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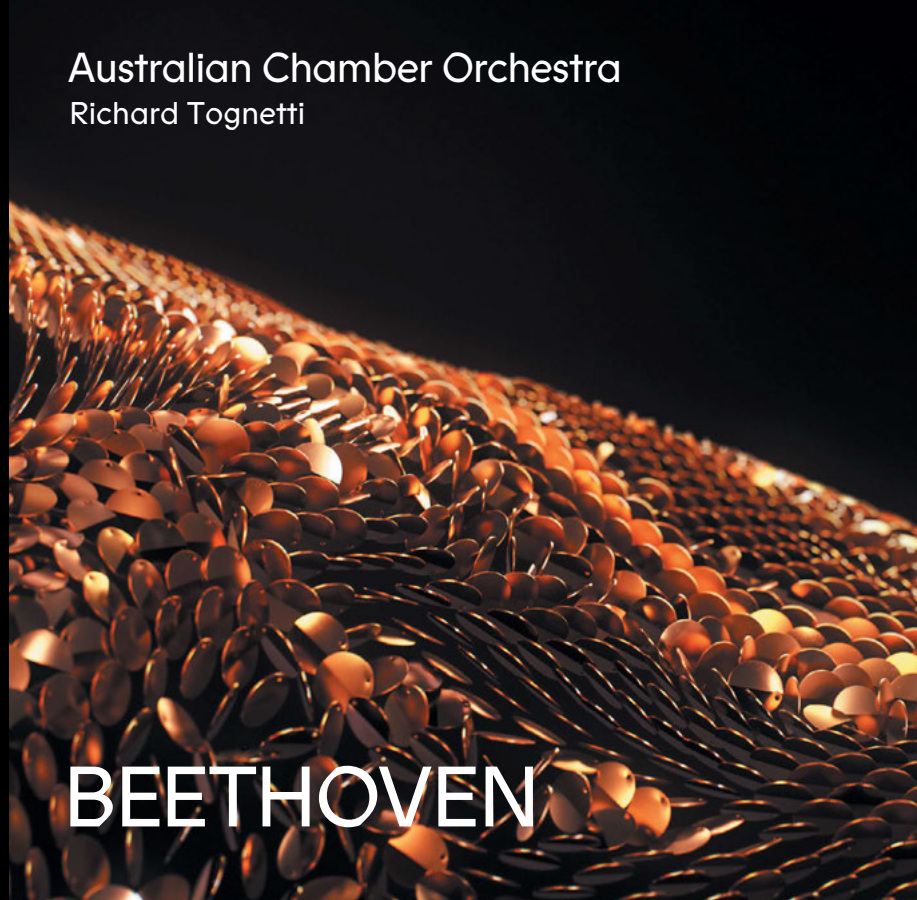
Australian Chamber Orchestra
Richard Tognetti



BEETHOVEN

Shut up and listen music

Beethoven's audiences were the harbingers of our modern concert hall listeners: compelled to listen to the composer as deity, sitting and absorbing the music in soundless, immobile wonder, compelled to *shut up and listen*, or to quote Taruskin, compelled to be 'enchanted beholders of the supernatural'.

But your listening experience of this collection of works, via curated playlist or CD, is counter to the notion forcing us to be stock still and reverential. I urge you to give in to the compulsive physicality of Beethoven's music: to strip bare and dance to the luxuriating impulses of the 'Pastoral' Symphony, to don your Emperor's new clothes to the Fifth Symphony, to rage against the dying light with the *Grosse Fuge*.

The works here represent Beethoven in every one of his many connected guises: Beethoven the moralist and the environmentalist; the rager and the philosopher; the hubristic histrionic and the tragic; the clarifier of musical intention and the discombobulator; the minimalist and the universalist.

Let me remind you that the Fifth Symphony was composed at the same time as the Sixth (Pastoral) and premiered in the same concert. Did he intend them to be interconnected? No matter how many times I listen – through the succinct dramatic punches of the Fifth Symphony, segueing into enveloping nature in the Pastoral – I'm surprised at his command of contrasting worlds. With the Fifth it's as though everything happens in almost no time at all, (the Urban, if you like), whereas often in the Pastoral very little happens in what seems like all the time in the world (Nature).

Similarly, you should be nonplussed that the same mind unfurls the elegant, fizzing world of the Eighth Violin Sonata (sometimes nicknamed the 'Champagne' Sonata) and then unleashes all hell with the beast of the 'Kreutzer' Sonata. I'm running a soft campaign to have this work re-titled: the sonata was originally written for the Afro-European violinist George Bridgetower, but Beethoven withdrew the dedication after Bridgetower made offensive remarks about a woman with whom Beethoven was enamoured, instead dedicating it to Rodolphe Kreutzer, who never played it.

We also have the 13th String Quartet from 1825: an arcane, *innig* masterpiece that perplexes the further inside it you go, with its enigmatic *Grosse Fuge*, which inhabits a space near the edge of the universe. Accompanying it we have Beethoven at his most charming in the F major Romance, and at his most noble and serene in the slow movement of the 'Emperor' Piano Concerto. At the other end of the spectrum, we have the colossal, symphonic grandeur of the Violin Concerto, and the dramatic spectacle that is the concert aria *Ah! perfido*.

This compilation of Beethoven's works, the largest we have ever released, encompasses the full gamut of Beethoven's universal mind, unmatched throughout history except by Shakespeare himself. Let's be honest: as performers and listeners, we can never really be done with Ludwig van Beethoven, just as we can never really be done with Shakespeare. It's not that we have too much of his music, it's that we don't have enough time to succumb to it. Best shut up and listen!

Richard Tognetti
January 2020

LUDWIG VAN BEETHOVEN 1770–1827

CD1 72’26

Symphony No. 5 in C minor, Op. 67 [30’35]
1. I. Allegro con brio 6’40
2. II. Andante con moto 8’50
3. III. Allegro – 4’29
4. IV. Allegro 10’35

Recorded live in concert, 2018

Symphony No. 6 in F major, Op. 68 ‘Pastoral’ [41’50]
5. I. Awakening of cheerful feelings on arrival in the countryside 11’18
6. II. Scene by the brook 12’05
7. III. Merry gathering of country folk – 5’00
8. IV. Thunder, Storm – 3’49
9. V. Shepherd’s song. Cheerful and thankful feelings after the storm 9’39

Recorded live in concert, 2011

CD2 75’43

String Quartet No. 13 in B-flat major, Op. 130 (with Grosse Fuge, Op. 133) [49’42]
Arranged for string orchestra by Richard Tognetti
1. I. Adagio ma non troppo – Allegro 13’32
2. II. Presto 1’58
3. III. Poco scherzoso (Andante con moto ma non troppo) 6’53
4. IV. Alla Danza tedesca (Allegro assai) 2’55
5. V. Cavatina (Adagio molto espressivo) 7’53
6. VI. Grosse Fuge: Overtura (Allegro – Meno mosso e moderato – Allegro) – Fuga (Allegro – Meno mosso e moderato – Allegro molto e con brio) 16’28

Recorded live in concert, 2016

7. **Romance for Violin and Orchestra No. 2 in F major, Op. 50** 7’29
Satu Vänskä *violin*
Recorded live in concert, 2018

8. **Piano Concerto No. 5 in E-flat major, Op. 73 ‘Emperor’: II. Adagio un poco mosso** 6’36
Tamara-Anna Cislowska *piano*
Recorded 2017

9. **Ah! perfido … Per pietà, non dirmi addio, Op. 65** 11’56
Nicole Car *soprano*
Recorded live in concert, 2018

CD3 78’31

Sonata for Violin and Piano No. 8 in G major, Op. 30, No. 3 [17’37]
1. I. Allegro assai 6’28
2. II. Tempo di Minuetto, ma molto moderato e grazioso 7’40
3. III. Allegro vivace 3’26

Sonata for Violin and Piano No. 9 in A major, Op. 47 ‘Kreutzer’ [37’31]
4. Ia. Adagio sostenuto – 1’35
5. Ib. Presto 12’50
6. II. Andante con Variazioni 14’24
7. III. Presto 8’41

Richard Tognetti *violin*
Erin Helyard *fortepiano*
Recorded 2019

8. **Violin Concerto in D major, Op. 61: I. Allegro ma non troppo** 23’23
Richard Tognetti *violin*
Recorded live in concert, 2007

Australian Chamber Orchestra
Richard Tognetti *Artistic Director and Lead Violin*

Australian Chamber Orchestra

Violin
Richard Tognetti *Artistic Director and Lead Violin*
Helena Rathbone *Principal*
Satu Vänskä *Principal*
Glenn Christensen
Aiko Goto
Mark Ingwersen
Ilya Isakovich
Liisa Pallandi
Maja Savnik
Ike See

Viola
Stefanie Farrands *Principal*
Nicole Divall
Elizabeth Woolnough

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

Double Bass
Maxime Bibeau *Principal*

Additional Musicians
The Australian Chamber Orchestra would like to acknowledge the contribution of the following guest musicians across these recordings:

Violin Benjamin Adler, Harry Bennetts, Zoë Black, Marianne Broadfoot, Amy Brookman, Madeleine Boud, Michael Brooks-Reid, Rebecca Chan, Lorna Cumming, Alice Evans, Caroline Hopson, Jennifer Hoy, Elizabeth Jones, Erica Kennedy, Jemima Littlemore, Katherine Lukey, Thibaud Pavlovic-Hobba, Karen Segal, Véronique Serret, Rachel Smith

Viola Jasmine Beams, Alexandru-Mihai Bota, Nathan Braude, Thomas Chawner, Nathan Greentree, Caroline Henbest, Andrew Jezek, Stephen King, Christopher Moore, Florian Peelman, Vicki Powell, Erkki Veltheim

Cello Guy Johnston, Joel Laakso, Eve Silver, Daniel Yeadon

Double Bass Josef Bisits, Richard Lynn, Andrew Meisel, Axel Ruge

Flute Georges Barthel, Manuel Granatiero, Emma Sholl, Sally Walker

Piccolo Lamorna Nightingale

Oboe Katharina Andres, Diana Doherty, Tania Frazer, Huw Jones, Benoît Laurent, David Papp, Annette Spehr, Hans-Peter Westermann

Clarinet Alexei Dupressoir, Craig Hill, Olli Leppäniemi, Catherine McCorkill, Dean Newcomb, Ashley Sutherland, Christopher Tingay

Bassoon Steven Alberti, Andrew Barnes, Monika Fischalek, Jane Gower, Brock Imison, Simone Walters, Matthew Wilkie, Melissa Woodroffe

Contrabassoon Heide Pantzier

Horn Euan Harvey, Ben Jacks, Robert Johnson, Boštjan Lipovšek, Jenny McLeod-Sneyd, Rafael Mira i Verdú, Thomas Müller, Olivier Picon, Anton Schroeder

Trumpet Andrew Crowley, Richard Fomison, Helen Gill, Leanne Sullivan

Trombone Nigel Crocker, Christopher Harris, Roslyn Jorgensen

Timpani Brian Nixon

Symphony No. 5 in C minor, Op. 67

But a scant group of Viennese music-lovers seems to have braved the bitter wintry weather of Thursday 22 December 1808 to attend the Theater an der Wien where, with hindsight, we realise that music history of unparalleled magnitude was being created. Not only was Beethoven himself to play his Piano Concerto No. 4, performed the previous year in a public concert for the first time, but he was to direct the premieres of both his Fifth and Sixth Symphonies; and (since he wanted to give the chorus something spectacular to round off the program) the specially composed Choral Fantasia, Op. 80, as well. For good measure, he played an improvisation at the keyboard, and there were choral movements from his Mass in C major, Op. 86 along with the scena *Ah! perfido*.

Not only was the theatre cold and the program too long (it ran from 6.30 to 10.30pm): the orchestra was antagonistic, the music under-rehearsed, and a confusion in the Choral Fantasia forced Beethoven to call a halt and begin again. In such untoward circumstances, Grove declares, are the regenerators of mankind born into the world!

'So fate knocks at the door,' Beethoven is reported to have said of the peremptory four-note figure that opens this most famous of symphonies – probably at least a decade after the music was written. It may simply have reflected his mood at that moment. Beethoven was constantly concerned with his personal fate; and he was also prone to toss off casual remarks about his music which tended to be confusing or contradictory. There is no evidence that there was any cogent theme of Fate in his mind while he was writing the symphony.

At all events, Beethoven's Fifth Symphony is indisputably a distillation and culmination of purely musical thought processes which had been developing in his mind – and his sketchbooks – for years. Themes for all of the first three movements exist in sketchbooks dating from at least as early as 1800 and 1801 – which were not for Beethoven years of disillusionment or burgeoning musical Romanticism. After the broad grandeur of the *Eroica*, he achieves his objective of creating a taut, compact symphony of unprecedented intensity. There is not a single surplus note. Conciseness was ensured when Beethoven abandoned after a few performances his original idea of having additional repeats of the scherzo and trio, as in the Fourth Symphony (and, indeed, in the Sixth and Seventh).

In creating a symphonic drama of hitherto unparalleled power and tautness, Beethoven's means remain largely the traditional opposition of subject and counter-subject; contrasts of dynamics and tempo; the drama of key relationships; and the established four-movement structure. His first movement adheres to Classical sonata form, with two clearly contrasted groups of subjects: one powerful and assertive, the other gentler, more pliable. As for being built up out of its short, four-note opening figure, it was probably Felix Weingartner who recognised that in fact the opposite is true: the movement is remarkable for the very length and variety of its sentences.

The *Andante* is predominantly reflective but has moments of confident energy. These, however, are dispelled by the darkly brooding third-movement scherzo and its ominously hushed transition to the finale, where trombones are about to blaze their way into symphonic history for the first time.

Where Beethoven builds on traditional form is in the brilliant bridge from scherzo to finale (an unusual, though not unprecedented, practice). He uses the four-note figure at the opening of the first movement as a motif which has echoes in the scherzo (where it appears on the horns), in the transition to the finale (drum-tap rhythm), and in the finale itself (extensive use of basically the same rhythm). Also in the finale, a fragmentary return of the scherzo prepares the triumphant recapitulation, which then carries all before it.

Such musical links and back references have both a structurally unifying and a dramatic effect, and it is tempting to read a philosophical program into them. The only certainty, however, is that the Fifth Symphony journeys from darkness in C minor, through some musical valley of the shadow of death, to a Beethovenian vision of heavenly light in C major. The composer knew well the example of light blazing out of C minor into the major at the words 'And there was light' in Haydn's *Creation*.

If the symphony can be construed as in some way a metaphor for the indomitability of the human spirit, then perhaps the triumph of the finale, emerging in starkest contrast from the gloom of the scherzo, asserts a conviction that the quality of achievement is a reflection of the adversity overcome.

Symphony No. 6 in F major, Op. 68 'Pastoral'

When Beethoven sought tranquillity in the wooded environs of Heiligenstadt, outside Vienna, during the summer of 1802, and his attention was drawn to a shepherd's flute sounding in the fields, the composer heard nothing. The realisation of the extent of his encroaching deafness was crushing. Months later he recalled the incident in the agony of his Heiligenstadt Testament. While Beethoven could face the prospect of being cut off from normal human communication, he was in despair at the thought of no longer hearing the voice of his best friend, Nature.

In choosing to glorify Nature in his Sixth Symphony, Beethoven does no more nor less than give praise to God for all his works. There is no descent from the titanic Fifth Symphony to mere pictorial music in the Sixth: Beethoven made it clear that his descriptive program for the work was 'more an expression of feeling than tone-painting'. If the C minor Symphony was an assertion of his confidence in human will, then the F major Symphony proclaims his confidence in a divine Creator. It is the spiritual reverse of the same coin.

Indeed, composition of the two symphonies proceeded more or less concurrently, on parallel and complementary lines, and they were premiered together in the same concert in Vienna on 22 December 1808, the one expansive and joyous, the other concise and forceful.

The first two movements of the Sixth, inspired by the calm of Heiligenstadt (now, alas, virtually engulfed by the sprawl of suburban Vienna), establish tranquillity as a state of being, the idyllic existence, Nature pure and unspoilt. In the third movement, humankind intervenes with the merrymaking of peasants, raucous and bucolic; the forces of Nature react in one of the most graphic storms in music; and when the dark clouds lift, leaving the land cleansed and purified, mankind raises its voice in heartfelt praise.

So in the Sixth, as in the Fifth, there is a sense of catharsis in reaching the finale. Though the Storm is identified as an independent movement, it nevertheless serves as a bridge passage similar to the transition linking the last two movements of the Fifth Symphony – a link between scherzo and finale, yet psychologically a hazard or trial through which mankind must pass. The promised land in one case is human exultation, in the other, spiritual exaltation. The 'Pastoral' Symphony describes a full circle, from a state of tranquillity through the intervention first of human forces, then the fury of nature, to a plateau of peace. Beethoven sings praise to God in the serenity, the joyousness, and the elemental turbulence of his manifold creations, but ultimately in the innate beauty of all of them.

The representation of birdsong at the end of the slow movement (nightingale on flute, quail on oboe, and cuckoo on clarinet) forms an idyllic coda to one of the most deeply felt sonata-form structures Beethoven ever created. But this, like the Storm, is no naïve pictorialism. Beethoven insisted that he only ever depicted sounds which were in themselves musical and, as William Mann points out, the 'long liquid trill' of the nightingale is just the way Beethoven himself sometimes expressed happiness.

Beethoven's use of pictorial elements in the 'Pastoral' Symphony, therefore, and the superficially radical structure of two closed movements followed by three linked movements played without a break, are clearly mere extensions and embellishments of the traditional form. 'We have then,' as Tovey says, 'to deal with a perfect Classical symphony.' And one, moreover, in which Beethoven communes more closely with God than in any other of his symphonies except, perhaps, the Ninth.

String Quartet No. 13 in B-flat major, Op. 130 (with the Grosse Fuge, Op. 133)

Beethoven's Op. 130 String Quartet was composed between August and November 1825, but a new finale was written a year later (it was to be his last completed work), and the quartet in its final form was only performed after Beethoven's death, on 22 April 1827. In this performance, we return to Beethoven's first, and grandest thoughts – premiered on 21 March 1826, JS Bach's birthday – and feature the *Grosse Fuge* (Great Fugue) in its rightful place as the last movement. This was published separately just weeks after Beethoven's death as Op. 133.

Beethoven's late quartets were written for a performance medium in a state of flux. The shift of the string quartet's status coincided with – and was affected by – the growing popularity of the piano. With its mechanical reliability and pivotal social function as an entertainment tool, this instrument effectively took over in the early 19th century as the main means and provider of amateur chamber music. Four-hand arrangements were made of quartets, in order that a new bourgeois musical public could absorb and replicate what was being performed.

Needless to say, Beethoven's late quartets, after their initial performances, enjoyed almost total obscurity until mid-century. Their sheer technical difficulties and ambitious designs gained them a reputation as being the incomprehensible, aberrant and disjointed finales of a man whose genius had taken him beyond his listeners' capabilities.

Op. 130 is structurally audacious, and with the original Op. 133 *Grosse Fuge* as the finale, we hear six movements of hugely varying character. The sonata-form first movement sets no alarm bells ringing; but the four movements that follow – a scudding *Presto*, a gently surprising *Andante*, a perverse German dance and an exquisite song without words – imply more a rag-bag suite or divertimento than the formally straight-laced string quartet. The massive fugue – coming in at just under 20 minutes – brings the work to order with the severe authority one might expect of a work which brilliantly fuses ancient fugal practice with up-to-the-minute techniques of thematic transformation (in anticipation of the Romantic symphonic poem).

The first movement is of unassuming proportions. But it is remarkable for the conflicted nature of its material – an opening *Adagio* theme that continues, intermittently, to halt the progress of the *Allegro*, marked by scuttling semi-quavers and a rising fourth motif. There is also a sense of rhythmic dislocation caused by unusually placed loud-soft shifts in the rising-fourth *Allegro* motif.

Beethoven continues to falsify our expectation of pulse and accent in the next movement too, where the quasi-*Trio* section's upbeats and downbeats are thrown by *sforzando* accents and a displaced accompaniment. In the fourth movement, Beethoven's dynamic markings create weird bulges that would, if played on rough seas, surely induce mass queasiness.

The third movement is marked 'moving along, but not too much, and a little jokingly' (*Poco scherzoso*). Despite its busy, intensely detailed texture, a certain homogeneity shines through. Perhaps this is the most elusive of the six movements; a 'character piece' it certainly is, but how to characterise it? Is it more than mere easy-going charm and abundance of invention? It is exceptionally rich in texture, with an abundance of exquisitely beautiful melodic layers.

Teeming sub-melodic detail is entirely absent in the fifth movement *Cavatina*, where smooth, *cantabile* line and organically integrated accompaniment create music of extraordinary repose and affecting tenderness. According to the second violinist in the Schuppanzigh Quartet, Karl Holz, this movement 'cost the composer tears in the writing and brought out the confession that nothing

that he had written had so moved him'. If the main sotto voce melodic arch of this movement was unbearably moving for the composer, what of the brief central section, marked '*beklemmt*'? Heralded by hushed unison triplets in the lower three instruments, the first violin utters forth a passage which is, all at once, full of wonder, hesitation and absolute terror. '*Beklemmt*' can mean anxious, weighed down, restricted in some way. For Beethoven, are these few bars a terrific glimpse of God, of death, or both?

And what a transition, in Beethoven's original design, from the serene E-flat major chord of the *Cavatina*'s close to the stark G octaves that announce the *Grosse Fuge*! The French subtitle reads '*Grande Fugue, tantôt libre, tantôt recherchée*' – in part free, in part studied or worked. The detail of this contrapuntal tour de force is of course utterly worked; and the overall design is rigorous, yet entirely free in its surging bounty of invention. In the way it grows from a theatrical '*overtura*' to the jagged, quasi-Baroque '*fuga*', then relaxes somewhat in the *moderato* sections, only to re-energise for the 6/8 *Allegro* passages – stuffed with key and further tempo changes and the pervasive trill motif – this *Grosse Fuge* virtually redefines all notions of how grand and imposing a finale can be.

Those at the March 1826 premiere failed to cope with its dimensions, and Beethoven was persuaded, somewhat unusually, to replace it with a more modest finale. Only in the last 100 years or so has the *Grosse Fuge* been reintegrated in performance with its sibling movements; and with full string forces in this arrangement, its powerful dimensions can be fully, justly realised.

Meurig Bowen © 1998 (adapted)

Romance for Violin and Orchestra No. 2 in F major, Op. 50

Beethoven left us only three complete works for violin and orchestra: the dramatic concerto of 1806, and two small earlier Romances, short and sweet. There is also a fragment of an earlier attempt at a violin concerto (WoO5), of which we have only an incomplete sketch of the first movement. One theory suggests that perhaps the Romances were attempts at slow movements for this early concerto. They were written around the same time, and in appropriately related keys (F and G major respectively; either would have been a conventional choice to go with a first movement in C).

The origins of the Romances are obscure. It's impossible even to be certain when they were written, although there are certain clues and hints in letters of the time which have led to the conclusion that

1798 might be a reasonable date for the Romance in F, or perhaps it was as late as 1803. One of the more vague hints is drawn from a broad overview of people known to be visiting Vienna at about this time.

Rodolphe Kreutzer, already a violinist of some renown, made his first visit to Vienna in 1798 and Beethoven no doubt made efforts to hear him. In the same year, Beethoven made friends with the young Karl Amenda, 'a competent violinist'. Amenda was tutoring the children of Beethoven's friend and patron Prince Lobkowitz, and also teaching privately in rooms belonging to Constanze Nissen (née Weber, then Mozart). Although the two musicians never met again after Amenda left Vienna, they continued to correspond affectionately. A third violinist of note visiting Vienna around this time was George Polgreen Bridgetower, the original dedicatee of the 'Kreutzer' Sonata. It's not inconceivable that the Romances might have been written with one of these players in mind.

Beethoven was in a reasonably good career patch. His works were in the main well received, and his fame was growing slowly but steadily. His was not yet writing much of the kind of 'heroic' music which even so sympathetic a listener as Haydn was to describe as 'a little ahead of public taste'. The Romance in F falls squarely into the more popular category, as salon music of a rare excellence.

It is a straightforward *Andante cantabile*, whose deceptively clean lines require keen accuracy and interpretative ability. The soloist has to project a sweetness of tone that seems to indicate almost a pastoral atmosphere of gentle lyricism. There are no overt pyrotechnics; it's not meant to be a showpiece in the conventional sense. It does however require a more than 'competent' violinist to bring out the strength and structure that lies beneath the lilting themes.

The orchestra is very much a subordinate partner, falling into a pattern of responding to or sometimes contrasting with the dominating soloist. Only occasionally does it seize the initiative, as when for example shifting into the minor mode which leads to a more dramatic passage for the soloist. Sticking closely to sonata form, Beethoven shows his skill by transforming a conventional, almost martial series of arpeggios into a heartrending chromatic climb into the stratosphere, which gradually drifts back into a restatement of the opening theme, returned to the major key. After some glimpses of other motifs, the Romance ends softly and satisfyingly, like a dropped feather wafting to the ground.

K.P. Kemp © 2003

Piano Concerto No. 5 in E-flat major, Op. 73 'Emperor'

There is no evidence that Beethoven ever played this work, and it is the only one of the piano concertos which seems to have been published in both London and Leipzig before it was performed. After appearing in London in 1810 and in Leipzig around May 1811, the work was first performed in November of that year in Leipzig with pianist Friedrich Schneider. It was the following year that Czerny introduced the work in Vienna.

This situation marks a total reversal of Beethoven's attitude towards his earlier concertos, which he resisted publishing until he had extracted maximum mileage from them on the concert platform, and there are several manifestations of this change. In contrast to the blank pages and Egyptian hieroglyphs which Ignaz von Seyfried had noticed when turning pages for the Third Concerto, Beethoven seems to have set out this score rather carefully. It is known, for example, that, as well as playing the solo part, it was common practice for the soloist to also accompany the orchestra during the orchestral tuttis, by playing the bass part with improvised chords above according to the old practice of basso continuo. In 1809 Beethoven wrote out his own treatise on basso continuo, carefully specifying the signs he thought should be used, and these signs can be found throughout the manuscript of the Fifth Concerto (and also on his choral music but not on his symphonies): an indication that since Beethoven knew he wouldn't be playing the Fifth Concerto himself, he had better be more precise.

The circumstances for the composition of this work during 1809 were, of course, far from ideal. For the second time in Beethoven's life, Vienna was besieged and occupied by Napoleon's armies. During the earlier invasion, in 1805, the French had entered unopposed, but this time the city was defended and the daily bombardments, according to Ferdinand Ries, drove Beethoven to seek shelter in his brother's cellar, covering his fragile ears with pillows. In July, about two months after the city surrendered, he wrote to his publisher (along with his increasingly severe complaints about misprints): 'What a destructive, disorderly life I see and hear around me, nothing but drums, cannons, and human misery in every form.' In such a context, it is difficult to know what to make of the concerto's overtly military associations.

Certainly the nickname 'Emperor' was not Beethoven's, and the several stories of its derivation are unreliable. According to Carl Czerny, when Beethoven wrote the *Adagio* second movement, 'the religious songs of devout pilgrims were present to his mind'. In structure it is a simple ABA form with decorated return.

Peter McCallum © 2003 (adapted)

Ah! perfido … Per pietà, non dirmi addio, Op. 65

Ah! perfido dates from the period of Beethoven's study with Salieri, and it may well have been the older man who encouraged him to compose it, knowing that a formal concert piece on an Italian text, a self-contained concert aria, would stand Beethoven in good stead. The theme of the text, partly by Metastasio, is thwarted, unfulfilled love, which is a constantly recurring theme in Beethoven's songs.

A quickly shifting series of recitatives portrays, first, rage at the beloved's departure. A kaleidoscope of emotions follows: self-pity for the pain this is causing, then defiance and the threat of divine punishment, a dramatic reflection on the heavenly punishment that grows in intensity then, in fast tempo, excited thoughts of lightning striking the faithless beloved. Suddenly, the woman's thoughts turn on herself, and the clarinet leads an *adagio* preparing lyrically the first part of the aria – a prayer to the beloved not to leave.

As in many of Beethoven's songs, the instruments state the melodic material before the voice takes it up. The idea of dying of grief is drawn out, at the end of this section, over pizzicato strings, which seems to suggest the ebbing away of life. The remainder of the scena is an *allegro assai* of symphonic proportions, in which agitated passages alternate with slower, pathetic ones, though this material is heard in both slow and fast tempos, suggesting that the words are less important to Beethoven than the musical idea.

David Garrett

Ah! perfido, spergiuro,	*Ah! You treacherous, faithless,*
Barbaro traditor, tu parti?	*barbaric traitor, you leave?*
E son questi gl'ultimi tuoi congedi?	*And is this your last farewell?*
Ove s'intese tirannia più crudel?	*Where did one hear of a crueller tyranny?*
Va, scellerato! va, pur fuggi da me,	*Go, despicable man! Go, flee from me!*
L'ira de' Numi non fuggirai.	*You won't flee from the wrath of the gods.*
Se v'è giustizia in ciel, se v'è pietà,	*If there is justice in heaven, if there is pity,*
Congiureranno a gara tutti a punirti!	*All will join forces in a contest to punish you!*
Ombra seguace, presente, ovunque vai,	*I follow your trail. I am wherever you go,*
Vedrò le mie vendette;	*I will live to see my revenge;*
Io già le godo immaginando;	*I already take my delight in it in my imagination;*
I fulmini ti veggo già balenar d'intorno.	*I already see you surrounded by flashes of lightning.*

Ah no! fermate, vindici Dei!	*Alas! Pause, avenging gods!*
Risparmiate quel cor, ferite il mio!	*Spare that heart, wound mine!*
S'ei non è più qual era, son io qual fui;	*If he is not what he was, I am still what I was;*
Per lui vivea, voglio morir per lui!	*for him I lived, for him I want to die!*
Per pietà, non dirmi addio,	*Have mercy, don't bid me farewell,*
Di te priva che farò?	*what shall I do without you?*
Tu lo sai, bell'idol mio!	*You know it, my beloved idol!*
Io d'affanno morirò.	*I will die of grief.*
Ah crudel! Tu vuoi ch'io mora!	*Ah, cruel man! You want me to die!*
Tu non hai pietà di me?	*Don't you have pity on me?*
Perchè rendi a chi t'adora	*Why do you reward the one who adores you*
Così barbara mercè?	*in such a barbaric way?*
Dite voi, se in tanto affanno	*Tell me, if in such a grief*
Non son degna di pietà?	*I do not deserve pity?*

Recitative text by Pietro Metastasio
Aria text: Anonymous

Translation by Raff Wilson

Violin Sonata No. 8 in G major, Op. 30 No. 3
Violin Sonata No. 9 in A major, Op. 47 'Kreutzer'

Op. 30 No. 3 gives us Beethoven at his most whimsical. Czerny wrote that this was 'one of the most lively, merry and brilliant of Beethoven's sonatas, when it is played with the requisite fire and humour'. The opening movement is peppered with off-beat accents, syncopations and rapid runs. For Czerny, the middle movement was full of 'artless grace and tender feeling', and the last movement 'surpasses the first movement in liveliness, humour and brilliancy'. This finale is also indebted to the modish 'English' effects of bagpipe-like drones and contredanse rhythms, and in our recording we followed Czerny's advice: 'The loud passages, in particular, must be played with humourous mirth and be suitably augmented by the pedal.'

If this puts violin and piano on a firmly equal footing, the 'Kreutzer' Sonata of the same year goes even further in tipping the scales in establishing the dominance of the violin. Duos for violin and piano were, however, still being advertised as 'grand sonatas' for the piano with 'accompaniments for the violin'.

In order to distinguish himself entirely from this fading tradition, Beethoven stresses the concerto-like nature of this 'Grand Sonata' (as his nephew Karl Beethoven called it) in a notation in a sketch, that we also find on the title-page of the first edition. Beethoven wrote: '*Sonata scritta in un stilo brillante molto concertante quasi come d'un Concerto*', which means: 'Sonata written in a brilliant very concerted style, almost like that of a Concerto'. This quite detailed description underlines the virtuosic nature of the solo violin part, its epic architecture, as well as signifying a significant departure from the typical 'Grand Sonata' form then in vogue.

Beethoven originally wrote the sonata for the virtuoso George Polgreen Bridgetower (1779–1860). His father was African and was the personal page to Haydn's patron Nikolaus I, Prince Esterházy. As his mother was Polish, he was described at the time as a mulatto. The dedication to Bridgetower by Beethoven still exists: 'Mulattick Sonata. Composed for the mulatto Brischdauer [sic], great lunatick and mulattick composer'. But they quarrelled about a girl, and so Beethoven dedicated the sonata, famously, to Rodolphe Kreutzer – who never played the work. It is a sad consequence of history that we now recognise this 'especially celebrated, colossal' sonata (as Czerny described it) by the name of its clueless dedicatee, and not that of Bridgetower. As if somewhat aware of this injustice, Czerny notes: 'It was here [i.e. in Vienna] called for a time the "*pritschtauerische* (Bridgetower) sonata", although in print, it has been dedicated to *Kreutzer*.'

Erin Helyard © 2019

Violin Concerto in D major, Op. 61

Beethoven's only complete violin concerto is now so firmly fixed in the repertoire it seems astonishing to find that it wasn't an instant success. It received a tepid response at its premiere. It wasn't until 1844, when the 13-year-old prodigy Joseph Joachim toured with it (under the baton of Felix Mendelssohn) that this concerto gained popularity; and perhaps not even until 1926, when Fritz Kreisler made the first recording, did the listening public truly embrace it.

Chronologically, the concerto falls well into Beethoven's so-called 'Heroic' period, which saw the creation of the watershed 'Eroica' Symphony, his opera *Fidelio*, and the equally gripping 'Appassionata' and 'Waldstein' Piano Sonatas, among others. The Violin Concerto was written in 1806 for Franz Clement, who was 26 years old, a conductor and violinist at the Theater-an-der-Wien in Vienna. Perhaps it is a little odd that in the midst of so much heroicism from Beethoven, such groundbreaking Romanticism, he chose to collaborate with a soloist whose style was noted 'not for vigorous, bold, powerful playing … [but rather for] an indescribable deliacy, neatness, and elegance, an extremely delightful tenderness and purity …' – as the *Allgemeine musikalische Zeitung* put it.

Beethoven was known as a phenomenal pianist who composed. However, he had studied violin and viola as a child, even for a while playing viola in a local orchestra. But although he clearly knew which way to hold it, the violin wasn't his strength – playing through some of his own sonatas at home, his accompanist described it (later, and probably very quietly) as 'dreadful'. So Clement may or may not have had a considerable hand in making suggestions and adjustments to the concerto's solo line.

By 1806 Beethoven had already written an early unfinished violin concerto and the two Romances for violin and piano. He wasn't coming at the concerto from a standing start. And yet what a leap of creativity it is! Apart from Mozart's later violin concertos, most such works of that era were virtuoso drivel, designed to show off the soloist through whatever tasteless acrobatics seemed to the composer to be a good idea at the time. With this concerto, Beethoven showed that the form was capable of being taken seriously.

He did this by making it into a symphony for violin and orchestra. He treated it as something profound and pure. He gave it an introduction equal to any symphonic work of the time. And it takes a good 20 minutes or so for him to work through the musical ideas in the first movement: as long as many entire concertos of the day.

The premiere on 23 December 1806 was, as noted above, not a huge success, though the concert overall was quite well received. But considering the concert also included such features as Clement playing 'a sonata on one string, with the violin held upside', perhaps the concerto was simply too far ahead of its time, and its audience.

K.P. Kemp © 2006 (adapted)

Richard Tognetti

Artistic Director & Lead Violin

'… it's our job to bring the listener in through our portal. A numinous moment when, hopefully, we can make time stand still.'

Richard Tognetti is the Artistic Director of the Australian Chamber Orchestra. After studying both in Australia with William Primrose and Alice Waten, and overseas at the Bern Conservatory with Igor Ozim, he returned home in 1989 to lead several performances with the ACO and was appointed the Orchestra's Artistic Director and Lead Violin later that year. He was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015. As director or soloist, Richard has appeared with many of the world's leading orchestras, and in 2016 was the first Artist-in-Residence at the Barbican Centre's Milton Court Concert Hall. His recordings of Bach's violin works won three consecutive ARIA Awards.

Richard is also a composer, having curated and co-composed the scores for the ACO's documentary films *Mountain*, *The Reef* and *Musica Surfica*. In addition, he co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and the soundtrack to Tom Carroll's film *Storm Surfers*.

He was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on the 1743 'Carrodus' Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

Australian Chamber Orchestra

'The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.'
– The Australian, 2017

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions and adventurous cross-artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences.

Testament to its international reputation, the ACO was invited to commence a three-year residency as International Associate Ensemble at Milton Court in partnership with London's Barbican Centre from the 2018/19 season.

The Orchestra regularly collaborates with artists and musicians who share its ideology: from Emmanuel Pahud, Steven Isserlis, Dawn Upshaw, Olli Mustonen, Brett Dean and Ivry Gitlis, to Neil Finn, Jonny Greenwood, Barry Humphries and Meow Meow; to visual artists and film makers such as Michael Leunig, Bill Henson, Shaun Tan, Jon Frank and Jennifer Peedom, who have co-created unique, hybrid productions for which the ACO has become renowned.

In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Recent releases include *Water | Night Music*, the first Australian-produced classical vinyl for two decades, *Mozart's Last Symphonies, Bach | Beethoven: Fugue*, *Haydn | Mozart*, and the soundtrack to their acclaimed cinematic collaboration, *Mountain*.

aco.com.au

Satu Vänskä

Violin

Satu Vänskä is Principal Violin of the Australian Chamber Orchestra. She regularly performs as lead violin and soloist with the ACO.

Satu performed as orchestra leader and soloist in the 2018 London production of Barry Humphries' *Weimar Cabaret* with the Aurora Orchestra at the Barbican Centre. She has appeared as soloist with the Tasmanian Symphony Orchestra and Arctic Chamber Orchestra and in recital at the Sydney Opera House and the Melbourne Recital Centre, opening their Great Performers Series in 2019.

She is the director, frontwoman, violinist and vocalist of electro-acoustic ensemble ACO Underground, and as a violinist and singer has collaborated with artists that include Barry Humphries, Meow Meow, Jonny Greenwood, The Presets, Jim Moginie and Brian Ritchie in settings ranging from New York's Le Poisson Rouge and Sydney's Oxford Art Factory, to Slovenia's Maribor Festival and the US's Tanglewood Festival. Satu also performed as vocalist in the soundtrack and live performances of *Mountain*, the ACO's acclaimed cinematic collaboration with director Jennifer Peedom.

Satu was born to a Finnish family in Japan where she began violin lessons at the age of three. Upon her family's relocation to Finland, she studied with Pertti Sutinen at the Lahti Conservatorium and the Sibelius Academy in Finland, and later at the Hochschule für Musik in Munich as a pupil of Ana Chumachenco where she finished her diploma.

Satu was named Young Soloist of the Year by Sinfonia Lahti in 1998, and a few years later was prizewinner of the Deutsche Stiftung Musikleben. From 2001 she played under the auspices of Lord Yehudi Menuhin's Live Music Now Foundation, which gave her the opportunity to perform with musicians include Radu Lupu and Heinrich Schiff.

She plays the 1726 'Belgiorno' Stradivarius violin, kindly on loan from ACO Chairman Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis.

Tamara Anna Cislowska

Piano

Tamara-Anna Cislowska is one of Australia's most acclaimed and recognised pianists. She has performed worldwide with repertoire spanning five centuries, and won international prizes in London, Italy and Greece, including the Rovere d'Oro. The youngest pianist to win the ABC Young Performer of the Year competition – at age 14 – she gave her first public performance at the age of two, playing music by Bartók. She commenced studies at the Sydney Conservatorium of Music four years later, and gave her first orchestral performance at age eight.

A regular guest of orchestras and festivals in Europe, America and Australasia, including as soloist with the London Philharmonic Orchestra, the New Zealand Symphony Orchestra and all the major Australian symphony orchestras, she has performed as a recitalist at the Purcell Room in London, the Kleine Zaal of the Concertgebouw in Amsterdam, and the Sydney Opera House.

Recent engagements include Mozart and Rachmaninoff with the Sydney, Queensland and Christchurch Symphony Orchestras, Liszt and Gershwin with the Auckland Philharmonia Orchestra, concertos by Górecki and Prokofiev, the world premiere of Elena Kats-Chernin's piano concerto *Lebewohl* (nominated for Orchestral Work of the Year at the 2019 Art Music Awards), a tour to the Lincoln Center's White Light Festival with Circa, recording and touring with Australian Chamber Orchestra's *Mountain* for Sydney Film Festival and to the Barbican (UK), Messiaen's *Quartet for the End of Time* at Dark MOFO, a recital at UKARIA Cultural Centre with Dawn Upshaw, and performances with the Australian World Orchestra Chamber Ensemble.

Her discography on ABC Classic includes the ARIA Award-winning release *Peter Sculthorpe: Complete Works for Solo Piano*, two albums of music by Elena Kats-Chernin (*Butterflying* and *Unsent Love Letters: Meditations on Erik Satie*) and *Into Silence* with the Tasmanian Symphony Orchestra; she has also recorded extensively for Chandos, Naxos, Tall Poppies, Artworks and MDG (Dabringhaus und Grimm).

Tamara is also a regular broadcaster on ABC Classic and edits for Boosey & Hawkes (Berlin).

Nicole Car

Soprano

Nicole Car is one of the most outstanding singers to emerge from Australia in recent years.

In 2015, she made her debut at the Royal Opera House, Covent Garden, singing Tatyana in *Eugene Onegin* and Micaëla in *Carmen*. She made her American debut in 2014 as The Countess (*The Marriage of Figaro*) for Dallas Opera and her European debut the following year as Tatyana for Deutsche Oper Berlin. Since this time, she has sung Fiordiligi in *Così fan tutte* for Deutsche Oper Berlin, Semperoper Dresden and Opera Australia, Mimì in *La bohème* for Covent Garden, Tatyana for Opéra de Paris and the title roles in *Thaïs* and *Luisa Miller* for Opera Australia (winning her first Helpmann Award for the latter).

Engagements in 2018 included Violetta (*La traviata*) in Sydney (her second Helpmann Award), Mimì in Paris and Dresden, Marguerite (*Faust*) in Berlin and a national tour with the Australian Chamber Orchestra; Nicole also made her debut at the Metropolitan Opera, New York as Mimì. In 2019, Nicole sang Tatyana in Munich and Berlin, Micaëla and Donna Elvira (*Don Giovanni*) for Opéra de Paris, Violetta and Marguerite at Opéra de Marseille and Ellen Orford (*Peter Grimes)* for the Sydney Symphony Orchestra. Future engagements include her house debut at the Vienna State Opera, and returns to the Metropolitan Opera (as Fiordiligi), the Covent Garden (as Mimi) and Opera Australia (as Tatyana).

For Opera Australia, Nicole has sung Tatyana, Micaëla, Mimì, Marguerite, Pamina (*The Magic Flute*), Leïla (*The Pearl Fishers*), The Countess (*The Marriage of Figaro*) and both Donna Anna and Donna Elvira (*Don Giovanni*). She has also sung Donna Anna for West Australian Opera and Adalgisa (*Norma*) for Victorian Opera.

Nicole has recorded Brahms's *German Requiem* with the Melbourne Symphony Orchestra, *Rule Britannia!* for the Tasmanian Symphony Orchestra and *Heroines* with the Australian Chamber Orchestra. Her solo album of operatic arias *The Kiss* (ABC Classic) debuted at No. 1 on the Australian classical charts.

Erin Helyard

Fortepiano

Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and as a lucid scholar who is passionate about promoting discourse between musicology and performance. Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. He was named the Westfield Concert Scholar (Cornell University) on fortepiano for 2009-2010, and from 2003 to 2012 Erin was a central member of the award-winning Ensemble Caprice (Montreal).

As Artistic Director and co-founder of Pinchgut Opera and the Orchestra of the Antipodes, he has forged new standards of excellence in historically informed performance in Australia, with operas under his direction winning Best Opera at the Helpmann Awards for three consecutive years (2015–17). He himself has received two Helpmann Awards for Best Musical Direction: one for a feted revival of Handel's *Saul* at the Adelaide Festival in 2017, and the other for Hasse's *Artaserse* with Pinchgut Opera – a performance which also won Best Rediscovered Opera at the 2019 International Opera Awards in London.

Erin has conducted from the keyboard operas by composers as varied as Handel, Vivaldi, Cavalli, Monteverdi, Rameau, Vinci, Hasse, Charpentier, Salieri and Grétry. As a conductor Erin has distinguished himself in dynamic performances with the Adelaide, Tasmanian and Queensland Symphony Orchestras and the Australian Haydn Ensemble. He regularly collaborates with the Australian Chamber Orchestra, and duets in 19th-century repertoire on historical pianos with renowned Alkan exponent Stephanie McCallum. In 2018 his contribution to the arts in Australia was recognised with a Music and Opera Singers Trust Achievement Award (MAA).

Australian Chamber Orchestra

Artistic Director Richard Tognetti
Managing Director Richard Evans

Symphony No. 5 in C minor, Op. 67 recorded live in concert by Bob Scott at City Recital Hall, Sydney on 17, 20 and 21 November 2018. Produced by Maxime Bibeau. Assistant Producer: Bernard Rofe. Mixed and mastered by Bob Scott.

Symphony No. 6 in F major, Op. 68 'Pastoral' recorded live in concert by Simon Lear at City Recital Hall, Sydney on 15, 16 and 19 February 2011. Co-produced by Simon Lear and Maxime Bibeau.

String Quartet No. 13 in B-flat major, Op. 130 (with the Grosse Fuge, Op. 133) recorded live in concert by Bob Scott at City Recital Hall, Sydney on 14, 17, 18 and 20 May 2016. Produced by Maxime Bibeau. Mixed and mastered by Bob Scott.

Romance in F major, Op. 50 and **Ah! perfido, Op. 65** recorded live in concert by Bob Scott at City Recital Hall, Sydney on 14, 18 and 20 April 2018. Produced by Virginia Read. Assistant Producer: Maxime Bibeau. Mixed and mastered by Bob Scott.

Piano Concerto No. 5 in E-flat major, Op. 73 'Emperor' recorded by Bob Scott at The Concourse, Chatswood on 24 April 2017. Produced by Lyle Chan. Mixed and mastered by Bob Scott.

Sonata for Violin and Piano No. 8 in G major, Op. 30, No. 3 and **Sonata for Violin and Piano No. 9 in A major, Op. 47 'Kreutzer'** recorded and produced by Alex Stinson in the Eugene Goossens Hall of the Australian Broadcasting Corporation's Ultimo Centre, Sydney on 7–9, 14 and 15 March 2019.

Violin Concerto in D major, Op. 61 recorded live in concert at City Recital Hall, Sydney on 20 and 21 February 2007. Produced by Daniel Denholm.

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