

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR



# SCHUBERT'S TROUT

Program in short

What you're about  
to hear

p.10

For the love of music

Olli Mustonen on the joys  
of music-making

p.16



Australian  
Chamber  
Orchestra

Richard Tognetti directs a  
kaleidoscope of sounds from  
American contemporary giants,  
culminating in Dvořák's  
sublime American Quartet  
arranged for strings.

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11–23 NOVEMBER

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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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# WELCOME

For this tour we bring you the perfect concert for Spring. Written when the composer was only 22 years old, Schubert's Trout Quintet is filled with joyful optimism that brings to mind sunny outdoor escapades.

We are delighted to welcome back Finnish pianist Olli Mustonen to join us for this national tour. A wonderful musician whose close collaborative friendship with the ACO goes back decades, Olli is not only an incredible piano virtuoso, but a leading composer whose music displays extraordinary invention. At these concerts you will hear him perform his own Piano Quintet, a piece overflowing with drama and passion, alongside our wonderful ACO musicians.

You may have seen that we recently revealed our 2023 Season, with Full-season and Flexi-subscriptions now on sale. In 2023 Richard and the Orchestra traverse the world as only the ACO can, from the cobblestoned streets of Italy and the vast expanse of the Ottoman Empire to the daring innovations of Hollywood cinema.

So, whether this is your fortieth year as an ACO subscriber or your very first ACO concert, I invite you to take the leap and embrace the thrill of live music with us in 2023. See you in the room.



**Richard Evans**  
Managing Director

## Join the conversation

#ACO22Season |     

@AustralianChamberOrchestra

## News



### 2023 Season

**NOW ON SALE**

We recently unveiled our ambitious 2023 Season, with Full-season and Flexi-subscriptions now on sale. Book by Wednesday 21 September to secure your seats for ACO 2023.



### International Tour

**OCTOBER**

In what marks the ACO's first international tour since 2019, the Orchestra will perform two concerts at the Pierre Boulez Saal in Berlin, followed by three concerts at the Barbican Centre in London.

## Coming up

### SEPTEMBER



### Olli Mustonen in Recital

**23 SEPTEMBER & 2 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.



### 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.

### OCTOBER



### ACO Up Close: Stefanie Farrands

**9 & 11 OCTOBER**

Sydney & Melbourne

Get to know ACO Principal Viola Stefanie Farrands in these intimate recitals at Pier 2/3 and the University of Melbourne.



### River Live in Concert

**15 OCTOBER**

City Recital Hall, Sydney

The creative team behind *Mountain* presents the musical and cinematic odyssey, *River*, in a one-night-only special concert. Led by Richard Tognetti.



### Encounters with Music

**19 OCTOBER – 2 DECEMBER**

Pier 2/3, Sydney

ACO and the Wheeler Centre present a quartet of talks featuring defining Australian figures discussing the role of music in their life and work. Featuring Leigh Sales AM, Larissa Behrendt AO, Helen Garner and Bill Henson.



### The American

**11–23 NOVEMBER**

Canberra, Sydney, Newcastle, Melbourne, Adelaide, Perth

In this rich tapestry of American music, invention and reinvention are the warp and weft. There is balm for the soul and invigorating jolts of energy to raise the spirits high.

# Support the ACO

Philanthropic support is the bedrock upon which the ACO survives and grows. Please help to secure the Orchestra's future, connect more people with the joy of live music, and bring our vision to life.

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# PROGRAM

Olli Mustonen Piano  
 Satu Vänskä Violin  
 Liisa Pallandi Violin  
 Stefanie Farrands Viola  
 Timo-Veikko Valve Cello  
 Maxime Bibeau Double Bass

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The concert will last approximately one hour and 45 minutes, including a 20-minute interval.  
 The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.



ACO concerts are regularly broadcast on ABC Classic.  
*Schubert's Trout* will be broadcast on Sunday 6 November, 1pm.

# MUSICIANS

The musicians on stage  
for this performance.

## Discover more

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Learn more about our musicians, go behind the scenes and listen to playlists at: [aco.com.au](http://aco.com.au)



**Olli Mustonen**  
Piano

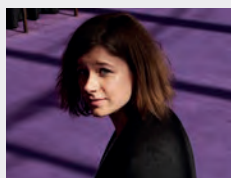
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**Satu Vänskä**  
Principal Violin

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



**Liisa Pallandi**  
Violin

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



**Stefanie Farrands**  
Principal Viola

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



**Timo-Veikko Valve**  
Principal Cello

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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.



**Maxime Bibeau**  
Principal Bass

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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.



# ACO PRESENTS OLLI MUSTONEN IN RECITAL

**FRI 23 SEP, 7.30PM**  
**ACO PIER 2/3, SYDNEY**

Internationally renowned Finnish pianist, conductor and composer Olli Mustonen presents an intimate solo recital of music by Beethoven and Bach.

**Tickets \$85\*/\$35\* for U35s**

Also performing at UKARIA Cultural Centre, SA, on Saturday 2 October.

\*Transaction fee of \$7.50 applies.





Theodor von Hörmann (1840–1895) was an Austrian impressionist painter. He was regarded as a maverick for his highly personal and uncompromising painting style, only earning a reputation as one of Austria's leading artists after his death.

**Bei Znam by Theodor von Hörmann**

# PROGRAM IN SHORT

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.

Newcastle City Hall  
**Francis Merson**  
Thu 15 Sep, 6.45pm

Melbourne Recital Hall  
**Stewart Kelly**  
Sat 17 Sep, 6.45pm  
Mon 19 Sep, 6.45pm

Arts Centre Melbourne  
**Stewart Kelly**  
Sun 18 Sep, 1.45pm

City Recital Hall, Sydney  
**Francis Merson**  
Tue 20 Sep, 7.15pm  
Wed 21 Sep, 6.15pm  
Sat 24 Sep, 6.15pm

Sydney Opera House  
**Francis Merson**  
Sun 25 Sep, 1.15pm

QPAC Concert  
Hall, Brisbane  
**Lucas Burns**  
Mon 26 Sep, 6.15pm

Wollongong Town Hall  
**Francis Merson**  
Wed 28 Sep, 6.45pm

Pre-concert speakers are subject to change.



## Darius Milhaud

(1892–1974)

### **La création du monde, Op.81b**

French composer Darius Milhaud was for a time in the circle of Jean Cocteau and a member of “Les Six”, an eclectic group of composers who were reacting against the Romantic style of Wagner and the impressionism of Debussy and Ravel. The other members were Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc and Germaine Tailleferre.

Milhaud’s musical style, which is generally described as “neoclassical”, also reveals a fascination with jazz, which the composer discovered in London in 1920 and on the streets of Harlem in 1922. The following year he composed *La Création du monde*, a ballet in six parts that employed strong jazz elements. The ballet opens with three African gods of creation conjuring life into existence. Dancers emerge on stage as the deities create humankind, the choreography representing desire and mating. The ballet ends quietly with a solitary couple on the stage.

The ballet was an immediate success, with a touch of scandal due to the subject matter and risqué costumes. Nonetheless, Milhaud also made a version for piano and string quartet shortly after. Far from salacious, Leonard Bernstein said of the work “*The Creation of the World* emerges not as a flirtation but as a real love affair with jazz.”



## Olli Mustonen

(1967–)

### Piano Quintet

Olli Mustonen is known throughout the world not only as a fine pianist, but also a leading conductor and composer, having trained with the great Finnish composer Einojuhani Rautavaara. Mustonen's music reflects a balance between tradition and innovation – familiar techniques put in a new light. An artist who combines his exemplary talents as pianist and composer, he performed the world première of his new Piano Quintet at the Spannungen Festival in Heimbach and Amsterdam's Concertgebouw.

The composer writes:

The first movement of my Piano Quintet is filled with drama and passion. Its atmosphere can be related to my Second Symphony *Johannes Angelos*. The second movement is a set of polyphonic variations in a form reminiscent of a passacaglia. The music seems to be hypnotised by a theme consisting of a chromatic cluster of ten notes. In the beginning of the last movement, materials from the previous movements start to reappear, but this time in a mysterious, incoherent way. The strings find new music resembling a fragmented hymn. Fast-moving triplets start to appear and the music reaches a joyful and ecstatic conclusion.



## Franz Schubert

(1797–1828)

### Piano Quintet in A major, D.667 “Trout”

Like much of Schubert's chamber music, his Trout Quintet seems to have been composed for the private salon rather than the public stage. It was written in 1819 at the request of Sylvester Paumgartner, a wealthy music lover and cellist who hosted Schubert on three occasions. Schubert was only 22 years old.

Schubert's quintet was to be performed alongside a quintet by Johann Nepomuk Hummel, and it was Paumgartner's wish

that Schubert's quintet maintain the form and instrumentation of Hummel's. In the end Schubert "kept the field to himself", upstaging Hummel with what may be the single most popular piece of chamber music in the classical repertoire.

In the music, Schubert exploits the quasi-orchestral range and colours of his slightly unusual ensemble – violin, viola, cello, bass and piano. The strings supply an abundance of melody and thematic interplay, the double bass contributes resonant pedal notes and a deep orchestral sound, and the bright, virtuosic piano writing provides maximum contrast with the strings while also recalling the evocative piano writing in Schubert's lieder.

The work opens with a flamboyant rising arpeggio, an important motif that recurs throughout all five movements. It's easy to imagine Schubert conceiving of a fish leaping out of the water whenever he writes it. The first movement, which is in sonata form and constantly builds in momentum, gives way to a lyrical second movement that covers a vast tonal landscape. In the vigorous Scherzo we are greeted by an abundance of leaping trout, briefly interrupted by an elegant Trio – perhaps the angler's tea break by the water.

The fourth movement is a series of variations on the song from which the quintet takes its name, *Die Forelle*. Paumgartner loved Schubert's song, and insisted the quintet include variations on the melody, including one featuring a cello solo he could play. The text of the song describes a fish being pursued by an angler who muddies the water to deceive the fish – an allegory warning ladies to watch out for predatory men. The work concludes with a Finale in sonata form that aims to sweep up the listener in momentous harmonic progressions and dramatic figurations throughout the ensemble.

Though written for an intimate setting, the work was soon published and quickly became a favourite in concert halls, "declared by those musical connoisseurs present to be a masterpiece" by an "unforgettable composer".



*Kniende Bäuerin mit Sichel* by Theodor von Hörmann (1840–1895)





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Olli Mustonen. Photo by Outi TÄrmñlñ

# FOR THE LOVE OF MUSIC

At 55, Finnish pianist and composer Olli Mustonen remains as passionate about music-making as when he first discovered its pleasures.

**Written by Paola Totaro**

Paola Totaro is an Italian-Australian journalist based in London who specialises in European affairs, politics, social policy and the arts.

Olli Mustonen's laugh is infectious. It swells and fills the room, even at long distance.

The great Finnish pianist and composer is at his lakeside home in the woodlands of southern Finland and I'm in noisy London, yet his presence is palpable. Within minutes, his passion for the piano, composing, travel, nature, family – a love for life in all its nuances – makes me forget he isn't in the room with me.

Mustonen is an artist at his peak. He's acclaimed for his talents as a piano virtuoso, composer and conductor and is able to bring all three together in his performances. He has played and recorded with the world's great orchestras, from the London Symphony to the New York, Berlin and Chicago philharmonics and the Royal Concertgebouw in Amsterdam. At home in Finland, he is music director of the Turku Philharmonic Orchestra.

We are chatting because he is preparing to tour with the Australian Chamber Orchestra. As he says with excitement, it's long overdue because of "Cov... well you know, we don't want to talk about that".

"I love Australia! And of course, an important part of that love is my relationship with the ACO," he says. "I did my first tour in the 1990s and I've also worked a lot with the Melbourne Symphony and the Sydney Symphony ... but it all started with the ACO, they're like dear friends, so spending all this time together, travelling, playing this wonderful program will be a joy. I was counting, just this morning, and worked out that this is my tenth trip to Australia. The funny thing is that my house where I live in Finland – the lake is very much the shape of Australia. It's very strange!"

Mustonen's Oz-shaped lake is just 35 minutes' drive north of Helsinki airport – perfect for when he's touring. He says, with glee,

Right: Olli Mustonen.  
Photo by Heikki Tuuli

Mustonen is an artist at his peak. He's acclaimed for his talents as a piano virtuoso, composer and conductor and is able to bring all three together in his performances.



that the house is surrounded by nature and his closest neighbour is a good five minutes away by car. "It is real wilderness, there are bears, wolves, and it's a fantastic contrast because so much of my work is in big cities – which are also wonderful – but it is always so great to come back here where the most important sounds are the wind, rain, trees."

Finns, he adds, probably have an affinity with Australians and Canadians because, even if they live in a big city, wild places are never too far away. "The connection with nature means somehow we have the idea that we are part of something that is bigger than us, a part of the universe," he tells me. "That connection – I think it's really a typical way of thinking for us Finns and Australians too?"

Mustonen's curriculum vitae and discography show not only that he has performed with the greatest musical ensembles of our times but that he has been doing so from a very young age. He learned the harpsichord first, aged five, then moved to piano and composition almost immediately.

He is 55 now. A Google search reveals a man who looks 20 years younger but, unusually for the 21st century, a search about his life reveals a plethora of reviews, recordings and professional material but very little about the man himself. However, a small gem – for this interviewer, at least – popped up on the website of his older sister, Elina Mustonen. One of the Nordic region's most distinguished harpsichordists herself, in midlife Elina Mustonen trained with the prestigious Royal Academy of Dramatic Art (RADA) in London and now splits her time between concert halls and theatres, performing a variety of work from modern Finnish drama to Shakespeare. "Elina was bitten by the theatre bug in childhood as her little brother [Olli] can attest having been forced to perform as a circus dog," she writes on her actor's profile, giving me a good gut laugh.

Two harpsichordists in one family seems extraordinary, and when I ask Mustonen junior, he agrees. "It is interesting, I haven't met anybody who started with harpsichord and moved to piano, it is usually the other way around," he says. "But my parents were great enthusiasts of early music and no, harpsichords were not common in Finland in the 1960s.

"My father is a mathematician, a professor of statistics, and was a pioneer with computers in Finland. He is also an amateur violinist, and my mother is very, very musical, so music was a very important part of their life before my sister and I were born. They heard a recording, liked the sound and bought a little spinet first, then a larger harpsichord."

Finns, he adds, probably have an affinity with Australians and Canadians because, even if they live in a big city, wild places are never too far away.

Both children took harpsichord lessons until their parents decided that one harpsichord player in the family was enough and bought a piano. He was seven when he started to play the piano but says that one of the most important events of his musical life happened earlier, at the age of five.

“My sister had explained that when you have this black dot between these two lines on paper, it means this key on the harpsichord and then, when you press it, you hear this sound, ‘ping’. So I sort of knew the logic, but as I followed my father and sister playing, I remember also thinking, ‘Oh I am never going to be able to read music’,” he says. “It was either my first or second formal harpsichord lesson when the things my sister had explained to me became like a three-dimensional picture in my head, and I remember running out of the room to my parents and sister shouting ‘now I can read music!’.”

That evening Mustonen devoured and played everything that was brought and placed in front of him. Sight-reading, he says, remains a great pleasure. “The funny thing is that I also feel that since then, I have learned absolutely nothing more about reading music ... that it was somehow this kind of revelation that struck me like lightning, but it wasn’t like discovering something new – rather, it was a natural rediscovery of something I had forgotten and found again,” he says pensively. “It was unbelievable, like somehow being given a key to this treasure trove of Western classical music, because then I could take any classical score and read it, hear it in my head, play it – and that process has not changed at all in the next 50 years.”

What intrigues him to this day about sight-reading is the process itself, which is as analytical as much as mechanical, requiring his brain to search for patterns that then allow an instinctive prediction of flow. “Let’s say the music goes yadiditty dadiditty dadditty ditti di do dam,” he sings to me merrily across the phone line. “And that, by the way, is Beethoven’s first piano concerto. What I sang to you

“It’s similar for all creative processes, isn’t it?” he says. “However cleverly you have built the house, you need to look at it and see if it works.”

just now is maybe 40 notes, but you don’t have to read all those 40 notes – you realise there is this pattern – di di da do – and it just moves downward.”

Sight-reading, he says, does not hinge on reading every note but on this fast scan to find the pattern and transform what might be “four plus four plus four plus four to five times four”. “I realise now that sort of process one does very quickly and it’s all very subconscious, of course.”

Composing – which he says is as important and necessary to him as performing – involves a similar dialogue between intellect and instinct. This too, he suggests, involves three stages. The first lies in the idea or inspiration of origin, which might be nature or a poem or perhaps emerges from “fiddling around and playing on the piano”. The second is more conscious and requires construction, “like building a house”, around the inspiration or idea, while the third and final stage – the most intuitive – is to see if it all works.

“It’s similar for all creative processes, isn’t it?” he says. “However cleverly you have built the house, you need to look at it and see if it works. Because if it doesn’t sound right, it is not right – that is the third level, a kind of control and checking back that makes you return to the building stage to take something away or perhaps to add something to make it right.”

When I ask Mustonen about the process of interpretation when he plays – that is, how he expresses a piece of music in his own way – he harks back to the three stages of composing. “Again they are things that can come very subconsciously to your mind, like maybe this tempo should be like this or maybe I should take a little time over here,” he says. “But it’s a very conscious thing as well, analytical, because if you are playing Beethoven and it is something you don’t know but you know other pieces by Beethoven, then that of course influences you. It’s a dialogue between the two.”





Image of Ludwig van Beethoven (1770–1827).  
Everett Collection

During the past decade and more, Mustonen says he has found growing compositional inspiration in ancient Finnish cultural and language traditions. I wonder if this has become more important to him since his work touring takes him away from home so much.

“It’s true that with age I have become more and more conscious of its value and importance in my life – but also the realisation that there was, until 100 years ago, this wonderful tradition of poet singers in Karelia, the most remote, eastern part of Finland – much of it lost to Stalin and the Soviet Union in World War II,” he says. “My grandmother came from Karelia, I have roots there, and oh, I could talk to you about this for hours!”

He says his composition, *Jehkin livana*, was inspired by the Kalevala, the epic 19th-century poetic work taken from Finnish mythology and the rich oral traditions of the poet-singers of Karelia. It was also shaped by the challenge of writing for guitar, an instrument that Mustonen doesn't play – the guitar's physical limitations led to an enriched understanding of Beethoven's ability to leverage an instrument's constraints to his creative advantage. Mustonen originally wrote this work as a sonata for solo guitar, rewrote it as a piano sonata and now it also exists as a work for symphony orchestra.

In recital in Australia, Mustonen will play lots of Beethoven, culminating with his last Sonata No.32 in C minor, Op.111 (“ah, an unbelievable experience to play this piece”). Ludwig van is the composer he says he feels closest to, in a deeply personal way: “Of all the great composers, I have somehow always found his music to ... hmm, how do I say this? That somehow his music is closest to his personality. It is so full of humanity, of kindness, it has all the elements of life in it, lots of joy, a lot of humour,” he says.

“I always feel that Beethoven is not just a composer, that he is a human being close to me and somebody I love very much as a person, because my whole life I have studied his music, played his music, and he is such an important part of my life.”

Mustonen will also play Schubert's Trout Quintet – “Zen somehow, always magical” – and Milhaud's *La création du monde*, which he loves for its unexpected transition from the seriousness of the Prelude to the humour and playfulness of the Fugue. “I always think that while the prelude is monumental, the creation of the mountains, the oceans, the stars and volcanoes, the fugue is jazz and just fun,” he says. “I think of the creation of the funny animals in the world, the monkeys, the chameleons, all the fun creatures. I never tire of playing this.”

Ludwig van is the composer he says he feels closest to, in a deeply personal way: “It is so full of humanity, of kindness, it has all the elements of life in it, lots of joy, a lot of humour,” he says.



Painting of Franz Schubert, circa 1814, by Josef Abel (1764–1818). Kunsthistorisches Museum

“In any case, I feel my Piano Quintet is my child who now lives his own life, and, in some performances, I don’t even know how it will be, but I’m very happy to spend this time with my child!”

And, of course, Mustonen will perform his own Piano Quintet, written in 2015 and played around the world many times since. This consists of three dramatic and impassioned movements inspired by a historical novel set during the last months of the Byzantine Empire in Constantinople.

Sibelius, he says, once said he couldn’t choose a favourite among his compositions because it would be akin to choosing between children. This is an attitude Mustonen feels great affinity with. “Just as parents don’t own their children, I don’t own my works: I have a lot to do with their birth and their upbringing but then they become adults and they travel around the world and do things that parents might feel proud of ... and sometimes they do things parents don’t approve of,” he says. “In any case, I feel my Piano Quintet is my child who now lives his own life, and, in some performances, I don’t even know how it will be, but I’m very happy to spend this time with my child!”

As our chat draws to a close, Mustonen tells me that he wants to explain the significance to him of the number “1770”. “Oh, I have to tell you, it’s such a great story and such a strange coincidence,” he says. “When I was a child, a Christmas present had my name OLLI in capital letters on it and I read it upside down and immediately saw it was 1770. Even then, I knew this was the birth year of Beethoven.

“But then, more coincidence, because my compositions would be published by Schott in Mainz, a very old German company who were also Beethoven’s publishers, including his Ninth Symphony. And guess what? They were also founded in 1770. I mean, isn’t it lovely and funny to have a name that becomes a number but then for it to be the birth year of Beethoven? ... Yes, it feels like some kind of fate.”

And together, we laugh again. ●



*Summer In The Garden* by Theodor von Hörmann (1840–1895)



# OLLI MUSTONEN

## Piano

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Artistic Director and Principal Conductor of the Turku Philharmonic Orchestra and Principal Guest Conductor designate of the Lapland Chamber Orchestra, Olli Mustonen has a unique place in today's music scene. Combining the roles of his musicianship as composer, pianist, and conductor, Mustonen often brings them together in one fascinating triple-role performance.

Born in Helsinki, Mustonen began his studies in piano, harpsichord, and composition at the age of five. Initially learning with Ralf Gothoni, he subsequently studied piano with Eero Heinonen and composition with Einojuhani Rautavaara.

During an illustrious career, Mustonen has brought his extraordinary musical insight to many of world's most significant orchestras, including the Berlin, New York and Los Angeles Philharmonic orchestras, Chicago Symphony, Cleveland Orchestra, Royal Concertgebouw Orkest, Orchestre de Paris, Tonhalle Orchester Zürich, and all the London orchestras. Further to the piano concertos of Beethoven, Prokofiev, and Bartók, which are close to Mustonen's heart, his repertoire also includes Respighi's *Concerto in modo misolidio*, which he has recorded with the Finnish Radio Symphony and Sakari Oramo on the Ondine label. A recently completed recording project has been all of Bartók's and Prokofiev's piano concertos, also for the Ondine label.



As a recitalist, Mustonen has appeared at numerous prestigious festivals and events including Lockenhaus Festival, Diaghilev Festival Perm, Dresden Festival, Cal Performances Berkeley, Symphony Center Chicago, New York Zankel Hall, and Sydney Opera House. He has performed as a duo with cellist Steven Isserlis for more than thirty years and 2019 saw the release of their disc of Russian works for cello and piano on the Hyperion label.

Recipient of the 2019 Hindemith Prize of the City of Hanau, Mustonen's life as a composer is at the heart of his piano playing and conducting. Recent seasons have seen the world premiere of his work *Taivaanvalot* (Heavenly Lights) at Het Muziekgebouw, Amsterdam, performed by Mustonen himself, alongside Ian Bostridge and Steven Isserlis, with further performances at London's Wigmore Hall and in Hong Kong. A further world premiere was his new string sextet, commissioned by the Beethoven Festival Bonn and first performed in February 2020.

Photo by Outi Tärmññ



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– 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.

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# SPOTLIGHT ON TELSTRA

**We caught up with Nikos Katinakis, Telstra's Group Executive of Networks and IT, a Major Partner of the ACO, to discuss Telstra's advances in digital connectivity and the importance of the arts in a post-pandemic world.**

**As a passionate supporter of the arts, what does it mean to you that Telstra has been a major supporter of the ACO for two decades?**

We are passionate about the things Australia is passionate about. It's why we support a wide range of arts organisations including the Australian Chamber Orchestra, The Australian Ballet, the MCA, the NGV and the National Aboriginal and Torres Strait Islander Art Awards. It's part of our desire to see Australia grow and prosper and cultural institutions are a critical part of this.

Our partnerships are long standing – not only has our relationship with the ACO stretched nearly two decades but our partnership with The Australian Ballet is 37 years old – making it the longest standing arts partnership in Australia.

We continued to support Australia's beloved cultural institutions through the COVID-19 pandemic – it was important that they knew they had a reliable and sustainable source of income to help them keep telling the stories they have to share. And it's this commitment that makes me, a big supporter of the arts, so proud to work for Telstra.

This is also a bit personal for me – I love all aspects of art and when we landed in Australia a few years ago, I was super excited to find out about Telstra's long-term involvement, so I didn't hesitate to volunteer becoming the executive sponsor for many of these, including the ACO.

**Telstra is all about driving Australia forward, to progress and thrive... what role does the Telstra network play in this?**

As Australia's biggest telco, we understand the unique place that we occupy in Australian culture and conversation. But we also feel the responsibility and challenge that comes from existing for well over a century. We will continue to invest in the people and telecommunications infrastructure that will enable our nation's future prosperity. We do that when we roll out new mobile towers and fibre cables, when we upgrade our networks with the latest technology, when we invest in subsea cables that stretch the



globe and when our people show up to help in every possible way when a natural disaster strikes. We're also focused on continuing to improve our customer experience, especially for regional customers. That's especially true when it comes to times of crisis with this year's flood event a recent example. Our teams played a critical role in keeping the country connected – working around the clock to minimise the impact to our network and restore services for customers.

**What music inspires you? Can you share any fond memories of a classical music performance (ACO or any other)?**

My personal favourite from this season was *Piazzolla*. Growing up I had the opportunity to listen to many artisans of the accordion but listening and seeing James Crabb along with the ACO was simply a standout.

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## Australian Chamber Orchestra

ABN 45 001 335 182  
Australian Chamber Orchestra  
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**In Person**  
Australian Chamber Orchestra  
Suite 3  
13A Hickson Road  
Dawes Point NSW 2000

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NSW 1225 Australia

**Telephone**  
(02) 8274 3800  
Box Office 1800 444 444

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# ACKNOWLEDGEMENTS

The ACO thanks the following people for supporting the Orchestra.

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## ACO Bequest Patrons

We would like to thank the following people who have remembered the Orchestra in their wills. Please consider supporting the future of the ACO by leaving a gift. For more information about leaving a gift in your will, or to join our Continuo Circle by notifying the ACO that you have left a gift, please contact Lillian Armitage, Capital Campaign & Bequests Manager, on (02) 8274 3827.

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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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## ACO Special Initiatives

The ACO thanks Dame Margaret Scott AC DBE for establishing the Dame Margaret Scott AC DBE Fund for International Guests and Composition

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The Chairman's Council is a limited membership association which supports the ACO's international touring program and enjoys private events in the company of Richard Tognetti and the Orchestra. For more information please call Lillian Armitage on (02) 8274 3827.

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Thank you to all the generous donors who contribute to our Learning & Engagement, Renewal, Instruments, International and Regional Touring and Commissioning programs. We are extremely grateful for the support we receive to maintain these annual programs.

To discuss making a donation to the ACO, or if you would like to direct your support in other ways, please contact Jill Colvin, Director of Philanthropy & Partnerships, on (02) 8274 3835.

The ACO acknowledges those generous patrons who have donated their cancelled concert tickets back to the Orchestra. Thank you for your sustaining and inspiring support.

*Program names as at 15 August 2022*

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