

Sunday, April 26, 2009, 3pm
Zellerbach Hall

Australian Chamber Orchestra

Richard Tognetti, *artistic director & lead violin*

with

Andreas Scholl, *countertenor*

PROGRAM

Joseph Haydn (1732–1809) Symphony No. 44 in E minor, “Mourning”
(1770/1771)
Allegro con brio
Menuetto (Canone in Diapason): Allegretto
Adagio
Finale: Presto

George Frideric Handel (1685–1759) Six Arias for Countertenor and Orchestra

“Va tacito e nascosto” from *Giulio Cesare*,
HWV 17 (1724)

“Dove sei, amato bene?” from *Rodelinda*,
HWV 19 (1725)

“Se parla nel mio cor” from *Giustino*,
HWV 37 (1737)

“O Lord, Whose Mercies Numberless” from *Saul*,
HWV 53 (1737)

“Dall’ondoso periglio...Aure, deh, per pietà”
from *Giulio Cesare*

“Vivi, tiranno!” from *Rodelinda*

INTERMISSION

Roger Smalley (b. 1943) Footwork (2006)
United States premiere

Pavel Haas (1899–1944) From the Monkey Mountains Suite
(*Zopičich hor*) (1925)
*Arranged by Richard Tognetti for String Orchestra
from the String Quartet No. 2, Op. 7*

Landscape: Andante
Horse, Cart and Driver: Andante
The Moon and I: Largo e misterioso
A Wild Night: Vivace e con fuoco —
Andante — Tempo I

The ACO appears in attire designed by Akira Isogawa.

Cal Performances’ 2008–2009 season is sponsored by Wells Fargo Bank.

Australian Chamber Orchestra

Richard Tognetti, *Artistic Director*

Violins

Richard Tognetti, *Lead Violin*
 Helena Rathbone, *Principal Second Violin*
 Satu Vänskä, *Assistant Leader*
 Alice Evans
 Aiko Goto
 Ilya Isakovich
 Madeleine Boud
 Peter Clark
 Veronique Serret

Violas

Christopher Moore, *Principal*
 Nicole Divall
 Stephen King

Cellos

Timo-Veikko Valve, *Principal*
 Melissa Barnard
 Julian Thompson

Double Bass

Maxime Bibéal, *Principal*

Harpsichord

Neal Peres Da Costa,* *Principal*

Oboes

Shefali Pryor,† *Principal*
 Huw Jones

Bassoon

Andrew Barnes,* *Principal*

Horns

Robert Johnson,‡ *Principal*
 Anton Schroeder‡

Administration

William Gillespie OAM, *General Manager*
 Gabriel van Aalst, *Orchestra Manager*

* *Appears courtesy of the Sydney Conservatorium*

† *Appears courtesy of the Sydney Symphony*

‡ *Appears courtesy of the Australian Opera Ballet Orchestra*



Stephen Oxenbury

The **Australian Chamber Orchestra** (ACO) was founded in 1975 in Sydney. 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.

The outstanding Australian musician Richard Tognetti was appointed as artistic director and lead violin in 1990. 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.

Regular international tours to Asia, Europe and the United States 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, D.C.’s Kennedy Center. Recent festival appearances include the BBC Proms, Tanglewood, Ravinia, Interlochen and New York’s Mostly Mozart. The Australian government recognises the ACO’s achievements by designating it as an international flagship arts company.

The ACO’s dedication and musicianship has created warm relationships with such celebrated soloists as Steven Isserlis, Dawn Upshaw, Imogen Cooper, Angela Hewitt, Ivry Gitlis, Lorraine Hunt Lieberson and Emmanuel Pahud. In 2008, guest artists include Melvyn Tan, Katie Noonan, Alina Ibragimova and John Storgårds.

In recent years, the ACO has made a number of acclaimed recordings, for labels including Sony, Channel Classics, Hyperion, EMI, Chandos and Orfeo. In 2005, the Orchestra collaborated with pianist Angela Hewitt on the final instalment of her 10-year project to record all of Bach's keyboard music. This double-CD set for Hyperion was "CD of the Month" in *Gramophone*. Similar critical praise was lavished on the ACO's recording with Emmanuel Pahud of Vivaldi's flute concertos for EMI. Richard Tognetti and the ACO have recorded Bach's violin concertos for ABC Classics (2006), including the double concertos with Helena Rathbone, violin, and with Diana Doherty, oboe. In 2008, the ACO appeared on another recording for BIS with Christian Lindberg.

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 and 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.

One of Australia's most eminent musicians, Mr. Tognetti performs on period, modern and electric instruments. His numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and have been performed throughout the world.

Highlights of his career as director, soloist or chamber music partner include the Sydney Festival (as conductor of Mozart's opera *Mitridate*); and appearances with the Handel & Haydn Society of Boston, Hong Kong Philharmonic, Tapiola Sinfonietta, Irish Chamber Orchestra and the Nordic Chamber Orchestra.

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 Steven Isserlis, Pieter Wispelwey, Jack Thompson, Peter Garrett, Neil Finn, Tim Freedman and Paul Capsis, as well as photographer Bill Henson and poet/cartoonist Michael Leunig. In 2003, Mr. Tognetti was co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*, served as violin tutor for its star, Russell Crowe, and can be heard performing on the award-winning soundtrack. In 2005, together with Michael Yezerki, he co-composed the soundtrack to Tom Carroll's surf film *Horrorscopes*.

Alongside numerous recordings with the ACO, Mr. Tognetti has recently recorded Bach's solo violin repertoire for ABC Classics. The unaccompanied sonatas and partitas were released in 2005 to critical acclaim and was recently awarded the 2006 Aria Award for Best Classical Album. The concertos were released in spring 2006 and the final installment, the accompanied sonatas, in August 2007. The accompanied sonatas won the 2008 ARIA award for Best Classical Recording, bringing the total number of ARIAs for Mr. Tognetti's Bach to three.

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, made available exclusively to him by an anonymous Australian benefactor.

Countertenor **Andreas Scholl** has released a series of extraordinary solo recordings on the Decca label. *Arias for Senesino*, for which he won the 2006 Classical Brit Singer of the Year award; *Heroes*, a disc of arias by Handel, Mozart, Hasse and Gluck; Robert Dowland's *A Musically Banquet*; Vivaldi Motets with the Australian Brandenburg Orchestra; *Wayfaring Stranger*, a selection of specially arranged English and American folksongs with Orpheus Chamber Orchestra; and *Arcadia*, a collection of rare and unpublished cantatas by composers from Rome's Arcadian Circle. His discography also includes *Solomon* and *Saul* under Paul McCreech for Deutsche Grammophon. Recordings for Harmonia Mundi include the Gramophone Award-winning *Stabat Mater* and Caldara's *Maddalena ai piedi di Cristo; Il duello amoroso*, a selection of Handel's Italian cantatas



Eric Larmyadieu

later went on to study under Richard Levitt and René Jacobs at the Schola Cantorum Basiliensis. He is a winner of the 1999 ECHO Awards, Prix de l'Union de la Presse Musicale Belge and the Middle Ages/Renaissance category of the 2002 Edison Awards for his recording, *A Musically Banquet*. He won a second ECHO Award in 2005 for his composition of music for Deutsche Grammophon's audio book of Hans Christian Andersen's *The Emperor's New Clothes* and *The Nightingale*.

with the Accademia Bizantina; and *Crystal Tears*, his latest recording.

A committed recital artist, Andreas Scholl performs in the world's leading concert halls and festivals. His concert performances have included appearances with the Cleveland Orchestra, Deutsches Symphonie-Orchester Berlin, the Boston Symphony Orchestra, the Royal Concertgebouw Orchestra of Amsterdam, Akademie für Alte Musik Berlin, Freiburger Barockorchester, Münchner Philharmoniker, and at the 2005 Last Night of the Proms. Operatic engagements include Bertarido (*Rodelinda*) at Glyndebourne Festival Opera and the Metropolitan Opera and *Giulio Cesare* at Royal Danish Opera, Théâtre des Champs-Élysées and Opéra de Lausanne.

Season highlights include a new production of *Partenope* at Royal Danish Opera, *Messiah* with the New York Philharmonic Orchestra conducted by Ton Koopman, and a European concert tour with the Kammerorchester Basel.

German-born Andreas Scholl's early musical training was with the Kiedricher Chorbuben. He