideas: firstly a passage from the *Andante Amoroso* of Berg’s *Lyric Suite* where the tone row emerges clearly as melody and hints at its full harmonic richness, and secondly a musical anagram on the name of my former teacher, friendly critic and mentor, Gottfried von Einem. The anagram produced a six-note diatonic row which provided a fitting contrast to the chromatic nature of the Berg material, and it was between these two opposing poles that my music evolved. The work is named after *Nebelstein*, von Einem’s own local mountain in the wooded region of Lower Austria and, in evocation of Berg’s *Andante Amoroso*, the score is dedicated to Gottfried von Einem, “For his seventieth birthday, with love”.

The title of the first movement, **This is my theme**, is that of a jazz recording which appeared on a shellac disc around 1943. It was much admired among von Einem’s circle of friends, including his former teacher Boris Blacher, and the copy was passed around in secret, for records such as this were of course on the Nazi-Index and represented a great personal security risk to the owner and disseminator. The second movement’s title, **In time with the heartbeat**, refers to the underlying pulse of the second movement of Einem’s Piano Concerto Op.20, wonderfully lyrical music which has always struck me as a model expression of totally unsentimental affection. The third movement is a **Cadenza** whose rhythmic structuring is drawn from techniques employed in the last movement of Einem’s Concerto for Orchestra Op.4, the jazz-influenced work which was banned by Goebbels after its Berlin premiere in 1944. *Cadenza* leads without a break into the final movement, **Concertino**, which begins with an exact quotation from von Einem’s Concerto and recalls my childhood enthusiasm for von Einem’s skill in stretching large melodic arches over passages of complex rhythmic patterning, whilst also providing a lively apotheosis of my mentor.

HK GRUBER

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Franz SCHUBERT

(b. Vienna, 1797 – d. Vienna, 1828)

Schubert transformed our understanding of the art song, but in life he was considered largely a domestic composer; indeed, he was a master of all forms of chamber music. His fame increased after his premature death, however, and he is now one of the most highly-regarded composers.

SCHUBERT

Rondo in A major for violin and strings, D.438

(Composed 1816)

Adagio –
Allegro giusto

Schubert was a reasonable string player. String quartets seem to have been the favourite fare of his home circle, so it's understandable that for many years (until quite recently, in fact) editors mistakenly believed that this Rondo was intended for a string quartet plus violin soloist. This would make perfect sense given what we know of Schubert's sadly limited opportunities for having his works performed in public – surely one of the reasons he wrote so many songs was because they were almost guaranteed an airing at one of his friends' "Schubertiade" musical parties.

Closer examination of the manuscripts has revealed a definite plural intention for the viola line, and the composer's indication for a double bass line below the cellos. Definitely, then, for string orchestra. Schubert was not himself renowned as a violin virtuoso (more a retiring violist type) and so likely soloists include his brother Ferdinand or perhaps his friend Ignaz Schuppanzigh.

The Rondo D.438 falls into a similar grouping with Schubert's Violin Concerto (or *Konzertstück*) in D and Polonaise in B flat, both written for the same forces. Some have surmised that they are in fact useful studies towards a larger concerto for full orchestra. For a young composer trying to make his mark, such a work could perhaps have given him a foot in the door with a famous virtuoso. In the days before mass media, this kind of promotion through performances was almost the only means of serious publicity.

The very title "Rondo", though, suggests this was intended purely as enjoyable chamber music. It goes alongside "Divertimento" and "Serenata" as a name clearly signalling that nothing too strenuous will be demanded of the listener (though the same is not always true of the performer). Think of the joyous, witty silliness of Mozart's "Turkish" Rondo as a classic example. Rondo form requires a theme to reappear throughout the work, interspersed with other material. This recurrence is in many cases quite comic; perhaps the music goes off into stormy territory and then a bright little theme pops up now and



Moritz von Schwind, "An evening at Josef von Spaun's: Schubert at the piano with baritone Johann Michael Vogl" (sepia drawing, 1868).

then to relieve the tension. Haydn took it to an extreme with the rondo finale to his "Joke" quartet.

Schubert's Rondo in A commands a degree of respect above that of throw-away salon music, not least because of the almost ceaseless virtuosity required of the soloist. This alone puts it a step above the kind of ephemeral bit of fun the title might lead us to expect. As well, the first three minutes or so are given over to an **Adagio** which, while not exactly gloomy, certainly bears itself with some dignity. The recurring theme is treated with a compositional ability that cannot be despised, and signals the greatness that was to come.

Further reading and listening

There are many fine biographies unearthing the fascinating details of Schubert's life, but in the context of this concert a highly recommended read is *Schubert's Vienna*, a set of essays about the Vienna that Schubert knew, edited by Raymond Erickson (Yale UP, 1997). There are a couple of recordings which collect Schubert's 'mini-concertos' – the Rondo, Polonaise and Konzertstück. One of the best is Thomas Zehetmair with the Deutsche Kammerphilharmonie (Teldec 0630145382).

K.P. KEMP
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LANNER

Die Romantiker, Op.167

(Composed 1841)

Die Werber, Op.103

(Composed 1835)



Joseph LANNER

(b. Vienna, 1801 – d. Vienna, 1843)

Lanner was a violinist and composer who was at first a colleague and later a rival of Johann Strauss Snr. Together they laid the foundation for what has become famous the world over as the Viennese waltz.

The Viennese waltz was a prototype for what record company execs now, with dollar signs in their eyes, dub “crossover”: a blend of classical elements with a pop sensibility designed to achieve mass success under the veneer of artistic respectability. “Crossover” is a huge, successful industry, just as it was in 19th-century Vienna in the hiatus between the death of Beethoven and Schubert and the emergence of Brahms. Waltz composers such as Joseph Lanner, who more or less invented the form, and Johann Strauss II, who became its most recognisable exponent, were famous, successful musicians.

Lanner, a self-taught violinist and composer, was a working musician from the age of 12, playing in Michael Pamer’s dance orchestra where he was joined a year or two later by the slightly-younger Johann Strauss Snr. Together they formed a quartet (the Lanner Quartet) in 1819, which a year later became a quintet. By the mid-1820s this ensemble was a fully-fledged orchestra, playing almost exclusively a style of music which Lanner and Strauss had formed through the gradual refinement of the *ländler*, or triple-time folk dance form popular in Austria and Bohemia. The pair split into two rival waltz bands, although Lanner was always considered the more delicate, rarefied composer. His catalogue of over 200 works is almost exclusively made up of waltzes, galops, *ländler*, marches and other dances.

Die Werber (“the suitors”) and *Die Romantiker* (“the romantics”) are two of his later masterpieces, and like many of the late works – *Die Schönbrunner* is another fine, famous example – they are actually very intricately constructed. Each comprises an introductory section followed by a series of five separate waltzes before an elaborate finale. In *Die Romantiker* the introduction is an exquisitely languid love-song that leads seamlessly into the glorious waltzes (trivia: in the film *The Blues Brothers* the house band at Chez Paul restaurant play *Die Romantiker*). *Die Werber* starts with – dancers beware! – a 24-bar section in the very un-waltz-like 2/4 metre, before the

series of waltzes and a finale of increasing intensity that actually lasts longer than all of the preceding material. Lanner, a canny businessman, ensured that his works were published simultaneously in versions for orchestra, solo piano, string quartet, and other instrumental combinations, to assure them of the widest possible dissemination.

Of course the waltz retains its popularity today. The New Year's Gala by the Vienna Philharmonic Orchestra, televised the world over, is a living shrine to the golden age of the Viennese waltz, and the fame of André Rieu, who has reinvented the waltz as a pop act for our own time ("rieu", incidentally, is Weanarisch onomatopoeic slang for "regurgitate", or "reflux") shows the enduring, endearing nature of this native Viennese dance form. In Lanner, though, it met its earliest and perhaps finest exponent.

MICHAEL STEVENS
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Further reading and listening

Mark Knowles' *The Wicked Waltz and Other Scandalous Dances* (McFarland, 2009) offers a good potted history of the waltz, and the relationship between Lanner and Johann Strauss Snr. If you can track it down in a library, Robert Waissenberger's *Vienna in the Biedermeier Era* (Rizzoli, 1986) is enlightening on Viennese culture of the period. The key Lanner works are collected on *Lanner: Waltzes* conducted by Robert Stolz (RCA 74321841452).



**Georg
BREINSCHMID**

(b. Amstetten, 1973)

Breinschmid is a classically-trained double bass player now working exclusively as a jazz musician, with an increasing reputation as a composer. He regularly performs alongside Benjamin Schmid.

**Further reading and
listening**

Georg Breinschmid's highly informative website is georgbreinschmid.com, and he also maintains a Vimeo site at vimeo.com/georgbreinschmid. Recent CDs include *Wien bleibt Krk* (Preiser PR90794) and *Brein's World* (Preiser PR90787).

BREINSCHMID

Musette pour Elisabeth

(Composed 2008)

Wien bleibt Krk

(Composed 2008)

Arranged for violin and string orchestra by Michael Radanovics.

Both these works had their first incarnation on Breinschmid's 2008 album *Wien bleibt Krk*, which combined a number of musicians (including Benjamin Schmid) in something of an iconoclastic tribute to Vienna. The title is lifted from the archetypal Viennese march tune *Wien bleibt Wien* (literally, "Vienna remains Vienna", usually translated as "Vienna forever") – as indeed is the very brief introduction to the tune. Krk, though, is an island in Croatia, and much of the album has a Balkan feel to it, the old saying "the Balkans begin in Vienna" here given musical life.

The march introduction to *Wien bleibt Krk* quickly transmogrifies into a Balkan-infused 7/8 dance, in which a gypsy-inspired melody sings above an accompaniment that, with its alternating fours and threes in the rhythm, sinewy chromaticism and harmonic diversity, is reminiscent of the unsettling and unsettled nature of *Wienerlieder*, the traditional folksong genre native to Vienna.

Musette pour Elisabeth, on the other hand, is a more straightforward kinsman to the Viennese waltz, its joyful 3/4 dance-serenade another superb melodic vehicle for the solo violin. Both pieces serve as a wonderful introduction to Breinschmid's offbeat soundworld and also to his conception of Vienna as the world's great musical melting-pot.

MICHAEL STEVENS

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BENJAMIN SCHMID

GUEST DIRECTOR AND LEAD VIOLIN



Probably one of the most versatile of today's violinists, Benjamin Schmid's particular strength lies in his exceptionally wide repertoire and very personal style. Heralded as "a violin classic" (*The Strad*) and "one of the most valuable of today's golden-age-violinists" (*The New York Sun*), Schmid is also a sought-after jazz violinist who regularly worked with Stéphane Grappelli.

Born in Vienna in 1968, Benjamin Schmid studied in Salzburg, Vienna and at the Curtis Institute in Philadelphia. He won a number of international awards, amongst them the Carl Flesch Competition where he won the Mozart, Beethoven and Audience Prizes.

Having performed the Korngold concerto with Wiener Philharmoniker and Seiji Ozawa in three concerts at the Musikverein in 2007, he was immediately re-invited. The same occurred in 2009, having stepped in at short notice for two performances of Szymanowski's Violin Concerto No.1 with the Royal Liverpool Philharmonic Orchestra.

At the very core of Schmid's career are works by Austrian composers such as Berg, Goldmark, Korngold, Kreisler, Mozart, Muthspiel, Schönberg and Webern. Each year Schmid allocates a proportion of his time to playing chamber music, amongst others with clarinetist Sabine Meyer and cellist Clemens Hagen. Together with pianist Ariane Haering he concentrates on works by Mozart, which they also recorded together. Due to his lively recording activity, Schmid has built up an impressive discography consisting of more than 20 CDs.

Engagements with leading orchestras include the Royal Concertgebouw, Czech Philharmonic and Leipzig Gewandhaus Orchestras, Tonhalle-Orchester Zürich (with David Zinman), Wiener Philharmoniker, the National Symphony Orchestra Washington, Gulbenkian Orchestra, Orquestra Sinfônica do Estado de São Paulo, St Petersburg Philharmonic and the Philharmonia Orchestras. Schmid has also worked with Die Deutsche Kammerphilharmonie Bremen, the National Symphony Orchestra of Taiwan, Luzerner Sinfonieorchester as well as Berner and Zürcher Kammerorchesters, Malaysian Philharmonic and the Houston and Baltimore Symphony Orchestras. He was artist in residence to the Rheinische Philharmonie State Orchestra in 2008/09.

Schmid is also a frequent guest at the important European festivals. In particular, he has been present at the Salzburg Festival for more than 20 years. His first appearance in 1986 with the Chamber Orchestra of Europe under Sir Yehudi Menuhin was followed by a large number of orchestral concerts, recitals, chamber music and jazz recitals – most recently in recital with Hélène Grimaud and Clemens Hagen.

benjaminschmid.com

HELENA RATHBONE

VIOLIN



Helena Rathbone was appointed Principal Second Violin of the Australian Chamber Orchestra in 1994. Since then she has performed as soloist and Guest Leader with the ACO in Australia and overseas. In 2006 Helena was appointed Director and Leader of the ACO's second ensemble ACO₂ which sources musicians from the Emerging Artists Program.

Helena studied with Dona Lee Croft and David Takeno in London and with Lorand Fenyves in Banff, Canada.

Before moving to Australia, she was Principal Second Violin and soloist with the European Community Chamber Orchestra and regularly played with ensembles such as the Academy of St Martin in the Fields.

When not performing with the ACO, Helena has been leader of Ensemble 24, guest leader of the Tasmanian Symphony Orchestra and is a frequent tutor and chamber orchestra director at National Music Camps and with the Australian Youth Orchestra. She has appeared in the Australian Festival of Chamber Music, the Christchurch Arts Festival, the Sangat Festival in Mumbai and the Florestan Festival in Peasmarsh, Sussex. As a regular participant of the International Musicians Seminar at Prussia Cove (Cornwall), Helena played in the IMS tour of the UK in 2007. The group, led by Pekka Kuusisto, won the Royal Philharmonic Society Award for chamber music 2008.

Helena performs on a 1759 J.B. Guadagnini violin, kindly made available to her by the Commonwealth Bank Group.

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Under Richard Tognetti's 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 plays a 1743 Guarneri del Gesù violin, on loan to him from an anonymous Australian benefactor. Principal Cello Timo-Veikko Valve plays on a 1729 Giuseppe Guarneri filius Andreae cello, on loan from Peter Weiss AM. Principal 2nd Violin Helena Rathbone plays a 1759 J.B. Guadagnini violin on loan from the Commonwealth Bank Group. Assistant Leader Satu Vänskä plays a 1728/29 Stradivarius violin owned by the ACO Instrument Fund, through which investors participate in the ownership of historic instruments.

Forty international tours have drawn outstanding reviews at many of the world's most prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, New York's Carnegie Hall and Vienna's Musikverein. This year, the ACO tours to the USA, Japan and Europe.

The ACO has made acclaimed recordings for labels including ABC Classics, Sony, Channel Classics, Hyperion, EMI, Chandos and Orfeo and currently has a recording contract with BIS.

A full list of available recordings can be found at [aco.com](http://aco.com.au/shop). Highlights include the three-time ARIA Award-winning Bach recordings and the complete set of Mozart Violin Concertos. The ACO appears in the television series *Classical Destinations II* and the award-winning film *Musica Surfica*, both available on DVD and CD.

In 2005, the ACO inaugurated an ambitious national education program, which includes outreach activities and mentoring of outstanding young musicians, including the formation of ACO2, an elite training orchestra which tours regional centres.

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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 thank all donors who have contributed towards reaching our goal and in particular pay tribute to the following donors:

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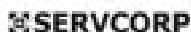
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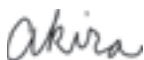


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In June, ACO musicians facilitated a workshop for the MOST Program (Creative Generation Excellence Awards in Instrumental Music), working with talented school-aged string players from Queensland. The workshop was a wonderful opportunity for these gifted young students to play alongside ACO musicians and ask questions about career and study paths.

Auditions for the ACO's 2012 Qantas Emerging Artists program also took place during June and we are pleased to announce the successful players: Glenn Christensen (violin), Liisa Pallandi (violin), Thibaud Pavlovic-Hobba (violin), William Clark (viola), Anna Pokorny (cello) and Phoebe Russell (double bass). William Clark is the brother of 2009 Emerging Artist, violinist Peter Clark.

In August, ACO₂ toured NSW, QLD and NT with its Bach and Schubert program, led by British Guest Director Thomas Gould. The tremendously successful tour travelled from Port Macquarie (NSW) up to Cairns (QLD) before heading to Darwin for its Northern Territory debut as part of the Darwin Festival.

The 2012 Schools Program brochure launches in September; look out for expanded activities across Australia including the ACO Academy, matinee concerts designed for secondary students, concerts for primary students in Waterloo and a new string program at Matraville Soldier's Settlement School. Details will also be published at aco.com.au.



Thomas Chawner and Stephen King



Students at the Sydney Combined Schools Workshop



Rebecca Chan and students at the Sydney Combined Schools Workshop

STACCATO: ACO NEWS

MEDICI PATRONS AND CHAIRMAN'S COUNCIL DINNERS

In late July, we staged our annual Dinners to thank our Medici Patrons, Chairman's Council members and Major Patrons.

On Wednesday 27 July the Park Hyatt Melbourne hosted the ACO and our Melbourne patrons in their stately Trilogy Room, treating guests to a sumptuous three course dinner.

On Saturday 30 July the Sofitel Sydney Wentworth generously hosted our Sydney Dinner, in their glamorous Melbourne Room. Guests enjoyed a three course meal prepared by the hotel's chefs, accompanied by Cellarmasters Taittinger Champagne and a fine selection of wines from Peter Lehmann Wines.

At each dinner, the Orchestra thanked its most loyal patrons with intimate and exquisite performances featuring repertoire selected especially for the occasion.

The ACO staff and musicians would like to deeply thank our Medici Patrons, Chairman's Council members and Major Patrons for their continued investment in, and unwavering support of, the Orchestra.



Katrina Holmes à Court, Robert Peck, Simon Holmes à Court and Janet Holmes à Court in Melbourne



Andrew and Pip Stevens in Sydney



Australian Chamber Orchestra

STACCATO: ACO NEWS

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(Valid for small group journeys of at least 10 days duration, booked before 31 March 2012, for travel until 31 December 2012. Quote your ACO subscriber number when booking with Cox & Kings on 1300 836 764 or reservations@coxandkings.com.au.)

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