THE FOUR SEASONS

CELEBRATING 40 YEARS

AUSTRALIAN CHAMBER ORCHESTRA

Virgin australia
A rich diverse ensemble... for any appetite.

GPO SYDNEY
Restaurants - Bars - Cabaret
No 1 Martin Place

Bookings – 9229 7700
www.gposydney.com

Aurizon is a proud partner of the Australian Chamber Orchestra. As we move than 700,000 tonnes of products across Australia each day, the Alliance Chamber Orchestra moves its audiences with the same passion and dedication.

Brasserie Dining at Garden Court Restaurant
Enjoy fresh local produce, modern French cuisine, warm personal service and tranquil surrounds. Located on level 5 at Sofitel Sydney Wentworth, this urban oasis is the perfect place for a romantic dinner for two.

Open daily from 6pm to 10.30pm
For reservations call 02 9228 9188

SOFITEL SYDNEY WENTWORTH
61-101 PHILLIP STREET
SYDNEY NSW 2000 - 02 9228 9188
WWW.SOFITELSYDNEY.COM.AU

Life is Magnifique in Sydney!
WWW.SOFITEL.COM
NOW YOU’RE FLYING
Outdoor advertising that makes your brand the centre of attention.

Proud partner of the Australian Chamber Orchestra.
REFLECTIONS ON GALLIPOLI

Courage and respect beyond enemy lines. A musico-theatrical exploration of the ANZAC tale by Australia’s greatest storytellers.

With ACO artistic director Richard Tognetti, director Neil Armfield, soprano Taryn Fiebig and actor Yalin Ozucelik. Devised by large-scale theatre specialist Nigel Jamieson.

PROGRAM INCLUDES
VAUGHAN WILLIAMS The Lark Ascending
KELLY Elegy for strings ‘In Memoriam Rupert Brooke’
ELGAR Sospiri
CARL VINE Our Sons (World Premiere) with text by Mustafa Kemal Atatürk
BARTÓK String Quartet No.2: Allegro molto capriccioso

14 – 27 MARCH 2015
ADELAIDE, BRISBANE, CANBERRA
MELBOURNE, PERTH, SYDNEY

BOOK TICKETS
ACO.COM.AU | 1800 444 444

#ACO_GALLIPOLI ♫ @A_C_O

In association with the Sydney Morning Herald Spectrum Now and Cultural Diversity Week, Victoria.
THE SHOW WILL GO ON
ENTERTAINMENT FROM
TAKE OFF TO LANDING

You can now use your smart phone or tablet in flight mode throughout your entire journey to enjoy hours of free movies, TV shows, music and more. Simply download the Virgin Australia Entertainment App, settle in and enjoy the show.
2015 is a very special year for the Australian Chamber Orchestra as it marks the ensemble’s 40th anniversary. For the past 25 years the ACO has been led by the exceptionally talented Richard Tognetti as Artistic Director, and on behalf of Virgin Australia I congratulate him on reaching this important milestone.

The ACO is one of the world’s most unique, vibrant and distinguished touring ensembles and over the next 12 months it will embark on nine national and two international tours. 2015 will be Virgin Australia’s third season as the ACO’s Principal Partner and we are delighted to assist the orchestra in sharing its music with the world through our extensive domestic and international flight networks.

This year, in addition to our ongoing relationship with the ACO as its Principal Partner, Virgin Australia will be the National Tour Partner of The Four Seasons which tours in February and December. Composed in the early 1700s, The Four Seasons is Vivaldi’s best known work and is among the most popular pieces in the classical music repertoire.

Virgin Australia is delighted to support this enchanting performance and I hope you enjoy it.

John Borghetti
Chief Executive Officer
Virgin Australia
ENGAGE WITH US

SOCIALLY
We’d love to hear from you – join the conversation on Facebook, Twitter and Instagram, and stay up to date on all things ACO. Don’t forget the hashtag #ACO15

@a_c_o
facebook.com/AustralianChamberOrchestra
@AustChamberOrchestra

LOOK
Watch us Live in the Studio, go behind-the-scenes and find out more about our program on YouTube.
youtube.com/AustralianCO

LISTEN
Join us for a Spotify Session, hear concert tasters and playlists, and revisit past concerts on Spotify.
aco.com.au/Spotify

RADIO
ACO Concerts are regularly broadcast on ABC Classic FM. This concert will be a direct broadcast on **Sat 21 Feb at 7pm** from City Recital Hall Angel Place.

COMPETITION #MY4SEASONS
The changing seasons inspired Vivaldi to compose his most colourful work – The Four Seasons. To celebrate the ACO’s birthday and the Australian odyssey that is our production of this much-loved masterpiece, we’re offering you the chance to win a special Four Seasons prize pack. Visit aco.com.au/instacomp for the details.
2015 is a year of anniversaries for the Australian Chamber Orchestra and also sees a significant anniversary on the Australian history calendar.

This year, the ACO turns 40 and our entire 2015 season has been programmed as a series of celebrations which reflect on 40 years of music-making across the country and around the world, encompassing everything from the smallest chamber ensemble to a Romantic symphony orchestra.

We are also celebrating 25 years of Richard Tognetti’s artistic directorship of the ACO. This series of performances of Vivaldi’s Four Seasons, spiced with the exotic tones of Joseph and James Tawadros, features Richard in the starring role and will take the Orchestra to Brisbane, Canberra, Melbourne, Newcastle, Sydney and Wollongong, returning in December for further performances in Adelaide and Perth to complete the national circuit.

On 25th April this year, Australia will stand in silent remembrance of the nation-defining landing at Gallipoli 100 years ago. In the weeks prior to this significant anniversary, the ACO will present a multi-media performance involving profoundly moving music, stunning visual imagery and touching spoken word. Reflections on Gallipoli is the result of a unique artistic partnership between director Neil Armfield, deviser Nigel Jamieson, composer Carl Vine and ACO Artistic Director Richard Tognetti and will reach audiences all over the country throughout March.

Outside Australia, the ACO will be touring in the US in April with our great musical friend, Swedish clarinettist Martin Fröst, culminating in a performance at New York’s Carnegie Hall, and later in the year we will perform in several cities in Asia.

Being the country’s only truly national performing arts company would not be possible without the support, enthusiasm, generosity and care of our Principal Partner Virgin Australia. We are immensely grateful to Virgin Australia for playing such a vital role in enabling the ACO to achieve our ambition to bring great music to the entire country, taking such great care of our musicians and their extraordinary instruments.

I hope to see you at many ACO concerts all over Australia during this year of anniversary celebrations.

Timothy Calnin
General Manager
A NIGHT OF NIGHTS AT MELBOURNE SYNAGOGUE
Tuesday 24 February at 7pm
Tickets from $50
Bookings via (03) 9866 2255 or acotickets@mhc.org.au
Against this stunning backdrop, the ACO performs a showcase of string orchestra repertoire from JS Bach’s Concerto for Two Violins, the joy and drama of Haydn’s Symphony No.83 (The Hen) through to the emotional power of Beethoven’s Kreutzer Sonata.

TARRAWARRA FESTIVAL
7–8 March
SOLD OUT
With a blend of fine art, live music and stunning views, this weekend-long festival in the Yarra Valley, only an hour from Melbourne, features intimate concerts led by Richard Tognetti.

REFLECTIONS ON GALLIPOLI
14–27 March
Adults from $46
Neil Armfield joins forces with Nigel Jamieson and the ACO’s Richard Tognetti in this dramatic, musical exploration of our ANZAC story, where an Australian’s elegy for his fallen friend brushes shoulders with the words of the father of modern Turkey, set to music in a new work by Carl Vine. Also on the program, Elgar’s Sospiri and Vaughan Williams’ The Lark Ascending.
aco.com.au/gallipoli

EMERGING ARTISTS APPLICATIONS
Applications close 5pm Friday 24 April
The ACO’s Emerging Artists’ Program provides talented young Australian string players with the opportunity to be mentored by members of the ACO. The Emerging Artists tour nationally with ACO2, an ensemble renowned for its fresh and energetic performance style. Applications are open to string players with extensive performance experience, who are aged 18–27 years.
aco.com.au/emerging_artists
Richard Tognetti  Director & Violin
Joseph Tawadros  Oud
James Tawadros  Riq’, Bendir

GABRIELI  Sonata XXI ‘con tre violini’
TAWADROS  Kindred Spirits
VIVALDI  The Four Seasons: Spring Op.8, No.1
TAWADROS  Sleight of Hand
VIVALDI  The Four Seasons: Summer Op.8, No.2
TAWADROS  Constantinople

INTERVAL

VIVALDI  Grave from Concerto per la solennità di s. Lorenzo, RV562
VIVALDI  Presto from Violin Concerto in A minor, RV356
TAWADROS  Permission to Evaporate
TAWADROS  Give or Take
VIVALDI  The Four Seasons: Autumn Op.8, No.3
MARCELLO  Andante from Sinfonia to Il pianto e il riso delle quattro stagioni
TAWADROS  Point of Departure
VIVALDI  The Four Seasons: Winter Op.8, No.4
TAWADROS  Eye of the Beholder

(All works by Joseph Tawadros arranged by Richard Tognetti & Joseph Tawadros and orchestraed by Richard Tognetti.)

Approximate durations (minutes):
4 – 6 – 10 – 5 – 11 – 7
INTERVAL
3 – 3 – 5 – 4 – 11 – 5 – 4 – 8 – 5

The concert will last approximately two hours, including a 20-minute interval.
WHAT YOU ARE ABOUT TO HEAR ...

The first program of our 40th anniversary year, The Four Seasons, celebrates the resonance of different cultures. In addition to the eponymous work by Vivaldi, as well as other pieces by him, Benedetto Marcello and Giovanni Gabrieli, we have some eight or so works by Joseph Tawadros.

Joe is an Egyptian/Australian oud player and composer. He holds a unique place in Australian composition, as his modal compositions are inspired by the “classical” music of Egypt and therefore the Middle East or Arabian Peninsula and North Africa. It’s nearly impossible to pigeonhole his music into one musical genre. Joe is a Coptic Egyptian but is very much Australian, blending both Western and Eastern cultures seamlessly. He is one of Australia’s best composers and one of my favourite collaborators.

Our mutually fulfilling collaboration continues with this program. Joe came with his exquisitely crystalline oud line and strongly realised structures. Together we arranged his pieces, then I orchestrated them. The idea was to keep true to the colour of the music – the zing of the riq’ (played by Joe’s brother James), and the twang of the oud, while challenging the string players of the ACO to keep up and play these brilliant, catchy lines.

This program has been illuminating to put together. A couple of the key ingredients that bond these two musics are the Baroque sequences and the motoric rhythms. Furthermore, there is a profound symbiosis between the cultures of Venice and Islam, as evinced by numerous books on the subject. Stefano Carboni, who was the Curator and Administrator of the Department of Islamic Art at the Metropolitan Museum of Art in New York and is now the Director of the Art Gallery of Western Australia, prepared a 375-page...
“THERE IS A PROFOUND SYMBIOSIS BETWEEN THE TWO CULTURES OF VENICE AND ISLAM.”

Carboni writes: “The artistic consequences of the dynamic relationship that Venice forged with its Islamic trading partners, especially the Mamluks of Egypt and Syria, the Ottomans of Turkey, and the Safavids of Iran, were felt over nearly a thousand-year period. The same merchant galleys that carried spices, soap, cotton, and industrial supplies from the bazaars of the Islamic Near East to the markets of Venice also brought with them luxurious carpets, velvets, silks, glass, porcelain, gilded bookbindings, illustrated manuscripts, and inlaid metalwork. Not surprisingly, these and other portable works of Islamic art, which were often superior in quality to what was available in Europe, made an indelible impression upon artistic taste and production in Venice. From the medieval to the Baroque eras, Venetians acquired Islamic art and adapted and imitated its techniques. In turn, albeit to a lesser extent, the arts of Venice became of interest to the Islamic world.”

That there exists so much visual art, textiles, food and human likeness resulting from this rapport comes as little surprise. What is confounding, however, is that music is conspicuous by its absence. Our instincts draw us to certain tenuous links, but the dearth of concrete lines of inspiration and cross-pollination is curious. I commissioned Carboni to activate his sources to come up with some musical connections but he came up with very little. Nevertheless I am convinced that these links do occur in no insubstantial way. Hence this program.

Richard Tognetti
Artistic Director and Violin

LEFT: Anonymous Venetian painting, The Reception of the Ambassadors in Damascus, 1511
In 1711 the Amsterdam publisher Etienne Roger brought out what was to be one of the most important musical publications of the first half of the century.

Antonio Vivaldi’s first set of concertos, Opus 3, figuratively entitled *The Harmonic Fancy*, fed a burgeoning fashion for new Italian music in northern Europe. Vivaldi’s concertos were soon being avidly performed in major musical centres such as Dresden, London, Hamburg and Paris, and emulated by the likes of Bach, Telemann and Handel. They established a vogue for a virtuosic brilliance, and the fast movements – like the Presto finale from the *Concerto in A minor* of the set (RV356) – displayed great ingenuity and economy in using short melodic fragments to build powerful themes, characterised as much by their propulsive basses and crisp scoring as by conventional melody.

By the time his third set of concertos, *The Contest of Harmony and Invention*, was published in Amsterdam in 1725, he was a well-established figure. Vivaldi dedicated the set to one of his many non-Italian admirers, Count Wenzel von Morzin of Prague, and in his letter of dedication reminded Morzin that he had heard some of the music before in Venice: “I beg you not to be surprised if, among these few, feeble concertos, you find *The Four Seasons*, that found favour with you such a long time ago”. To make his programmatic intentions clear to the players, Vivaldi also prefaced the leader/soloist’s part with four seasonal sonnets, and added verbal cues to the orchestral parts, the gist of which is summarised below.
The opening music of *Spring* recurs at key points throughout its first movement. These recurring sections, appropriately called ritornelli (“returns”), frame the lead violinist’s solo episodes. In the first of these, the solo violin is joined by two other violinists in a trio captioned in the score as “Song of the birds”. A brief reprise of the ritornello extends into quiet susurrations of flowing fountains. Suddenly, thunder roars with flashy rising scales, the soloist’s jagged figurations conjuring lightning. A brief ritornello — now transformed into a minor key — leads into a tentative reprise of the birds’ song, and a final ritornello. In the minor-key second movement, Vivaldi presents three components of his musical picture simultaneously: the soloist represents a sleeping goatherd, the other violins rustling branches and leaves, and the viola a barking dog. The final movement is a pastoral dance, its ritornello imitating a zampogna (Italian bagpipes), the viola and ‘basso’ instruments playing the drone.

**Summer** is perhaps the most inventive of the four concertos in its dramatic coverage of seasonal events. Its opening ritornello expresses the utter prostration of all creatures in the extreme heat. All, that is, except a few birds, like the cuckoo which sets up a veritable racket in the solo violin’s first episode, and later the turtledove and goldfinch. The rest of the strings introduce soft gentle breezes, then whip up the turbulent north wind. After a ritornello, the solo violin portrays a tearful shepherd, fearing the oncoming storm. In the slow middle movement the soloist sings a lament on behalf of the shepherd, to the intrusive buzzing accompaniment of insects, and cracks of approaching thunder. In the finale, the storm breaks, this musical picture detailed so unmistakably that Vivaldi gives no further verbal cues. The musical highlights are two extended episodes for the solo violin of quite extraordinary brilliance.

After the meteorological dramas of summer, **Autumn** is on a more human scale, opening with a dance song for some villagers, its music also the basis for the solo violin’s first episode. In the second episode, the soloist portrays a drunkard, sliding and tumbling all over the place, answered by other drunks, and ending up unmistakably in the gutter, there to doze off. The middle movement portrays the strange dreams of the sleeping drunks — a nocturnal labyrinth of dissonance. The finale is captioned “The Hunt”, the galloping of the mounted hunters represented in the opening ritornello. Then, in the first solo episode, the game is set loose.
Soon the dogs are away and the guns blazing. From then on, the solo violin becomes the quarry. Its desperate attempts to escape are punctuated gun shots (loud tremolos from the strings), before the soloist’s final cadenza announces its death.

In the opening of **Winter**, biting dissonance, bowed vibrato, and shivering repeated quavers conjure ice and snow. The soloist then ushers in horrid winter winds. The long central violin solo is one of the most virtuosic of the set, interrupted by heavy bowed string tremolos. The rapidly-repeated demisemiquavers to close are like chattering teeth. In the central Largo, the soloist’s melody represents a cosy fireside, the pizzicato accompaniment the rain pouring down outside. The subject of the final Allegro is the precarious sport of ice-skating, opening with the soloist tracing the skater’s circling motion, while a held bass note is a reminder of the perilous thinness of the ice. After taking the first slow and careful steps, the slippery descending scales and a final unison bump leave no doubt that the skater has fallen. Trying again more boldly, a new disaster strikes and the ice breaks. A short slow passage, quoting the opening of **Summer**, represents Sirocco, the warm Sahara wind, before the soloist conjures up a final stormy battle of all the winds.

A musical footnote to Winter, the Grave from Vivaldi’s Concerto in D major (RV562) seems to replay key events of the ice-skating movement in eerie slow motion, almost as if the concussed skater was reliving his fall. But Vivaldi had fire rather than ice in mind here, and his protagonist’s “fall” was fatal. The movement belongs to a “sacred” concerto for the annual commemoration (10 August) of the early Christian martyr St Laurence, burned alive on a grid-iron!

A near death experience (he fell into an open grave in Venice’s Chiesa Santi Apostoli in 1728) resulted in Benedetto Marcello pledging to abandon composing and become a Jesuit. But he stopped slightly short of both promises, and instead limited himself to composing...
sacred music for Jesuit churches. Among them, the oratorio *The Tears and Laughter of the Four Seasons* was for the feast of the Assumption of Mary (15 August) in 1731. Each of the four (northern-hemisphere) seasons, impersonated by a solo singer, claims a role in hosting a key event in Mary’s life: Autumn (Tenor) her birth (8 September); Winter (Bass) her conception (8 December); Spring (Alto) Jesus’s annunciation (25 March); and Summer (Soprano) her death and assumption (15 August). Prefacing the work was a *Sinfonia* – essentially a short concerto for strings – represented here by its second movement.

Visitors to Venice’s church of San Stefano today will be in little danger of falling into an open grave. But they may well look down to discover they are standing on one, Giovanni Gabrieli having been buried under the floor there in 1612. Published posthumously in 1615, his single-movement *Sonata for three violins* is proof that Gabrieli was a trend setter to the last. Advancing from the choral style common to earlier vocal and instrumental music, both sacred and secular, Gabrieli dispenses here completely with middle-range (alto and tenor) instrumental voices, leaving three violins, sparring and gossiping like soprano divas over an ever-present supporting bass.

Graeme Skinner © 2015
THE CHANGING OF THE SEASONS RUNNING HAND IN HAND WITH COMPASSION AND LOVE

It’s extremely exciting for me and my brother James to be invited to take part in the ACO’s opening concert celebrating its 40th year. We have performed and collaborated with Richard and the ACO for nearly 15 years and made so many friendships along the way – it is always extra special when you get the chance to make music with your friends! It is also a great honour that my music will be sharing a program with the great Vivaldi.

My early music education was based on the Arabic ‘maqam’ system, a set of 50 or so core modes which branch out to hundreds (some including quarter tones, actual notes that appear between semitones, not just when ornamenting or sliding) and are used for composition and improvisation. Improvisation in Arabic music is called ‘taqsim’. Usually it is a solo, free-time genre, but can appear in certain parts of some structured pieces where a soloist will use their improvisational creativity with intent of attaining ‘tarab’ – a type of musical ecstasy reached by the player and audience, through phrasing, rhythmic variation and seamless modulation to relating ‘maqamat’ (plural of maqam).

Although my journey with the oud and passion for the instrument has led me to some interesting collaborations and places, the first encounter that drew me to ‘Western’ Classical music was the music of the Baroque, in particular that of Vivaldi and Bach.

I have always found that the music of the Baroque shared many similarities with Arabic music: chordal progressions, its diatonic nature, its use of ornamentation and phrasing. This can be clearly seen in Vivaldi’s Presto RV356, in which I will be performing. I chose this work for inclusion, because to me it proves how similar these genres are. The orchestra and parts will stay the same, only with the addition of an oud and riq (and some Arabic spice). I believe in this particular arrangement the Presto is transformed into an Arabic folk melody. Of course, there were some challenges adapting it, but I’m very happy with the result.

As for the Four Seasons, I don’t think any other chamber orchestra plays it with such energy and passion. Richard and I had some great discussions about what I could bring to the stage for these great concertos. I will be joining in
“I have always found that the music of the Baroque shared many similarities with Arabic music.”

here and there, adding just a little spice. It is definitely a first adding oud to such repertoire but the key is not to over season the Seasons I think! This is about the music and about how Richard and I are passionate about the repertoire in this program.

The last couple of years have been turbulent. 2012 saw the passing of my beautiful mother, Rose. And in 2013, the passing of my father, Nabil. Both were wonderful characters and storytellers. It is not easy losing anyone, let alone two very inspiring and encouraging figures in the space of a year.

At times like this, my oud is my refuge, my comfort and true friend. And, although it is already a very big part of my everyday life, it is also a metaphysical outlet and healer, a link between my reality and my aspirations. Its charismatic sound reminds me of my parents: my father’s voice in the bass and my mother’s in the treble.

The album from which many of the works on this program are taken is Permission to Evaporate. The music covers a range of diverse voices, compounding all that I’ve learnt in my first 30 years on this planet and converting those experiences to sound – a compositional diary, if you will …

Kindred Spirits
Originally written as duet for oud and double bass, particularly for the great American double bassist, Christian McBride. Christian is a master of improvisation and his musicianship is of the highest calibre, so this piece
has many call and response passages as well as some tricky time signatures. In this arrangement for chamber orchestra, we’ve tried to keep the strength of the melody while continuing with its call and response nature.

Sleight of Hand
Written originally for oud, piano, double bass and riq’, this is quite a rhythmically difficult piece to play in terms of its alternating time signatures in the opening melody. Once the piece takes flight, it rhythmically stabilises in a flamenco-ish chord progression for an oud solo and then a walking bass for the violin solo. There are many twists and turns along the way.

Constantinople
Being the frustrated rocker that I am, this is my attempt at writing a heavy metal tune for the oud. Written with a heavy metal rock guitarist in mind, I was lucky enough to record it with American jazz/rock legend Mike Stern in New York last year. I will take his role here and James on percussion will be playing riq’ but playing as if he had a full drum kit. The second section is in 7/8 with call and response passages before moving into a Bach-esque fugal section.

Permission to Evaporate
This is the title track from my latest album. Each section is melodically linked in progression with some odd rhythmic twists here and there. But essentially it’s a very melancholic piece where I imagine spreading my arms and being lost in a breeze. My dear friend Michael Leunig wrote some words based on this piece. This beautiful poem and picture are included in this program.

Give or Take
Originally written as a duet for oud and double bass, for the great American bassist John Patitucci, it comes from my album The Hour of Separation. The idea was to try and push a double bassist to the limit and Patitucci was up to the task. Years later I arranged it as a duet for oud and violin and now for chamber orchestra.
**Point of Departure**

This is quite a melancholic piece, I composed this piece in memory of my parents. I see the melody as a farewell waltz, a final dance between a couple. The time signature changes in the second and third sections to cause a little tension and to break away from the waltz, but it is always there in the structure. The final section before the reprise features an improvisation over a slow-moving, sleepy ostinato before gaining pace, back into the waltz to complete the dance.

**Eye of the Beholder**

My inspiration for this piece was very much the intersection between Vivaldi and Egyptian music. The slow introduction is almost a passacaglia in nature and is very Baroque sounding, but it is anchored in the traditions of Egyptian music. It’s a fun and exciting piece to play with some techniques I’ve been developing to bring that string crossing octave effect that Vivaldi uses in his violin concertos to the oud. Although it is an original composition, I guess a good way to think about it would be: ‘If Vivaldi were Egyptian’

I believe the strongest link in this collaboration is the energy, passion, and shared vision of this music. It’s not about placing it in any genre, culture or time, but how it moves us as humans and that a tear or a smile can be shared together regardless of our background.

It’s not about being adventurous, experimental or creating incongruity in the hope of being pioneering, but rather demonstrating a type of restraint which stays true to an emotion and a moment in time.

_Joseph Tawadros © 2015_
Unexpectedly
It disappeared one night –
This need of mine;
This need to be,
This need to make it right,
The necessity to see,
To know, to care, to find and understand,
To feel, to give, to make, to doubt,
To laugh or weep,
To keep on being me –
The whole thing just wore out
And I was free
It came to be, it fell out of the blue –
Permission to evaporate came through.

I suddenly became thin air,
Or even less;
Neither here nor there,
But everywhere I guess,
And nowhere too.
I turned to spirit;
The perfect shooting-through.
Beyond all space and time
A lifetime’s wear and tear
Was made sublime.
A quick and airy little gasp was done
As up I went into the moon and sun
Like some fading floating song.
It made such perfect sense;
No stain, no trace, no evidence.
No need to leave or to belong.
No need to think or calculate;
I simply just accepted it for free.
What life had given me –
Permission to evaporate.

Michael Leunig, 2014
“Richard Tognetti is one of the most characterful, incisive and impassioned violinists to be heard today.”
THE DAILY TELEGRAPH (UK)

2015 marks the 25th year of Richard Tognetti’s artistic directorship of the Australian Chamber Orchestra. Born and raised in Wollongong NSW, Richard 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 is also Artistic Director of the Festival Maribor in Slovenia.

Richard performs on period, modern and electric instruments and his numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, Tognetti has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovène 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.

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 Horrorscopes; and created The Red Tree, inspired by Shaun Tan’s book. He co-created and starred in the 2008 documentary film Musica Surfica. Most recently, he provided additional music for The Water Diviner, Russell Crowe’s directorial debut.

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.

He has given more than 2500 performances with the Australian Chamber Orchestra.

SELECT DISCOGRAPHY
AS SOLOIST:
BACH, BEETHOVEN & BRAHMS
ABC Classics 481 0679
BACH Sonatas for Violin and Keyboard
ABC Classics 476 5942
2008 ARIA Award Winner
BACH Violin Concertos
ABC Classics 476 5691
2007 ARIA Award Winner
BACH Solo Violin Sonatas and Partitas
ABC Classics 476 8051
2006 ARIA Award Winner
(All three Bach releases available as a 5CD Box set: ABC Classics 476 6168)
VIVALDI The Four Seasons
BIS SACD-2103
Musica Surfica (DVD)
Best Feature, New York Surf Film Festival
AS DIRECTOR:
GRIEG Music for String Orchestra
BIS SACD-1877
Pipe Dreams
Sharon Bezaly, Flute
BIS CD-1789
All available from aco.com.au/shop
"One of the most impressive musicians to emerge in Australia ... with a dazzling technique dispensing hair-raising tempos ... His writing displays a real depth of emotion ... revelling in a zest for life and celebration."

THE AUSTRALIAN

At just 31 years of age, Joseph Tawadros has established himself as one of the world’s leading oud performers and composers. A virtuoso of amazing diversity and sensitivity, Joseph continues to appear in concert halls worldwide, dazzling audiences with his brilliant technique, passionate musicianship and his joyous style of performance.

Always willing to push the boundaries and challenge traditional musical forms and rhythms, his efforts have led him to many unique collaborations. Joseph has recorded twelve albums: Storyteller, Rouhani, Visions, Epiphany, Angel, The Prophet: Music Inspired by the Poetry of Kahlil Gibran, The Hour of Separation, Band of Brothers, Concerto of the Greater Sea, Chameleons of the White Shadow and Permission to Evaporate – winning the Best World Music Album at the ARIA (Australian Recording Industry Association) Awards.

A resident of Australia since 1986, Joseph has been responsible for expanding the oud’s notoriety in mainstream western culture and has also been recognised in the Arab world, being invited to appear on the judging panel of the Damascus International Oud competition in 2009, and he has taken part in Istanbul’s first Oud Festival in 2010.

Joseph has toured extensively, headlining in Europe, America, Asia and the Middle East, and has collaborated with artists such as Zakir Hussain, Sultan Khan, Béla Fleck, John Abercrombie, John Patitucci, Jack DeJohnette, Richard Bona, Roy Ayers, Joey DeFrancesco, Christian McBride, Mike Stern, Howard Johnson, Jean-Louis Matinier, Ivry Gitlis, Camerata Salzburg, Christian Lindberg, Neil Finn, Katie Noonan, Richard Tognetti and the Australian Chamber Orchestra amongst many others.

He has also had guest appearances with the Sydney, Adelaide and West Australian Symphony Orchestras.

Joseph performs on a Joseph Tawadros Signature Series oud made by Veysel Sarikus of Istanbul.
JAMES TAWADROS
– RIQ’, BENDIR

“If genius is partly exceeding all likelihood of a given potential, then James Tawadros was flirting with genius as he played the riq’, a small tambourine. He extracted an array of sounds, textures and rhythms to shame most kit-drummers.”

SYDNEY MORNING HERALD

At only 25 years of age, James has already made a name for himself as a world class percussionist and soloist. His main instrument is the riq’, a small hand-held tambourine, traditionally with skin covering and five pairs of cymbals. It is James’ unique innovative style and mastery of this ancient instrument that has brought him great acclaim worldwide. His dexterity, rhythmic variety and virtuosity continue to amaze audiences. He has performed internationally with many celebrated artists and regularly accompanies his brother Joseph in concert.

Some of his career highlights as soloist include orchestral tours with the Australian Chamber Orchestra and Camerata Salzburg, as well as duet recording collaboration with legend jazz drummer Jack DeJohnette (of Miles Davis fame) for the album The Hour of Separation which also featured jazz luminaries John Abercrombie and John Patitucci. In 2004, at just 15 years of age, James featured as the youngest ever guest soloist with the ACO and in 2006 took part in their national tour The Travellers featuring himself and his brother Joseph. He has performed with greats such as Béla Fleck, John Abercrombie, John Patitucci, Howard Johnson, Richard Bona, Joey DeFrancesco, Roy Ayers, Christian McBride and Mike Stern to name a few.

This year marks the 40th anniversary of the Australian Chamber Orchestra. From its first concert in November 1975 to its first concert of 2015, the Orchestra has travelled a remarkable road.

Inspiring programming, unrivalled virtuosity, energy and individuality, the Australian Chamber 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 20 players (three 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.
MUSICIANS ON STAGE

Richard Tognetti AO ¹
Principal Violin
Chair sponsored by Michael Ball AM & Daria Ball, Wendy Edwards, Prudence MacLeod, Andrew & Andrea Roberts

Satu Vänskä ²
Principal Violin
Chair sponsored by Kay Bryan

Glenn Christensen
Violin

Mark Ingwersen ³
Violin
Chair sponsored by Ian Wallace & Kay Freedman

Illya Isakovich
Violin
Chair sponsored by Australian Communities Foundation – Connie & Craig Kimberley Fund

Liisa Pallandi
Violin

¹ Richard Tognetti plays a 1743 Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor.
² Satu Vänskä plays a 1728/29 Stradivarius violin kindly on loan from the ACO Instrument Fund.
³ Mark Ingwersen plays a 1759 J.B. Guadagnini violin kindly on loan from the Commonwealth Bank Group.
MUSICIANS ON STAGE

Alexandru-Mihai Bota
Viola
Chair sponsored by Philip Bacon

Julian Thompson 4
Cello
Chair sponsored by The Clayton Family

Melissa Barnard
Cello
Chair sponsored by Martin Dickson & Susie Dickson

Tommie Andersson
Theorbo/Guitar

Neal Peres Da Costa 5
Harpsichord/Chamber Organ

Maxime Bibeau 5
Principal Bass
Chair sponsored by Darin Cooper Foundation

5. Maxime Bibeau plays a late-16th century Gasparo da Salò bass kindly on loan from a private Australian benefactor.

Players dressed by
AKIRA ISOGAWA

Photos: Jack Saltmiras
ACO BEHIND THE SCENES

BOARD
Guido Belgiorno-Nettis AM
Chairman
Angus James
Deputy
Bill Best
John Borghetti
Liz Cacciottolo
Chris Froggatt
John Grill AO
Heather Ridout AO
Andrew Stevens
John Taberner
Peter Yates AM
Simon Yeo
Richard Tognetti AO
Artistic Director

ADMINISTRATIVE STAFF
EXECUTIVE OFFICE
Timothy Calnin
General Manager
Jessica Block
Deputy General Manager
Alexandra Cameron-Fraser
Strategic Development Manager
Joseph Nizeti
Executive Assistant to Mr Calnin and Mr Tognetti AO

ARTISTIC & OPERATIONS
Luke Shaw
Head of Operations & Artistic Planning
Andreea Butucariu
Artistic Administrator
Megan Russell
Tour Manager
Lisa Mullineux
Assistant Tour Manager
Danielle Asciak
Travel Coordinator
Bernard Rofe
Librarian

Cyrus Meurant
Assistant Librarian
Simon Lear
Audio Engineer

EDUCATION
Philippa Martin
AFO2 & ACO VIRTUAL Manager
Vicki Norton
Education Manager
Sarah Conolan
Education Coordinator

FINANCE
Maria Pastroudis
Chief Financial Officer
Steve Davidson
Corporate Services Manager
Yvonne Morton
Accountant
Shyleja Paul
Assistant Accountant

DEVELOPMENT
Rebecca Noonan
Development Manager
Jill Colvin
Philanthropy Manager
Penelope Loane
Investor Relations Manager
Tom Tansey
Events Manager
Tom Carrig
Senior Development Executive
Ali Brosnan
Patrons Manager
Sally Crawford
Development Coordinator

MARKETING
Derek Gilchrist
Marketing Manager
Mary Stielow
National Publicist
Hilary Shrub
Publications Editor
Neall Kriete
Communications Coordinator
Leo Messias
Marketing Coordinator
Chris Griffith
Box Office Manager
Dean Watson
Customer Relations Manager
Deyel Dalziel-Charlier
Box Office & CRM Database Assistant
Christina Holland
Office Administrator

INFORMATION SYSTEMS
Ken McSwain
Systems & Technology Manager
Emmanuel Espinas
Network Infrastructure Engineer

ARCHIVES
John Harper
Archivist

AUSTRALIAN CHAMBER ORCHESTRA
ABN 45 001 335 182
Australian Chamber Orchestra Pty Ltd is a not for profit company registered in NSW.

In Person
Opera Quays, 2 East Circular Quay, Sydney NSW 2000

By Mail
PO Box R21, Royal Exchange NSW 1225

Telephone (02) 8274 3800
Box Office 1800 444 444
Email aco@aco.com.au
Web aco.com.au
VENUE SUPPORT

QUEENSLAND PERFORMING ARTS CENTRE
Cultural Precinct, Cnr Grey & Melbourne Street, South Bank 4101
PO Box 3567, South Bank, QLD 4101
Telephone (07) 3840 7444
Box Office 131 246
Web qpac.com.au

Christopher Freeman AM Chair
John Kotzas Chief Executive

GRAND VENUES OF NEWCASTLE
CITY HALL
Owned and operated by the City of Newcastle
290 King Street, Newcastle NSW 2300
Telephone (Venue & Event Coordinators) (02) 4974 2996
Ticketek Box Office (02) 4929 1977
Email grandvenues@ncc.nsw.gov.au

CITY RECITAL HALL ANGEL PLACE
A City of Sydney Venue
2-12 Angel Place, Sydney NSW 2000
GPO Box 3339, Sydney NSW 2001
Telephone (02) 9231 9000
Box Office (02) 8256 2222
Web cityrecitalhall.com
Anne-Marie Heath General Manager
City Recital Hall Angel Place is managed by Pegasus Venue Management (AP) Pty Ltd

SYDNEY OPERA HOUSE
Bennelong Point, GPO Box 4274, Sydney NSW 2001
Telephone (02) 9250 7111
Box Office 02 9250 7777
Email infodesk@sydneyoperahouse.com
Web sydneyoperahouse.com

The Hon Helen Coonan
Acting Chair, Sydney Opera House Trust
Louise Herron AM
Chief Executive Officer

ARTS CENTRE MELBOURNE
PO Box 7585, St Kilda Road, Melbourne VIC 8004
Telephone (03) 9281 8000
Box Office 1300 182 183
Web artscentremelbourne.com.au
Tom Harley President Victorian Arts Centre Trust
Claire Spencer Chief Executive Officer

AUSTRALIAN NATIONAL UNIVERSITY
Llewellyn Hall School of Music
William Herbert Place (off Childers Street), Acton, Canberra

VENUE HIRE INFORMATION
Telephone (02) 6125 2527
Email music.venues@anu.edu.au

WOLLONGONG TOWN HALL
Wollongong Town Hall is managed by Merrigong Theatre Company
Crown & Kembla Streets, Wollongong NSW 2500
PO Box 786, Wollongong NSW 2520
Telephone (02) 4224 5959
Email info@merrigong.com.au
Web wollongongtownhall.com.au
FEBRUARY – THE FOUR SEASONS

(Tour presented by Virgin Australia)

Mon 9, 8pm – Brisbane QPAC Concert Hall, pre-concert talk by Martin Buzacott

Tue 10, 8pm – Sydney City Recital Hall Angel Place, pre-concert talk by Ken Healey AM

Wed 11, 7pm – Sydney City Recital Hall Angel Place, pre-concert talk by Ken Healey AM

Fri 13, 1.30pm – Sydney City Recital Hall Angel Place, pre-concert talk by Ken Healey AM

Sat 14, 8pm – Canberra Llewellyn Hall, pre-concert talk by Ken Healey AM

Sun 15, 2pm – Sydney Opera House, pre-concert talk by Ken Healey AM

Tue 17, 7pm – Sydney Opera House, pre-concert talk by Ken Healey AM

Wed 18, 7.30pm – Wollongong Town Hall, pre-concert talk by Ken Healey AM

Thu 19, 7.30pm – Newcastle City Hall, pre-concert talk by Ken Healey AM

Sat 21, 7pm – Sydney City Recital Hall Angel Place, pre-concert talk by Ken Healey AM

Sun 22, 2.30pm – Melbourne Arts Centre, pre-concert talk by John Weretka

Mon 23, 8pm – Melbourne Arts Centre, pre-concert talk by John Weretka

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

**MEDICI PATRON**  
AMINA BELGIORNO-NETTIS

**PRINCIPAL CHAIRS**  
Richard Tognetti AO  
Artistic Director & Lead Violin  
Michael Ball AM & Daria Ball  
Wendy Edwards  
Prudence MacLeod  
Andrew & Andrea Roberts  
Helena Rathbone  
Principal Violin  
Kate & Daryl Dixon  
Satu Vänskä  
Principal Violin  
Kay Bryan  
Christopher Moore  
Principal Viola  
peckvonhartel architects  
Timo-Veikko Valve  
Principal Cello  
Peter Weiss AO  
Maxime Bibeau  
Principal Double Bass  
Darin Cooper Foundation

**CORE CHAIRS**  
VIOLIN  
Glenn Christensen  
Aiko Goto  
Anthony & Sharon Lee Foundation  
Mark Ingwersen  
Ian Wallace & Kay Freedman  
Ilya Isakovich  
Australian Communities Foundation – Connie & Craig Kimberley Fund  
Lissa Pallandi  
Ike See  
Violin Chair  
Terry Campbell AO & Christine Campbell  
VIOLA  
Alexandru-Mihai Bota  
Philip Bacon AM  
Nicole Divall  
Ian Lansdown  

**CELLO**  
Melissa Barnard  
Martin Dickson AM & Susie Dickson  
Julian Thompson  
The Clayton Family

**GUEST CHAIRS**  
Brian Nixon  
Principal Timpani  
Mr Robert Albert AO & Mrs Libby Albert

**FRIENDS OF MEDICI**  
Mr R. Bruce Corlett AM & Mrs Ann Corlett

**ACO LIFE PATRONS**  

IBM  
Mr Robert Albert AO & Mrs Libby Albert  
Mr Guido Belgiorno-Nettis AM  
Mrs Barbara Blackman  
Mrs Roxane Clayton  
Mr David Constable AM  
Mr Martin Dickson AM & Mrs Susie Dickson  
Dr John Harvey AO  

Mrs Alexandra Martin  
Mrs Faye Parker  
Mr John Taberner & Mr Grant Lang  
Mr Peter Weiss AO
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 of the Orchestra. The Fund’s second asset is the 1714 Joseph Guarneri filius Andreæ violin, the ‘ex Isolde Menges’, now on loan to Violinist Ike See.

**ACO INSTRUMENT FUND**

<table>
<thead>
<tr>
<th>Patrons</th>
<th>Sonata $25,000 – $49,999</th>
<th>Ensemble $10,000 – $24,999</th>
<th>Solo $5,000 – $9,999</th>
<th>Patron $500 – $4,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Weiss AO</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bill Best (Chairman)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jessica Block</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris Frogatt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Leece AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Taberner</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Investors**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Typical investments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The ACO pays tribute to all of our generous donors who have contributed to our National Education Program, which focuses on the development of young Australian musicians. This initiative is pivotal in securing the future of the ACO and the future of music in Australia. We are extremely grateful for the support that we receive.

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 Ali Brosnan on (02) 8274 3830 or ali.brosnan@aco.com.au

**ACO NATIONAL EDUCATION PROGRAM**
Miss Nancy Kimpton
Bruce & Jenny Lane
Prudence MacLeod
Anthony & Suzanne Maple-Brown
Alf Moufarrige
Louise & Martyn Myer Foundation
Jennie & Ivor Orchard
Alex & Pam Reisner
Mark & Anne Robertson
Margie Seale & David Hardy
Tony Shepherd AO
John Taberner & Grant Lang
Alden Toevs & Judi Wolf
Transfield Holdings
The Hon Malcolm Turnbull MP & Ms Lucy Turnbull AO
David & Julia Turner
Westpac Group
E Xipell
Peter Yates AM & Susan Yates
Peter Young AM & Susan Young Anonymous (3)

DIRETTORE $5,000 – $9,999
The Abercrombie Family Foundation
Geoff Ainsworth & Jo Featherstone
Geoff Alder
Bill & Marissa Best
Joseph & Veronika Butta
John & Lynnly Chalk
Elizabeth Chernov
Clockwork Theatre Inc
Andrew Clouston
Victor & Chrissy Comino
Leith & Darrel Coneybeare
David Craig
Liz Dibbs
Mr R. Bruce Corlett AM and Mrs Ann Corlett
Ellis Family
Bridget Faye AM
Michael Firmin
Ian & Caroline Frazer
David Friedlander
Kay Giorgetta
Fraser Hopkins
I Kallinikos
Keith & Maureen Kerridge
Macquarie Group Foundation
David Maloney & Erin Flaherty
David Mathlin
P J Miller
Averill Minto
Jacqui & John Mullen
The Myer Foundation
Willy & Mimi Packer
peckvonhartel architects
Elizabeth Pender
Bruce & Joy Reid Trust
John Rickard
Andrew Roberts
Paul Schoff & Stephanie Smeee
Greg Shalit & Miriam Faine
Joyce Sproat & Janet Cooke
Emma Stevens
Jon & Caro Stewart
Anthony Strachan
Tamas Szabo
John Vallance & Sydney Grammar School
Leslie C Thiess
Geoff Weir
Shemara Wikramanayake
Cameron Williams
Carla Zampatti Foundation
Anonymous (3)

MAESTRO $2,500 – $4,999
David & Rae Allen
Atlas D’Aloisio Foundation
Will & Dorothy Bailey
Charitable Gift
Brad Banducci
Adrienne Basser
Doug & Alison Battersby
The Beeren Foundation
Berg Family Foundation
Andrew Best
Patricia Blau
Rosemary & Julian Black
Gilbert Burton
Terry Campbell AO & Christine Campbell
Arthur & Prue Charles
Caroline & Robert Clemente
Robert & Jeanette Corney
Judy Crawford
Peter Curry
Rowena Danziger AM & Ken Coles AM
Dee de Bruyn
Kate Dixon
Leigh Emmett
Suellen & Ron Enestrom
Tom Goudkamp OAM
Megan Grace
Ross Grant
Maurice Green AM & Christina Green
Warren Green
Nerida Hanlon & Michael Hanlon AM
Liz Harbison
Gavin & Christine Holman
Peter & Helen Hearl
Simon & Katrina Holmes à Court
Mark Johnson
John Karkar QC
Wendy Hughes
Carolyn Kay & Simon Swaney
John Kench
Julia Pincus & Ian Learmonth
Peter Lovell
The Alexandra & Lloyd Martin Family Foundation
Peter Mason AM & Kate Mason
Paul & Elizabeth McClintock
Jan Minchin
Jane Morley
Sandra & Michael Paul Endowment
Justin Punch
Patricia H Reid
Endowment Pty Ltd
Ralph & Ruth Renard
Chris Roberts
Susan & Gary Rothwell
The Sandgropers
D N Sanders
Chris & Ian Schlipalius
Jennifer Senior
Peter & Victoria Shorthouse
Petrina Slaytor
Andrew Strauss
John & Josephine Strutt
David Thomas OAM
Peter Tonagh
Ralph Ward-Ambler AM & Barbara Ward-Ambler
Drs Victor & Karen Wayne
The WeirAnderson Foundation
Ivan Wheen
Simon Whiston
Anna & Mark Yates
Anonymous (5)

**VIRTUOSO $1,000 – $2,499**

Jennifer Aaron
Annette Adair
Michael & Margaret Ahrens
Peter & Cathy Aird
Antoinette Albert
Mrs Jane Allen
Matt Allen
Philip Bacon AM
Samantha Baillieu
Barry Batson
Ruth Bell
Justice Annabelle Bennett AO
Virginia Berger
In memory of Peter Boros
Brian Bothwell
Jan Bowen
Michael & Tina Brand
Vicki Brooke
Diana Brookes
Mrs Kay Bryan
Sally Bufé
Neil Burley & Jane Munro
Ivan Camens
Ray Carless & Jill Keyte
Bella Carnegie
James Carnegie
Roslyn Carter
Sandra Cassell
Andrew Chamberlain
Julia Champtaloup & Andrew Rothery
K. Chisholm
Angela and John Compton
Martyn Cook Antiques
Alan Fraser Cooper
P Cornwall & C Rice
Laurie & Julie Ann Cox
Judy Croll
Judith Crompton
June Danks
Ian Davis
Michael & Wendy Davis
Martin Dolan
Anne & Thomas Dowling
Dr William F Downey
Michael Drew
Emeritus Professor
Dexter Dunphy AM
Peter Evans
Julie Ewington
Ian Fenwicke & Prof. Neville Wills
Bill Fleming
Elizabeth Flynn
Jane & Richard Freudenstein
Justin & Anne Gardener
Matthew Gilmour
In memory of Fiona Gardiner-Hill
Paul Gibson & Gabrielle Curtin
Colin Golvan QC
Fay Grear
Kathryn Greiner AO
Griffiths Architects
Peter Halstead
Paul & Gail Harris
Bettina Hemmes
Jennifer Hershon
Reg Hobbs & Louise Carbines
Michael Horsburgh AM
& Beverley Horsburgh
Monique D’Arcy Irvine & Anthony Hourigan
Stephanie & Mike Hutchinson
Colin Isaac & Jenni Seton
Phillip Isaac AM
Will & Chrissie Jephcott
Dee Johnson
Brian Jones
Browne L Jones
Genevieve Lansell
Mrs Judy Lee
Michael Lin
Airdrie Lloyd
Alceon Group
Trevor Loewensohn
Robin & Peter Lumley
Diana Lungren
Greg & Jan Marsh
Massel Australia Pty Ltd
Jane Mathews AO
Janet P Matton
Julianne Maxwell
Karissa Mayo
Kevin & Deidre McCann
Brian & Helen McFadyen
Donald & Elizabeth McGauchie
Ian & Pam McGaw
J A McKernan
Diana McLaurin
Peter & Ruth McMullin
Phil & Helen Meddings
Graeme L Morgan
Roslyn Morgan
Suzanne Morgan
Glenn Murgott AO
Marie Morton
Nola Nettheim
Anthony Niardone
Elspeth & Brian Noxon
Paul O’Donnell
Ilse O’Reilly
Origin Foundation
James & Leo Oostoburski
Anne & Christopher Page
Prof David Penington AC
Matthew Playfair
Mark Renehan
Dr S M Richards AM
& Mrs M R Richards
Warwick & Jeanette Richmond
In Memory of Andrew Richmond
Josephine Ridge
David & Gillian Ritchie
Roadshow Entertainment
Em. Prof. A. W. Roberts AM
Gideon & Barbara Shaw
Maria Sola
Dr P & Mrs D Southwell-Keely
Keith Spence
Dr Charles Su & Dr Emily Lo
Magellan Logistics Pty Ltd
Robert & Kyrenia Thomas
Anne Tonkin
Ngaire Turner
Kay Vernon
Marion W Wells
Barbara Wilby
Nick & Jo Wormald
Lee Wright
Don & Mary Ann Yeats AM
William Yuille
Brian Zulaikha
Anonymous (18)
CONCERTINO $500 – $999

Mrs C A Allfrey
Elsa Atkin AM
A. & M. Barnes
Tessa Barnett
Robin Beech
Leigh & Christina Birtles
Hugh Burton-Taylor
Jasmine Brunner
Lynda Campbell
Helen Carrig & Ian Carrig OAM
J. M. Carvell
Scott Carlton
Colleen & Michael Chesterman
Richard & Elizabeth Chisholm
Stephen Chivers
Olivier Chretien
ClearFresh Water
Sally Collier
Marie Dalziel
Jill Davies
Mari Davis
Dr Christopher Dibden
David Dix
The Hon. Catherine Branson & Dr Alan Down
In Memory of Raymond Dudley
M T & R L Elford
Christine Evans
Carol Farlow
Penelope & Susan Field
Elizabeth Finnegan
Jean Finnegan & Peter Kerr
Sheila Fitzpatrick in memory of Michael Danos
Michael Fogarty
Brian Goddard
George H. Golvan QC & Naomi Golvan
Prof Ian & Dr Ruth Gough
Grandfather’s Axe
Victoria Greene
Annette Gross
Lesley Harland
Susan Harte
Alan Hauserman & Janet Nash
Gaye Headlam
Peter Hearl
Kingsley Herbert
Marian Hill

Sue & David Hobbs
Geoff Hogbin
Mary Ibrahim
How to Impact Pty Ltd
Peter & Ann Hollingworth
Pam & Bill Hughes
Dr & Mrs Michael Hunter
Geoff & Denise Illing
Margaret & Vernon Ireland
Dr Anne James & Dr Cary James
Owen James
Barry Johnson & Davina Johnson OAM
Caroline Jones
Geoff Joyce
Mrs Angela Karpin
Bruce & Natalie Kellett
Professor Anne Kelso AO
Graham Kemp & Heather Nobbs
Josephine Key & Ian Breden
Wendy Kozica & David O’Callaghan QC
TFW See & Lee
Chartered Accountants
Wayne & Irene Lemish
David & Sandy Libling
Greg Lindsay AO & Jenny Lindsay
Megan Lowe
Peter Marshall
Ian & Linda Martin
Dr & Mrs Donald Maxwell
H E McGlashan
I Merrick
Louise Miller
John Mitchell
John K Morgan
Simon Morris & Sonia Wechsler
Julie Moses
Dr Greg Nelson
J Norman
Graham North
Robin Offler
Leslie Parsonage
Deborah Pearson
Michael Peck
Kevin Phillips
Rosie Pilat
Michael Power
Beverly & Ian Pryer
Dr Anoop Rastogi

Garry Scarf & Morgie Blaxill
Berek Segan OBE AM & Marysia Segan
John C Sheahan QC
Andrew & Rhonda Shelton
Sherborne Consulting
Roger & Ann Smith-Johnstone
Alida Stanley & Harley Wright
Judy Ann Stewart
In memory of Dr Aubrey Sweet
Gabrielle Tagg
Arlene Tansey
Barrie & Jillian Thompson
Matthew Toohey
Nev & Janie Wittey
G C & R Weir
Ed Wittig
Anonymous (23)
Mr Guido Belgiorno-Nettis AM  
Chairman  
Australian Chamber Orchestra  
& Executive Director  
Transfield Holdings  
Aurizon Holdings Limited  
Mr Philip Bacon AM  
Director  
Philip Bacon Galleries  
Mr David Baffsky AO  
Mr Brad Banducci  
Director  
Woolworths Liquor Group  
Mr Marc Besen AC  
& Mrs Eva Besen AO  
Mr Leigh Birtles  
& Mr Peter Shorthouse  
UBS Wealth Management  
Mr John Borghetti  
Chief Executive Officer  
Virgin Australia  
Mr Matt Byrne  
Director  
ROVA Media  
Mr Michael & Mrs Helen Carapiet  
Mr Jim Carreker  
Regional Delegate, Australia, New Zealand & South Pacific  
Relais & Châteaux  
Mr Stephen & Mrs Jenny Charles  
Mr & Mrs Robin Crawford  
Rowena Danziger AM  
& Kenneth G. Coles AM  
Dr Bob Every  
Chairman  
Wesfarmers  
Ms Tracey Fellows  
Chief Executive Officer  
REA Group  
Mr Bruce Fink  
Executive Chairman  
The Executive Channel  
Mr Angelos Frangopoulos  
Chief Executive Officer  
Australian News Channel  
Mr Richard Freudenstein  
Chief Executive Officer  
FOXTEL  
Ms Ann Gamble Myer  
Mr Daniel Gauchat  
Principal  
The Adelante Group  
Mr Colin Galvan AC  
& Dr Deborah Galvan  
Mr John Grill AO  
Chairman  
WorleyParsons  
Mr Grant Harrod  
Chief Executive Officer  
LJ Hooker  
Mr Richard Herring  
Chief Executive Officer  
APN Outdoor  
Mrs Janet Holmes à Court AC  
Mr & Mrs Simon  
& Katrina Holmes à Court  
Observant  
Mr John Kench  
Chairman  
Johnson Winter & Slattery  
Ms Catherine Livingstone AO  
Chairman  
Telstra  
Mr Andrew Low  
Head of Investment Banking  
OLSA  
Mr Didier Mahout  
CEO Australia & NZ  
BNP Paribas  
Mr David Mathlin  
Ms Julianne Maxwell  
Mr Michael Maxwell  
Mr Andrew McDonald  
& Ms Janie Wittey  
Westpac Institutional Bank  
Ms Naomi Milgrom AO  
Ms Jan Minchin  
Director  
Tolarno Galleries  
Mr Jim Minto  
Managing Director  
TAL  
Mr Alf Moufarrige  
Chief Executive Officer  
Servcorp  
Mr Robert Peck AM  
& Ms Yvonne von Hartel AM  
peckvonhartel architects  
Peter Lehmann Wines  
Mr Mark Robertson GAM  
& Mrs Anne Robertson  
Ms Margie Seale  
& Mr David Hardy  
Mr Glen Sealey  
General Manager  
Maserati Australia & New Zealand  
Mr Tony Shepherd AO  
Ms Anne Sullivan  
Chief Executive Officer  
Georg Jensen  
Mr Paul Sumner  
Director  
Mossgreen Pty Ltd  
Mr Mitsuyuki (Mike) Takada  
Managing Director & CEO  
Mitsubishi Australia Ltd  
Mr Michael Triguboff  
Managing Director  
MIR Investment Management Ltd  
The Hon Malcolm Turnbull MP  
& Ms Lucy Turnbull AO  
Mr David & Mrs Julia Turner  
Ms Vanessa Wallace  
& Mr Alan Liddle  
Mr Peter Yates AM  
Deputy Chairman  
Myer Family Investments Ltd & Director, AIA Ltd  
Mr Peter Young AM &  
Mrs Susan Young
ACO COMMITTEES

SYDNEY DEVELOPMENT COMMITTEE

Heather Ridout AO (Chair)
Director, Reserve Bank of Australia

Guido Belgiorno-Nettis AM
Chairman ACO & Executive Director, Transfield Holdings

Bill Best

Leigh Birtles
Executive Director, UBS Wealth Management

Maggie Drummond

Tony Gill

Andrea Govaert

John Kench
Chairman, Johnson Winter & Slattery

Jennie Orchard

Tony O’Sullivan

Peter Shorthouse
Client Advisor, UBS Wealth Management

Mark Stanbridge
Partner, Ashurst

MELBOURNE DEVELOPMENT COUNCIL

Pater Yates AM (Chairman)
Deputy Chairman, Myer Family Investments Ltd & Director, AIA Ltd

Debbie Brady

Stephen Charles

Christopher Menz

Paul Cochrane
Investment Advisor, Bell Potter Securities

Colin Golvan QC

Simon Thornton
Partner, McKinsey & Co.

EVENT COMMITTEES

SYDNEY

Lillian Armitage
Vanessa Barry
Margie Blok
Liz Cacciottolo
Dee de Bruyn
Judy Anne Edwards
Sandra Ferman
Elizabeth Harbison
Bee Hopkins
Prue MacLeod
Julianne Maxwell
Julie McCourt
Elizabeth McDonald
Sandra Royle
Nicola Sinclair
John Taberner (Chair)
Liz Williams
Judi Wolf

BRISBANE

Philip Bacon
Kay Bryan
Andrew Clouston
Ian & Caroline Frazer
Cass George
Edward Gray
Wayne Kratzmann
Helen McVay
Deborah & John Quinn
Shay O’Hara-Smith
Marie-Lousie Theile
Beverley Trivett
Bruce and Jocelyn Wolfe

DISABILITY ADVISORY COMMITTEE

Amanda Tink
Independent Consultant, Amanda Tink Consultancy

Morwenna Collett
Program Manager Arts Funding (Music), Australia Council for the Arts
THE ACO THANKS OUR PARTNERS FOR THEIR GENEROUS SUPPORT

PRINCIPAL PARTNER

Virgin Australia

FOUNDING PARTNER

IBM

FOUNDING PARTNER: ACO VIRTUAL

CAN

GOVERNMENT PARTNERS

Australia Council for the Arts

NSW

Queensland Regional Touring Partner

NATIONAL TOUR PARTNERS

BNP Paribas

Transfield

Total

Maserati

OFFICIAL PARTNERS

Langton’s

It’s How We Connect

Sky News

Georg Jensen

SERVCorp

Aurizon

Westfarmers Arts

PERTH SERIES AND WA REGIONAL TOUR PARTNER

CONCERT AND SERIES PARTNERS

Adina

U Hooker

MEDIA PARTNERS

ABC Classic FM

APN

9HIG

EVENT PARTNERS

GPO Grand Hotel

Sofitel

POHO

RACV Club

TRUSTS AND FOUNDATIONS

Holmes à Court Family Foundation

The Neilson Foundation

The Ross Trust

ACO PARTNERS
Happy 40th Birthday ACO!

This year, the Australian Chamber turns 40!

John Painter and a group of like-minded Australian string players dreamt up a small, conductor-less ensemble that would play music like an expanded string quartet. The newly formed Australian Chamber Orchestra gave its first concert in 1975.

A series of outstanding Australian violinists led the Orchestra for its first 15 years. Then, in 1990, a rookie from Wollongong made a big impression directing the ACO.

The Orchestra invited him to lead, and 25 years on, the names Richard Tognetti and the ACO are inextricably linked.

Join us this year as we celebrate our 40th birthday and Richard’s 25 years of leadership in equal measure.
Dr Shirley W Jeffrey AM FAA (1930–2014)

We are immensely grateful to the late Dr Shirley Jeffrey for her extraordinary gift of a beautiful 1775 Antonio Gragnani violin, which she bequeathed to the ACO.

An internationally renowned marine biochemist, with a long and distinguished career in science, Shirley was also an accomplished musician and life-long music lover. She acquired the violin in London in 1964.

Shirley bequeathed the violin to the ACO in the hope that it may benefit emerging professional violinists by giving them the opportunity to perform on a quality instrument. We would like to extend our warmest thanks to Shirley and the Jeffrey family.

If you would like more information about the ACO’s donations program and how you can make a bequest to the orchestra, please contact Ali Brosnan on 02 8274 3830 or ali.brosnan@aco.com.au
AUSTRALIAN CHAMBER ORCHESTRA

PRESENTS

A NIGHT OF NIGHTS

LED BY RICHARD TOGNETTI AO

JS BACH
Concerto for Two Violins in D minor, BWV 1043

HAYDN
(arr. Rofe) Symphony No. 83 in G minor, ‘La Poule’

BEETHOVEN

7pm Tuesday 24 February 2015
Melbourne Synagogue
Corner Arnold Street and Toorak Road, South Yarra

PREMIUM PACKAGE $150
(Gold Reserve seating + post-concert refreshments with the ACO musicians)

GOLD RESERVE $100

SILVER RESERVE $75

SAPPHIRE RESERVE $50
(Note: these are restricted view seats, primarily screen or screen only)

BOOK NOW
Numbers are limited

Details or bookings phone (03) 9866 2255 or email acotickets@mhc.org.au

www.melbournesynagogue.org.au

LEAD PATRONS

Marc Besen AC and Eva Besen AO
Leo and Mina Fink Fund
Drs Victor and Karen Wayne

PATRONS
YOU CAN NOW EXPERIENCE THE ACO IN NEW PLACES.

Introducing ACO VIRTUAL, the Australian Chamber Orchestra’s new virtual installation. This world first will be travelling around Australia, giving everyone the chance to get up close, like never before, to this critically acclaimed orchestra. Find out more at aco.com.au/acovirtual

CommBank is proud to be the Founding Partner of ACO VIRTUAL.