

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

MOZART

DIRECTED BY RICHARD TOGNETTI

Program in Short

The music you're
about to hear

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Symphonic Revolution

Jan Swafford
on Mozart

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A Lucky Life

Mark Ingwersen
farewells the ACO

p.30



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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.

Printed by Special T Print. Front cover: No. 301 (Reds and Violet over Red/Red and Blue over Red) detail, 1959, by Mark Rothko. The Museum of Contemporary Art, Los Angeles The Panza Collection.

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WELCOME

Thank you for joining us in this celebration of three of Mozart's most magnificent works, the *Haffner*, *Linz* and *Paris* symphonies.

Joining Richard Tognetti and an expanded ACO onstage for this performance are some of the finest wind and brass players from across the globe, as well as nine young guns from the Australian National Academy of Music (ANAM). We have partnered with ANAM on several occasions in recent years and are always impressed with the extraordinary energy, musicality and talent of these young musicians. It is a delight to share the stage with them once again.

I acknowledge our National Tour Partner for these performances, Wesfarmers, for their invaluable support of this tour, as well as for the ACO more broadly as Principal Partner of ACO Collective. Wesfarmers have provided enormous support for the ACO's Learning and Engagement programs for over twenty-five years and it is fitting that many of the musicians on stage for this concert are alumni of our Emerging Artist Program, including three of our own ACO musicians, Principal Viola Stefanie Farrands, violinist Liisa Pallandi and violist Elizabeth Woolnough.

We also take a moment to farewell a beloved member of the ACO, violinist Mark Ingwersen. Mark spoke with writer Fiona Wright for an incredibly moving piece for this program, where he shared what he's loved about his 32 years with the ACO. He will be greatly missed by all of us as a core member of our ensemble, and while he isn't on stage for these performances, Mark will be performing in our upcoming ACO Families show *Wilfrid Gordon McDonald Partridge* in July. The ACO is hard to leave entirely, and I am sure we will see Mark pop up from time to time!

I hope you enjoy the performance.



Richard Evans AM
Managing Director

Join the conversation

#ACO23Season |     

@AustralianChamberOrchestra

News



Homeward

DIGITAL RECORDING

We are delighted to announce that we have released a new digital EP, *Homeward*, which features three exquisite American works.



Make the Feeling Last

ACO ANNUAL APPEAL

Without your support, none of what we do, on and off the stage, is possible. Donate to the ACO today to help us share our music with more people around the country and the world, and create a lasting impact for future generations.

Visit aco.com.au/donate



A Special Offer from Tyrrell's

Tyrrell's, a much-valued partner of the ACO, would like to generously offer ACO audiences 15% off all regular priced wines + free shipping until 31 August 2023.

To redeem this offer, visit tyrrells.com.au and use code **ACOWINE15!** at checkout.

Coming up

JULY



Wilfrid Gordon McDonald Partridge

9-15 JULY

ACO Pier 2/3, Sydney

Based on the beloved picture book by Mem Fox and Julie Vivas, this delightful production will weave together captivating storytelling with mesmerising live music in an immersive and intimate performance for young children and their families.



Dvořák's Serenade

4-19 AUGUST

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Join the ACO for a spirited journey featuring the visceral music of Dvořák and Bartók, including Dvořák's sublime Serenade, one of the most loved pieces of music for string orchestra.

AUGUST



ACO Up Close: Musicians of the Gewandhaus

5 AUGUST

ACO Pier 2/3, Sydney

Eight musicians from the renowned Leipzig Gewandhaus Orchestra give an exclusive Sydney performance, where they will perform chamber music by Schubert.



ACO Family Day

13 AUGUST

ACO Pier 2/3, Sydney

Bring the whole family along to Pier 2/3 for a music-filled day on the harbour. Tickets will include a 25-minute performance by musicians from the ACO, followed by creative play activities which will offer the opportunity for children to engage with music-making in a hands-on way.

Tea, coffee and refreshments will be available.

WELCOME FROM WESFARMERS

It is our privilege and joy to support the tremendous work of the ACO and ACO Collective for over twenty-five years.

In 2022, Wesfarmers presented a national tour which featured the ACO concerto debut of Principal Viola Stefanie Farrands, who joined Richard Tognetti for a performance of Mozart's spellbinding Sinfonia Concertante. We're delighted to once again join the ACO as National Tour Partner in presenting what is sure to be another exhilarating concert celebrating the genius of this prolific composer.

Central to our partnership with the ACO is our commitment to see the Orchestra reach audiences in Western Australia, which includes the annual national tours to Perth and ACO Collective's regional concerts and education and outreach programs. We're thrilled that this tour features several former ACO Emerging Artists, who are performing onstage alongside the incredible ACO musicians.

We hope you enjoy this performance.



Rob Scott

Managing Director Wesfarmers Limited



Wesfarmers Arts

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AUSTRALIAN CHAMBER
ORCHESTRA &
WESFARMERS ARTS:
BRINGING PEOPLE &
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experiences
that last
a lifetime**



Philanthropy

Make the feeling last

Without your support, none of what we do, both on and off the stage, is possible.

Support the ACO with a tax-deductible donation to make the feeling last long beyond the final note.



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PROGRAM

Richard Tognetti Director and Violin
 Australian Chamber Orchestra
 With musicians from the
 Australian National Academy of Music (ANAM)

WOLFGANG AMADEUS MOZART

Symphony No.35 in D major, K.385 "Haffner" 23
I. Allegro con spirito
II. Andante
III. Menuetto
IV. Presto

Symphony No.36 in C major, K.425 "Linz" 27
I. Adagio – Allegro spiritoso
II. Andante
III. Menuetto
IV. Presto

INTERVAL 20

Ballet Music from Idomeneo, K.367: Selections 13
Chaconne. Allegro –
Larghetto –
La Chaconne, qui reprend. Allegro –
Pas seul. Largo –
Allegretto, sempre piano –
Più Allegro

Symphony No.31 in D major, K.297 "Paris" 17
I. Allegro assai
II. Andante
III. Allegro

The concert will last approximately one hour and 50 minutes, 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.
 Mozart will be broadcast on Sunday 16 July, 1.00pm and available
 on demand for 30 days after.

MUSICIANS

The musicians on stage
for this performance.

Discover more

Learn more about our musicians, go behind the scenes and listen to playlists at:
aco.com.au



Richard Tognetti
Director and Violin

Richard plays the 1743 'Carroddus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by Peter McMullin AM & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts, and Rosy Seaton & Seumas Dawes.



Helena Rathbone
Principal Violin

Helena plays the 1732 'ex-Dollfus' Stradivarius violin kindly on loan from anonymous Australian private benefactors. Her Chair is sponsored by Margaret Gibbs & Rodney Cameron.



Satu Vänskä
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 David Thomas AM.



Aiko Goto
Violin

Aiko plays her own French violin by Jean-Baptiste Vuillaume. Her Chair is sponsored by Anthony & Sharon Lee Foundation.



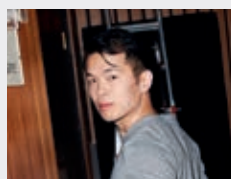
Ilya Isakovich
Violin

Ilya plays a 1590 Brothers Amati violin on loan from the ACO Instrument Fund. His Chair is sponsored by Meg Meldrum.



Liisa Pallandi
Violin

Liisa plays a 1759 Giovanni Battista Guadagnini violin on loan from the ACO. Her Chair is sponsored by the Melbourne Medical Syndicate.



Ike See
Violin

Ike plays his own 2021 Zygmuntowicz violin. His Chair is sponsored by Ian Lansdown & Tricia Bell.



Lachlan O'Donnell #
Violin



Thibaud Pavlovic-Hobba #
Violin



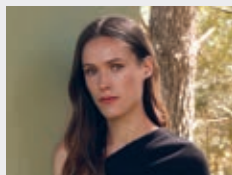
Tim Yu #
Violin



Stefanie Farrands

Principal Viola

Stefanie plays her own 2016 viola made by Ragnar Hayn in Berlin. Her Chair is sponsored by peckvonhartel architects.



Elizabeth Woolnough

Viola

Elizabeth plays her own 1968 Parisian viola by Pierre M. Audinot. Her Chair is sponsored by Terry Campbell AO & Christine Campbell.



Nicole Divall

Viola



Timo-Veikko Valve

Principal Cello

Tipi plays a 1616 Brothers Amati cello on loan from the ACO Instrument Fund. His Chair is sponsored by Prof Doug Jones AO & Prof Janet Walker cm.



Melissa Barnard

Cello

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Jason & Alexandra Wenderoth.



Julian Thompson

Cello

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



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.



Georgia Browne

Flute



Jessica Lee

Flute



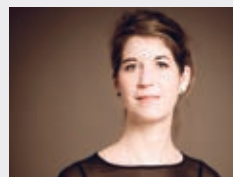
Tatjana Zimre

Oboe



Valerie Colen

Oboe



Nicola Boud

Clarinet



Ernst Schlader

Clarinet



Jane Gower #
Bassoon



Lisa Goldberg #
Bassoon



Anneke Scott #
Horn



Joseph Walters #
Horn



Leanne Sullivan #
Trumpet



Richard Fomison #
Trumpet



Brian Nixon #
Timpani

Brian's Chair is sponsored by Robert Albert AO & Libby Albert.

COURTESY OF AUSTRALIAN NATIONAL ACADEMY OF MUSIC



Adrian Biemmi
Violin



Harry Egerton
Violin



Liam Freisberg
Violin



Natalie Mavridis
Violin



Liam Pilgrim
Violin



Fiona Qiu
Violin



Andrew Crothers
Viola



Shuhei Lawson
Cello



Oakley Paul
Bass

Guest Musicians

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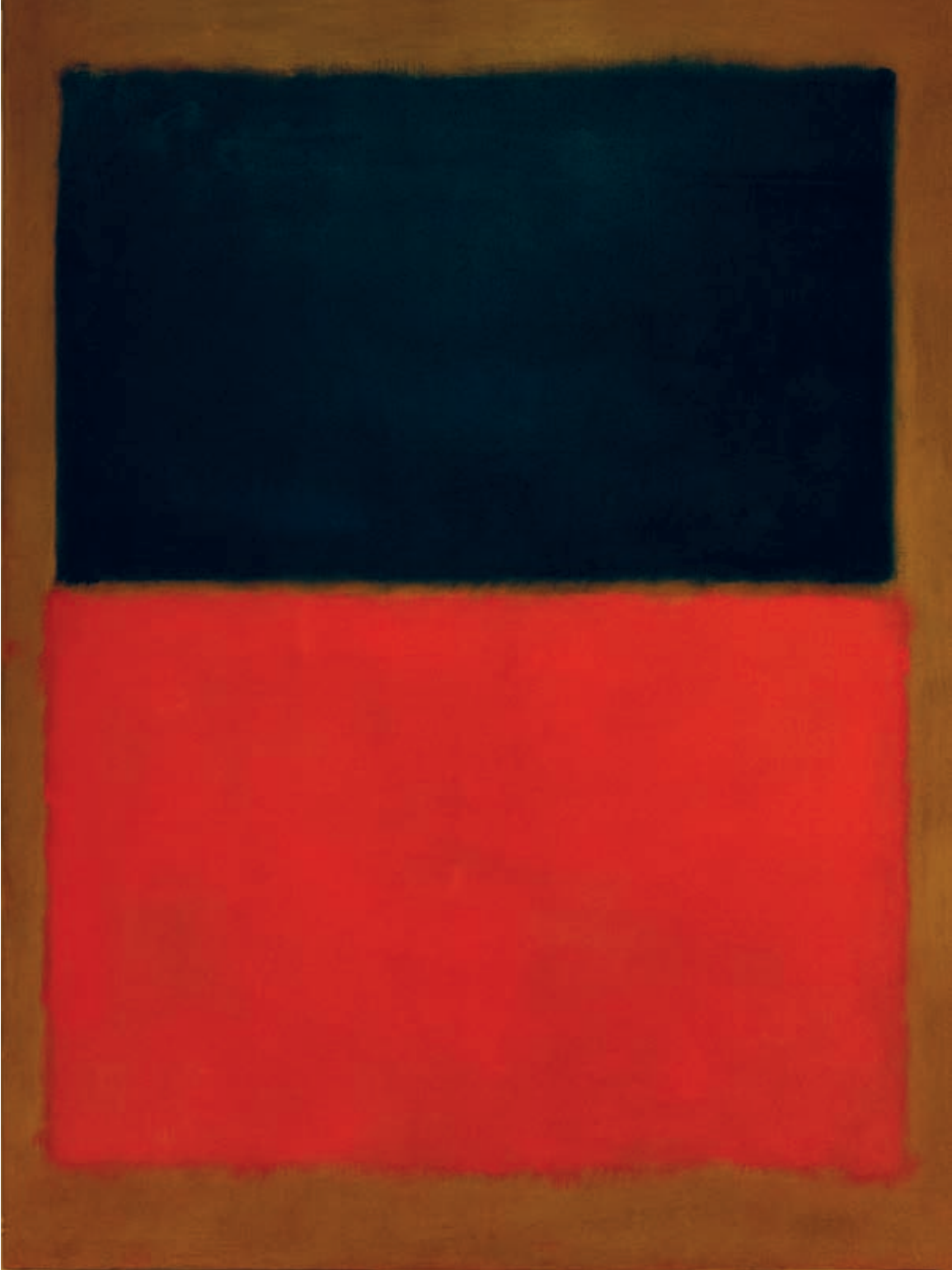
GOVERNMENT PARTNERS





No. 301 (Reds and Violet over Red/Red and Blue over Red) 1959, by Mark Rothko.
The Museum of Contemporary Art, Los Angeles The Panza Collection

Mark Rothko (1903–1970) was a Latvian-born American abstract painter. He had a profound love of music which his son, Christopher Rothko, has described as 'central to my father's world'. Rothko was particularly drawn to the music of Mozart, with which he shared an affinity for its "simple expression of the complex thought". His son Christopher explains, "It was Mozart's compositions that moved my father and in which he found the stylistic and formal principles, and more especially the means of articulating ideas, that would influence the development of his own artistic language."



Green and Tangerine on Red 1956, by Mark Rothko. Phillips Collection

PROGRAM IN SHORT

Your five-minute read
before lights down.

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

Melbourne Recital Centre

Kym Dillon

Sat 17 Jun 6.45pm

Mon 19 Jun 6.45pm

Arts Centre Melbourne

Kym Dillon

Sun 18 Jun 1.45pm

Adelaide Town Hall

Russell Torrance

Tue 20 Jun 6.45pm

Perth Concert Hall

William Yeoman

Wed 21 Jun 6.45pm

City Recital Hall, Sydney

Genevieve Lang

Sat 24 Jun 6.15pm

Tue 27 Jun 7.15pm

Wed 28 Jun 6.15pm

Sydney Opera House

Genevieve Lang

Sun 25 Jun 1.15pm

QPAC Concert Hall, Brisbane

Matthew Hodge

Mon 26 Jun 6.15pm

Pre-concert speakers are subject to change.



Wolfgang Amadeus Mozart

(1756–1791)

Symphony No.35 in D major, K.385 “Haffner”

In 1782 Mozart was requested by his father to write a symphony for the ennoblement of his childhood friend Sigmund Haffner. Mozart was extremely short on time – he was launching a new opera (*The Abduction from the Seraglio*) and was moving house in anticipation of his marriage. Mozart composed the first Allegro in a great hurry, and it is possible that he missed the deadline for completing the remaining movements. Nevertheless, the finished symphony earned his father’s approval. Mozart was so pleased with the result (considering how quickly he wrote it) that he reworked the symphony into its present form, presenting it in concert alongside several other works of his, including the aria “Se il padre perdei” from his opera *Idomeneo*.

Mozart wrote that the first movement “must be played with great fire”. He eschews conventions of sonata form, tricking the audience into believing there is a slow introduction, when it is actually at the same fiery tempo as the rest of the movement, and does away with repeating the exposition altogether. The second movement is reminiscent of an aria from a comic opera, delicate, elaborate and playful all at once. Mozart adheres to convention in his inclusion of a boisterous Menuetto and Trio before concluding the symphony with a Presto finale that he insisted must be played “as fast as possible”. The finale’s bright energy, scurrying unison strings, and grand tutti sections bear many similarities with the Overture to *The Marriage of Figaro*.

Mozart

Symphony No.36 in C major, K.425 “Linz”

Following the completion of the Haffner symphony and his marriage to Constanze Weber in Vienna, Mozart hoped to return to Salzburg so that his (disapproving) father and sister could meet his bride. The difficult meeting took place at the end of July 1783, and the newly-married Mozarts passed through the town of Linz on their journey home to Vienna. From Linz, Mozart wrote that he was composing a symphony “at breakneck speed” for performance in the town’s Ballhaus. He completed the symphony in only four days, but despite the rushed circumstances of its composition, the Linz symphony sits comfortably alongside the last three symphonies in terms of form, scale and orchestration.

Mozart opens the symphony with a slow introduction of grand dotted rhythms, similar to the opening of his 39th symphony, before giving us a full-scale sonata movement that contains the building blocks for the Jupiter symphony in the same key. The use of trumpets and timpani elevates the second movement from a gentle aria to a movement of “apocalyptic intensity” – this would later prove inspirational to Beethoven, who used these instruments to similar effect in his own first symphony. After a Haydn-esque Menuetto and Trio, the finale returns to the thrilling world of the Haffner symphony finale, with an additional touch of grandeur.

Mozart

Ballet Music from Idomeneo, K.367

In 1780, Mozart was asked to compose a new opera, *Idomeneo*, for the carnival season in Munich. The opera recounts the story of Idomeneus, king of Crete, who becomes shipwrecked while returning from the Trojan war. He begs the god Neptune to spare his life, and Neptune asks for a sacrifice in return: the first living person that Idomeneo sees when he reaches the shore. That person turns out to be Idamante, Idomeneo’s son, who has come to the shore to see if his father is still alive. A conflict of love and duty ensues, as is so often the case in these dramas.

Little is known of the opera’s premiere, but the work was a turning point in the 25-year-old Mozart’s operatic career,

modernising the conventional “opera seria” beyond its Baroque conventions to something that embraced both dramatic and lyric extremes of expression. The opera is notable for its grand suite of ballet music, utilising the French tradition of having elaborate choreography within the medium of opera. The theme of the Chaconne is borrowed from the Chaconne in Christoph Willibald Gluck’s opera *Iphigénie en Aulide*, and the dancers names are written into the score when it is their turn to dance.

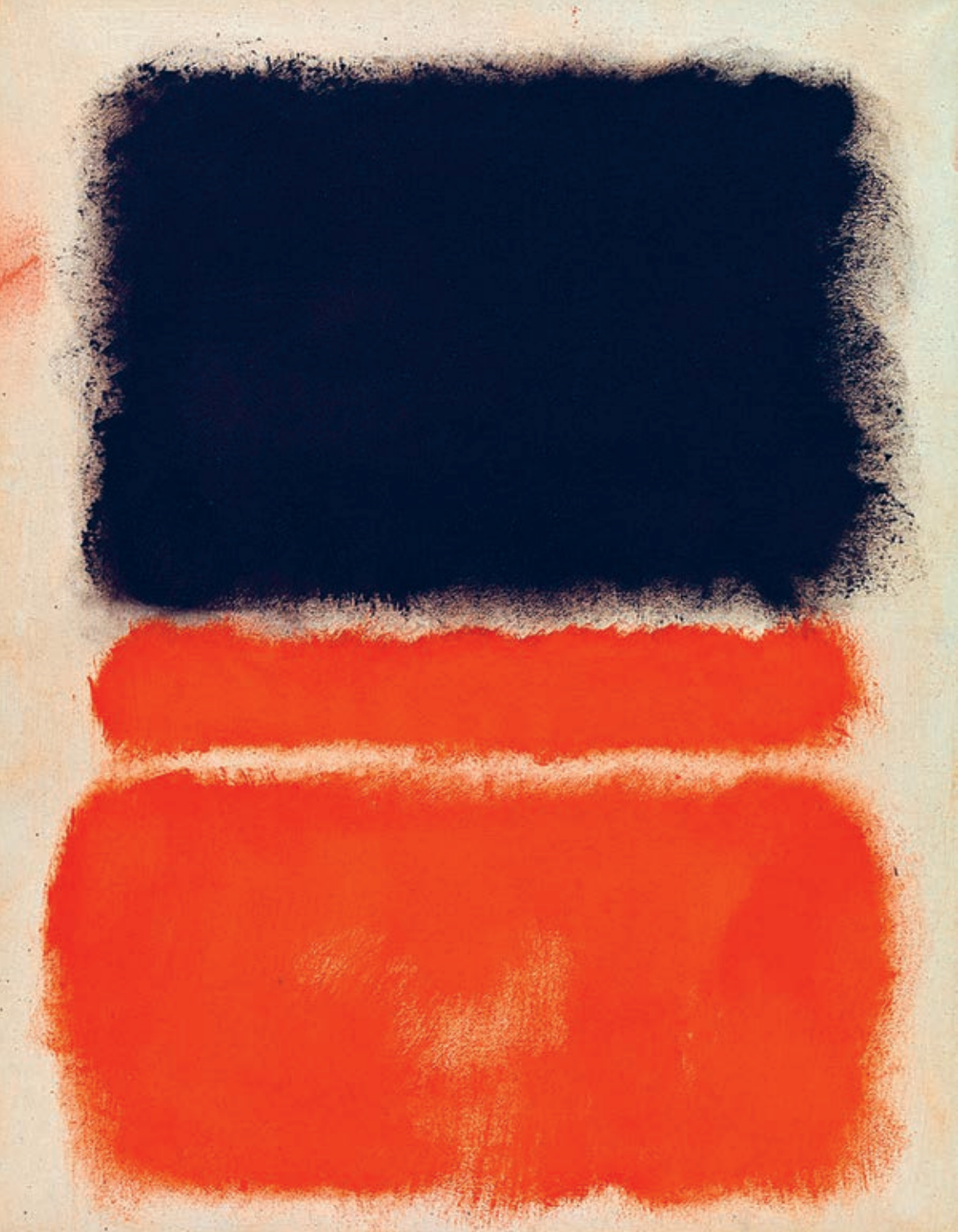
Mozart

Symphony No.31 in D major, K.297 “Paris”

In 1778, Mozart arrived in Paris aged 22 after a short and disappointing stint in Mannheim. On his arrival in Paris, he was introduced to Joseph Legros, director of an orchestra called the Concert Spirituel, and commenced writing a symphony for them.

The premiere took place on 18 June 1778 after only one rehearsal on the previous day. This was the usual practice, but led to considerable stress for the composer. By Mozart’s own account: “I was very nervous at the rehearsal, for never in my life have I heard a worse performance; you cannot imagine how they twice bumbled and scraped through it. It was really in a terrible state.” Mozart considered skipping the concert altogether, but had a last-minute change of heart. This turned out to be a good decision: before the first movement had even finished, Mozart was delighted to see his music eliciting tremendous outbursts of applause from the audience.

In its three succinct movements, it’s easy to see why audiences were so electrified. In the first movement, Mozart aims to thrill at all costs, opening with an ascending, accelerating scale known as the “Mannheim Rocket” that sets the tone for the entire symphony. The music has been called “quite noisy ... vigorous, stirring tuttis, with a lively violin line and an active line for the basses, lending the music extra animation.” The graceful second movement is abundant with twists, turns, flourishes and modulations – so many, in fact, that the orchestra director Joseph Legros asked Mozart to compose a replacement slow movement that he could actually get his head around. The short finale fuses the energy of the first movement with the unpredictability of the second, with surprises aplenty.



Above: *Red* 1968, by Mark Rothko. Solomon R. Guggenheim Museum
Right: *No.10* 1950, by Mark Rothko. Philip Johnson



20

SYMPHONIC REVOLUTION

Inspired by his older peer Haydn,
the brilliant young Mozart revolutionised
the entire concept of the symphony.

Written by Jan Swafford.

Jan Swafford is an American author and composer. He has authored acclaimed biographies of composers Charles Ives, Johannes Brahms, Ludwig van Beethoven and Wolfgang Amadeus Mozart, in addition to writing *The Vintage Guide to Classical Music*. His journalism appears regularly in *Slate*.

A detailed engraving of a vaulted stone passage in Paris, 18th century. The scene is set in a narrow, arched tunnel. On the left, a man in a military-style uniform with a cap and a rifle slung over his shoulder stands looking towards the center. In the middle, a woman in a long, patterned dress and a headscarf sits on a bench, looking down at her hands. On the right, a man in a long coat and hat walks away, carrying a large bundle on a pack animal. The background shows the stone walls and the archway leading to a brighter area. The style is characteristic of 18th-century French engravings.

Paris, 18th century. Vaulted passage under the “Petit Chatelet” between
the rue Saint Jacques and the “Petit-Pont” in 1770. Engraving by Mealle.



The first Wolfgang Amadé Mozart symphony that we know of was written in England in 1764, when he was an experienced, prolific and more or less world-famous eight-year-old keyboard virtuoso and composer. From his day to ours, Mozart was the archetypal child prodigy. Just before his fifth birthday he sat down at the family harpsichord and – having never had a lesson or played a piece on it before – began playing and memorising pieces from his older sister’s notebook. Soon he was writing his own little harpsichord pieces.

From that point Mozart’s development as a composer was meteoric, as was his reputation. When he was six the family began a concert tour of European courts and capitals that lasted three and a half years. There were long stays in Vienna, Paris and London, all under the direction of father Leopold. At one point during their London stay, Leopold became seriously ill and was taken out of town to a country house. As Papa recovered, Wolfgang decided to write a symphony. As sister Nannerl recalled: “Mozart composed his first symphony with all the instruments of the orchestra, especially trumpets and kettledrums. I had to transcribe it as I sat at his side.”

It should be noted that a symphony then was quite a different matter from what modern concert-goers expect: an expansive work in a big concert hall. In the 18th century, most concerts on the Continent occurred in the music rooms of the wealthy and aristocratic. The listeners were groups of friends and enthusiasts who during the long, grab-bag programs might play cards, sew, chat or graze a buffet. Music was part of a social occasion, and that inflected how the music was composed in both style and scale. Those private programs might include string quartets, piano sonatas, arias, concertos and symphonies, with the band for the orchestral works involving 15 to 20 players. Symphonies tended to last 15 minutes or so, and their movements – usually three – might be scattered through the program. And what people mostly expected to hear was not a familiar repertoire piece, as it is today, but something new.

Hanging in the Mozarthaus in Vienna is a period drawing of an orchestra at one of these events. There are seven string players, two of them violists, plus two cellos and a bass. The winds are two oboes, two bassoons and two horns. This was the common orchestra for small symphonies in the mid-18th century, though the configuration was not standardised. In the drawing, the players are sprawled around one end of a room. There is no conductor; a violinist might be setting the beat. In the middle of the band is another ever-present feature of the Classical orchestra: the



Wolfgang Amadeus Mozart, 1819, by Barbara Krafft.

harpsichord. This one is manned by a young boy, who is leaning over his music with great concentration. Behind him, one of the bassoonists and the bassist are reading off his part, leaning to the side to get a better view. Behind the orchestra is a small collection of listeners, some of them looking over the shoulders of the players to follow the music. Some of the musicians might be professionals, playing for pleasure outside their usual jobs in theatre or church, but most would have been amateurs. They may be sightreading the piece: rehearsals were not standard for house concerts.

This is the milieu in which and for which Mozart wrote his first two dozen or so symphonies. He did not spend time on them because they were not considered particularly important. But over the years of Mozart's production of symphonies, their nature and implications changed radically. The spearhead of that change was Joseph Haydn, who was called "Father of the Symphony" not because he invented the genre, but because he showed what could be done with it. What we see in Haydn's 104 symphonies is a rising line of ambition and seriousness: his symphonies began to escape from the confines of music room soirées and into longer and more ambitious pieces written for the public.

All that said, the genre of symphony and its milieu was not a unified evolution. In his later years Haydn wrote big and ambitious symphonies during his London sojourns because the city had a robust public performing tradition of large orchestras in big halls, which Vienna did not have in that era or for some time after – and neither did Mozart's hometown of Salzburg. One of the few other cities with a concert life of that order was Paris, where the 22-year-old Mozart arrived in 1778 with his ailing mother in tow. He was looking for fame and fortune in one of the most musically vibrant cities in Europe.

The listeners were groups of friends and enthusiasts who during the long, grab-bag programs might play cards, sew, chat or graze a buffet.

He had been to Paris before, as an eight-year-old phenomenon, and on that visit he had been a sensation. He hoped for the same response on this trip, but there was a problem with that ambition: he had grown up. Now he was one composer among many, all contending in an atmosphere of sometimes brutal competition. Meanwhile, on his childhood tours practical matters had been handled by his father Leopold, who was a brilliant promoter. Mozart was never gifted at promoting himself. In practical terms, his Paris sojourn was something of a disaster, part of that disaster being the death of his mother.

Yet in artistic terms, this visit was vital. It was the point where he began to escape from under his father's thumb and strike out on his own. There were other experiences that deepened his conception of the orchestra and the genre of symphony. Before coming to Paris, he spent four months in Mannheim, where the court orchestra – called “an army of generals” – was probably the best in the world. The Mannheim band had some 50 members. They played in court and private music rooms for larger audiences, their sound was big and colorful and symphonies were a prime focus of their repertoire. For some reason Mozart did not write a symphony during his Mannheim stay, but he took its lessons with him to Paris.

While he did a sketchy job of promoting himself, he did get close to the conductor of the Concert Spirituel orchestra, who asked him for a symphony. This was another virtuoso group that played public concerts in larger halls. Concert Spirituel premiered Mozart's Symphony in D Major, K.297/300a in a private performance on June 18, 1778, and repeated it for a public program.

He had been to Paris before,
as an eight-year-old phenomenon,
and on that visit he had been
a sensation. He hoped for the
same response on this trip, but
there was a problem with that
ambition: he had grown up.



The arrival of Queen Marie Antoinette (1755–1793) at the Hotel de Ville, Paris, 1782, by Jean-Michel Moreau.

What came to be called the *Paris* Symphony is a big Mannheim-style piece in the festive key of D major. It was the largest orchestra Mozart had ever had at his disposal, in skill and size far beyond the house concerts he was used to. The band had 21 violins, five each of violas and basses and eight cellos. The high winds were in pairs, including clarinets, with four bassoons and pairs of trumpets and horns. In modern performances, Mozart symphonies are usually played with reduced forces, closer to the size of those in-house concerts. But as far as Mozart was concerned, the bigger the orchestra, the better.

The *Paris* Symphony shows off the orchestra with music grand and extroverted. For all the hubbub, the music is on the impersonal side – more a matter of rhythm and colour than melody or tender interludes, with lots of vigorous striding up and down arpeggios. Mozart made sure to open the symphony with a premier *coup d’archet*, the big start in octaves that the French liked, though as he wrote to Leopold: “What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other pieces.” All the same, he began with those octaves, *forte*, long-short-short-long, then a scale ripping up an octave. Both ideas are recurring motifs in the first movement.

Mozart's handling of the orchestra is as interesting as the contents. The Mannheim orchestra was famous for its dynamic effects, especially big crescendos that were novel at the time. In some ways, the dynamics are the most striking feature of the *Paris Symphony*: in most of his music Mozart sticks largely to the dynamic markings *forte* and *piano*, leaving the nuances to the performance, but here there are *fortissimo* and *pianissimo*, quick juxtapositions of loud and soft, and the dramatic full-orchestra crescendos for which Mannheim was famous.

In Vienna in late 1782, Mozart wrote the first version of what became Symphony No.35, K.385. Father Leopold had asked Wolfgang to write an orchestral piece to celebrate the ennoblement ceremonies of a family friend named Haffner. Mozart wrote a six-movement piece called the *Haffner*, which was more like a serenade than a symphony. In December he wrote and asked his father to send the score because he needed it for a concert in Vienna. When he got the music he wrote home: "My new *Haffner* symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." For the concert he made significant revisions, including adding pairs of flutes and clarinets to the outer movements and deleting two movements to make the usual Viennese symphonic complement of four.

The whole of the *Haffner* has a straightforward and engaging disposition. Its precursor was the *Paris Symphony*, also in D major and geared for maximum brilliance. Those two are the only Mozart symphonies with the full wind complement of the late-18th-century orchestra: pairs of flutes, oboes, clarinets, bassoons, horns and trumpets. To note a pattern: Mozart did not often write big pieces on speculation, but usually for an upcoming concert. Meanwhile, he did not name any of his symphonies, although some acquired names over time.

In October 1783, Mozart and his wife Constanze arrived at Linz on the Danube for what turned out to be a three-week stay. They were summoned to the palace of Count Johann Joseph Anton von Thun und Hohenstein, the patriarch of some of Mozart's Viennese patrons. "It is hard to describe the wealth of courtesies that are being showered upon us in this house," he wrote Leopold. "On Tuesday ... I will give a concert at the theatre here. – And as I didn't bring a single Simphonie with me, I'll have to write a new one in a hurry." What came to be called the *Linz Symphony*, No.36 in C Major, K.425, he certainly did write in a hurry: it appears to have taken him five or six days.



Joseph Haydn, 1791,
by Thomas Hardy.

Toward the end of their lives, Haydn and his young friend Mozart together made the symphony the king of instrumental genres.

There will be few signs of haste, least of all in its length – some 35 minutes. The *Linz* was written not for a palace music room but probably for a medium-sized orchestra in a large hall. It has a big sound, even though the woodwinds are restricted to oboes and bassoons. Pairs of horns and trumpets flesh out the texture. There is no certain record on whether Mozart knew Joseph Haydn personally at that time, or how versed he was in Haydn's mature symphonies, but in any case he was moving stylistically toward Haydn.

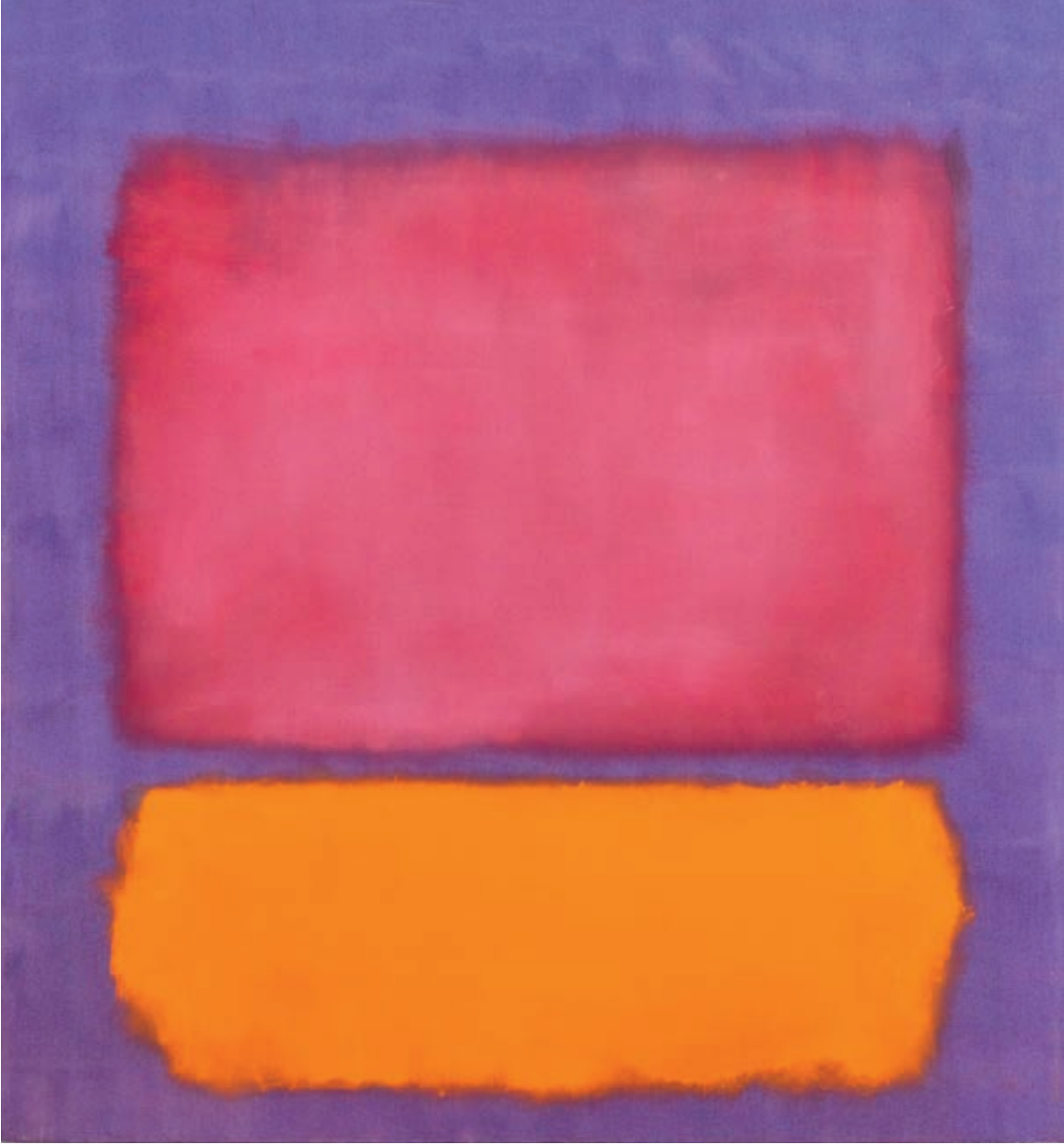
Mozart was becoming freer in his treatment of form, his themes proliferating, his development sections expanding. He wields a subtle motif through the course of the piece: the opening bar outlines the interval of a sixth, C up to A, and the melodic material, from beginning to end, will tend to turn around that interval. For the second movement, Mozart provides a gracious Siciliano in F major, with the placid 6/8 lilt of that genre, and the rare inclusion of trumpets and horns in a slow movement makes for some weighty passages. After a swinging minuetto with a breezy trio, the finale dashes around like a child on holiday – which was what Wolfgang and Constanze were enjoying in Linz.

As well as sporting titles related to their conception, the three symphonies on this program share a prophetic quality: they move away from the small-orchestra, private-concert oriented symphonies that were the norm for most of both Haydn and Mozart's careers, and toward the big-orchestra, public-concert symphonies that Haydn pioneered in London, and which Mozart took up in his legendary last three symphonies, Nos. 39-41.

Toward the end of their lives, Haydn and his young friend Mozart together made the symphony the king of instrumental genres. That was its status when a new young lion in Vienna named Beethoven took it up, and during the course of his career expanded the symphony beyond what anyone could have imagined in the late 18th century. ●



Ochre and Red on Red 1954, by Mark Rothko. Phillips Collection



Untitled 1962, by Mark Rothko. Staatsgalerie Stuttgart, Germany

30

A LUCKY LIFE

On the eve of his departure, violinist Mark Ingwersen reminisces with Fiona Wright on his 32 years working with the Australian Chamber Orchestra.

Written by Fiona Wright.

Fiona Wright is a writer, editor and critic from Sydney. Her most recent book of essays, *The World Was Whole*, was published in 2018.



It was hearing the violin that made Mark Ingwersen choose it as his instrument. His father, he says, loves music and always had his favourites playing. I imagine the whole house thrumming, trilling, in concert. What he remembers, though, is just loving the sound of the violin, up high there, carrying the melody – “of course, it doesn’t sound like that when you start learning.” What he remembers is being thrilled to have the instrument in his hands. Even then, it felt like a privilege.

Ingwersen grew up in suburban Canberra and his high school orchestra, such as it was, consisted of two violins “and a few too many clarinets”.

We talk a lot about wonderfully ordinary places where a person might begin.

We talk a lot about time. Inevitable, perhaps, for a person leaving an organisation that he has worked with intensely – that has been a huge part of his life – for 32 years. About how many things – suburbs, people, orchestras, cities – can transform themselves across time, about how different the worlds we move through might become, how much of it would have been impossible to imagine at the outset.

Ingwersen first played for the Australian Chamber Orchestra in 1991, having caught a bus from Canberra to Kings Cross for his audition. He’d had two days’ notice to prepare and was in his third year of university – so terribly young. “I scratched something out,” he says, “and I left the audition thinking, they’re not going to want that.”

In his first program, the Orchestra played Janáček, Walton, Beethoven’s Opus 95, *Eine kleine Nachtmusik*. “It was nuts, it was totally full on,” Ingwersen says. “I loved it.”

The defining feature of the ACO, Ingwersen says, is how close the musicians become. It transfers across into the way they play. “You develop an instinct,” he says.



Mark Ingwersen
in 2011. Photo by
Richard Tognetti.

Ingwersen still laughs when recounting that he showed up to that audition wearing tracksuit pants and a flannie.

The defining feature of the ACO, Ingwersen says, is how close the musicians become. It transfers across into the way they play. “You develop an instinct,” he says. “You know exactly what the others are about to do and can react before they’ve done it. It’s enough to see the very beginning of their body’s movement, and you know.”

And you notice, he adds, that this is different any time you play with other groups or other people. It takes time to know each other so intensely.

We talk a lot about luck.

Ingwersen says that he is lucky. That he has been lucky, he can’t quite believe his luck. To work in a job that he loves, to work fulltime as a musician, to play with such people, to play such an instrument, to be challenged every day.

“How lucky am I?” he says.



Ingwersen's first stint with the ACO was as a casual and after a few years he stepped away to study in London. It was a crazy time, a crazy city. He says he was "diligent" – though many around him were not – and had a lot of fun.

It was a precarious existence. As a young, gigging musician in a huge, old city, he was never quite sure where his next rent would come from. Sometimes he would gather up four of his classmates – three for strings, one to spruik – and they would play at Covent Garden. A string quartet in the centre of the city: after an hour, and even split five ways, they'd walk away with enough to live on for the next few weeks. "I would never, never want to live like that again," he says, "but it was wonderful."

When he's been back there with the Orchestra, there have been gorgeous concert halls, nice hotels, a meal allowance. Ingwersen grins. "But I will never forget how it was. How much can change, and how completely, over time," he says. "It is a completely different world."

Mark Ingwersen
on tour in
New York City,
2019. Photo by
Stephanie Berger.

Alone, Ingwersen's favourite piece to play – "I'll open a page in my mind" – is any Bach sonata.

Within the Orchestra, it's far too difficult to choose. But a Schönberg or a Beethoven symphony – "it's a blast": these come close.

He'd always intended to come back: to his home, to his family, to the ACO. Returning from London, Ingwersen says he landed with a thud. He was "on fire", playing better than he ever had – but the work just wasn't there. For a time he played Christmas carols out of Australia's Wonderland. "I thought, what have I done?"

He began his trial and probation period for a fulltime position with the ACO later that year – 25 years ago.

It doesn't get better, he says. This is it.

Ingwersen has been playing a Stradivarius – more precisely, a composite Stradivarius, which saw two Stradivari instruments rebuilt together, as one. "This instrument, it's pretty special," he says.

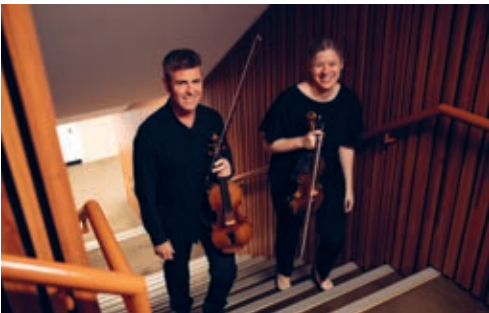
"I sometimes think – it's amazing – about everywhere that violin has been, about who has handled it, who has played it, the events that it has lived through," says Ingwersen. "The plague, war and revolution, again and again. It has crossed the globe, in a journey unthinkable at the time it was made – 1729 – to land in a place that wasn't known to exist to the people who made it. All this time and all this touch, there in this beautiful old instrument."

All this time, everywhere it's been and everyone's who has played it: and now it will continue on to someone else.

He is lucky and he is leaving. He says, "You don't make decisions like this overnight. It took a long time to come to terms with it," he says. "It's a wonderful job, playing with the ACO, but a big job." There is travel, and touring, time away from his wife and three children. But he could easily have stayed forever.

There are many things that make a life, after all. And work – even much-loved, wonderful, how-lucky-am-I work – is only one of them. ●







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RICHARD TOGNETTI

Artistic Director & Lead Violin

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 Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director.

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, Tognetti 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 the major Australian symphony orchestras. Richard performed the Australian premieres of Ligeti's Violin Concerto and Lutosławski's Partita. In November 2016, he became the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London. Richard created the



Huntington Festival in Mudgee, New South Wales and was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard was the 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 *Storm Surfers*; and created *The Red Tree*, inspired by Shaun Tan's book. He created the documentary film *Musica Surfica*, as well as *The Glide*, *The Reef*, and *The Crowd & I*. Most recently, Richard collaborated with director Jennifer Peedom and Stranger Than Fiction Films to create the films *Mountain* and *River*, the former of which went on to become the highest-grossing homegrown documentary in Australian cinemas.

His recordings have received accolades around the world, and he is the recipient of six ARIA awards, including three consecutive wins for his recordings of Bach's violin works.

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. In 2017 he was awarded the JC Williamson Award for longstanding service to the live performance industry. He performs on a 1743 'Carrodus' Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

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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, *Indies & Idols*, and the ARIA award-winning soundtrack, *River*.

In 2023 the ACO launched its digital streaming platform, ACO On Demand, which hosts the Orchestra's award-winning season of cinematic concert films, ACO StudioCasts, alongside live concert streams and premium on demand content.

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