

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

THE CROWD & I

Chapter by chapter

What you're about
to see and hear

p.12

The many and the one

Richard Tognetti and Nigel Jamieson
on the nature of crowds

p.18

Experience the joy and
passion of Schubert's
beloved masterpiece,
featuring internationally
renowned Finnish
pianist and composer
Olli Mustonen.

SCHUBERT'S TROUT

15–28 SEPTEMBER

Newcastle, Melbourne, Sydney,
Brisbane and Wollongong.

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Inside you'll find features and interviews that shine a spotlight on our players and the music you are about to hear. Enjoy the read.

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Director Richard Evans

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WELCOME

Welcome to *The Crowd & I*.

This extraordinary concert has been over a decade in the making. A collaboration between Richard Tognetti and director Nigel Jamieson, *The Crowd & I* features striking footage sourced from artists and filmmakers across the globe, including the wonderful cinematographer Jon Frank, who worked closely with the ACO on *The Reef*.

From vast refugee camps to sprawling metropolises, swarming Coachella crowds to the solitude of the Tanami Desert, *The Crowd & I* explores the impact of human occupation on both our planet and ourselves, as population growth, movement and experience are keenly observed by these filmmakers.

The music you will hear at this performance has been compiled by Richard, and bears his trademark curiosity, zeal and invention. Sibelius and Beethoven rub shoulders with Morton Feldman and John Luther Adams in addition to music by Richard himself, all to be performed by an expanded ACO featuring brass and woodwinds, live electronics, and vocalists from The Song Company. The result is stunning, challenging in parts, and, as always with the ACO, utterly transfixing.

I invite you to fully immerse yourself in this life-changing concert experience, as we examine both the joyous and devastating movement of our fellow humans across our planet.



Richard Evans
Managing Director

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News

ACO 2023 SEASON

ACO 2023

WEDNESDAY 24 AUGUST

We'll announce our 2023 Season on Wednesday 24 August. Make sure to sign up to our eNews to be the first to know the exciting concerts we have planned for your ACO 2023 Season.



There's a Sea in my Bedroom

We were thrilled to present our Family show *There's a Sea in my Bedroom* at our home in Pier 2/3, before a tour to locations in NSW, Queensland and Victoria.

Coming up

AUGUST



ACO Up Close: Helena Rathbone

28 AUGUST & 20 SEPTEMBER

Sydney & Melbourne

Get to know our Principal Violin Helena Rathbone in these intimate recitals at Pier 2/3 and the University of Melbourne.

SEPTEMBER



ACO at Pier 2/3

3 & 4 SEPTEMBER

Pier 2/3, Sydney

Join Richard Tognetti and the ACO for two special concerts in The Neilson at Pier 2/3.



A String Celebration

10-17 SEPTEMBER

Pier 2/3, Sydney & Karratha, Margaret River, Albany

Principal Violin Helena Rathbone leads ACO Collective on a sublime and uplifting concert, performed at Pier 2/3 before a tour through regional Western Australia.



Schubert's Trout

15-28 SEPTEMBER

Newcastle, Melbourne, Sydney, Brisbane, Wollongong

Finnish pianist and composer Olli Mustonen reunites with the ACO for a performance of Schubert's beloved Trout Quintet.



Olli Mustonen in Recital

23 SEPTEMBER & 1 OCTOBER

Pier 2/3, Sydney & UKARIA, Mount Barker

A unique opportunity to see one of the world's most exciting pianists in an intimate setting, performing music by Bach and Beethoven.

OCTOBER



How to Catch a Star

28 SEPTEMBER - 8 OCTOBER

Pier 2/3, Sydney

Based on the book by best-selling author Oliver Jeffers, this is a brand new ACO production for young children and their families that will leave audiences filled with hope and optimism.

PROGRAM

MUSIC

Overture

FRANZ SCHUBERT (arr. Richard Tognetti) Symphony No.8 in B minor, D.759 "Unfinished":
I. Allegro moderato

Space

RICHARD TOGNETTI eKstasis

Swarm

RICHARD TOGNETTI Battle – Crowd Chorale

Country

JÓN LEIFS (arr. strings) String Quartet No.3 "El Greco", Op.64: IV. Krossfestingin

Gaze

CHARLES IVES The Unanswered Question

Mela

RICHARD TOGNETTI Derek and the Far-Field Theory

Football Polka

DMITRI SHOSTAKOVICH Elegy and Polka, Op.22: II. Polka

Fan

JEAN SIBELIUS Kuolema, Op.44: Scene With Cranes

Mosh Pit

RICHARD TOGNETTI Mosh Maggot

RICHARD TOGNETTI Hippy Van Shady

Borders

MORTON FELDMAN Three Voices: Slow Waltz

Riot

RICHARD TOGNETTI Mosh Maggot

Compression

LUDWIG VAN BEETHOVEN (arr. strings) String Quartet in A minor, Op.132:
III. Molto adagio – Andante (excerpt)

JOHN LUTHER ADAMS (arr. strings) The Wind in High Places: I. Above Sunset Pass (excerpt)

Masked

RICHARD TOGNETTI Bells

TRADITIONAL (arr. John Hearne) Fagurt er í Fjörðum

Tide

OSVALDO GOLIJOV Tenebrae (excerpt)

Train

FRÉDÉRIC CHOPIN Nocturne No.7 in C-sharp minor, Op.27, No.1

The concert will last approximately one hour and 30 minutes with no interval.

The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.

CREDITS

KEY CREATIVES

RICHARD TOGNETTI	Creative Director, ACO Artistic Director and Concept
NIGEL JAMIESON	Film and Staging Director
JON FRANK	Cinematography, Editing and Concept
MIC GRUCHY	Film Editor
TOBY CHADD	Executive Producer

PRODUCTION AND CREW

ANDY PAGE	Additional Music Production
CHARLIE WESTHOFF	Music Technology Assistant
BERNARD ROFE	Score Preparation
FOTINI MANIKAKIS	Rights Clearance Manager
TOM FARMER	Production Manager
AEVA O'DEA	Tour Manager
MATTHEW MARSHALL	Lighting Design
NATHANAEL TARLAU	Lighting Programmer & Technician
BOB SCOTT	Sound Mixing
FELIX ABRAHAMS	Audio Systems Engineer
CVP EVENTS, FILM AND TV	Projections

KEY FOOTAGE BY

YANN ARTHUS-BERTRAND (Aerialcollection / GoodPlanet) Space, Swarm
JON FRANK Swarm, Country, Gaze, Football Polka, Mosh Pit, Masked, Train
RUFUS BLACKWELL (rufus.studio) Mela
DRAGAN ALEKSIC Fan
AI WEIWEI (from Human Flow) Borders
LJOR SPERANDEO Borders
CRAIG GREENHILL Riot
MICHAEL WOLF (© Michael Wolf Estate) Compression
JOHN JANSON-MOORE Masked

ADDITIONAL FOOTAGE COURTESY OF

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Association for Computing Machinery	NASA
BBC	Pond5
CBS News	Shutterstock
Channel 10	The Conversation
Disasters Emergency Committee	The Footage Company Australia / Nine Network Australia
Getty Images	UN Refugee Agency
Golden Voice LLC	

The ACO and Richard Tognetti gratefully acknowledge Brigita Pavlič and Festival Maribor, Slovenia, who supported and hosted the first iteration of *The Crowd* in 2011.

MUSICIANS

The musicians on stage
for this performance.

Discover more

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



Helena Rathbone
Principal Violin

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



Richard Tognetti
Director and Violin

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



Satu Vänskä
Principal Violin & Vocals

Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorio-Nettis AM & Michelle Belgiorio-Nettis. Her Chair is sponsored by David Thomas AM.



Aiko Goto
Violin

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



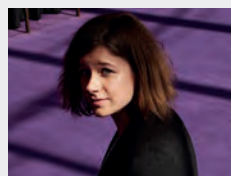
Mark Ingwersen
Violin

Mark plays a 1728/29 Stradivarius violin on loan from the ACO Instrument Fund. His Chair is sponsored by Prof Judyth Sachs & Julie Steiner AM.



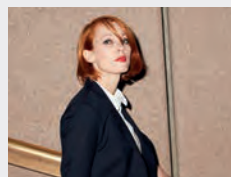
Ilya Isakovich
Violin

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



Liisa Pallandi
Violin

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



Maja Savnik
Violin

Maja plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreae violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.



Vicky Sayles

Violin

Vicky plays a Giovanni Battista Rogeri violin on loan from the Royal Swedish Foundation.



Stefanie Farrands

Principal Viola

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



Elizabeth Woolnough

Viola

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



Carl Lee

Viola

Carl plays a Bernd Hiller viola from Marcneukirchen, Germany.



Timo-Veikko Valve

Principal Cello

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



Melissa Barnard

Cello

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



Julian Thompson

Cello

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



Maxime Bibeau

Principal Bass

Max plays a late-16th-century Gasparo da Salò bass kindly on loan from a private Australian benefactor. His Chair is sponsored by Darin Cooper Foundation.



Sally Walker

Flute/Piccolo

Sally appears courtesy of the Australian National University School of Music.



David Griffiths

Clarinet/Bass Clarinet

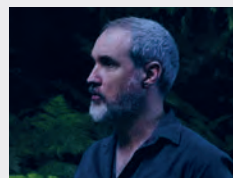
David appears courtesy of Melbourne Conservatorium of Music, University of Melbourne.



Ben Hoadley

Bassoon/Contrabassoon

Ben appears courtesy of University of Auckland, School of Music.



Phil Slater

Trumpet



Nigel Crocker

Trombone/Bass Trombone



Rebecca Lagos #
Percussion

Rebecca appears
courtesy of Sydney
Symphony Orchestra



Joshua Hill #
Percussion



Konstantin
Shamray #
Piano



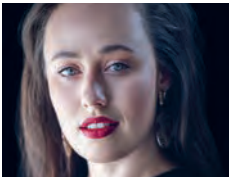
Charlie Westhoff #
Electronics

The Song Company

Antony Pitts #
Artistic Director



Amy Moore #
Soprano



Chloe Lankshear #
Soprano



Stephanie Dillon #
Mezzo-soprano



Jessica
O'Donoghue #
Mezzo-soprano



Dan Walker #
Tenor



Hayden
Barrington #
Baritone

Guest Musicians

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Still from footage by Rufus Blackwell of the Kumbh Mela festival, India, as featured in *Mela*.



THE CROWD & I

Chapter by chapter

Your five-minute read
before lights down.

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

Llewellyn Hall, Canberra
Sat 6 Aug, 7.15pm

Arts Centre Melbourne
Sun 7 Aug, 1.45pm
Mon 8 Aug, 6.45pm

City Recital Hall, Sydney
Tue 9 Aug, 7.15pm
Wed 10 Aug, 6.15pm
Fri 12 Aug, 12.45pm
Sat 13 Aug, 6.15pm

Sydney Opera House
Sun 14 Aug, 1.15pm

QPAC Concert Hall,
Brisbane
Mon 15 Aug, 6.15pm

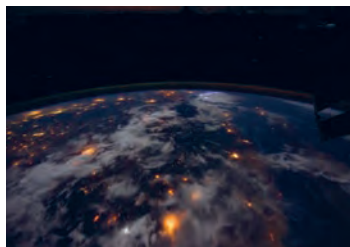
All talks by Toby Chadd

Pre-concert speakers are
subject to change.

Overture

***Allegro moderato from Symphony No.8 in B minor
“Unfinished” by Franz Schubert (arr. Tognetti)***

In the words of William Shakespeare, “All the world’s a stage, and all the men and women merely players”. To this play of life and death set to film, the first movement of Franz Schubert’s Unfinished Symphony serves as Overture. In one of the most remarkable and original orchestral compositions in the Western canon, Schubert encapsulates every aspect of human existence, from chilling uncertainty and violent terror, to the most sublime expressions of joy, warmth and love.



Space

eKstasis by Richard Tognetti

We begin in darkness. A solo violin conjures up our planet from deep space before the music – and the world along with it – expands. As we travel towards Earth from above, billions of streetlights illuminate urbanisation weaving its way across our planet. Yann Arthus-Bertrand footage reveals the curves of nature that give way to straight lines and rectangles as cities bloom across our planet and merge into megacities. Watching from above, we are detached observers of the incredible density of these spaces.



Swarm

Battle – Crowd Chorale by Richard Tognetti

To the assaultive intensity of Tognetti’s *Battle – Crowd Chorale*, we zoom into crowded streets. Humanity pours into cities, piled on the rooftops of trains, crammed into subway carriages; exit ramps are transformed into endless waterfalls of mopeds and freeways become rivers of cars. Life becomes an extraordinary spectacle, moving ever faster as it follows a mathematical model of exponential growth.



Country

Krossfestingin from String Quartet No.3 “El Greco”
by Jón Leifs

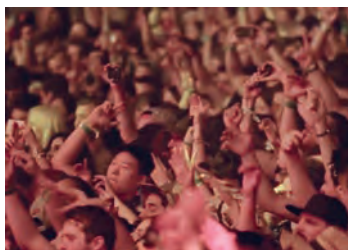
To some, this will seem like the loneliest place on earth. For others, who have connection to Country, the scene reflects on an integral connection to the natural world that reaches back across millennia. Filmed in the Northern Territory's Tanami Desert, *Country* is a single take created by cinematographer Jon Frank, set to the music of Icelandic composer Jón Leifs. As Frank's drone sails ever higher into the sky, we follow a solitary figure below until he is finally lost, indecipherable from the spinifex and the vast expanse of country.



Gaze

The Unanswered Question by Charles Ives

Frank's camera moves from the seemingly endless horizons of the Australian outback to the crowded Manhattan streets. Time slows down and we gaze deep into the eyes of strangers, emotions etched across their faces. The solo trumpet in Charles Ives' "The Unanswered Question" is stately and philosophical, but the overall impression is almost haunting. In this most ubiquitous of city scenes, a stark contrast to the previous chapter, we experience a very different sense of isolation.



Mela

Derek and the Far-Field Theory by Richard Tognetti

Set to Tognetti's rhythmically dynamic reworking of the music of JS Bach, *Mela* reflects on pilgrimage and the ways we are drawn to celebration. Rufus Blackwell's footage takes us to the Kumbh Mela festival in India, where millions gather to bathe in the holy water on the banks of the Ganges. We travel to the annual Hajj pilgrimage in Mecca, a Buddhist celebration in Thailand, and the Coachella Festival in the US, revelling in the colour, energy and joy of shared communion.



Football Polka

Polka by Dmitri Shostakovich

Dmitri Shostakovich was a great lover of soccer. His polka transforms familiar football scenes into a different kind of spectacle. Suddenly the players are dancers, the pitch a stage. The crowd moves as one organism; they leap to their feet in perfect unison, grieve and celebrate as one, as if an orchestra responding to the beat of a conductor's baton.



Fan

Scene with Cranes from Kuolema by Jean Sibelius

Filmed in black and white with the intensity of a 1920's expressionist film, *Fan* describes a scene of unfathomable emotion. Set to Sibelius' *Kuolema* (itself written as incidental music for a tragic play), Dragan Aleksic's camera zooms in on a single football fan. Emotions tear and distort his face, as if the most personal tragedy engulfs his soul. He is surrounded, but acutely alone.



Mosh Pit

Mosh Maggot by Richard Tognetti

Hippy Van Shady by Richard Tognetti

The beat drops and we plunge into *Mosh Pit*. A frenzy of male-ritualised aggression, bodies launch themselves on one another as if possessed, creating an increasingly violent whirlpool. The driving intensity of Tognetti's music persuades us to abandon our reason, our caution, and throw ourselves amongst the turmoil.



Borders

Three Voices: Slow Waltz by Morton Feldman

The three intertwined voices of Morton Feldman's *a capella* score are beguiling and beautiful, but they conjure a living nightmare. Every year, millions flee ruined homes and desperate plights, seeking refuge in new cities comprised of tarps and tents. *Borders* delves into humanity's migration crisis, from the Za'atari refugee camp in Jordan, the world's largest camp for Syrian refugees, to Cox's Bazar in Bangladesh, where hundreds of thousands fled devastation and brutality in Myanmar, to the beaches of Greece. The opening scenes were filmed by artist and dissident Ai Weiwei; those closing the section by photojournalist Lior Sperandeo.



Riot

Mosh Maggot by Richard Tognetti

It almost sounds like drums. The music is intense, but the imagery more so. *Riot* features the work of Sydney photographer Craig Greenhill, captured during one of the darkest days in Australia's history. A crowd descends into a racist mob. The outcome is confronting: violent and devastating.



Compression

Molto adagio from *String Quartet in A minor, Op.132* by Ludwig van Beethoven

Above Sunset Pass from *The Wind in High Places* by John Luther Adams

A strange, unearthly beauty can be found in the most crowded of places. Photographer Michael Wolf captures Tokyo commuters crushed together in passing trains, viewed through the condensation of their own breath. As Beethoven gives way to contemporary American composer John Adams' "The Wind in High Places", *Compression* moves to explore building complexes in Hong Kong: endless boxes and lives pile high towards the heavens, patterns repeated ad infinitum, devoid of individuality. But signs of life peek through: vegetables tied to a wire fence, flowers placed in a plastic bottle, a piece of clothing snagged on a line.

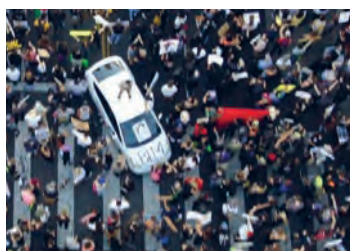


Masked

Bells by Richard Tognetti

Fagurt er í Fjörðum (traditional Icelandic, arr. by Hearne)

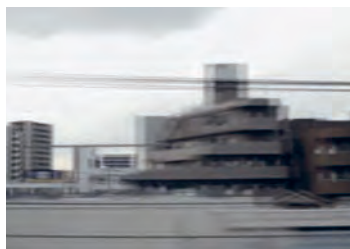
A traditional Icelandic hymn reflects and laments a moment yet to pass. In a companion piece to Jon Frank's footage in *Gaze*, we look into the eyes of passers-by through the lens of Sydney photographer John Janson-Moore, but this time faces are covered and expressions wearied with fear, of one another and a radically changed world.



Tide

Tenebrae by Osvaldo Golijov

We witness a devastating scene that is all too common; affronting in its ubiquitousness. But the horror galvanises and turns into momentum. The crowd swells from country to country, reaching Australia's shores as we reflect on our own history and the nation we want to become. One man's story becomes a movement.



Train

Nocturne in C-sharp minor, Op.27, No.1 by Frédéric Chopin

Jon Frank's camera takes us on the Shinkansen. From Tokyo to Kyoto we speed past buildings, bridges, roads, signs of humanity sprawled across the landscape, drawn into a trance through Chopin's Nocturne No.1.



Still from footage by Rufus Blackwell of the Kumbh Mela festival, India, as featured in *Mela*.



THE MANY & THE ONE

The mutability of human beings as social animals and as individuals is never more ambiguous than when in a crowd.

Written by Fiona Kelly McGregor

Fiona Kelly McGregor's most recent book is the collection of art essays *Buried not dead*. Her novel *Iris* will be published in September.

I was living in Rome when the request came to write this essay. Tourists had just begun to return properly for the first time since the Covid-19 pandemic had hit two years earlier. All through winter, the empty streets, the eerie silence; and yet there had been something precious about being in this most ancient city, face to face with art from every age without throngs impeding vision. The weather was unseasonably warm and by the time the streets had reached full capacity it was not yet summer, but temperatures were over 30 degrees celsius. Venturing into those hot, dusty, crowded streets was daunting.

How different from Pythagoras' "rough sphere" two and a half thousand years ago the planet must look now from space. Strung seemingly end-to-end in lights as our cities metastasise, skeins of pollution increasingly visible. Everything we see on Earth is made from it: plants synthesised; minerals disgorged, smelted and recast, rusted and discarded. There are now almost eight billion people on earth, twice as many as 60 years ago. In 500 BC, the world population is estimated to have been around only 50 million.

Did we invent industrial agriculture to cope with this explosion in numbers? Or is its invention the cause? To feed this many people we are using methods that destroy other species faster than the manic rate at which ours multiplies. We are living the crisis we were warned about for so long. Homo sapiens, this most intelligent, destructive, avaricious, and creative species.

Set to Richard Tognetti's soaring, anxious choral works *eKstasis*, *Battle – Crowd Chorale*, the opening images of *The Crowd & I* hover between astonishingly beautiful and deeply disturbing. How elegant the patterns of giant crops over cleared land, the smartly costumed pesticide sprayers moving along the ranks of our future food in their efficient, toxic choreography.

Right: Photo by Michael Wolf of a commuter on the Tokyo subway, as featured in *Compression*.
© Michael Wolf Estate

Set to Richard Tognetti's soaring, anxious choral works *eKstasis*, *Battle – Crowd Chorale*, the opening images of *The Crowd & I* hover between astonishingly beautiful and deeply disturbing.



"Maybe a third of the show is taken from cinematographer Jon Frank's own archive, slightly reworked," director Nigel Jamieson tells me. "The rest is found. We acquired footage through relationships made with filmmakers around the world; we also spent many, many hours seeking licensing permissions".

Originally titled *The Crowd*, and first performed for the 2010 Festival Maribor in Slovenia, it was "a rough diamond," says Tognetti. "We polished it in 2013 to perform with ANAM [the Australian National Academy of Music] at the Melbourne Festival. Then it became a sort of lockdown thing. It's not a blockbuster. It's out of the ordinary. It's art for art's sake."

The show acquired the second word in its title in 2022. "It's a play on words," says Tognetti. And I thought of Don de Lillo's "single floating eye of the crowd." His "mass of people turned into a sculptured object ... fortified by the blood of numbers."¹

The Crowd & I is a lot of things. It's immersive theatre. More than 30 musicians playing in front of a giant screen, in and of the image, enhancing it and enhanced by it, Tognetti's energetic, charismatic performance counterpointing those onscreen. "They are part of the image, lit dynamically," Jamieson insists. "So that sense of physicality is retained."

It's another multidisciplinary production in the vein of the ACO's *Luminous*, made with photographer Bill Henson in 2011. It's a cinematic meditation, a visual-aural feast delivered by the living body. Six singers from The Song Company bringing voice, that most precious of instruments. In an interview with *The Saturday Paper* earlier this year, Tognetti cited Tarkovsky's lyrical sci-fi epic *Solaris*, first discovered when he was 12, as the work which made him realise "the power of music to lead in a film. ... It's about hypnotising the audience into a dreamlike state so you can start telling your story."

Tognetti has re-crafted the music program since its 2013 iteration, working his usual range of contemporary to classical, from the lush orchestral works of Sibelius and Beethoven to the spare and abstract such as Jón Leif's String Quartet No.3, Op.64 "El Greco" with its ominous, plodding double bass soothed by violins; and Morton Feldman's poignant, disconcerting, *Three Voices*.

Juxtaposition becomes apposite: football is played to polka, a match loss denoted with the stately mournful strings of Sibelius's 'Scene with Cranes' from *Kuolema*. The camera penetrates the crowd and roams among individual faces, revealing the stadium as a theatre of euphoria and catastrophe, worthy of a German

¹ *Mao II* by Don de Lillo (1991)

Music was composed to be shared. Humans sought food, built shelter, found mates, then gathered to exchange stories, with music. This is how it has always been.

Expressionist film. The scenes are from Frank's oldest footage but perhaps the most timeless. There is an innocence to them as well, if one thinks of the events held in the Colosseum millennia ago where audiences numbered up to 60,000 and often stayed all day, the games ramping up to scenes of blood-soaked terror and atrocity.

Watching a film and listening to music change when they're experienced with a group. Who could not want "the energy of the concert hall", as Jamieson put it, in joyful anticipation of returning post-Covid for *The Crowd & I*. "Being part of that collective magic, holding your breath." A living-room sound system cannot compete with concert hall acoustics delivering the dynamic range of a Chopin nocturne. Music was composed to be shared. Humans sought food, built shelter, found mates, then gathered to exchange stories, with music. This is how it has always been.

Even in silence, we seek company. Meditating 10 hours a day with hundreds of people at a Vipassana retreat is completely different to meditating alone, even if speech is banned and eyes closed. Our brains are responding to body heat, the barely perceptible clicks of eyelids blinking, breath moving through nostrils, myriad subtle smells. It is not prayer, and not common. But it is a collective effort to quiet, refuting the assumption that bodies must manifest their presence with movement and noise.

If I weren't an atheist I might attest to the power of collective prayer; concentrated communal goodwill must do something. Religious pilgrimages are not about the destination, the icon; nor are they about the journey, so much as its sharing. No athlete swam their personal best alone in the pool. It is the numinous brainwave, the changed atmosphere around a group of bodies. This power is corruptible: religious leaders and politicians are at their most dangerous when skilled in manipulating it.

Surrounded by people we are always imagining, anticipating, preparing and receiving communication, processing a multitude of sensory input. A person whose brain is wired along the autism spectrum does this differently: more sedulously, equanimously and therefore, when that input increases, with more difficulty, due to sheer overload. Crowds are not democratic. A certain kind of strength does increase with numbers: it threatens and repels the vulnerable.

What happens to gender in a crowd? The physical strength of men, their ownership of public space, tends to make crowds more attractive to them. What energy emerges when we disinhibit and unleash? Kindness, hugging and love? Such contrast between a queer dancefloor and a heterosexual rock concert where masculinity dominates, dancing along a knife-edge from fun to fighting. Tognetti quotes Nietzsche: "Madness is something rare in individuals, but in groups, parties, peoples and ages, it is the rule."

And what happens to race? And when does a group become a crowd become a mob? Tognetti also mentions James Surowiecki's *The Wisdom of Crowds*, where collective intelligence and interdependence are considered some of humanity's most powerful motivating forces. The Black-led Black Lives Matter protests all over the world were as peaceful as any anti-war rally, as that essentially was what they were. A consciousness-raising exercise whose effect will hopefully last forever. White mobs on the other hand have often gathered for violent persecutory purposes. Behind the rioters on the streets of Cronulla, an Anglo-Australian Prime Minister who denied the existence of racism. Behind the police arresting them, a corporate world whose leaders are 97 per cent Anglo-Celtic male.

One hundred years ago, Australia was the most urbanised nation on the planet. We cultivated a bucolic mythos – still do – but in many parts of the continent the land had already been pummelled by European farming techniques into dust. Impoverished people

Crowds are not democratic.
A certain kind of strength
does increase with
numbers: it threatens and
repels the vulnerable.



Still from footage by Dragan Aleksić of a crowd at Millwall Football Club, UK, as featured in *Fan*.

poured into the cities; many sought work on the Hungry Mile, just 500 metres from the ACO's home at Walsh Bay. Some, like Jerry MacNunn in Ruth Park's *Swords and Crowns and Rings*, "felt as if he had dropped into a sea of pumice. ... The city noises clacked in his ears, his head. He couldn't think. Everything was wrong."²

Others, like "The Nun"'s younger companion, Jackie, had an altogether different reaction. "In a daze of delight, he walked around the streets, down to the Darling Harbour wharves, lined with ships like moored churches and palaces. Behind high tin fences men laboured; he could hear steam panting, winches squealing, clangs and rumbles, distant shouted orders. ... The lights fascinated him, the topaz and diamonds, the red glare and the foggy pearl. There were lights high up in the air as if they were on poles or mountains, and lights deep down in valleys — dazzling clots and strings and nebulae. The city seemed to sprawl everywhere. As far as he could see there was no darkness ungemmed by windows, street lamps, the little searchlights of moving cars. He thought, 'Oh, God, this is for me!'"

Since then, the proliferation of megalopolises: Cairo, Shanghai, Mexico City, Dhaka. New York, Jakarta, London, Seoul. All throughout the 20th century, capitalism continued apace. Forests are felled by crops, much of which are dumped when the prices set by corporate interests are not worth the harvest. Small rural economies degrade. At rush hour in Delhi, commuters are beaten off overcrowded trains with sticks, the lucky clustering to the

2 *Swords and Crowns and Rings* by Ruth Park (1977)

running boards like molluscs; in Tokyo they are pushed into carriages like fish into jars. “*The Crowd & I* is very much about the way humanity has moved over the last 30 years, into these huge metropolises,” says Jamieson. “It’s about that proliferation and intensity, the accelerating speed of life and how in places, people have lost that sense of connectedness.”

Yet like Jackie, some people forced into the city embrace its excitement, finding freedom in becoming invisible. “He was just part of a Sydney crowd.”

Returning home to a city of empty streets was a shock. Why weren’t people out in celebration as they had been in Europe? Even before this pandemic, gathering in Sydney’s public spaces had become increasingly difficult due to restrictive licensing laws, public health and safety regulations and heavy policing. In the supermarket, machines bark at you when your shopping bag is in the wrong spot. In the shopping mall, signs tell you not to overtake on the escalator. I went down to Chinatown, longing for the jostle of crowds but even those streets were quiet. Sometimes it feels easier to just go home.

People with stable housing and jobs that could continue in the private realm were best equipped to ride out the pandemic. Artists dependent on interaction with the public were devastated. “I had a busy couple of years but nothing got up. It wasn’t the flavour of the times,” Jamieson remarks with grim facetiousness. *Bungul*, co-directed with senior Yolngu Don Wininba Ganambarr and employing thousands of performers, was programmed for

Still from footage
by Jon Frank
of the Northern
Territory’s Tanami
Desert, as featured
in *Country*.



Both Jamieson and Tognetti are quick to point out they personally have been luckier than most, but they are part of a community, an industry that is struggling.

Perth Festival but was cancelled at the last minute due to the vicissitudes of border policies.

"The disappointment is quite intense. I feel quite emotional now just talking to you," Jamieson says. "It's just *weird* not being with people. Making art for me is a physical, sensual experience. It's social too, you know, going to the pub together after working all day having a few drinks and throwing ideas around. I love all the people involved in productions and all that enthusiasm. I love the volunteers. ... Then suddenly we're masked and looking at our fellow humans as potential sources of infection."

Both Jamieson and Tognetti are quick to point out they personally have been luckier than most, but they are part of a community, an industry that is struggling. "It's really really really bad," says Tognetti. "Even though things supposedly feel normal, they're not. People are being asked to play for nothing and they are, because they're desperate. Attendance figures are down. So I want to get the message out: please buy a ticket to something!"

The ACO has been at Pier 2/3 since April. They are exulting in the space. "There's a sense of relief that we have engagement again from a federal platform," says Tognetti. "The Morrison government was very disheartening." We have plenty of reasons for optimism now.

In the chapter "Country", filmed by Jon Frank in the Northern Territory's Tanami Desert, a Warlpiri elder walks with his back to us across red earth dotted with spinifex, spiked with small trees and termite mounds. It's a long sequence, the camera lifting away from the figure who continues walking below, seemingly oblivious. Soon the landscape fills the screen in all its intricate, subtle beauty, the man so small he is barely decipherable, his upright figure becoming another thing growing out of the ground. He isn't walking away from us really; he is walking towards something, perhaps someone. His solitude is temporary. ●



Photo by Michael Wolf of Hong Kong high-rises, as featured in *Compression*. © Michael Wolf Estate



RICHARD TOGNETTI

Artistic Director

Richard Tognetti is Artistic Director of the Australian Chamber Orchestra. He has established an international reputation for his compelling performances and artistic individualism.

Richard began his studies in his home town of Wollongong with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances of the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director.

Richard performs on period, modern and electric instruments and his numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, he has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovene Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all the major Australian symphony orchestras, most recently as soloist and director with the Melbourne and Tasmanian symphony orchestras.

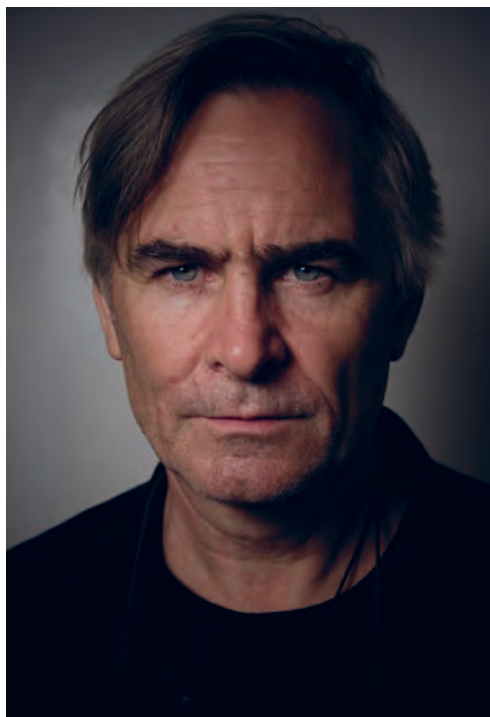


Richard also performed the Australian premieres of Ligeti's Violin Concerto and Lutosławski's Partita. He was appointed the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London in 2016. Richard created the Huntington Festival in Mudjee, New South Wales and was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard was the co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*, starring Russell Crowe; he co-composed the soundtrack to Tom Carroll's surf film *Storm Surfers*; and created *The Red Tree*, inspired by Shaun Tan's book. He also created the documentary film *Musica Surfica*, as well as *The Glide*, *The Reef* and *The Crowd & I*. Richard collaborated with Director Jennifer Peedom and Stranger Than Fiction to create the films *Mountain* and *River* for the ACO, the former of which went on to become the highest-grossing homegrown documentary in Australian cinemas ever following its release.

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 the 1743 'Carrodus' Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

NIGEL JAMIESON



Film and Staging Director

Nigel Jamieson began his career in London, where he founded Trickster Theatre Company, worked at the Royal National Theatre, and was founding director of the London International Workshop Festival and the London Festival of New Circus. He was awarded a Greater London Arts Award for his outstanding contribution to London arts.

Moving to Sydney, Nigel directed 'Tin Symphony' for the 2000 Sydney Olympic Opening Ceremony, the ABC's 24-hour Millennium Broadcast and the Yeperenye Federation Festival, a historic gathering of 2,000 First Nations performers in Central Australia. He has since directed a range of large-scale events and ceremonies including the Commonwealth Games, the Pacific Games, the World Expo, the 2007 and 2018 European Capitol of Cultures and the 2020 UK City of Culture.

Nigel's theatre work has toured the world extensively, including multi award-winning shows such as *All of Me*, *Wake Baby*, *The Theft of Sita* and *Honour Bound*, about David Hicks' incarceration in Guantanamo, which won the Sydney Theatre Award for Best Main Stage Production. Other work has included *Gallipoli*, and *Minutes of Separation* with Cate Blanchett and Joseph Fiennes for the Sydney Theatre Company and *In Our Name* for Belvoir St Theatre. As *The World*

Tipped, his epic aerial work about climate change, has toured to over 50 cities across four continents, and his arena production of DreamWorks' *How to Train Your Dragon* played to over a million people on its world tour, including a season in a specially designed theatre at the 'Bird's Nest' National Stadium in Beijing. Opera Productions have included *Brundibar*, *Dead Man Walking*, *Carmen* and *La Fanciulla Del West*. *The Crowd & I* is Nigel's fifth collaboration with the ACO.

Nigel was recipient of an Australian Federation Medal in 2002, the 2007 Sydney Myer Individual Performing Arts Award, a 2013 Australia Council Fellowship and numerous Helpmann Awards including Best Direction of an Opera, Best Large-Scale Event and Best Physical Theatre Show.

JON FRANK

Cinematographer, Editing and Concept



At age 19, Jon Frank was accepted into the photography course at Ultimo TAFE in Sydney, where he learnt how to photograph a glass bottle on 4x5" black & white film. On graduating, he turned his attention to taking pictures of two of the three things he was interested in: the ocean and surfing. These have remained his muses for over two decades as an editorial photographer for domestic and international magazines, and within his personal creative work.

Jon transitioned into filmmaking in 1995 with *Litmus*, made with artist Andrew Kidman. They premiered the film on VHS in Jon's Cronulla lounge-room in 1996. Local bodyboard hooligans Nugget and Perce were unimpressed with all the slow motion – but nonetheless *Litmus* survived to become the cult surfing film of the generation.

Jon continued shooting stills and motion pictures of surfing for a range of eclectic clients, preferring to explore less-trodden corners of the world. During this period he directed and photographed several 16mm surf movies, mostly within the biopic and travel adventure genre, and mounted several exhibitions of still photography.

In 2017 Jon started an independent book publishing company, enlisting the formidable design skills of Stuart Geddes. The company's first book, *Broken*, won multiple Australian design awards, while the following, *On Bones*, was released in 2018 and was

a finalist in the Best Designed Independent Book category of The Australian Book Design Awards.

Jon has worked on a number of projects for social causes and on a variety of film productions, as both a camera operator and water photography specialist. Clients include Jane Campion (*Top of the Lake*, Season 2), Sir Kenneth Branagh (*Artemis Fowl*) and Simon Baker (*Breath*).

Jon is a regular collaborator with the ACO's Richard Tognetti, creating unique classical music concerts featuring video projections and live orchestra. Performance venues include the Sydney Opera House, The Palais Theatre (opening the Melbourne Festival), The Walt Disney Concert Hall (Los Angeles) and the Barbican (London).

In 2019 Jon spent a year working as a video producer for an Aboriginal owned media organisation in a remote community in Australia's Northern Territory. The Warlpiri mob were fabulous to live and work with and the film he produced with an all Warlpiri cast and crew, entirely filmed in Warlpiri language, won the Best Language and Culture Production at the 2019 First Nations Media Awards.

In October 2019, five months before COVID-19 hit, Jon moved to Spain with his family, intending to stay for six months. At the time of writing, none of them have made it home.

THE SONG COMPANY



Established in 1984, The Song Company belongs to a land whose first peoples have always used songlines and vocal music to pass knowledge and culture from one generation to another. We acknowledge and respect those traditions and are honoured to work together with Indigenous creative artists as part of our artistic mission.

As Australia's national vocal ensemble, The Song Company demonstrates international excellence and brings together the country's elite voices in innovative performances, artist development, and educational outreach. Led by internationally-renowned composer and conductor Antony Pitts as Artistic Director, The Song Company is at the forefront of historically informed early music performance, contemporary vocal art music, and cross-artform collaborations. The Song Company is unique in its stylistic diversity, presenting repertoire spanning the 9th century to new commissions in small- and large-scale ensemble and solo performances across multiple genres.

The Song Company comprises eight Principal Artists, Guest Artists from across the country, a wider collective of Associate Artists, the SongCo Apprentices, and a consort of emerging Ensemble Artists mentored by Associate Artistic Director Francis Greep. Together, we are reshaping the professional vocal landscape in Australia for today and the next generation.

THE ACO



“The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.”

– **The Australian**

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences. The Orchestra regularly collaborates with artists and musicians who share its ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers.

In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Recent releases include *Water / Night Music*, the first Australian-produced classical vinyl for two decades, *Brahms Symphonies 3 & 4*, and the soundtrack to the cinematic collaboration, *River*.

In 2020 the ACO launched its inaugural digital subscription 'ACO StudioCasts', an acclaimed award-winning season of cinematic and immersive concert films.

aco.com.au

SPOTLIGHT ON POHO FLOWERS

Poho has been a valued supporter of the ACO for over 10 years. This partnership celebrates Poho's love of the arts and opens up opportunities to work together on fun creative briefs in amazing spaces. Read on to hear more from Ed West (Poho Flowers, Director) and a recent partnership highlight between the Orchestra and the florists.

Can you tell us about the inspiration behind Poho's beautiful floral design for our *Sketches of Spain* concerts?

Spain is a country with a blended heritage with deep roots in both Islam and Christianity. This installation piece has strong lines created by the palms, mirroring the pleats and frills of a flamenco dancer's dress and the Matador's cape. The deep tones of red are synonymous with Spain whether it be from the conquistadors and the work of Goya to the Bull fighter's cape as well as the heat and passion of the Spanish people and their culture. The strong presence of citrus speaks to strength and endurance, whilst the abstract form and nature of the piece pays homage to the world of Spanish architecture and art.

What are your favourite florals for winter?

Winter sees the arrival of all the beautiful smaller blooms, our favourite would be the Sweet Pea.



***The Crowd & I* explores complex issues including over-population and the impact that humanity has had on our planet. Can you tell us about what drove you to become a proud carbon-neutral company?**

Our industry doesn't have a great environmental record, ironic given that we rely on the environment and natural world for our materials and inspiration. We saw becoming carbon neutral as an important first step in lightening our foot print and enacting change in the industry. There's a still a long way to go!



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Still from footage courtesy of Getty Images of Black Lives Matter protest in Australia, as featured in *Tide*.



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We would like to thank the following people who have supported the ACO's new home at Pier 2/3 in the Walsh Bay Arts Precinct with a donation to our Capital Campaign. For more information or to discuss making a donation, please contact Lillian Armitage, Capital Campaign & Bequests Manager on (02) 8274 3827.

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