

barbican



Classical Music

Concert programme



**Australian Chamber
Orchestra/
Richard Tognetti**

Fri 21 Mar 7.30pm

Hall

Important information



When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 9.15pm, with a 20-minute interval.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please ...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't ...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance.



Looking for refreshments?

Bars are located on Levels -1, G and 1.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1, G and 2.



Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

Australian Chamber Orchestra/ Richard Tognetti Shostakovich's Chamber Symphony

Fri 21 Mar 7.30pm, Hall

Australian Chamber Orchestra
Richard Tognetti director and violin
Jeroen Berwaerts trumpet
Alexander Melnikov piano
Ivan Podyomov oboe

Johann Sebastian Bach (arr Tognetti)
'Ricercar a 6' from *The Musical Offering*

Johann Sebastian Bach *Brandenburg*
Concerto No 3 in G major

1 [Allegro]

2 Adagio

3 Allegro

Dmitri Shostakovich Piano Concerto No 1

1 Allegro moderato

2 Lento

3 Moderato

4 Allegro con brio

Interval 20 minutes

Sofia Gubaidulina (arr strings) *Reflections on
the Theme B-A-C-H*

Johann Sebastian Bach (arr Mozart) Fugue
in E flat major from *The Well-Tempered Clavier*,
Book 2

Johann Sebastian Bach Concerto in C minor
for oboe and violin

1 Allegro

2 Adagio

3 Allegro

Dmitri Shostakovich (arr Rudolf Barshai)
Chamber Symphony in C minor

1 Largo -

2 Allegro molto -

3 Allegretto -

4 Largo -

5 Largo

Produced by the Barbican

Programme produced by Harriet Smith

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The Australian Chamber Orchestra's visits to the Barbican are always eagerly awaited events, with its irresistible combination of fearless programming and superlative musicianship. As the ensemble celebrates its 50th birthday, it offers a characteristically fresh take on Bach, Shostakovich and Gubaidulina.

Historically informed performance: what does it mean in the context of creating performances that are fit for a modern audience? For us, who have hurried here from offices and meeting rooms, stuffing mobile phones into bags, anxious of what might appear there next time we turn them on? In the music on tonight's programme, historically informed does not mean re-creating something old, but instead stitching something new from what was: allowing music to appear as if improvised, flinging us out of ourselves and into a world in which Shostakovich is more than a name we know from listening to the radio. Tonight, you might imagine Shostakovich, Gubaidulina and Bach sitting in the room, creating music alongside the orchestra, who, as this ensemble from half a world away are known to do, bring all of themselves to the notes on the page, creating a spiderweb of influence and style across time.

The Australian Chamber Orchestra, celebrating their 50th anniversary in 2025, are known internationally for programming and collaborations that keep music that we know intertwined with the life we lead now, and the culture and creativity that makes this generation and this century what it is. They don't shy away from jazz or easy listening or film, but instead, take the threads of Baroque and Classical musics, and braid them together. Tonight's programme on first glance may look familiar: names you know, tunes you might

be able to rustle up and hum, but look again, and you'll see something fresh.

There are many links to be found in this programme, but an undeniable thread is the ensemble's dedication to detail; a ferocious noticing. To open, from Bach's *Musical Offering*, a *Ricercar a 6*, which translates from the Italian as 'to search'. Originally written for the recently created fortepiano, the offering was based on a theme given to Bach by the then King of Prussia, Frederick the Great. He presented it to him with the inscription 'Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta' (The theme given by the king, with additions, resolved in the canonic style). Here the ACO present a new version: Richard Tognetti's arrangement for oboe and string orchestra. Tognetti 'considers today to be the age of the hybrid, rather than the self-proclaimed purist. In among the stately, courtly notions of musical presentation, one must remember that Frederick the Great was a warrior king and born from a nascent German-Prussian warrior state.' Therefore, Tognetti's 'treatment of the *Ricercar* utilises a dynamic spectrum of and stylistic influences that include the various schools of modern 'historically informed performance practices', the *inégalité* of French Baroque, the jazzy, rhythmic vitality of Jacques Loussier, and the bold orchestrations of Leopold Stokowski.'

The musical offerings do not stop there: Bach's *Brandenburg Concerto No 3* in G major follows, one of a set of six that is renowned for pushing the boundaries of what was possible, technically and musically. The Third requires each of the nine string players to step up to the stage as soloists; there is nowhere to hide. The same might be said for Shostakovich's Piano Concerto No 1 in C minor, which, while it requires a pianist out front, allows each of the musicians to become part and parcel of its strange and sometimes surprising tale. There is much that might be considered referential here – you might note influences from Tchaikovsky, Stravinsky and Rachmaninov, but the work stands on its own two feet.

Shostakovich gives way to another portion inspired by Bach. We begin

with the Soviet-Russian composer Sofia Gubaidulina – who has often talked of her devotion to Bach – and her *Reflections on the Theme B-A-C-H*, in an arrangement for strings of her string quartet original. As well as her passion for the music of Bach, she has also spoken about other influences, which include Webern, 16th-century sacred music and the writings of Carl Jung and other authoritative thinkers. Throughout her *Reflections*, there are glimpses of these other worlds. Two compositional worlds collide again in Bach's Fugue in E flat major, which here is arranged for string orchestra by one Wolfgang Amadeus Mozart. Mozart's early patron Baron Gottfried van Swieten pushed the keyboard works into his hand, perhaps knowing the influence those contrapuntal pieces would have on the developing composer.

The oboe returns to the fore in Bach's Concerto in C minor for oboe and violin, a virtuosic work that carries on the theme of rearrangement. This concerto, originally for harpsichord, gives us another small insight into the period of the composer's life as Kapellmeister at the Cöthen Court from 1717 to 1723. The original manuscript hasn't survived, so this version is a recreation of one of the many concertos he composed during the period. It offers much for the enterprising soloist: passages that require great technical skill and others great heart.

Finally, Shostakovich brings us home. His Chamber Symphony in C minor (in the same key as the Bach) – here arranged by the Soviet-Russian composer and violist Rudolf Barshai, who created it from Shostakovich's Eighth String Quartet. An extremely popular piece of chamber music, the composer himself offered several interpretations of its meaning and dedication: at times pointing to the victims of 'fascism and war' he was thinking of when working in East Germany in 1960, and at others to its biographical nature. Regardless, it is a work that has transcended time. That perhaps offers a solution to the question of historical performance, and its place in 2025. How alive is the music as we listen to it now?

© Megan Steller



© Daniel Boud

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.

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

He 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, Hong Kong, Luxembourg and Slovenian Philharmonic orchestras, Handel & Haydn Society (Boston), Camerata Salzburg, Tapiola Sinfonietta, Irish and Nordic Chamber orchestras and all the major Australian symphony orchestras. He has given 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. He created the Huntington Festival in Mudgee, New South Wales, and was Artistic Director of the Maribor Festival in Slovenia from 2008 to 2015.

His arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. He curated and co-composed the scores for the ACO's documentary films *Musica Surfica*, *The Glide*, *The Reef* and *The Crowd & I*, and co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and Tom Carroll's film *Storm Surfers*. He collaborated with director Jennifer Peedom and Stranger Than Fiction to create the award-winning films *Mountain* (the highest-grossing homegrown documentary in Australian cinemas) and *River*, which won Best Soundtrack at the ARIA, AACTA and APRA awards.

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

Richard Tognetti 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 J C Williamson Award for longstanding service to the live performance industry. He performs on a 1741–44 Giuseppe Guarneri del Gesù violin, lent to him by the ACO.



© Tsuyoshi-Tachibana

Jeroen Berwaerts

Belgian trumpeter Jeroen Berwaerts is an artist whose all-encompassing love for music defies genre boundaries. He is esteemed worldwide for his exceptional technical skills and sensitive musicality, and explores repertoire spanning eras from the Baroque to contemporary music and jazz.

As a soloist he has performed with leading orchestras, including the Galicia, Malmö, NDR, NHK, Swedish Radio and Vienna Symphony orchestras, Hague Residentie Orchestra, Belgian National Orchestra, BBC National Orchestra of Wales, Berlin Konzerthausorchester and Luxembourg Philharmonic Orchestra. He has collaborated with conductors including Alan Gilbert, Daniel Harding, Markus Stenz, Jun Märkl and Matthias Pintscher. He is a regular

guest at internationally renowned festivals such as the Schleswig-Holstein, Takefu International, Domaine Forget International, Ars Musica, Heidelberg Spring and Rheingau festivals and the BBC Proms.

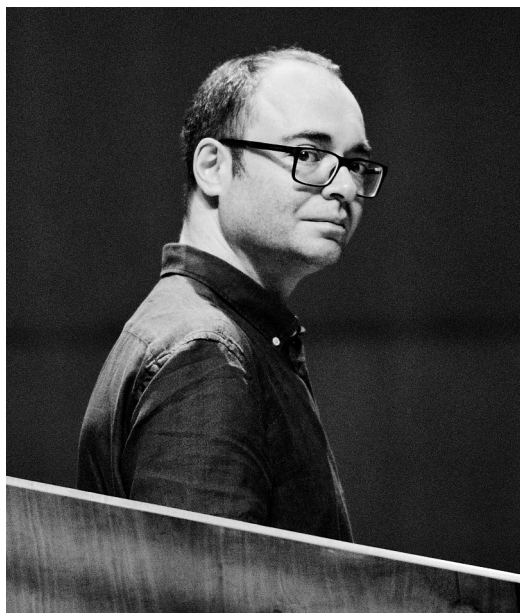
Current and recent highlights include concerts in Adelaide, Melbourne and Sydney; the world premiere of a work by Vito Žuraj with the Slovenian Philharmonic Orchestra, followed by German and Japanese premieres with Ensemble Resonanz and the Aichi Chamber Orchestra respectively; and performances with Camerata Bern and Alexander Melnikov.

Jeroen Berwaerts is known for reinvigorating the standard trumpet repertoire by placing it in inventive and unusual contexts. For instance, juxtaposing music by Handel and Rameau with *chansons* by Jacques Brel, often taking on the vocal parts himself. Alongside his career as a trumpeter, he also completed jazz vocal studies at the Royal Conservatory of Ghent.

He has given numerous world premieres, including Toshio Hosokawa's Second Trumpet Concerto, 'Im Nebel', and Francesco Filidei's *Carnevale*. Following Håkan Hardenberger, he became the second trumpeter worldwide to incorporate HK Gruber's *Busking* into his repertoire. In 2019 he premiered Tobias Broström's double concerto for two trumpets, *Nigredo: Dark Night of the Soul*, alongside Hardenberger.

The latest addition to a varied discography is the album *Signals from Heaven*, in which he appears as a trumpeter, jazz vocalist and ensemble leader.

Jeroen Berwaerts studied with the trumpet virtuoso Reinhold Friedrich in Karlsruhe. Since 2008 he has been Professor of Trumpet at Hanover University of Music, Drama, and Media. He is also Professor in Residence at the Royal Academy of Music.



© Christian Palm

Alexander Melnikov

Alexander Melnikov completed his studies at the Moscow Conservatory under Lev Naumov. His most formative musical moments in Moscow include an early encounter with Sviatoslav Richter, who thereafter regularly invited him to festivals in Russia and France.

He is known for his often unorthodox programming, and his career-long interest in historically informed performance practice began early on. His major influences in this field include Andreas Staier and Alexei Lubimov. He also performs regularly with distinguished period-instrument ensembles, including the Freiburger Barockorchester, Musica Aeterna and Akademie für Alte Musik Berlin.

As a soloist, he has performed with leading international orchestras, including the

Royal Concertgebouw Orchestra, Leipzig Gewandhausorchester, Philadelphia Orchestra, NDR Elbphilharmonie Orchester, HR-Sinfonieorchester and BBC, Munich and Rotterdam Philharmonic orchestras, under conductors such as Mikhail Pletnev, Teodor Currentzis, Charles Dutoit, Paavo Järvi, Thomas Dausgaard, Maxim Emelyanychev and Vladimir Jurowski.

Together with Andreas Staier, he recorded an all-Schubert programme of four-hand pieces, which they have also performed in concert. An essential part of his work is intensive chamber music collaboration with artists including cellist Jean-Guihen Queyras and his regular recital partner, violinist Isabelle Faust; with the latter he has recorded a benchmark set of the Beethoven violin sonatas and, most recently, recordings of Brahms and Mozart violin sonatas.

Highlights of this season include a residency at the Konzerthaus Wien, in which he gives a solo recital, a chamber music concert and appears with the Vienna Symphony Orchestra under Christoph Eschenbach. Concert tours take him to Japan, America and Europe, where he performs with renowned orchestras such as the Munich Philharmonic, Konzerthausorchester Berlin, Orquestra Gulbenkian, Orchestra della Svizzera Italiana, Gürzenich Orchestra, Kammerakademie Potsdam and the Australian and Basel Chamber orchestras.

He also performs chamber music with Isabelle Faust, Antoine Tamestit, Alexei Lubimov, Olga Pashchenko, Mikhail Shilyaev and Jean-Guihen Queyras at venues in Helsinki, Copenhagen, Berlin, Lyon, Amsterdam, Bonn, Vancouver, Seattle and here in London, among others.

Alexander Melnikov rounds off the season with solo recitals in Berlin, Cologne, Lyon, Prague, Madrid, Yokohama and Tokyo.



© Renske Frolijk

Ivan Podyomov

Born in Arkhangelsk, Russia, Ivan Podyomov initially studied at the Gnessin School of Music in Moscow with Ivan Pushetchnikov. From 2006 to 2011 he studied with Maurice Bourgue at the Geneva Conservatory. While there, he won a number of major oboe competitions, including the ARD International, Geneva, Markneukirchen, Karuizawa and the Prague Spring.

These successes resulted in numerous concerts at major venues around the world. In 2009 he made his solo debut with the Deutsches Symphonie-Orchester Berlin at the Berlin Philharmonie. He has also appeared as soloist with the Royal Concertgebouw Orchestra, Bamberg, Bavarian Radio and Stavanger Symphony orchestras, Tokyo Philharmonic Orchestra, Geneva, Munich and Stuttgart Chamber orchestras, Kammerakademie Potsdam and Czech Chamber Philharmonic. He has worked with leading conductors, including Semyon Bychkov, Manfred Honeck, Michael Sanderling, David Afkham, Trevor Pinnock and Leonardo García Alarcón.

He has performed at the Lucerne, Salzburg, Prague Spring, Montpellier and Mecklenburg-Vorpommern festivals. Among his chamber music partners are the Hagen Quartet, Trevor Pinnock, Yulianna Avdeeva, Sabine Meyer, Maurice Bourgue,

Jacques Zoon, Leonardo García Alarcón, Dmitry Sinkovsky and Olga Paschenko.

He has been a principal oboist of the Royal Concertgebouw Orchestra since 2016. He previously held the same positions with the Bamberg Symphony Orchestra and Musica Aeterna. He has frequently been guest principal oboist with the Lucerne Festival Orchestra, Orchestra Mozart and the Mahler Chamber Orchestra.

Ivan Podyomov teaches at the Lucerne School of Music.

Australian Chamber Orchestra

The Australian Chamber Orchestra has made waves around the world for its explosive performances that redefine orchestral music. Together with its fearless leader of 35 years – Artistic Director Richard Tognetti – the orchestra this year celebrates a half-century of invention, disruption and unforgettable music-making.

The ACO gives more than 100 concerts a year, with programmes that embrace celebrated classics alongside new commissions and ground-breaking collaborations, working with artists and musicians who share its ideology: from Emmanuel Pahud, Steven Isserlis, Patricia Kopatchinskaja, Pekka Kuusisto, Nicolas Altstaedt and William Barton to Jonny Greenwood, Neil Finn and Meow Meow; to visual artists and film makers such as Bill Henson, Shaun Tan, Jane Campion, and Jennifer Peedom, who co-create unique, hybrid productions for which the ACO has become renowned.

The ACO has its own streaming platform, ACO On Demand, which hosts the orchestra's award-winning cinematic concert films, ACO StudioCasts, alongside live concert streams. It also has an active recording programme. Its recordings of Bach's violin works won three consecutive ARIA Awards. Recent releases include *Water | Night Music*, the first Australian-produced classical vinyl for two decades, *Tchaikovsky / Shostakovich* and the ARIA award-winning albums *River* and *Indies & Idols*.

In 2022 the ACO opened a new, world-class venue, ACO On The Pier, continuing its dedication to creating and presenting transformative experiences for all music lovers.

Australian Chamber Orchestra

violin

Richard Tognetti
director
Helena Rathbone *
Satu Vänskä *
Anna da Silva Chen
Aiko Goto
Ilya Isakovich
Liisa Pallandi
Thibaud Pavlovic-
Hobba
Ike See
Victoria Sayles

viola

Stefanie Farrands *
Elizabeth Woolnough
Jenny Khafagi

cello

Timo-Veikko Valve *
Melissa Barnard
Julian Thompson

double bass

Maxime Bibeau *

harpsichord

Alexander Melnikov

* *principal*

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© Tom Barnes

**Carducci Quartet:
Shostakovich**
Thu 27 Mar, Milton Court



© Marco Borggreve

**Chamber Orchestra of
Europe/Sunwook Kim**
Sat 12 Apr, Hall



Book now at barbican.org.uk