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Did you enjoy the concert? What was your favourite piece? Is this your first ACO experience? We love to hear what you think about our concerts and recordings or anything else you’d like to tell us.
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I am delighted to welcome you to Grieg and Beyond. It would be difficult to find a musician better-rounded than Norwegian violinist Henning Kraggerud to take you on such an interesting musical adventure. The Scandinavian virtuoso is famed for his extraordinary reach as an artist, with a career that spans performer, artistic director, composer, arranger and improviser.

Along with some of the most exquisite music ever written by Grieg (including his third violin sonata arranged by Henning and his colleague Bernt Simen Lund), you will also hear new music by Australian composer Ross Edwards: the world premiere of Entwinings. Henning will also perform one of his own compositions in its Australian premiere, Topelius-Variations.

At the same time as the ACO is touring concert halls nationally with Henning, ACO Collective is travelling across NSW and Queensland led by another Scandinavian virtuoso, Pekka Kuusisto. That tour – taking in Port Macquarie, Armidale, Bellingen, Lismore, Toowoomba, Rockhampton, Mackay and Cairns – reunites ACO Collective with the Bellingen Youth Orchestra, who in 2007 was the very first beneficiary of the student workshops which now form a core part of our regional touring program.

In terms of future musical adventures, the 2018 ACO Season brochure is now available, and what an incredibly exciting year of music-making it promises to be.

We’ll weave our way through almost 900 years of music, from a 12th-century German Benedictine abbess, to an American composer living in Brooklyn. In 2018, we champion the extraordinary talents and ideas of our own players, alongside invited international guests who share our passion for forging new paths and creating new musical destinations.

When you subscribe to the ACO, we embark on a musical adventure together. To investigate the season in more detail, turn to pages 22 and 23 of this program. For those of you not already on this quest, take the plunge and subscribe by going to aco.com.au/subscribe

I hope you enjoy this wonderful program from the Arctic to the Antipodes, and I am looking forward to you extending your journey to include a full year of music in 2018 with the ACO. Let’s go!

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Henning Kraggerud Guest Director & Violin

GRIEG
Two Nordic Melodies, Op.63
I. In Folk Style

ROSS EDWARDS
Entwinings* WORLD PREMIERE
I. Animato
II. Lento magico

GRIEG (arr. Henning Kraggerud & Bernt Simen Lund)
Violin Concerto (Sonata) No.3 in C minor, Op.45
AUSTRALIAN PREMIERE
I. Allegro molto ed appassionato
II. Allegretto espressivo alla romanza
III. Allegro animato

INTERVAL 20 MINUTES

HENNING KRAGGERUD
Topelius-Variations (From Topelius’ Time)
AUSTRALIAN PREMIERE
GRIEG (arr. Richard Tognetti)
String Quartet in G minor, Op.27
I. Un poco Andante – Allegro molto ed agitato
II. Romanze. Andantino – Allegro agitato
III. Intermezzo. Allegro molto marcato – Più vivo e scherzando
IV. Finale. Lento – Presto al Saltarello

* Commissioned by Rob and Nancy Pallin to celebrate Nancy’s 70th birthday.

The concert will last approximately two hours.

The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.
There is a resounding consensus among listeners and concertgoers: Grieg is good. He lays claim to one of the best-loved piano concertos in the repertoire, his incidental music to Henrik Ibsen’s play Peer Gynt has seen extensive use in popular culture, his Holberg Suite remains a staple for string orchestras worldwide, and his Lyric Pieces are widely performed by pianists of all ages. It is very easy only to think of Grieg as the composer of several often-performed and enormously popular works – with their abundance of melody, charm and Nordic flavour. But a superficial appreciation of Grieg belies the breadth of a composer whose musical output extended well beyond these works that brought him, in his own words, ‘too much popularity’.

To go beyond the Grieg we know is to experience his chamber music. Grieg wrote surprisingly little chamber music – he completed only three violin sonatas, a cello sonata and a string quartet. (Another string quartet, a piano trio and a piano quintet remain only partly completed.) Despite this, Grieg’s modest output of chamber works contains some of his finest musical achievements, combining his rich resources of melodic, harmonic and rhythmic invention with a large-scale cohesiveness not always heard in his other works. Perhaps the two strongest examples of this are his String Quartet in G minor, Op.27 and Violin Sonata in C minor, Op.45 – both works of broad scope and enduring appeal.

Grieg felt most comfortable writing for small forces, with the majority of his compositions being for solo piano or voice and piano (Grieg being a fine pianist himself), but he was not reluctant to arrange or orchestrate his own music. In fact, most of his pieces for string orchestra are arrangements, including the Holberg Suite, Op.40 (originally for solo piano) and the Two Elegiac Melodies, Op.34 (for voice and piano). In the case of his Norwegian Dances, Op.35 (for piano four-hands), he granted permission for the Bohemian composer Hans Sitt to create an orchestration. It is fitting, then, that Grieg’s two most significant chamber works, his String Quartet in G minor and Violin Sonata in C minor, are presented here as arrangements – the String Quartet arranged for string orchestra by Richard Tognetti, and the Violin Sonata...
...a dedication to his own country’s sense of nationalism, and a desire to seek musical inspiration from a variety of local sources as well as from the past.

orchestrated as a Concerto for Violin and Orchestra by Henning Kraggerud and Bernt Simen Lund.

In the case of his Two Nordic Melodies, Op.63 (originally for string orchestra), Grieg would make arrangements for solo piano and piano four-hands. These Melodies contain two important characteristics that run through almost all of his professional output – a dedication to his own country’s sense of nationalism, and a desire to seek musical inspiration from a variety of local sources as well as from the past. This is where, if we go beyond Grieg to the two remaining works on this program, we still find an inexplicable link to Norwegian composer.

Norwegian violinist and composer Henning Kraggerud’s Topelius-Variations (From Topelius’ Time) harks back to the time of Zachris Topelius (1818–98), one of Finland’s most important authors. That Kraggerud, a Norwegian, uses a Finnish inspirator and melodies in the style of Nordic folk tunes, is a direct parallel to Grieg’s use of Nordic melodies, and an intentional nod to the Holberg Suite (From Holberg’s Time).

Beyond the Nordic countries, on the other side of the world, Australian composer Ross Edwards (born 100 years after Grieg) has created a totally different sound world in a surprisingly similar fashion. Edwards’ style draws as much on the past as it does on the present. Drones, plainchant and early polyphony are pillars of musical antiquity on which pieces such as Entwinings are built. (Notably, the second movement of Entwinings is a series of variations on the Magnificat chant, with the theme arranged from his Second String Quartet.) From here, Edwards employs an abundance of influences from Australia’s natural environment, as well as the musical traditions of Australia’s neighbours, to compose something that is as Australian as Grieg’s works are Norwegian.
EDVARD GRIEG
Born Bergen, Norway, 1843
Died Bergen, Norway, 1907

TWO NORDIC MELODIES, OP.63
Composed 1895

I. In Folk Style

Grieg’s first works for string orchestra were the Two Elegiac Melodies, Op.34, composed in 1880. The two melodies were, however, arrangements of his settings for voice and piano of poems by Aasmund Olavsson Vinje, the peasant-poet of Norway. It would not be until 15 years later that Grieg, for the first time, composed works for string orchestra that were not arrangements of smaller-scale works: the Two Nordic Melodies, Op.63.

The first movement, ‘In Folk Style’, is based on a folk tune written by Frederik Due, a Paris-based Norwegian diplomat who was ambassador of the Norwegian-Swedish Union in Paris. In 1894, Due sent Grieg a simple 16-bar melody for violin and piano that would captivate Grieg. Grieg transformed Due’s melody into a series of sorrowful variations that range from bleak, bare and barely audible, to animated, agitated and as loud as possible. The second movement, ‘Cow-call and Peasant Dance’, features a nostalgic, song-like melody in its first half, followed by a spirited peasant dance, replete with rustic drones and country fiddles.

Grieg would later arrange the Two Nordic Melodies for piano and piano four-hands, but neither version manages to replicate the colour or dark atmosphere of Grieg’s original for string orchestra.
‘I clearly recall the moment when I found myself questioning the validity of this course of self-destruction...’

ROSS EDWARDS

Born Sydney, Australia, 1943

ENTWININGS

Composed 2016 (World premiere)

I. Animato
II. Lento magico

Ross Edwards holds a special place in the Australian music scene. One of Australia’s most prolific, most-performed and best-loved composers, his compositions have been performed by major instrumentalists, ensembles and orchestras around Australia and the world. His distinctive sound world reflects his interest in deep ecology – a philosophy which regards human life as just one of many equal parts of a global ecosystem – as well as his belief in the need to reconnect music with the elemental forces of nature and restore its traditional association with ritual and dance. His music is firmly connected to its roots in Australia’s natural environment, exemplifying a kind of ‘Australian earth language’ akin to the music of Peter Sculthorpe, or the poetry of Judith Wright. At the same time, his music celebrates Australia’s cultural diversity and location in the Pacific Rim, with particular influence coming from Australia’s Asian neighbours.

Those who know Edwards’ works may be surprised to know that his music was not always this way. As a young man who had studied with the likes of Sir Peter Maxwell Davies, Sándor Veress and Richard Meale, his early compositional style used all the ‘fashionable tricks’ of the 1960s avant-garde, and his music was labelled ‘nervous’, ‘pointillistic’ and ‘European’. Having to write in this outworn style led to a compositional crisis where he all but stopped composing. ‘I clearly recall the moment when I found myself questioning the validity of this course of self-destruction and at the same time that of “accredited” post-war European art music. What, ultimately, was the point of all those neurotic convulsions so meticulously ordered? Did they do anybody any good or were they just self-indulgent? So ended my “angry young man” phase.’

In 1965, Edwards’ teacher and lifelong friend Peter Sculthorpe returned from Europe declaring ‘European music is dead
We are part of the Asian world now and so should Australian music be.’ Edwards, like Sculthorpe, would turn to Asia and the Australian landscape for inspiration. Listening to the natural sounds of the Australian bush, he became entranced by the patterns and rhythms of insect choruses, frogs and birds: ‘I don’t doubt that, over the millennia, such voices have generated much of the world’s music, and it’s not hard to detect their presence in various surviving folk and religious traditions.’

The meditative spaciousness of Zen Buddhism, Japanese and medieval scales, and, ultimately, a spontaneous impulse for dance influenced in part by Madagascan folk music, paved the way for the style that Edwards is known for today. Edwards explains that, in a modest way, Entwinings is concerned with humankind’s acceptance of its material and spiritual interdependence – its entwining – with the whole of nature.

The first of two movements begins with the spontaneous, audible birth of a tiny organism that begins to pulse rhythmically and then to dance. Other voices join in to form a kaleidoscopic interplay inspired by drones, intersecting rhythms and bird cries of a natural environment in the heat of summer. A frenzied community of rainbow lorikeets at dusk fades to contemplation of the night sky, before daylight brings a resurgence of the dance, with some new twists and turns, and the birds come back with a vengeance.

The serene second movement is a set of variations on a short extract from Edwards’ Second String Quartet, Shekina Fantasy, which grows out of the first notes of the Magnificat (Canticle of Mary), an ancient Middle Eastern hymn of exaltation. Mary’s divinity is recognised today as having arisen from the universal concept of a compassionate Earth Mother, who personifies Nature and is protector of all living things. Composing the first variation, Edwards found himself imagining shards of sunlight reflected on the gently heaving surface of a calm sea: a vision of peace and wholeness. Variation 2 creates an atmosphere of playful geniality ending in child-like innocence. This is dispelled by Variation 3, sombre and unsettled at first, then turning to reverie with multiple drones before leading to a restatement of the theme.

Entwinings was commissioned for the Australian Chamber Orchestra and made possible by Rob and Nancy Pallin, two very special people whose family company has, for more than 80 years, combined love of nature with a strong, practical commitment to environmental sustainability.

PICTURED: Ross Edwards with Peter Sculthorpe

‘Entwinings is concerned with humankind’s acceptance of its material and spiritual interdependence – its entwining – with the whole of nature.’

ROSS EDWARDS

PICTURED: Entwinings manuscript
Edvard Grieg was a celebrity in his native Norway and remains one of the world’s best-known composers. His works have had enormous popular appeal and several have been prolifically performed and recorded, particularly by Nordic performers. One such work is the Piano Concerto in A minor, Op.16. To illustrate the demand for this most famous of Nordic piano concertos, almost 70% of Norwegian pianist Leif Ove Andsnes’s engagements as a soloist with foreign orchestras in the first four years of his career included the Grieg Piano Concerto. Norwegian and Nordic violinists have similarly few options, as performances of violin concertos by the likes of Christian Sinding, Klaus Egge, Johan Svendsen, Fartein Valen and Catharinus Elling are far outnumbered by performances of the concerto by Finland’s Jean Sibelius. One inevitably asks, why on earth did Grieg not compose a violin concerto?

The absence of a violin concerto in Grieg’s œuvre is not a total surprise, considering his instrument was the piano. But Grieg was far from uncomfortable writing for the violin. In the summer of 1858, when Grieg was 15, he met the great Norwegian virtuoso violinist Ole Bull. Bull had heard the young Grieg play and persuaded his parents to send him to the Leipzig Conservatory, where Grieg found his early lessons to be pedantic and vexatious. After applying to be transferred to another teacher, he received teaching from Ernst Wenzel, who knew Robert Schumann as a close friend and ignited an interest in Schumann’s music that remained with him for the rest of his life. Schumann, another pianist, had written several important pieces of chamber music including a piano quintet, string quartets, as well as several violin sonatas. Grieg’s attempts to do the same include a piano quintet and string quartet that are both
incomplete, but he fared much better at composing violin sonatas.

Grieg would stay with Ole Bull at Osterøy in the summer of 1864. This visit would have a profound impact on the rest of his career. The 19-year-old Grieg had not heard much Norwegian folk music, and knew little of the Norwegian nationalist tendencies of his time. But during his stay with Bull, ‘He played for me the trollish Norwegian melodies that so strongly fascinated me, and awakened the desire to have them as the basis for my own melodies. He opened my eyes to the beauty and originality in Norwegian music. Through him I became acquainted with many forgotten folk songs, and above all, my own nature.’ So significant was the Norwegian violinist’s influence that Grieg would write two violin sonatas over the following two years, the second of which he considered his ‘Norwegian’ sonata. He would not begin composing another violin sonata until 1886, which he considered one of his best works, and described as ‘the one with the broader horizon’.

Grieg did consider writing a violin concerto. In a letter to his editor, Dr Max Abraham, during the autumn of 1881, he responded to a request for a piano concerto and an overture, or a trio, violin sonata, small pieces or similar: ‘Does it have to be a piano concerto or would a violin concerto be equally fine, if it should present itself to me that way?’ We will never know what that Grieg violin concerto might have sounded like; the closest we have is his Violin Sonata No.3 in C minor, Op.45, his last large-scale work. A boldly original, fiery work, it is his best-known violin sonata, and is dedicated to the 20-year-old violinist Teresina Tua.

Norwegian violinist Henning Kraggerud, having performed the Sibelius Violin Concerto over 100 times, has found a solution to the absence of a Grieg violin concerto. He and composer Bernt Simen Lund, following Grieg’s own example of arranging his smaller-scale works, have arranged all three of Grieg’s violin sonatas for chamber orchestra, effectively creating three new violin concertos. An ambitious task, Kraggerud and Lund studied Grieg’s own orchestrations and settled on string orchestra plus flute, oboe, clarinet and bassoon in order to provide colour and reinforcement, whilst retaining the integrity of the solo violin passages, which they have left unchanged.
Zachris Topelius (1818-98) is one of Finland’s most important authors. Though he wrote in Swedish, his works – which span poetry, songs, libretti, fairy tales and historical novels – have become classics of Finland’s national literature. His work has had wide-ranging influence. Finnish composer Jean Sibelius employed one of Topelius’ poems in his political composition *Islossningen i Uleå älv* (The Breaking of the Ice on the River Oulu), and his most famous work, the multi-volume *Fältskärns berättelser* (Surgeon’s Stories) inspired author Selma Lagerlöf in her own writings that would lead her to become the first female writer to win the Nobel Prize in Literature (and to write a biography of Topelius).

Kraggerud explains that *Topelius-Variations* is ‘inspired by both his works, some of which my mother read to me as a child, and his life as seen through [Lagerlöf’s] biography.’ The work’s full title, *Topelius-Variations (From Topelius’ Time)*, is a direct homage to Grieg’s *Holberg Suite* (more accurately, *From Holberg’s Time*), itself inspired by the Baroque music of the writer Ludvig Holberg’s time. Topelius’ time was the Romantic era, and the themes used throughout the work derive from the Norwegian Romantic tradition. Like the first of Grieg’s *Two Nordic Melodies* and the second movement of Ross Edwards’ *Entwinings*, the work is a series of variations, but not in the strict ‘theme with variations’ sense, as Kraggerud uses multiple themes throughout the work’s structure. The first theme is composed in the style of a Nordic folk song, with its own variation in the form of a doll’s dance. The second theme is a devilish *Allegretto agitato* with its own variation in unusual rhythmic groupings of 5+4+5+5 16th notes. This variation also makes use of the first theme, and the work as a whole combines various forms of the two themes. The continual conflict between Kraggerud’s two themes derives from Topelius, who himself seemed torn between an idealistic innocence and a more agitated, almost demonic side in his life and writings.

*Topelius-Variations* was first performed, together with Grieg’s *Holberg Suite*, in May 2017 by the Ostrobothnian Chamber Orchestra, who commissioned the work with support from Peter Forsström.
In 1864, the young Grieg discovered and embraced his Norwegian roots after renewing his acquaintance with the great Norwegian violin virtuoso Ole Bull, who had imparted on him his enthusiasm for Norwegian peasant culture and folk music. Grieg would explore Norwegian folk influences in a large number of songs and some 66 Lyric Pieces for solo piano. These were typically in smaller musical forms, but by 1878 Grieg intended to tackle larger ones: ‘I have recently finished a string quartet which I still haven’t heard. It is in G minor . . . You can have no idea what trouble I had with the forms, but this was because I was stagnating . . . I am going to fight my way through the large musical forms, cost what it may. If I go mad in the process, now you know why.’

Grieg did not go mad, instead composing a quartet comparable in scale to those of his Romantic contemporaries. Despite its scope and size, Grieg gave the quartet an overall unity in the form of a melodic fragment from one of his Six Poems (Ibsen Songs), Op.25, Spillemaend (Minstrels), which frames the whole work. Minstrels is a retelling of an old Norwegian tale in which a man, lovelorn and walking beside a stream on a summer evening, asks for the gift of music from a water spirit so he can woo his beloved. The man is granted the gift, but does not get his beloved in the end. The use of Minstrels is intentionally autobiographical: ‘in this . . . there lies a piece of personal history. I know that I had a big spiritual battle to fight . . .’

The first movement is in Sonata-Allegro form, complete with a slower introduction (Un poco Andante) that states the motto (Minstrels) theme in a sonorous, tragic unison. The faster
The opening subject is restless and turbulent, and comparisons can be made with Mozart’s 40th Symphony (also in the key of G minor) and Schubert’s Death and the Maiden quartet. The contrasting second subject is a nostalgic take on the motto theme, and the two subjects battle it out in a dramatic development. By the movement’s end, a solo cello laments the motto theme, before the ensemble races away to a thrilling conclusion. The second movement is entitled Romanze, a serenade-like movement that is interrupted by agitated interjections of the motto theme. The third movement, an Intermezzo, is the most overtly folk-inspired movement, with a light-hearted interplay of triple and duple meters, and a fugato middle section that is built on a Norwegian folk dance tune. The Finale opens once again with the motto theme, before giving way to a saltarello – a fast, triple-time Italian dance. Before the movement speeds to an almost triumphant conclusion, the tragic motto theme makes one last appearance.

Grieg wrote that the quartet ‘strives towards breadth, soaring flight and above all resonance for the instruments for which it is written.’

Program notes by Bernard Rofe © 2017
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**Guest Director & Violin**

**Henning Kraggerud**

Norwegian violinist Henning Kraggerud is Artistic Director of the Arctic Philharmonic Chamber Orchestra. A natural and instinctive artist, Henning consistently draws audiences and critics towards the genuine quality of his playing.

Henning is invited time and again to join many of the world’s most significant orchestras, most recently the Toronto Symphony, Vancouver Symphony, Baltimore Symphony and Los Angeles Chamber orchestras, as well as the Danish National Symphony, Tonkünstler Orchestra Vienna and Brussels Philharmonic. Highlights of the current season include a national tour with the Australian Chamber Orchestra and further play/direct projects with the Portuguese Symphony, Tasmanian Symphony and Macao orchestras, as well as concerto engagements with the Royal Liverpool Philharmonic, Hallé and BBC Scottish Symphony orchestras.

A prolific composer, Henning’s largest-scale work to date is entitled *Equinox: 24 Postludes in All Keys for Violin and String Orchestra*. Commissioned, premiered and recorded by the Arctic Philharmonic Chamber Orchestra with Henning as soloist, the work was composed as a musical counterpart to a story specially written by world-famous author Jostein Gaarder. In 2017, the Ostrobothnian Chamber Orchestra commissioned and performed *Topelius-Variations* for string orchestra.

In 2016, Henning gave the 21st century premiere of the Johan Halvorsen Violin Concerto – a work considered lost for over 100 years – with the Norwegian Chamber Orchestra at the Risør Chamber Music Festival. In 2017, Henning released a recording of the work on the Naxos label with the Malmö Symphony Orchestra and Bjarte Engeset.

In 2015, Henning became International Chair in Violin at the Royal Northern College of Music in Manchester, and in 2017 was announced as the recipient of a Fellowship. He is a Professor at the Barratt Due music conservatoire in Oslo, and in 2018 is a Jury member at the Menuhin Competition in Geneva.

Henning Kraggerud plays on a 1744 Guarneri del Gesù violin, provided by Dextra Musica AS. This company is founded by Sparebankstiftelsen DNB.
Australian Chamber Orchestra

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, Olli Mustonen, Brett Dean and Ivry Gitlis. The ACO is renowned for collaborating with artists from diverse genres, including vocalists Neil Finn, Katie Noonan, Paul Capsis, Danny Spooner, Barry Humphries and Meow Meow, visual artists Michael Leunig, Bill Henson, Shaun Tan and Jon Frank, and film maker Jennifer Peedom.

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.

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

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Ilya Isakovitch Violin
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Maja Savnik Violin
Ike See Violin
Nicole Divall Viola
Timo-Veikko Valve
Principal Cello
Melissa Barnard Cello
Julian Thompson Cello
Maxime Bibeau Principal Bass

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Zoë Black Violin
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Helena Rathbone ¹
Principal Violin
Chair sponsored by Kate & Daryl Dixon

Satu Vänskä ²
Principal Violin
Chair sponsored by Kay Bryan

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Violin
Chair sponsored by Ian Wallace & Kay Freedman

Ilya Isakovich
Violin
Chair sponsored by The Humanity Foundation

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Violin
Chair sponsored by The Melbourne Medical Syndicate

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Violin
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Atte Kilpeläinen
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Chair sponsored by peckvonhartel architects
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Players dressed by Willow and SABA

¹ Helena Rathbone plays a 1759 Giovanni Battista Guadagnini violin kindly on loan from the Commonwealth Bank Group.
² Satu Vänskä plays a 1728/29 Stradivarius violin kindly on loan from the ACO Instrument Fund.
³ Maja Savnik plays a 1714 Giuseppe Guarneri filius Andreae violin kindly on loan from the ACO Instrument Fund.
⁴ Nicole Divall plays a 1610 Giovanni Paolo Maggini viola, kindly on loan from an anonymous benefactor.
⁵ Timo-Veikko Valve plays a 1616 Hieronymus and Antonio Amati cello kindly on loan from the ACO Instrument Fund.
⁶ Julian Thompson plays a 1729 Giuseppe Guarneri del Gesù cello with elements of the instrument crafted by his son, Giuseppe Guarneri del Gesù, kindly donated to the ACO by Peter Weiss ao.
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2017 National Concert Season
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Please note, all venues have emergency action plans. You can call ahead of your visit to the venue and ask for details. All Front of House staff at the venues are trained in accordance with each venue’s plan and, in the event of an emergency, you should follow their instructions. You can also use the time before the concert starts to locate the nearest exit to your seat in the venue.
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.

Fri 1 Sep, 12.45pm
Sydney – City Recital Hall
Pre-concert talk by Francis Merson

Tue 5 Sep, 7.15pm
Sydney – City Recital Hall
Pre-concert talk by Francis Merson

Sun 10 Sep, 1.45pm
Melbourne – Arts Centre
Pre-concert talk by Andrew Aronowicz

Sat 2 Sep, 6.15pm
Sydney – City Recital Hall
Pre-concert talk by Francis Merson

Wed 6 Sep, 6.15pm
Sydney – City Recital Hall
Pre-concert talk by Francis Merson

Mon 11 Sep, 6.45pm
Melbourne – Arts Centre
Pre-concert talk by Andrew Aronowicz

Mon 4 Sep, 6.45pm
Wollongong Town Hall
Pre-concert talk by Francis Merson

Sat 9 Sep, 7.15pm
Canberra – Llewellyn Hall
Pre-concert talk by Francis Merson

Tue 12 Sep, 6.45pm
Adelaide Town Hall
Pre-concert talk by Vincent Plush

Pre-concert speakers are subject to change.

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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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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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ACO Instrument Fund

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 Andreae 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.

Peter Weiss AO
PATRON, ACO Instrument Fund

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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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Hamiltons Commercial Interiors
Lesley Harland
Paul & Gail Harris
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Sandra Haslam
Gaye Headlam
Dr Penny Herbert in memory of
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Dr Marian Hill
Sue & David Hobbs
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2017 National Concert Season
AN EVENING WITH THE ACO: MELBOURNE FUNDRAISING DINNER

Our annual Melbourne Fundraising Dinner was held on Thursday 17 August at Mossgreen. One hundred and fifty of our Melbourne supporters joined together to help raise much needed funds for our Education Program.

Guests were treated to a sparkling performance by Richard Tognetti and the Orchestra, with music by Bach, Vivaldi, Handel and Tchaikovsky.

Board member Peter Yates welcomed guests, then handing over the proceedings to auctioneer Paul Sumner, founder of Mossgreen, who entertained guests while whipping up interest in the items on offer. Guests were able to bid on a range of exclusive prizes, which also contributed to the overall success of the evening.

Cellist Julian Thompson spoke about the benefits of early music education, before playing a video presentation which showcased many of the ACO’s Education activities, especially in Victoria.

We’d like to thank our Principal Partner, Virgin Australia, and our Event Partners, Georg Jensen, Peter Lehmann Wines, Taittinger and Relais & Châteaux. Our Corporate Partners, Sky News and L J Hooker were also very generous in their support of the evening, by hosting many tables. We’d also like to thank Peter Yates and the Melbourne Fundraising Committee for their unstinting support.

Thanks also to our generous hosts, Mossgreen, who welcomed us and provided a beautiful space for a spectacular evening.
LEFT: Getting ready to welcome guests.

ABOVE: The Orchestra entertained guests with their beautiful performance.

RIGHT: Artistic Director Richard Tognetti talking with guests at his table.

BELOW: Principal Violin Satu Vänskä enjoyed chatting with guests.

LEFT: Getting ready to welcome guests.

BELOW: The tables were beautifully adorned with flowers from Vasette.
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