

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

# CELEBRATING MOZART

Directed by Richard Tognetti

SEPTEMBER 2019



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Your five-minute read  
before lights down

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Inside you'll find features and interviews that shine a spotlight on our players and the music you are about to hear. Enjoy the read.

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### The Storm and the Stress

Martin Buzacott on Joseph Haydn  
and Wolfgang Amadeus Mozart

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# WELCOME

I am thrilled to welcome back Croatian pianist Dejan Lazić for our current national tour. Dejan is an old friend of the ACO's and we are delighted that he has reunited with Richard Tognetti and the Orchestra in this celebration of Mozart's genius.

Following this tour, we return to London's Barbican Centre for our second season in residence as International Associate Ensemble at Milton Court where Richard will lead the Orchestra through three characteristically diverse programs of music including Bach's iconic Goldberg Variations and *Luminous*, our ground-breaking collaboration with photographer Bill Henson. We recently toured *Luminous* across the country to critical acclaim and are greatly looking forward to bringing it to the UK for the very first time.

We have unveiled our exciting 2020 Season which sees the ACO celebrate 30 years of artistic leadership from Richard Tognetti as well as 250 years of the great Ludwig van Beethoven. If you haven't yet renewed your subscription or are considering become a full-season Subscriber, I invite you to head over to our website to explore this exhilarating season for yourself.

Thank you for joining us in the concert hall and I hope you enjoy the performance.



**Richard Evans**  
Managing Director

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## News



### 2020 Season Now On Sale

#### ANNOUNCEMENT

Our exciting 2020 Season is now on sale. Visit [aco.com.au](http://aco.com.au) for more information.

#### Coming up



## OCT

### Barbican Residency

3-5 OCTOBER

London

We return to London for the second of our three seasons in residence at the Barbican Centre.



### Intimate Bach

19-30 OCTOBER

Sydney, Brisbane, Wollongong, Melbourne, Adelaide and Perth

Richard Tognetti is joined by Brett Dean, Erin Helyard and ACO Principal Cello Timo-Veikko 'Tipi' Valve for a celebration of Bach's genius.



### Serenades for Strings

19-29 OCTOBER

Cairns, Rockhampton, Bundaberg, Lismore, Bellingen and Armidale

ACO Principal Violin Helena Rathbone leads ACO Collective with works by Beethoven, Elgar and Mendelssohn.



## NOV

### Brahms & Dvořák

9-22 NOVEMBER

Canberra, Melbourne, Adelaide, Newcastle, Sydney and Brisbane

An exuberant end to our 2019 concert season!



## DEC

### Nico Muhly and the New

4 DECEMBER

Melbourne

Pekka Kuusisto returns to Melbourne Recital Centre for a program of contemporary music built around a new violin concerto from American composer Nico Muhly.



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# PROGRAM

Richard Tognetti Director and Violin

Dejan Lazić Piano

Australian Chamber Orchestra

Dejan Lazić's appearance is supported by the Dame Margaret Scott AC Fund for International Guests and Composers.

<b>PRE-CONCERT TALK</b>	45 mins prior to the performance See page 8 for details	mins
<b>HAYDN</b>	Symphony No.39 in G minor "Tempesta di mare" <i>I. Allegro assai</i> <i>II. Andante</i> <i>III. Menuet and Trio</i> <i>IV. Finale: Allegro molto</i>	18
<b>MOZART</b> (arr. Lazić)	Rondo Concertante (Australian premiere)	7
<b>MOZART</b>	Piano Concerto No.14 in E-flat major, K.449 <i>I. Allegro vivace</i> <i>II. Andantino</i> <i>III. Allegro ma non troppo</i>	22
<b>INTERVAL</b>		20
<b>MOZART</b>	Violin Concerto No.3 in G major, K.216 <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Rondeau: Allegro</i>	22
<b>MOZART</b>	Symphony No.25 in G minor, K.183 <i>I. Allegro con brio</i> <i>II. Andante</i> <i>III. Menuetto and Trio</i> <i>IV. Allegro</i>	20

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

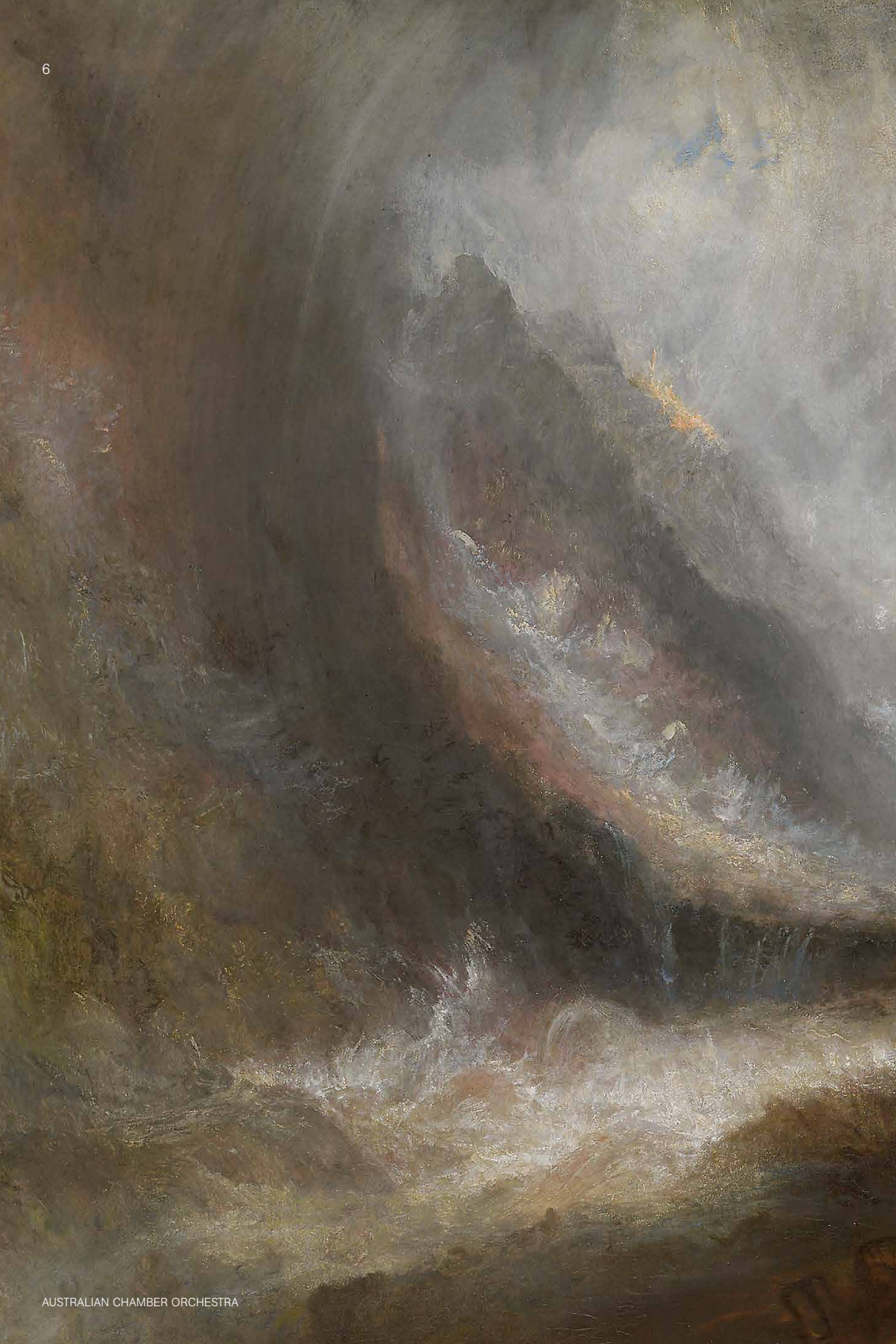
The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.



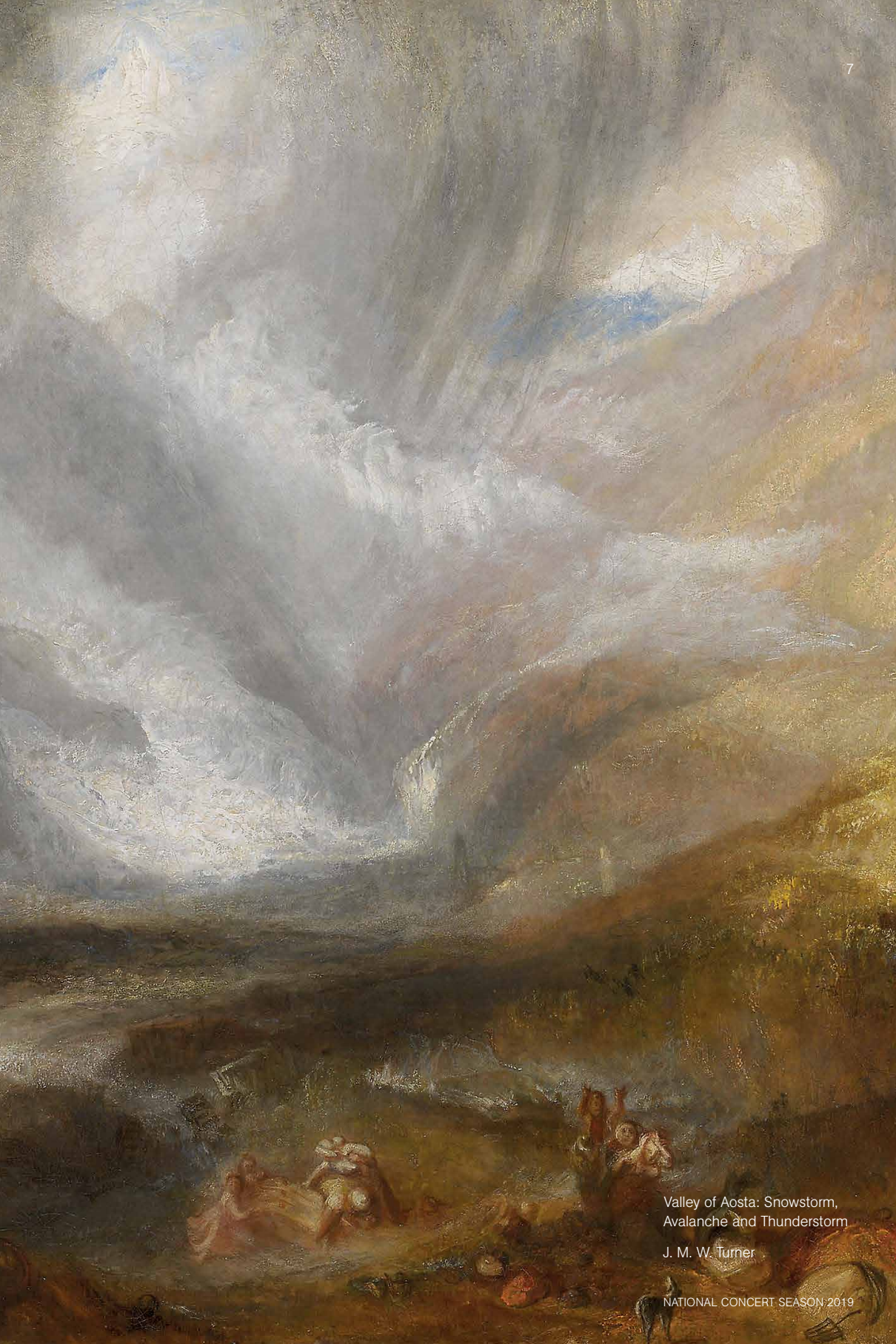
ACO concerts are regularly broadcast on ABC Classic.

*Celebrating Mozart* will be recorded on 9 September in Melbourne and broadcast on ABC Classic on 15 September at 2pm, and again on 14 December at 2pm.









Valley of Aosta: Snowstorm,  
Avalanche and Thunderstorm

J. M. W. Turner

NATIONAL CONCERT SEASON 2019



# PROGRAM IN SHORT

Your five-minute read  
before lights down.

## Pre-concert talks

Pre-concert talks take place 45 minutes before the start of every concert. See the ACO information desk for location details.

Wollongong Town Hall  
**Francis Merson**  
Thu 5 Sep, 6.45pm

Canberra  
**Francis Merson**  
Sat 7 Sep, 7.15pm

Arts Centre Melbourne  
**Robert Murray**  
Sun 8 Sep, 1.45pm  
Mon 9 Sep, 6.45pm

Adelaide Town Hall  
**Celia Craig**  
Tue 10 Sep, 6.45pm

Sydney – City Recital Hall  
**Francis Merson**  
Thu 12 Sep, 6.15pm  
Tue 17 Sep, 7.15pm

Sydney Opera House  
**Francis Merson**  
Sun 15 Sep, 2.15pm

Pre-concert speakers are subject to change.

“the storm-like tension and ferocity of Haydn’s “Tempesta di mare” (Storm at Sea) Symphony proved irresistible to the likes of JC Bach and Mozart, who modelled their own minor-key symphonies on it.”

### Joseph Haydn

(1732–1809)

#### Symphony No.39 in G minor “Tempesta di mare”

Of Haydn's 106 symphonies, only 11 are in a minor key. This is not an accident, given the symphony's original ceremonial role. By 1770 however, Haydn, often called the “Father of the Symphony”, was beginning to experiment with “extreme” modes of expression in his symphonies. These works are often associated with the *Sturm und Drang* (Storm and Stress) literary movement, characterised by their tempestuousness and dramatic changes, and while these expressive features are certainly shared by the literary movement, Haydn's developments actually predate the literary one by several years. However one refers to the style, the storm-like tension and ferocity of Haydn's “Tempesta di mare” (Storm at Sea) Symphony proved irresistible to the likes of JC Bach and Mozart, who modelled their own minor-key symphonies on it.

## Wolfgang Amadeus Mozart

(1756–1791)

### Rondo Concertante

Arranged for piano and orchestra by Dejan Lazić, from the 3rd movement of the Piano Sonata in B-flat major, K.333

Cadenzas are commonplace in concertos, but rarely found in classical sonatas. It is the unusual appearance of a cadenza in Mozart's Piano Sonata in B-flat major, K.333 that was the starting point for Dejan Lazić's creation of a *concertante* version of its 3rd movement. Lazić drew inspiration from Mozart's own adaptations of JC Bach's piano sonatas, as well as movements from Mozart's original concertos, to create an interplay between piano and orchestra that remains true to the spirit of Mozart's original.

### Piano Concerto No.14 in E-flat major, K.449

The Piano Concerto No.14 in E-flat major was the first in an extraordinary run of 12 piano concertos that Mozart composed between 1784 and 1786. While many of these were written to capitalise on his success as a piano virtuoso, this particular concerto was written especially for his student Barbara Ployer, who gave the first performance on 17 March 1784 at an Akademie concert in Vienna. The orchestration calls for strings, oboes and horns, however Mozart wrote that the concerto could be performed “a quattro” with an ensemble as small as a string quartet accompanying the soloist. While far from being one of Mozart's first works, the concerto is the first entry into Mozart's own catalogue of his collected works.

### Violin Concerto No.3 in G major, K.216

Between April and December 1775, the 19-year-old Mozart composed five violin concertos, the only works of their kind that he ever produced. While Mozart was a celebrated pianist, he was also an equally talented violinist, and probably intended to play the solo parts himself. Mozart seemed to be testing the waters in the first two concertos, but hit his stride by the third. He wasn't one to quote himself, but the G major concerto opens with

“Mozart really lets himself go in the final movement, drawing on folk melodies and country dances, using different speeds, rhythmic patterns and tonalities that only he could combine with such ease.”

a direct quote from his opera *Il re pastore* (The Shepherd King), composed five months earlier. From here, Mozart revels in the virtuosity of the form with youthful sparkle and operatic lyricism. He really lets himself go in the final movement, drawing on folk melodies and country dances, using different speeds, rhythmic patterns and tonalities that only he could combine with such ease.

### **Symphony No.25 in G minor, K.183**

For all of Mozart's prodigious talents, few of his early symphonies are truly 'great'. Indeed, Mozart was, for the greater part of his career, better suited to composing concertos than symphonies. There are two important exceptions: the serene Symphony No.29 in A major, and the Symphony No.25 in G minor of 1773, one of only two that Mozart wrote in a minor key. Mozart had followed in the footsteps of Joseph Haydn who in 1770, with his 39th Symphony, began composing tempestuous minor-key symphonies now known as *Sturm und Drang* (Storm and Stress) works. Mozart's 25th Symphony follows Haydn's formula to a T, from its dramatic gestures, syncopations and sudden changes in volume, to its use of four horns.

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**Richard Tognetti**  
Director and Violin

Richard plays the 1743 'Carrodus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by Wendy Edwards, Peter & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts.



**Dejan Lazić**  
Piano



**Satu Vänскä**  
Principal Violin

Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis. Her Chair is sponsored by Kay Bryan.



**Glenn Christensen**  
Violin

Glenn plays a 1728/29 Stradivarius violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Terry Campbell AO & Christine Campbell.



**Mark Ingwersen**  
Violin

Mark plays a contemporary violin made by the American violin maker David Gusset in 1989. His Chair is sponsored by Prof Judyth Sachs & Julie Steiner.



**Ilya Isakovich**  
Violin

Ilya plays his own 1600 Marcin Grobicz violin made in Poland.



**Liisa Pallandi**  
Violin

Liisa currently plays Helena Rathbone's violin which is a c.1760 Giovanni Battista Gabrielli. Her Chair is sponsored by The Melbourne Medical Syndicate.



**Maja Savnik**  
Violin

Maja plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreae violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.



**Ike See**  
Violin

Ike plays a 1590 Brothers Amati violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Di Jameson.





**Thibaud  
Pavlovic-Hobba**  
**Violin**

Thibaud currently plays Liisa Pallandi's violin which is a 1946 Charles Clarke.



**Elizabeth  
Woolnough**  
**Viola**

Elizabeth plays her own 1968 Parisian viola by Pierre M. Audinot. Her Chair is sponsored by Philip Bacon AM.



**Melissa Barnard**  
**Cello**

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Dr & Mrs J Wenderoth.



**Maxime Bibeau**  
**Principal Bass**

Max plays a late-16th-century Gasparo da Salò bass kindly on loan from a private Australian benefactor. His Chair is sponsored by Darin Cooper Foundation.



**Nicole Divall**  
**Viola**

Nikki plays a 2012 Bronek Cison viola. Her Chair is sponsored by Ian Lansdown.



**Timo-Veikko  
Valve**  
**Principal Cello**

Tipi plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Peter Weiss AO.



**Julian Thompson**  
**Cello**

Julian plays a 1729 Giuseppe Guarneri filius Andreæ cello with elements of the instrument crafted by his son, Giuseppe Guarneri del Gesù, kindly donated to the ACO by Peter Weiss AO. His Chair is sponsored by The Grist & Stewart Families.

#### **Violin**

**Victoria Sayles**

#### **Viola**

**Hanna Lee \***

Chair sponsored by peckvonhartel architects

**Nathan Greentree**

#### **Oboe**

**Michael Pisani \***

Courtesy of Melbourne Symphony Orchestra

**David Papp**

Courtesy of Sydney Symphony Orchestra

#### **Bassoon**

**Malte Refardt \***

**Simone Walters**

#### **Horn**

**Boštjan Lipovšek \***

Courtesy of RTV Slovenian Symphony Orchestra

**Rachel Silver**

Courtesy of Sydney Symphony Orchestra

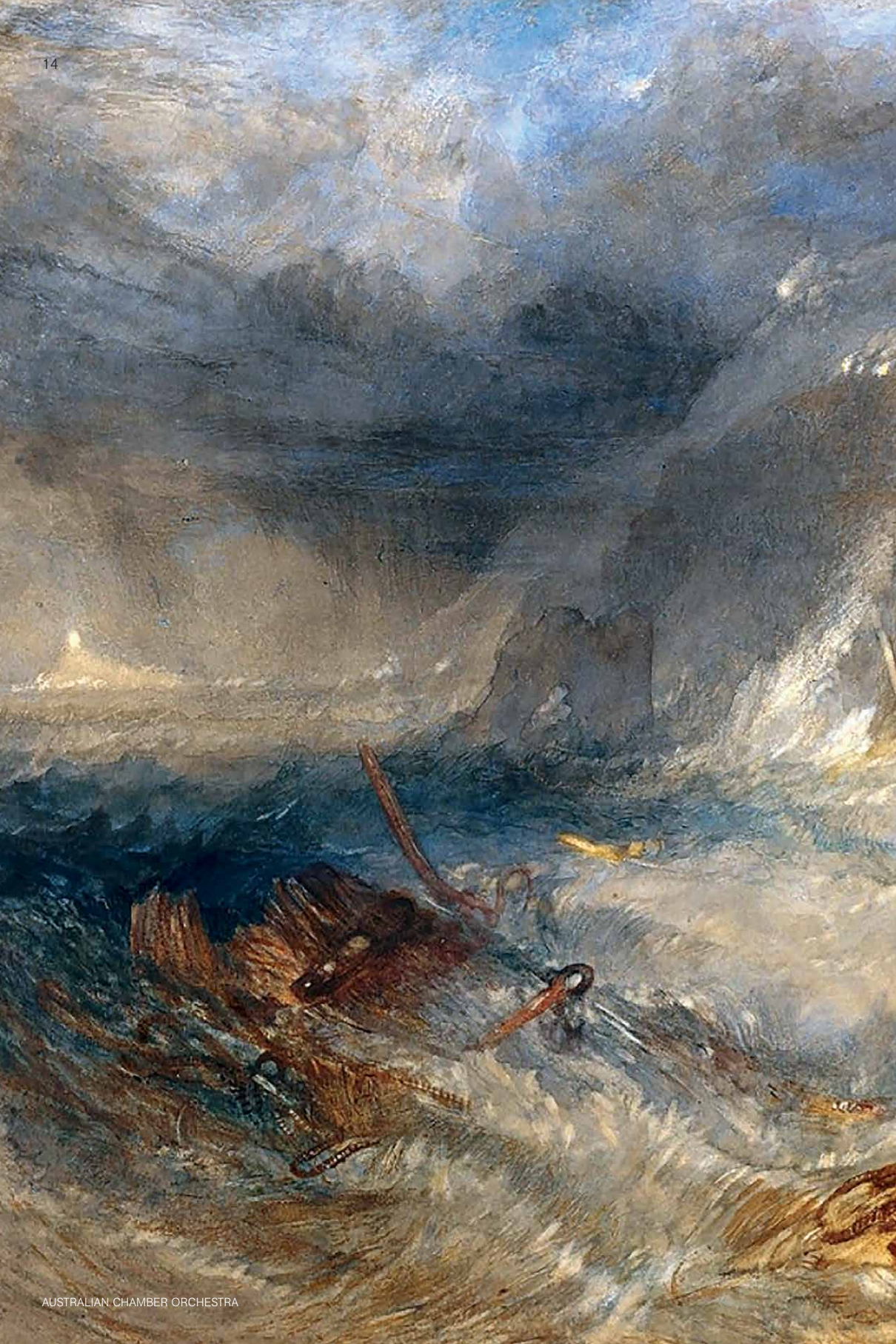
**Heath Parkinson**

Courtesy of Tasmanian Symphony Orchestra

**Lauren Manuel**

Courtesy of Queensland Symphony Orchestra

# Guest Principal







Long Ship's Lighthouse,  
Land's End

J. M. W. Turner



MOZAR  
IS THE  
UNIVER

Dejan Lazić talks to Max Oprey about  
how the music of his idol, Mozart,  
reverberates across space and time.

**Words. Max Oprey**

Max Oprey is the editor of *The Briefing*, a morning  
newsletter from Schwartz Media. His work has appeared  
in *The Guardian*, *The Saturday Paper* and elsewhere.

RT

RSE







With every change of topic, Dejan Lazić's chestnut-hued eyes somehow widen further. They open with excitement, expanding out from under his arched brows. We are seated at a cafe encased within the modern glass-and-steel extension of the Royal Concertgebouw of Amsterdam, the adopted home of the Croatian-born pianist and composer. In a blue short-sleeved shirt, his hair neatly brushed back, Lazić gesticulates like a conductor. He begins his story at the age seven, on his first visit to the cinema in Zagreb, where he fell in love with *Amadeus*, the fictionalised 1984 biography of Mozart's life. He kept coming back. "Half their profit was me," he laughs. "I don't know how many times I asked my parents to buy me tickets, they would say: 'Again?' Later I had the VHS and now I have several versions on DVD, including the director's cut."

Lazić would eavesdrop jealously on the lessons given to other pupils by his piano instructor mother, who went on to become his very first teacher – for a short period. "After, I don't know, a dozen lessons, she thought it'd be better if I go to her colleague," he says. "I asked too many questions: 'Why do I need to use my fourth finger on F sharp? Why?' She decided: 'Okay, this kid is difficult. Go to my colleague instead.' She thought it'd be healthier for, you know, our mother-son relationship. 'Off you go.'"

“Lazić believes that Austrians nurture their musical heritage to remind themselves that they once were the cultural powerbrokers of the 18th century: the Austro–Hungarian empire.”

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Previous page. Dejan Lazić. Credit Felix Bröde

Left. Dejan Lazić. Credit Susie Knoll.

Lazić proved to have talent – so much so that he was invited to study at the Mozarteum in Salzburg, the Alps-girded home city of his idol. The 12-year-old Croatian prodigy moved with his parents to a place as obsessed with Mozart as he was – the composer's face plastered across every kind of memorabilia, his concertos reverberating out of the

“He warms to his theme, talking of studies that indicate listening to Mozart helps the recovery of children in hospitals, aids the elderly in care homes, and even relaxes the muscles of cattle so they produce better milk and meat.”

windows onto the streets. Lazić believes that Austrians nurture their musical heritage to remind themselves that they once were the cultural powerbrokers of the 18th century: the Austro–Hungarian empire. Throughout his studies Lazić would perform Mozart, and he suspects the Austrians were more comfortable with him, rather than other foreigners, taking on the works of their favourite son, as Lazić was from Croatia, which in Mozart’s era was part of the empire. It was only a matter of time until Lazić became a naturalized citizen of Austria, before further studies and work took him to Germany and now the Netherlands.

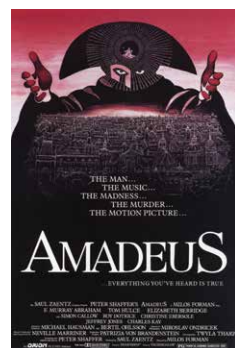
Lazić draws on his Croatian heritage in his compositions, incorporating motifs from the folklore of Istria – but never when he plays his hero. “Mozart is the universe, it is beyond Croatia or Europe, or planet Earth, it doesn’t even belong to our galaxy,” he says, pausing to sip from a mug bristling with mint leaves. “That’s what Mozart is, why it speaks to so many, it speaks to a child in Colombia and an elderly lady in Australia – it doesn’t matter because it’s so universal.”

He warms to his theme, talking of studies that indicate listening to Mozart helps the recovery of children in hospitals, aids the elderly in care homes, and even relaxes the muscles of cattle so they produce better milk and meat. "I certainly know for sure my cat, you know, although he hates music and hates piano, when I play Mozart, if it's a slow movement and really beautiful, he would just lie next to the piano, it's incredible, and I cannot explain it," he says, breaking into a smile. "So in Australia perhaps we will calm the wombats and the emus."

Lazić says this visit to Australia will be his 11th. He loves the opportunity to connect with the Croatian diaspora, and wonders how things could have been different had his family joined the waves of migration from his homeland to Australia, instead of Austria. He is, true to form, enthusiastic about the openness of Australians to new experiences. "I remember a truck driver stopping in the middle of a highway and screaming out to me – pardon my Australian accent – 'Amazing Scarlatti!' I thought: 'Wow, you were at the concert, amazing.' People here really say, 'Hey, I've never been to a classical music concert, I'm going to check it out. Maybe I hate it, maybe I love it.'"

He wishes for this openness to extend to the world of classical music itself. His reverence for Mozart doesn't mean Lazić shares the reluctance of many of his contemporaries to put his own stamp on the virtuoso's work, evidenced in his original arrangement of the Allegretto grazioso from the Piano Sonata K.333. "Look," he says, "what we know for sure is that all the great ones – Mozart, Beethoven, Brahms – they loved arrangements, loved not only arranging their own music but arranging each other's, and they were fine with that."

Lazić's voice drops an octave as he leans forward conspiratorially. "So I must say, nowadays, there is a little taboo about arrangements. Yes. Up to the 1950s, 1960s, it was all right. But now, it's something sacred: music tends to become an institution and untouchable, no longer a living thing. But it should be alive."



**Top.** Dejan Lazić.

Credit Susie Knoll.

**Bottom.** Poster for the 1984 film *Amadeus*.

Credit The Saul Zaentz Company / Pictorial Press Ltd / Alamy Stock Photo.

“music tends to become an institution and untouchable, no longer a living thing. But it should be alive.”

He pauses, glancing sideways at the old brick of the Concertgebouw exterior.

Lazić cites the example of Joseph Haydn, whose Symphony No.39 "Tempesta di mare" informed Mozart's Symphony No.25, with both to feature on the Australian tour. "I think Mozart, I don't know if he would find mine a great arrangement, because we know he rarely found any other composer truly great – maybe Haydn," he says. "But nevertheless, I don't think he would have had anything against other composers arranging his music, because, you know, back then it was in fashion to hear a tune from, for instance, Gluck's opera, and Mozart or anybody else would write several variations. I mean, I pay a tribute, I pay respect. An arrangement means for me truly that."



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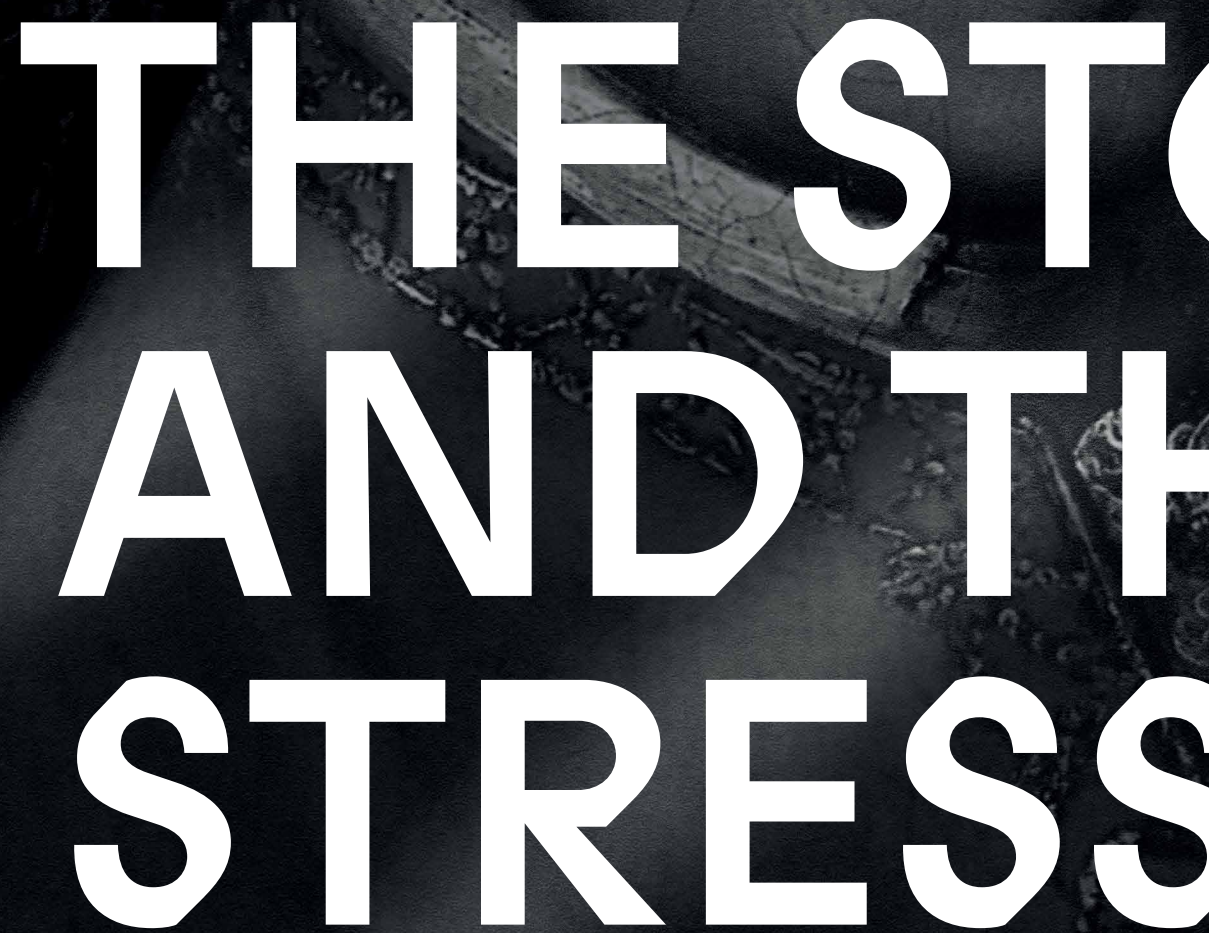







Fishing Boats with Hucksters  
Bargaining for Fish

J. M. W. Turner



# THE STO AND TH STRESS





Martin Buzacott on the friendship between  
Joseph Haydn and Wolfgang Amadeus Mozart

**Words. Martin Buzacott**

Martin Buzacott is the presenter of "Mornings" on ABC  
Classic and a critic for *The Australian*. He is the author  
of several books and a former artistic administrator  
of the Queensland Symphony Orchestra.

O R M

H E

S



“Mozart was obsessed with Haydn, and his Symphony No.25 was directly influenced by the Symphony No.39 of his hero.”

On December 15, 1790, Joseph Haydn took his leave of Vienna and departed to London. There beside him throughout the day of departure was his younger friend, Wolfgang Amadeus Mozart, who had tried to discourage his 58-year-old mentor from making the trip, saying, “You have no training for the great world, and you speak too few languages.” Haydn reportedly smiled back, and said: “Don’t worry, my language is understood all over the world.”

This concert, *Celebrating Mozart*, demonstrates the lasting legacy of their friendship, not least because it’s bookended by symphonies composed by both of them. The Australian Chamber Orchestra’s Artistic Administrator, Anna Melville, says the symphonies are very closely connected. “Mozart was obsessed with Haydn, and his Symphony No.25 was directly influenced by the Symphony No.39 of his hero,” she says. “The two symphonies have the same orchestration, with an unusually large contingent of four horns, so they’re often programmed together. They’re both in the same key and both have the tumultuous *Sturm und Drang* vibe.

“The ACO loves playing Haydn and we try to sneak his music into programs whenever we can, so even though we were planning an exclusively Mozart celebration, we thought this was the perfect opportunity to pay homage to his great friend and mentor, too.”

Rather than falling into the traditional overture-concerto-symphony format, the presence of these two drama-charged symphonies on either side prompted the decision to include two concertos in the program.

---

Left. Wolfgang  
Amadeus Mozart





**Top.** ACO Artistic Director  
Richard Tognetti

**Bottom.** Pianist and  
composer Dejan Lazić

“So we invited our old friend Dejan Lazić, who’s recorded and played many concerts with the ACO, to perform Mozart’s Piano Concerto No.14,” Melville says, “and then paired it with one of Richard Tognetti’s favourite violin concertos: Mozart’s third violin concerto. It’s the one that he taught Russell Crowe to play in the film *Master and Commander*.”

Taking advantage of the fact that Dejan is also a composer, the concert includes his original orchestration of the Rondo from Mozart’s K.333 Piano Sonata, offering a momentary point of difference, with a fresh new interpretation of a masterpiece.

For the performance, the Orchestra has been expanded. Melville says people are often surprised to learn how rarely they play with additional musicians outside of the 17 core strings of the ACO. “But this time we’ve got players coming from all over the world ... Over the years, Richard’s developed a team of wind and brass players that he loves to work with and who understand his style, particularly with Mozart and Beethoven. So we’re flying them in, to celebrate Mozart with us.”

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Joseph Haydn began his career at a time of radical change in the European arts. For more than a century, the principles of the French Academy had determined what was and wasn’t permissible in creative expression. Using Aristotle’s principles of unity, the institution of 40 learned scholars ensured that European creative artists since the 1630s had been subject to the strictest forms of censorship, in which their work would only reach the public if it met with the prior approval of the authorities. But now, by the middle of the 18th century, as Haydn reached adulthood, the artificiality and stifling creative restriction of these century-old prejudices were opening up.

In music, the first sign of that revolution came on the evening of October 17, 1761, in Vienna's Burgtheater. As the world premiere of Christoph Willibald Gluck's ballet *Don Juan* drew towards its end, the eponymous anti-hero was surrounded onstage by devils, all the while accompanied by a jagged, intense, astonishing, altogether unprecedented musical score in the key of D minor. In the avant-garde musical circles of Europe, a new movement was born, subsequently dubbed *Sturm und Drang* – loosely translated as “storm and stress” – and this style appealed to the naturally rebellious side of Haydn.

Within five years of Gluck's revolution, the now 34-year-old Haydn was on his way to redemption, taking on the position of Kapellmeister at the Esterházy court, where he had his own symphony orchestra, with whom he enjoyed creative autonomy. Of the next 10 symphonies that Haydn composed, six were in a minor key, built on angular phrases, syncopations and rapid juxtapositions of dynamics.

“Haydn's Symphony No.39 in G Minor (“Tempesta di mare”) was an exhilarating example of this new *Sturm und Drang* style,” Melville says. “The storm is there right away with that dramatic, turbulent theme. It's an exhilarating way to start a concert and should really make everyone sit up and take notice.

“This symphony became a direct influence on Mozart's Symphony No.25. The Mozart work was written when he was just 17, it was his first symphony in a minor key and was a clear response to Haydn's.”

Nicknamed the ‘Little G Minor’ Symphony to distinguish it from the Symphony No.40 that came 15 years later, the family resemblance to Haydn's Symphony No.39 becomes immediately apparent in the opening bars. It's a storm at sea in all but name, with the main theme like waves crashing. After each sudden silence, the explosion of natural energy returns with renewed vigour. “This is not just Mozart the symphonist but Mozart the dramatist, too,” Melville says. “He's tapping into that rich vein of minor-key drama that later would serve him so well in the climactic scene of *Don Giovanni*.”

It's not surprising that Haydn and Mozart became friends. While both are seen as establishment figures today, they were rebels in their own times. Just as Haydn was caned and kicked out of the cathedral choir in his youth, Mozart was booted into the streets of Vienna by a henchman of Archbishop Colloredo. It was an unceremonious end to Mozart's long association with the archbishop of his hometown of Salzburg, but by that stage, aged 25, he was much better equipped to cope than his older friend, having been travelling as a concert prodigy for nearly 20 years.

In his teens, for instance, Mozart made three separate journeys to Italy, where he met one of the country's finest violin virtuosos, Pietro Nardini. While there, he befriended one of Nardini's most gifted students, Thomas Linley, a young Englishman. The two boys – same age, same height – hit it off and spent an entire evening playing together.

"Something about that night must have clicked with Mozart," Melville says. "When he got back to Salzburg, he turned his attention to writing music for solo violin. That culminated in 1775, with five violin concertos that he composed at the age of 19."

“It’s not surprising that Haydn and Mozart became friends. While both are seen as establishment figures today, they were rebels in their own times.”

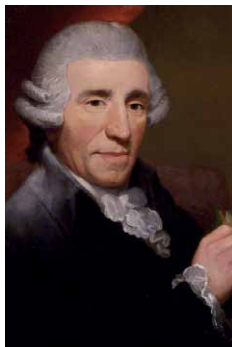
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**Right.** The Church of St Stephan in Vienna









Top. Joseph Haydn



Bottom. Salzburg

Following Mozart's arrival in Vienna in 1781, he found employment playing piano and writing new music for the instrument, and within a couple of years he'd become Vienna's leading pianist and had composed six piano concertos which remain at the pinnacle of the classical concerto repertoire.

Melville says the first of them, the Piano Concerto No.14, "is perhaps one of the least performed these days. Yet with its beautiful, slow movement, it's hard to understand why." Mozart himself seemed to notice its odd-man-out nature, writing to his father that "the one in E-flat doesn't belong at all to the same category [as the other five]. It's one of a quite peculiar kind." It took him quite some labour, too, having started it in 1782 but its manuscript was only signed off in February 1784.

The opening movement is intricately woven, and sees a genuine dialogue between soloist and orchestra, one answering the other and sometimes even completing each other's phrases. The slow movement then introduces an entirely different world, one of sheer radiance. "This is music of human consolation," Melville says, "a meditation on the eternal presence of beauty."

The finale then enters with one of those deceptively simple Mozart themes that seems capable of unending development. Introduced in staccato fashion by the strings, it's part nursery tune, part rustic dance, jovial and good-natured.

"Dejan Lazić is the ideal interpreter for Mozart's Piano Concerto No.14, with its profound beauty mixed with a sense of joy," Melville says. "And we're so delighted that we can pair it with another Mozart work, the Rondo Concertante, that Dejan has adapted for piano and orchestra from one of Mozart's most-loved piano sonatas."

“This is music of human consolation,” Melville says, “a meditation on the eternal presence of beauty.”

As they said goodbye in Vienna on that day in December 1790, Mozart and Haydn did so as equal contributors to the *Sturm und Drang* movement. Throughout the previous decade, Mozart and Haydn's paths had crossed frequently, playing chamber music together, Haydn praising Mozart's genius to all who cared to listen, and Mozart writing a heartfelt dedication of six string quartets to Haydn. But that day, as Haydn departed on what would become the first of two extended visits to England, Mozart told his friend, "We are probably saying our last farewell in this life." He was right. A year later, Haydn, still in London, was devastated on hearing of Mozart's death, writing "I couldn't believe that Providence should so quickly have called away an irreplaceable man into the next world."









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# RICHARD TOGNETTI

Richard Tognetti is Artistic Director of the Australian Chamber Orchestra. He has established an international reputation for his compelling performances and artistic individualism.

Richard began his studies in his home town of Wollongong 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 ACO, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director. He was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

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 a 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. Richard has also composed for numerous film soundtracks, including the ACO's documentary films *Mountain*, *The Reef* and *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 the 1743 'Carrodus' Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.



# DEJAN LAZIĆ

Dejan Lazić's fresh interpretations of the repertoire have established him as one of the most unique and unusual soloists of his generation. In 2019/2020 he will make his debut with the Orquesta y Coro Nacionales de España and return to the Florida Orchestra, Indianapolis Symphony Orchestra, Orchestre National de Lille, Stuttgarter Kammerorchester and RTV Slovenia Symphony Orchestra. He will be on tour with the Australian and Netherlands Chamber Orchestras.

Dejan will work with conductors such as Michael Francis, Gordian Nikolić, En Shao, Krzysztof Urbanski and Jan Willem de Vriend. Chamber concerts will bring him to Hong Kong and to Festivals such as Festival Academy Budapest and the Storioni Festival in Eindhoven.

Dejan's compositions have received increased recognition and he was signed as a composer by the Sikorski Music Publishing Group in 2015. Dejan's most recent Mozart adaptation, "Rondo Concertante" for piano and orchestra was premiered in June 2018 at the "Mainly Mozart" Festival in San Diego, USA. He is currently working on his "Chinese Fantasy" for violin and orchestra Op. 22.

Dejan was born in Zagreb, Croatia, into a family of musicians. He grew up in Salzburg, where he studied at the Mozarteum (clarinet, piano and composition). His early encounter with Zoltán Kocsis and Imre Rohmann at the Bartók Festival in Hungary was decisive for his artistic career. He lives in Amsterdam.







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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 their commitment to creating transformative musical experiences.

The Orchestra regularly collaborates with artists and musicians who share their ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers.

In addition to their 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, *Heroines*, recorded with Australian soprano Nicole Car, and the soundtrack to the acclaimed cinematic collaboration, *Mountain*.

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Spotlight on

# KATERING

The ACO and Katering celebrate 15 years of partnership this year. We managed to find time in Mark and Kate White's busy schedule to ask them a few questions.



Mark and Kate White  
Owners and operators  
of Katering.

**Tell us about the success of your latest venture, Katering at Home.**

While *Katering for Events* is still our main business, the demand for *Katering At Home* is growing by the week. We've seen a big move towards home food deliveries and family meals, so we're riding that wave. As always, our focus is on home-cooked meals with a restaurant touch.

**Katering at Home works with fresh, seasonal produce – what's on the menu as we move into Spring?**

At this time of year, it's hard to go past a good risotto or parmigiana. On the lighter side, our fish tacos with pickled fennel and jalapeno mayonnaise are a winner, and fresh Asian influences are also in demand. Our chicken wonton noodle soup is very popular!

**What's the one meal you love to cook for your family?**

For our family of six, our go-to is a roast fillet of beef or chicken. Yes—with all the extras! We love a roast so much, we even offer it through *Katering at Home*! It can be put together in around 30 minutes, including all the 'sides' as we call them – vegetables, roast potatoes, and jus.

**You have such a full plate – how do you unwind?**

Sun and Surf! We have children, so the July school holidays are normally our time to get away as a family. While we love Fiji, Bali, Hawaii and Thailand, our go-to has to be Noosa.

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A photograph of a woman with short dark hair, smiling as she plays a violin. She is wearing a grey sweater. In the background, other musicians are visible, including a woman with glasses also playing a violin. The setting appears to be a rehearsal or performance space with warm lighting.

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

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Brian Jones  
Bronwen L Jones  
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Josephine Key & Ian Breden  
In memory of Francis William King  
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Mrs Nanna Lehrer  
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Megan Lowe  
Diana Lungren  
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Margaret Mansfield OAM

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