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MESSAGE FROM THE MANAGING DIRECTOR

The Orchestra is still recovering from the high of performing the world premiere of *Mountain* at Sydney Opera House as part of the Sydney Film Festival and Vivid Live. The performance was a stunning success and played to a sold-out audience.

But do not fear, you haven’t missed out: *Mountain* is our very next subscription concert, coming to Adelaide, Brisbane, Canberra, Melbourne, Newcastle, Perth and once again in Sydney, at both City Recital Hall and the Opera House. If you haven’t got tickets, I suggest you get them right now! You won’t want to miss this one.

For this concert, *Intimate Mozart*, the Orchestra is pared down to just four principals: our artistic director and leader Richard Tognetti, Principal Violin Helena Rathbone, Guest Principal Viola Florian Peelman and Principal Cello Timo-Veikko ‘Tipi’ Valve, together with guest artist, pianist Kristian Bezuidenhout, one of the world’s foremost period keyboard players and who grew up on Queensland’s Gold Coast.

Kristian joins us for Mozart’s Piano Concerto No.13, which the orchestra played for the first time on tour in 2014 with Kristian for concerts in Amsterdam and Luxembourg. Kristian also joins our four principals for Schumann’s majestic Piano Quintet in E-flat major. Opening the concert is another Schumann work, his third and final string quartet. Neither of these works by Schumann has ever been performed by the Orchestra in a mainstage tour.

I do hope you enjoy this beautiful concert, and I look forward to seeing you at *Mountain* in August.

Richard Evans
Managing Director
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Richard Tognetti  Director & Violin
Kristian Bezuidenhout  Piano
Helena Rathbone  Violin
Florian Peelman  Viola
Timo-Veikko Valve  Cello

SCHUMANN
String Quartet in A major, Op.41, No.3
I.  Andante espressivo – Allegro molto moderato
II.  Assai agitato
III.  Adagio molto
IV.  Finale: Allegro molto vivace

MOZART
Piano Concerto No.13 in C major, K.415
I.  Allegro
II.  Andante
III.  Rondeau: Allegro

Interval

SCHUMANN
Piano Quintet in E-flat major, Op.44
I.  Allegro brillante
II.  In modo d‘una Marcia: Un poco largamente
III.  Scherzo: Molto vivace
IV.  Allegro ma non troppo

Approximate durations (minutes):
30 – 26 – INTERVAL – 32
The concert will last approximately two hours, including a 20-minute interval.
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The string quartet is like a place of worship for us string players, and the repertoire that is written for it, the scripture. That is the level of reverence afforded this medium. Studying string quartets is a lifelong endeavour, and to understand them is a privilege.

We start this concert with a Schumann string quartet – No.3 in A major, the last string quartet he wrote. The three quartets were dedicated to Felix Mendelssohn, whom Schumann admired greatly, and were a gift for Schumann’s wife, Clara, for her 23rd birthday on 13 September 1842.

There is a small void in the quartet repertoire after Beethoven and before Bartók, which is explained in part, perhaps, by the fact that many of the great romantic composers were pianist-performer-composers and not string players, as was the case with Schumann. As a result, piano chamber music was promoted more through the concerts and tours the composers themselves gave. In a time before the recording industry and radio this perhaps left some of this amazing, and equally accomplished, non-piano chamber music on the shelves of the publishers for no good reason.

In this concert, we are playing examples of both from Schumann. His Piano Quintet in E-flat major is the heart of this program, and is one of the most celebrated piano and string chamber works in the repertoire.
Richard Aldrich wrote in a 1929 survey of Chamber Music that: ‘Schumann’s chamber music of 1842 is in many ways among the most perfect of all the products of his genius; the purest and most powerful in its beauty, the strongest in its form, best balanced in its substance, and best adapted in its technical means and processes to the expression of the composer’s thought. There is little that seems tentative, experimental, or uncertain in touch. He entered, to all appearances, full-fledged and confident upon the difficult and problematic art of chamber music.’

In between these two extraordinary works, is Mozart’s Piano Concerto No.13, which we are playing in its chamber music form. Even though it might be strange to think of Mozart’s piano concertos being performed as chamber music, it was not at all unusual at the time they were written. Mozart would often have to adapt his compositions for the forces available or the space in which a performance was being held in order to promote and make his music accessible to all. Mozart himself said that this concerto could be played ‘a quattro’.

He wrote to his father about Piano Concerto No.13, along with nos.11 and 12: ‘These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.’

Timo-Veikko Valve

**Suggested listening from Tipi**

**EROICA QUARTET**
Schumann String Quartets op. 41 (Harmonia Mundi, available on Spotify)

**ALEXANDER MELNIKOV / JERUSALEM STRING QUARTET**
Schumann Piano Quintet op. 44 (Harmonia Mundi, available on Spotify)
ABOUT THE MUSIC

ROBERT SCHUMANN
Born Zwickau 1810.
Died Endenich, 1856.

STRING QUARTET IN A MAJOR, OP.41 NO.3

Composed 1842.

I. Andante espressivo – Allegro molto moderato
II. Assai agitato
III. Adagio molto
IV. Finale: Allegro molto vivace

Robert Schumann called the string quartet a ‘by turns beautiful and even abstrusely woven conversation among four people’. To him, the genre was venerable and worthy of deep study; he knew and revered the quartets of Haydn and Mozart, and like his contemporary and close friend Mendelssohn, he was demonstrably influenced by Beethoven’s quartets when he

PICTURED: Clara Schumann.
wrote his own. In fact, when considered vis-à-vis his fanciful, wildly romantic output for solo piano, Schumann’s quartets appear as an astonishingly concise, contained and classical group; the ‘road map’ through each movement is crystal-clear, sometimes severely so. On the other hand, the spirit and intent which invest every note of this music bear the unmistakable stamp of Schumann the Romantic, the yearner, the impulsive.

Schumann wrote his three quartets virtually simultaneously, in a couple of summer months in 1842. It was not the easiest time of his life; married only a short time to Clara, who was one of the most celebrated pianists of her generation, he was reconciling himself to being the moon to her sun, and often living at home without her. His letters and journal entries from this year repeatedly refer to gloomy moods, fatigue, and ill health. However, the quartets contain little indication of this state, being filled with decidedly more sunlight than shadow.

The A major Quartet, which is the third of these, opens with a tender call, a downward-falling two-note motif, which is often affectionately referred to as the ‘Clara’ motif. The entire first movement bases itself on the interval of this motif, which dominates not only the hesitant, short-lived introduction, but also each of the two melodies in the main body of the
movement. The second of these, an airborne song first heard in the cello, is accompanied by hovering, offbeat chords in the upper instruments, which seem to want to lift the melody off the ground entirely.

The second movement, a set of variations, continues the idea of ‘off the beat’, a favourite rhythmic game of Schumann’s. In this case, the ‘theme’ for the variations appears first as a series of gasps punctuated by brief silences, as if the singer were hyperventilating. Two energetic variations follow close on its heels, the first rendered in shuddering triplets, and the second in declamatory long notes alternating with scampering quick ones. Then follows a sighing Adagio variation, a kind of swaying slow dance. In this variation, we feel that we have finally gotten the original, gasping theme to stand still for a moment, so that we can at last behold the true theme of the movement, candid and vulnerable. The fourth and final variation is stern and embattled, carried onward by churning eighth-notes in the accompaniment. The movement ends with an odd coda, which wanders like a sleepwalker through various keys before settling to a standstill.

The third movement starts out with the promise of repose. In part a hymn, in part a more rhapsodic love-declaration, the music offers a grounded quality that is wholly absent in the first two movements. However, the contrasting episode that follows dissipates that illusion. Punctuated by an obsessive rhythm in the second violin, this section has a nightmarish, angst-ridden quality. Vividly, the main theme from the calmer opening of the movement reappears here, no longer consoling, but rather the agent of intensification. The movement alternates between these two moods, working itself out in a coda where some kind of a resolution is reached among lingering doubts.

The finale is a jovial round dance, a kind of rondo that cheerfully alternates three or four different sections, each section self-contained and rhythmically homogeneous. But the odd thing is that Schumann starts the movement off on the upbeat, and manages to keep the music ‘off’; or off-balance, for virtually the entire movement. So we are rustic, but perhaps a little tipsy as well. Particularly in the extended coda, where the music attempts to stay off the beat but is constantly corrected by downbeat jabs, there is a sense that the music may not quite find its feet in time for the exuberant conclusion.

Misha Amory © 2017
WOLFGANG AMADEUS MOZART
Born Salzburg, 1756.
Died Vienna, 1791.

PIANO CONCERTO NO.13 IN C MAJOR, K.415
Composed 1782–3.
I. Allegro
II. Andante
III. Rondeau: Allegro

The sequence of Mozart’s piano concertos is so full of marvellous riches that it is difficult to imagine why he was not more successful in Vienna, having got Salzburg behind him. The problem seems to have been that Mozart’s invention was simply too much for his audiences – too rich, and too demanding. This was recognised by his colleagues: it was Dittersdorf who commented ‘He was so astonishingly rich in ideas I could only
wish he had not been so extravagant with them. He gives the listener no time to draw breath; for when one wants to ponder one beautiful idea there is another even finer one to drive the first away . . .’ Mozart didn’t start out that way in Vienna. Writing to his father in December 1782 about the first three concertos he had composed there, Mozart described them as ‘a happy medium between what is too easy and too difficult; they are brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why’.

Mozart offered the three concertos for sale in January 1783, and played them in concerts in March. With an eye on the market, he indicated that these three concertos (K.413 in F K.414 in A, and K.415 in C) could be played a quattro, that is to say with accompaniment for strings only, single or multiplied, as you will hear in this concert.

The opening is very grand, and full of ideas, so much so that when the piano enters, the impression is given, as Philip Radcliffe suggests ‘of a potential symphony into which a part for piano solo has strayed’. The key of C major and the march rhythm result in what Girdlestone calls an Olympian strain which often comes into Mozart’s music in this key. Imitations and canons, not very fully developed, reflect the study of the polyphonic masters which Mozart had begun in the year 1782.

PICTURED: The Mozart family. Lithographic print by Johann Nepomuk della Croce, 1856.
This is conspicuous in a passage, after the opening by the string quartet, over a held ‘pedal’ note over which the viola, and first and second violins set up a contrapuntal discourse. But much of this music will not be heard again; once the piano enters (with a cadenza leading to a trill), Mozart seems to remember the limitations of his audience, and proceeds along more conventional lines. The quartet retreats into the background, but in one respect this concerto is prophetic, in giving the soloist a theme which will remain its exclusive property. This is the second subject of the movement. The imitative treatment returns in the development section, bringing one particularly attractive passage where the soloist adds a decorative counterpoint to a repetition of the main theme. After another burst of solo virtuosity, there is a brief and striking excursion into the minor mode before the first subject returns. Mozart provided a cadenza for this movement which treats the themes with energy.

The second movement has had a bad press from a few Mozart scholars, Alfred Einstein calling it one of Mozart’s least ambitious slow movements, and Girdlestone finding it completely insignificant. Mozart wrote four and a half bars of a movement in C minor, then crossed them out, no doubt abandoning the idea as too serious in character for this work, and instead used C minor in the episodes of the third movement. Since the main theme is repeated so many times, there is pleasure in how Mozart embellishes it on its returns.

The rondo is the most interesting movement. It is irregular in structure, and unpredictable, described by one critic as ‘almost a capriccio’, an expression of Mozart’s whimsicality and delight in suddenly changing moods. The main idea is a kind of gigue, followed by a couple of contrasting ideas from the quartet. Then the piano comes in, in the key of C minor, the tempo dropping to Adagio, in 2/4 time, with a poignant expressiveness. Only a brief interruption, this, to the high spirits, as the rondo themes return. The middle section, after a semi-portentous call to attention, brings great bravura from the soloist, then it plays with the quartet around the rondo theme. After this, the same idea which introduced the middle section unexpectedly brings back instead an elaborated version of the C minor episode, before a coda in which quivering figures from both soloist and orchestra take over completely, as the music waves its farewell, leaving the stage.

Adapted from a note by David Garrett © 2007
ROBERT SCHUMANN

PIANO QUINTET IN E-FLAT MAJOR, OP.44

Composed 1842.

I. Allegro brillante
II. In modo d’una Marcia: Un poco largamente
III. Scherzo: Molto vivace
IV. Allegro ma non troppo

Schumann’s Quintet retained a reputation for modernity right up to the end of the 19th century. Overlooking Brahms and Dvořák, a New York reviewer in 1896 claimed it was ‘still the best piece of chamber music since Beethoven’. Back in 1842, Schumann had certainly wanted it to be a model of modern chamber music. In it, by implication, he continued to wage his journalistic campaign against those ‘inartistic tendencies in the immediate past concerned merely with encouraging superficial virtuosity’,
particularlly on the piano. Pianists naturally remained inclined to pianism, but the best of them also appreciated Schumann's reticence on this point. One virtuoso who programmed the Quintet regularly, Liszt’s pupil and son-in-law Hans von Bülow, judged it ‘not a particularly brilliant piece, but one that makes a dependable effect, and is easy to understand; ‘not so thankful for the piano, but opportune for me... full of freshness and spirit’. It continued to be a work that could be relied upon to take a ‘deep hold on the hushed audience’ (as when first played in Boston in 1853), especially when ‘rendered in a thoroughly artistic manner’ (as a reviewer judged it to be in a suburban London concert in 1870). And although this term was occasionally used with an ironic snigger, for the most part, Victorians understood ‘rendition’ much as did the original Oxford English Dictionary, as an ‘act of restoring, surrendering, yielding’.

If spiritual surrender is what Schumann expected of his executants (not least his pianist wife, Clara, to whom the work is dedicated), there was also something of the same quality – of yielding to inspiration – in the process of composition. His large works around these years were typically the result of furiously channelled effort, the First Symphony sketched in a few days and, immediately prior to the Quintet, three string quartets composed in a month. The Quintet, likewise, went from sketch to fair-copy score in just 20 days.
The immediacy of conception, in turn, can be felt in the music itself. The propulsive upward thrust and slower fall of its concerted opening figure, charting a kinetically skewed arc, not only generates the core strength of the piece’s compact fortés, but – by means of straightforward repetition and variation – almost all its melodic material. At the opposite end of the dynamic range, and especially in the movement’s more ruminatory central episode, quaver figures from the piano restore impetus and urge the strings onward and upward again. Yet for all the exuberance, the piece’s energy is always carefully channelled, controlled.

Despite its curiously non-committal title, ‘In the mode of a march’, the minor-key second movement invokes a venerable tradition of art music imitative of state funerals – the stiff, slowish tempo, the crushed upbeats of muffled drums, even the somewhat emphysemic wheeze of muted bugles in the contrasting major-key episode that follows. A developing episode, Agitato, gradually heightens the tension. Schumann’s energetic piano triplets and tremolos from the second violin resolve into a etherealised return of the major-key episode, and a spectral pizzicato final reprise as the procession retreats into the distance.

If the second movement was essentially just a quintet amplification of the type of solo piano character piece in which Schumann had specialised for the past decade, the Scherzo is an ensemble conception through and through. It establishes from the outset – and for the first time in the work – a lively antiphony between the keyboard and strings, both sides moreover sharing exactly the same materials, rising scales opposed to rapid-fire repeated notes. Separating the Scherzo reprises are two contrasting episodes (so-called trios), the second the more ear-catching with its curious against-the-grain accents and cross-accents, as the fivesome winds up to a furious fizzing unison climax.

The finale opens off-centre in C minor. A clear reference to one of Schubert’s standard operating procedures in his string-and-piano works, the piano tune is starkly announced in simple octaves. Though repeated-note and scale figurations are recruited from the Scherzo to get the movement going, ever more concentrated contrapuntal development of the main tune increasingly drives it forward, until the fugal coda closes the circle by also bringing back into play the vaulting theme from the very opening of the Quintet.

Graeme Skinner © 2011
Kristian Bezuidenhout is one of today’s most notable and exciting keyboard artists. Born in South Africa in 1979, he began his studies in Australia, completed them at the Eastman School of Music, and now lives in London. After initial training as a pianist with Rebecca Penneys, he explored early keyboards, studying harpsichord with Arthur Haas, fortepiano with Malcolm Bilson, and continuo playing and performance practice with Paul O’Dette. Kristian first gained international recognition at the age of 21 after winning first prize, and audience prize in the Bruges Fortepiano Competition.

Kristian is a regular guest with the world’s leading ensembles including the Freiburger Barockorchester, Les Arts Florissants, Orchestra of the Age of Enlightenment, Orchestre des Champs Elysées, Koninklijk Concertgebouworkest, Chicago Symphony Orchestra, and the Leipzig Gewandhausorchester; and has guest-directed (from the keyboard) the English Concert, Orchestra of the Eighteenth Century, Tafelmusik, Collegium Vocale, Juilliard 415 and the Kammerakademie Potsdam.

He has performed with celebrated artists including John Eliot Gardiner, Philippe Herreweghe, Frans Brüggen, Trevor Pinnock, Giovanni Antonini, Jean-Guihen Queyras, Isabelle Faust, Alina Ibragimova, Rachel Podger, Carolyn Sampson, Anne Sofie von Otter, Mark Padmore and Matthias Goerne.

Kristian’s award-winning discography includes the complete keyboard music of Mozart (Diapason d’Or de L’année, Preis der Deutschen Schallplattenkritik, & Caecilia Prize); Mozart Violin Sonatas with Petra Müllejans; Mendelssohn and Mozart Piano Concertos with the Freiburger Barockorchester (ECHO Klassik); Beethoven and Mozart Lieder and Schumann Dichterliebe with Mark Padmore (Edison Award). In 2013, he was nominated as Gramophone Magazine’s Artist of the Year. Recent releases include Volume 2 of Mozart Piano Concertos with the Freiburger Barockorchester.

In the 2016/17 season, Kristian performs fortepiano concerti with the Orchestre Révolutionnaire et Romantique/Gardiner, Orchestre des Champs Elysées/Herreweghe and Il Giardino Armonico/Antonini; as harpsichord soloist with Arcangelo/ Cohen (Bach Concerti); and on modern piano with the Chamber Orchestra of Europe/Haitink, Amsterdam Sinfonietta/de Vriend, and Symphonieorchester des Bayerischen Rundfunks/Labadie. Solo recitals and chamber music take him to London, New York, Tokyo, Boston, Madrid, and Innsbruck; and he will direct his first Bach St Matthew Passion with the Dunedin Consort.

Kristian had been appointed an Artistic Director of the Freiburger Barockorchester for three years from the 2017–18 season.
‘Richard Tognetti is one of the most characterful, incisive and impassioned violinists to be heard today.’

THE DAILY TELEGRAPH (UK)

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

He began his studies in his home town with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances of the Australian Chamber Orchestra, and that November was appointed as the Orchestra’s lead violin and, subsequently, Artistic Director. He 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 director or soloist, he has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovenian Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all of the Australian symphony orchestras, most recently as soloist and director with the MSO and TSO. Richard also performed the Australian premieres of Ligeti’s Violin Concerto and Lutosławski’s Partita. In November last year, he became London’s Barbican Centre’s first Artist-in-Residence at Milton Court Concert Hall.

Richard was co-composer of the score for Peter Weir’s Master and Commander: The Far Side of the World, starring Russell Crowe; he co-composed the soundtrack to Tom Carroll’s surf film Storm Surfers; and created The Red Tree, inspired by Shaun Tan’s book. He also created the documentary film Musica Surfica, as well as The Glide, The Reef, and The Crowd.

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

Chair sponsored by the late Michael Ball AM and Daria Ball, Wendy Edwards, Peter and Ruth McMullin, Andrew and Andrea Roberts
Helena Rathbone started the violin at the age of five with the London Suzuki group. She then went on to study at the RCM Junior department with Dona Lee Croft, and subsequently at the GSMD with David Takeno.

Before her appointment as Principal Second Violin of the ACO in 1994, she was Principal Second Violin with the European Community Chamber Orchestra and played regularly with ensembles such as the Academy of St Martin in the Fields.

In 2006, Helena was appointed Director of the ACO Collective. The Collective comprises musicians from the ACO’s Emerging Artists Program for which Helena is the orchestra representative and mentor. In her role as Principal Violin of the ACO, she also continues to perform regularly with the orchestra as a soloist and guest leader.

When not performing with the ACO, Helena has been a tutor and chamber orchestra director for the AYO at National Music Camps. She has also appeared at the Australian Festival of Chamber Music, Four Winds Bermagui, Christchurch Arts Festival, Sangat Chamber Music Festival (Mumbai) and at the Peasmarsh Festival (Sussex).

As a member of the International Musicians Seminar at Prussia Cove, Helena played in the IMS tour of the UK (led by Pekka Kuusisto) which was awarded the Royal Philharmonic Society Award for Chamber Music in 2008.

Helena has been Guest Concertmaster of many orchestras, most recently on a European tour with the Mahler Chamber Orchestra. The recordings of Beethoven’s 2nd and 4th piano concertos that the MCO made with Leif Ove Andsnes during this tour won the Concerto award and Recording of the Year award with BBC Music Magazine in 2015.

Helena lives in Sydney with her two sons and husband. She plays on a 1759 JB Guadagnini violin on loan from the Commonwealth Bank of Australia.
Born in Sydney, Florian Peelman began violin lessons with his mother when he was five, before travelling for two years throughout Europe and Asia, spending seven months in Indonesia playing in a traditional Gamelan Orchestra. He studied with Géza Szilvay in Helsinki, before being accepted into Chethams School of Music in Manchester at 14. He continued his studies in Belgium, where he decided viola was his passion. He studied with Leo De Neve in Antwerp and Walter Küssner in Berlin at the ‘Hans Eisler’ Hochschule für Musik Berlin attaining a Master’s Degree with high distinction.

Florian is a dedicated chamber musician, having studied with the Artemis quartet at the Queen Elizabeth Chapel. He performs regularly throughout Europe and is a frequent guest of the Open Chamber Music sessions in Prussia Cove. He has been a member of the Arsis4 Quartet, the Boccherini String Trio and the European Chamber Academy.

He has played throughout Europe, performing in many of the greatest concert halls, including the Concertgebouw Amsterdam, Muziekhkverein Vienna, Royal Albert Hall, with such orchestras as the Mahler Jugend Orchester, the Verbier Festival Orchestra, and the Berliner Philharmoniker. He was Principal Viola of the Brussels Chamber Orchestra for two years and was Principal Viola of the Gürzenich Orchester Köln until last year. He has recently appeared as a soloist for performances of the Bruch Double Concerto, Mozart’s Sinfonia concertante, Kancheli’s *Mourned by the Wind* and most recently Pierre Charvet’s *And death*.

As soloist and chamber musician Florian has also premiered many contemporary compositions in a variety of festivals, halls, and radio broadcasts.

Other interests include conducting, coaching, and acting. While living in Belgium, Florian toured with the production *Wanja*. Using only live contemporary chamber music, Florian interacted with his fellow actor/musicians fusing the roles of musician, actor and puppeteer. This ground-breaking production won the 2009 ‘Jungen Ohren Preis’ for Best Children’s Music Theatre.

Florian plays on a viola by Peter Mörth.

*Guest Principal Viola Chair sponsored by peckvonhartel architects*
Timo-Veikko ‘Tipi’ Valve is one of the most versatile musicians of his generation performing as a soloist, chamber musician and orchestral leader on both modern and period instruments.

Tipi studied at the Sibelius Academy in his home town of Helsinki and at the Edsberg Music Institute in Stockholm, Sweden, focusing on solo performance and chamber music in both institutions.

Tipi has performed as a soloist with all major orchestras in Finland and as a chamber musician throughout Europe, Asia, Australia and the US. He works closely with a number of Finnish composers and has commissioned new works for the instrument. Most recently, Tipi has premiered concertos by Aulis Sallinen and Olli Virtaperko as well as two new cello concertos written for him by Eero Hämeenniemi and Olli Koskelin. ACO’s 2015 season included the world premiere of an arrangement of Olli Mustonen’s Sonata for cello and chamber orchestra, commissioned by Tipi and the ACO.

In 2006, Tipi was appointed Principal Cello of the Australian Chamber Orchestra with whom he frequently appears as soloist. Tipi is a founding member of Jousia Ensemble and Jousia Quartet.

For this tour, Tipi plays a 1616 Hieronymus and Antonio Amati cello kindly on loan from the ACO Instrument Fund.

Chair sponsored by Peter Weiss AO
AUSTRALIAN CHAMBER ORCHESTRA

‘If there’s a better chamber orchestra in the world today, I haven’t heard it.’
THE GUARDIAN (UK)

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

Founded by the cellist John Painter, the ACO originally comprised just 13 players, who came together for concerts as they were invited. Today, the ACO has grown to 21 players (four part-time), giving more than 100 performances in Australia each year, as well as touring internationally: from red-dust regional centres of Australia to New York night clubs, from Australian capital cities to the world’s most prestigious concert halls, including Amsterdam’s Concertgebouw, London’s Wigmore Hall, Vienna’s Musikverein, New York’s Carnegie Hall, Birmingham’s Symphony Hall and Frankfurt’s Alte Oper.

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

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

The ACO has recorded for the world’s top labels. Recent recordings have won three consecutive ARIA Awards, and documentaries featuring the ACO have been shown on television worldwide and won awards at film festivals on four continents.
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ABN 45 001 335 182
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Sydney NSW 2000

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TOUR DATES & PRE-CONCERT TALKS

Pre-concert talks take place 45 minutes before the start of every concert.

Please share our concert program with your companion/s, where possible – one between two.

Our programs are also available on our website for download.

Sat 24 Jun, 6.45pm
Newcastle Town Hall
Pre-concert talk by Ken Healey AM

Sat 1 Jul, 7.15pm
Canberra – Llewellyn Hall
Pre-concert talk by Ken Healey AM

Fri 7 Jul, 12.45pm
Sydney – City Recital Hall
Pre-concert talk by Francis Merson

Mon 26 Jun, 6.45pm
Melbourne Recital Centre
Pre-concert talk by Robert Murray

Mon 3 Jul, 6.45pm
Wollongong Town Hall
Pre-concert talk by Ken Healey AM

Sat 8 Jul, 6.15pm
Sydney – City Recital Hall
Pre-concert talk by Francis Merson

Tue 27 Jun, 6.45pm
Adelaide Town Hall
Pre-concert talk by Eugene Ragghianti

Tue 4 Jul, 7.15pm
Sydney – City Recital Hall
Pre-concert talk by Francis Merson

Sun 9 Jul, 1.15pm
Sydney Opera House
Pre-concert talk by Liisa Pallandi

Wed 28 Jun, 6.45pm
Perth Concert Hall
Pre-concert talk by Marilyn Phillips

Wed 5 Jul, 6.15pm
Sydney – City Recital Hall
Pre-concert talk by Francis Merson

Pre-concert speakers are subject to change.
In the time-honoured fashion of the great Medici family, the ACO’s Medici Patrons support individual players’ Chairs and assist the Orchestra to attract and retain musicians of the highest calibre.

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The ACO would like to thank the following people, who remembered the Orchestra in their wills. Please consider supporting the future of the ACO with a gift in your will. For more information on making a bequest, please call Jill Colvin, Director of Philanthropy, on 02 8274 3835.

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The ACO would like to thank the following people who are generously remembering the ACO in their wills. If you are interested in finding out more about making such a bequest, please contact Jill Colvin, Director of Philanthropy, on 02 8274 3835 for more information. Every gift makes a difference.

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Contributions to the ACO Reconciliation Circle directly support ACO music education activities for Aboriginal and Torres Strait Islander students, with the aim to build positive and effective partnerships between Aboriginal and Torres Strait Islander peoples and the broader Australian community. To find out more about becoming a member of the Circle, please contact Jill Colvin, Director of Philanthropy, on 02 8274 3835.

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The ACO has established its Instrument Fund to offer patrons and investors the opportunity to participate in the ownership of a bank of historic stringed instruments. The Fund's first asset is Australia's only Stradivarius violin, now on loan to Satu Vänskä, Principal Violin. The Fund's second asset is the 1714 Joseph Guarneri filius Andreæ violin, the 'ex Isolde Menges', now on loan to Violinist Maja Savnik. The Fund's third asset is the 1616 'ex-Fleming' Antonio and Hieronymus Amati Cello, played in this concert by Principal Cello Timo-Veikko Valve.

For more information, please call Yeehwan Yeoh, Investor Relations Manager on 02 8274 3878.
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If you would like to make a donation or bequest to the ACO, or would like to direct your support in other ways, please contact Jill Colvin on (02) 8274 3835 or jill.colvin@aco.com.au

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THE ACO THANKS OUR GOVERNMENT PARTNERS FOR THEIR GENEROUS SUPPORT

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The ACO is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

The ACO is supported by the NSW Government through Create NSW.

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The ACO was delighted to return to Voyages Ayers Rock Resort on Anangu Country for the Uluru Festival at the beginning of June. This year, the Orchestra was joined by one of the country’s finest vocal ensembles, the Gondwana Indigenous Children’s Choir (GICC), as well as singing sensation Greta Bradman for the two-day Festival.

In preparation for these concerts, our Chief Operating Officer Alex Cameron-Fraser and Gondwana Choirs’ Artistic Director & Founder Lyn Williams travelled to the Mutitjulu community to meet with Anangu traditional owners. We are very grateful to the community for their warm welcome.

During the Festival, members of the Choir and a representative of the Orchestra travelled out to the Mutitjulu community for a BBQ and an impromptu concert. Members of the ACO and the GICC also performed for local students at Nyangatjatjara College in Yulara.

This September ACO Collective with Artistic Director Pekka Kuusisto will play with the GICC in Cairns.

The ACO is proud to acknowledge NAIDOC Week in 2017 and notes the special place, cultures and contributions of the first Australians.
MEDICI AND MAJOR PATRONS’ DINNER

On 1 May we welcomed guests to the stunning Vaucluse home of Rena Shein and David Hendler for our annual Medici and Major Patrons’ Dinner.

The Peter Stutchbury-designed house provided a wonderful setting for a sextet performance led by Richard Tognetti that included movements from Tchaikovsky’s *Souvenir de Florence* and the Brahms sextet in G major, along with a spirited rendition of the overture from Mozart’s *Marriage of Figaro* arranged for sextet. The guests then sat down to a Moroccan-themed meal surrounded by an eclectic art collection.
ABOVE: Guido Belgiorno-Nettis AM.
RIGHT: Guido Belgiorno-Nettis AM, Richard Evans, Sharon Lee and Anthony Lee.

BELOW LEFT: Jessica Read, Di Jameson, Suzanne Maple-Brown.
BELOW RIGHT: Yvonne von Hartel AM, Mark Ingwersen, Daniel Gauchat.
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A night of classical music like you’ve never experienced before

Don’t miss this extraordinary evening with Richard Tognetti and the Australian Chamber Orchestra.

On Monday 21 August the ACO will perform for the first time at the beautiful St Kilda Synagogue, to raise funds for the Jewish Museum of Australia, Gandel Centre of Judaica. All ticket income will go to support the Jewish Museum.

Violinist, conductor, and composer Richard Tognetti will lead a breathtaking performance, featuring his famous ‘The Lark Ascending’ by Vaughan Williams and beloved works by Mendelssohn and Ravel.

Tickets

Premium package $185
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