



AUSTRALIAN CHAMBER ORCHESTRA

CELEBRATING 40 YEARS

40

RICHARD TOGNETTI | ARTISTIC DIRECTOR

CD1		[71'45]
	PETER SCULTHORPE 1929–2014	
1	Irkanda IV Richard Tognetti <i>violin</i> <i>Recorded 1996</i>	10'51
	RALPH VAUGHAN WILLIAMS 1872–1958	
2	The Lark Ascending Richard Tognetti <i>violin</i> , Roland Peelman <i>conductor</i> <i>Recorded 2002</i>	16'31
	ASTOR PIAZZOLLA 1921–1992	
3	Aconagua – Concerto for bandoneón, string orchestra and percussion: I. Allegro marcato James Crabb <i>classical accordion</i> , Tamara-Anna Cislowska <i>piano</i> <i>Recorded 2002</i>	7'50
	ELENA KATS-CHEENIN b. 1957	
4	Torque James Crabb <i>classical accordion</i> , Tamara-Anna Cislowska <i>piano</i> <i>Recorded 2002</i>	14'57
	JOHANN SEBASTIAN BACH 1685–1750	
	Concerto in D minor for two violins, BWV1043	[14'22]
5	I. Vivace	3'24
6	II. Largo ma non tanto	6'33
7	III. Allegro	4'25
	Richard Tognetti and Helena Rathbone <i>violins</i> <i>Recorded 2005</i>	
	PYOTR IL'YICH TCHAIKOVSKY 1840–1893	
8	String Sextet in D minor, Op. 70 'Souvenir de Florence': IV. Allegro con brio e vivace <i>Recorded 2005</i>	7'14

CD2		[72'20]
	JOSEPH TAWADROS b. 1983	
	Orch. Joseph Tawadros and Richard Tognetti	
1	Rose Joseph Tawadros <i>oud</i> , James Tawadros <i>req</i> , Richard Tognetti <i>violin</i> <i>Recorded 2006</i>	4'13
	RICHARD WAGNER 1813–1883	
2	Siegfried Idyll <i>Recorded 2006</i>	17'55
	JOHANNES BRAHMS 1833–1897	
3	Symphony No. 1 in C minor, Op. 68: IV. Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro <i>Recorded 2010</i>	15'58
	WOLFGANG AMADEUS MOZART 1756–1791	
	Symphony No. 41 in C major, KV551 'Jupiter'	[34'15]
4	I. Allegro vivace	11'25
5	II. Andante cantabile	9'40
6	III. Menuetto and Trio: Allegretto	4'49
7	IV. Molto allegro <i>Recorded 2015</i>	8'21

Australian Chamber Orchestra
Richard Tognetti Artistic Director & Lead Violin

Richard Tognetti reflects on the music

CD1

1 SCULTHORPE **Irkanda IV**

One day whilst we were rehearsing, Peter came over and wrote on the last page of the score the words by DH Lawrence that inspired *Irkanda IV* and others:

A sun will rise in me.
I shall slowly resurrect,
Already the whiteness of false dawn is on my inner ocean.

I wrote about Peter at the time of his death that 'the ACO is to Peter Sculthorpe as a tree is to soil.' Peter wrote for the ACO right through the history of the Orchestra, right from the very word go. I heard *Lament for Strings* (commissioned by the ACO) in 1976 in the Wollongong Town Hall. It was the world premiere.

When I first joined the ACO and got to know the man himself, I was touched by his humility, gentleness and his resoluteness.

The documentary filmmaker Tony Palmer approached me to help him raise funds to make a film about Peter. I suspect it will be an eternal regret of Tony's that he wasn't able to get it off the ground before Peter died.

2 VAUGHAN WILLIAMS **The Lark Ascending**

At the time it was written, the Germans dismissed Vaughan Williams' *The Lark Ascending* as English pastoral frippery. Whereas, in fact, I claim that this is a radical work, serving to establish an anti-Teutonic sonic world that inspires to this day.

Far from being wallpaper music (even though it works well as background music – but then so do The Beatles and Brahms), its power evokes a numinous presence.

3 PIAZZOLLA **Aconcagua**: I. Allegro marcato

'Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind.' Without these words from Nadia Boulanger, it is entirely possible that the world would have been deprived of some of the greatest music ever written. With these words, Nadia Boulanger was responsible for unleashing Astor Piazzolla's original voice. He had come to Paris to study with her, to become a classical composer, but she told him to go home and write like an Argentinean.

And of course this simple concept of reflecting the country from which you came spread like wildfire, including inciting our very own Peter Sculthorpe to write 'Australian' music. It was a liberating force that had massive reverberations.

Accordion virtuoso James Crabb opened up my door to this world of Piazzolla. His mastery of the instrument and his musicianship were introduced to the world around the time of this recording. We played together at the opening ceremony of the 2003 Rugby World Cup in Sydney, not only to a packed stadium but apparently to a television audience of about two billion!

4 KATS-CHERNIN **Torque**

The brilliant Australian pianist Tamara-Anna Cislovska joined James for this piece by the irrepressible Elena Kats-Chernin. *Torque* is somewhat of a companion piece to Piazzolla's *Aconcagua*. Elena, one of our finest 'occasional' composers, had lost her car at the time she was writing this piece – its gearbox died. So she set about writing a piece that focussed on society's obsession with the need for a car. She said in her note about the piece that she borrowed tango gestures 'to give the impression of a human musical machine'.

No matter what Elena puts her mind to doing, it comes out like a perfectly baked cake. Don't ever underestimate the capabilities of a composer to compose something on spec. Elena has such an emotional range, and fantastic honesty that is unclouded.

5-7 BACH **Concerto in D minor for two violins**

Bach's music begins where words end.

I was asked if I remembered the first time I played this concerto. Few violinists, I imagine, recall the first time they played the Bach Double. If playing Bach's sonatas and partitas is like delivering a Shakespearean soliloquy, is the Bach Double a 'duoliloquy'?

8 TCHAIKOVSKY **Souvenir de Florence**: IV. Allegro con brio e vivace

I played *Souvenir de Florence* in my very first year with the Orchestra as Artistic Director in 1990, in one of my first concerts. I suppose I've played it some hundreds of times since then.

This is high-octane Tchaikovsky. And it works equally well in its original sextet form as it does in this arrangement for strings.

CD2

1 TAWADROS **Rose**

Rose is a very powerful piece. Joseph Tawadros wrote it for his mum, who tragically died shortly after he finished it, so the piece assumes a whole other dimension.

I was fortunate enough to meet Joe's mum. And it was immediately clear that all the good in Joseph you could also see in his wonderful mother, Rose. Joe has always written viscerally; he writes personal reactions to things. And how much more personal can it be than to write something about your mother.

As an Egyptian/Australian oud player and composer, Joe holds a unique place in Australian composition – it's nearly impossible to pigeonhole his music into one musical genre.

2 WAGNER **Siegfried Idyll**

Wagner's *Siegfried Idyll* was written as a love letter to his wife, Cosima. They'd not long been married when he surprised her with this symphonic poem for her birthday.

It's pretty extraordinary for a chamber orchestra to be able to play anything by Wagner, the master of music of epic proportions. But this was originally scored for just 13, so it could be performed on the stairs of Wagner's home. It was originally never intended to be made available to the public, but ultimately Wagner needed the money.

3 BRAHMS **Symphony No. 1**: IV. Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro

I include at least one program in each season that's more 'symphonic' in scale; something that takes us out of our perceived chamber setting and into the realm of the symphonic (i.e. epic or perceived epic). Brahms actually expressed a preference that the orchestra be around the size it is in this recording.

Successor to Beethoven and predecessor of Bruckner, Brahms's symphonies are like walking into the mid-ranges of an alpine landscape: vast, glorious, and with an overwhelming sense of depth of field – it is important to give the audience this sense of depth, whilst at the same time inviting them to be intimately inside the music.

4-7 MOZART **Symphony No. 41 'Jupiter'**

The first time I played the 'Jupiter' was right at the beginning of my time with the ACO and I vividly recall the performances. Frans Brüggen was conducting. He brought a sense of clarity to the music but not in that 'dabbing Dettol antiseptic' on the music that you sometimes got with English so-called specialists. He had an air of mysticism about him; he was like a white-haired guru, with charisma, an 'Ausstrahlung', as the Germans say. Without dominating the Orchestra, he made people want to go with him, into his realm.

With Mozart, the tempo indications are just in Italian – 'Allegro con brio' and so forth. Even though there is some anecdotal evidence from around the time that points to everything being fast, we don't have specific rules on exactly how fast.

So I've re-evaluated certain tempi over the years through the very sophisticated process of 'finger in the wind'. But even then, you get into a hall and you have to change! Ultimately it's about the listener.

Richard Tognetti © 2016



Australian Chamber Orchestra on the road to Uluru

Richard Tognetti

'Richard Tognetti is one of the most characterful, incisive and impassioned violinists to be heard today.' – The Daily Telegraph (UK)

Australian violinist, conductor and composer Richard Tognetti was born in Canberra and raised in Wollongong. He has established an international reputation for his compelling performances and artistic individualism.

He began his studies in his home town with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances of the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director. He is also Artistic Director of the Festival Maribor in Slovenia.

Richard performs on period, modern and electric instruments, and his numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, he has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovene Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all of the major Australian symphony orchestras.

Richard was co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*, starring Russell Crowe; he co-composed the soundtrack to Tom Carroll's surf film *Horrorscopes*; and created *The Red Tree*, inspired by Shaun Tan's book. He co-created and starred in the 2008 documentary film *Musica Surfica*.

Richard 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 a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

He has given more than 2,500 performances with the Australian Chamber Orchestra.

Australian Chamber Orchestra

'If there's a better chamber orchestra in the world today, I haven't heard it.' – The Guardian (UK)

Since its first concert in November 1975, the Orchestra has travelled a remarkable road. With inspiring programming, unrivalled virtuosity, energy and individuality, the Australian Chamber Orchestra's performances span popular masterworks, adventurous cross-artform projects and pieces specially commissioned for the ensemble.

Founded by the cellist John Painter, the ACO originally comprised just 13 players, who came together for concerts as they were invited. Today, the ACO has grown to 21 players (four part-time), giving more than 100 performances in Australia each year, as well as touring internationally.

The ACO has performed around the world: from red-dust regional centres of Australia to New York night clubs, from Australian capital cities to the world's most prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, Vienna's Musikverein, New York's Carnegie Hall, Birmingham's Symphony Hall and Frankfurt's Alte Oper.

Since the ACO was formed in 1975, it has toured Indonesia, Singapore, Thailand, Malaysia, Hong Kong, Japan, New Zealand, Italy, France, Austria, Switzerland, England, Belgium, The Netherlands, Germany, China, Greece, the US, Scotland, Chile, Argentina, Croatia, the former Yugoslavia, Slovenia, Brazil, Uruguay, New Caledonia, Czech Republic, Slovak Republic, Spain, Luxembourg, Macau, Taiwan, Estonia, Canada, Poland, Puerto Rico and Ireland.

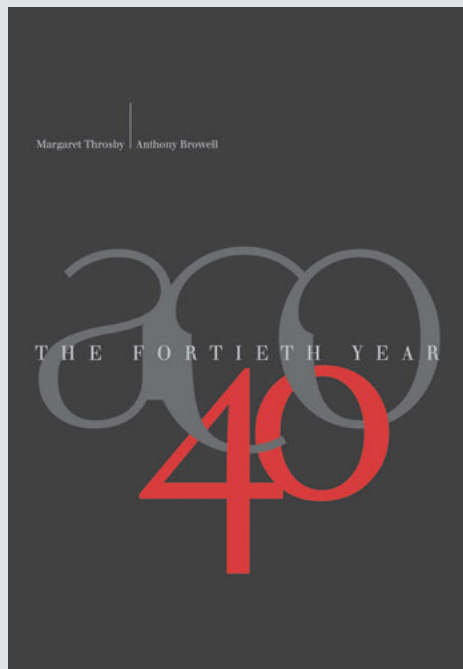
The ACO's dedication and musicianship have created warm relationships with such celebrated soloists as Emmanuel Pahud, Steven Isserlis, Dawn Upshaw, Imogen Cooper, Christian Lindberg, Joseph Tawadros, Melvyn Tan and Pieter Wispelwey. The ACO is renowned for collaborating with artists from diverse genres, including singers Tim Freedman, Neil Finn, Katie Noonan, Paul Capsis, Danny Spooner and Barry Humphries and visual artists Michael Leunig, Bill Henson, Shaun Tan and Jon Frank.

The ACO has recorded for the world's top labels. Their recordings have won three consecutive ARIA Awards, and documentaries featuring the ACO have been shown on television worldwide and won awards at film festivals on four continents.

www.aco.com.au



Australian Chamber Orchestra performing with Sydney Dance Company



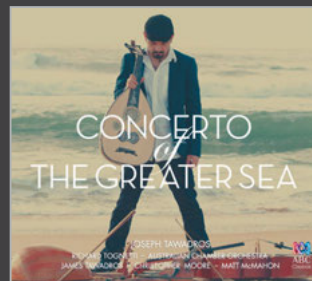
'It's clear that everything the ACO does is in the service of the music.'

– MARGARET THROSBY

ACO40: The Fortieth Year is a large-format prestige book that beautifully captures the ACO in pictures and words, on stage, in rehearsal, and in their private lives. With revealing text by Margaret Throsby and deluxe photography by Anthony Browell, *ACO40* is a sumptuous souvenir of Australia's national orchestra's 40th Anniversary year together, offering fascinating insight into the busy lives and music-making of Richard Tognetti and the Australian Chamber Orchestra.

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Irkanda IV (Sculthorpe) was recorded in January 1996, in the Eugene Goossens Hall of the Australian Broadcasting Corporation's Ultimo Centre, Sydney. Producer: Colin Cornish. Engineer: Allan MacLean. Editing: Colin Cornish & Neale Sandbach.

The Lark Ascending (Vaughan Williams) was recorded live in concert on 20 July 2002 in the Concert Hall of the Sydney Opera House. Producer and Engineer: Daniel Denholm. Assistant Engineer: Trent Williamson.

Aconcagua (Piazzolla) and *Torque* (Kats-Chernin) were recorded live in concert on 12 March 2002 in City Recital Hall, Sydney. Producer and Engineer: Daniel Denholm. Assistant Engineers: Louise Taylor & Robbie Rowlands.

Concerto in D minor for two violins (Bach) was recorded in October 2005 in the Eugene Goossens Hall of the Australian Broadcasting Corporation's Ultimo Centre, Sydney. Producer and Engineer: Virginia Read.

String Sextet 'Souvenir de Florence' (Tchaikovsky) was recorded live in concert on 6 July 2005 in the Perth Concert Hall. Producer: Shaun Rigney. Engineer: Karl Akers.

Rose (Tawadros) was recorded in November 2006 in Studios 301, Sydney. Producer and Engineer: Daniel Denholm.

Siegfried Idyll (Wagner) was recorded live in concert on 18 September 2006 in Hamer Hall, Arts Centre Melbourne. Producer: Lydia Warren. Engineers: Jim Atkins and Chris Lawson.

Symphony No. 1 (Brahms) was recorded live in concert in June 2010 in Hamer Hall, Arts Centre Melbourne. Producers: Maxime Bibeau and Simon Lear. Engineer: Simon Lear.

Symphony No. 41 'Jupiter' (Mozart) was recorded live in concert on 3 October 2015 in City Recital Hall, Sydney. Producer: Maxime Bibeau. Engineer, Editing and Mixing: Simon Lear. Assistant Engineer: Felix Abrahams.

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