

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

ACO OPENING FESTIVAL AT PIER 2/3

WALSH BAY ARTS PRECINCT
29 APRIL – 1 MAY 2022

#ACOPIER23



GOVERNMENT PARTNERS



Australia
Council
for the Arts



Australian Chamber
Orchestra is supported
by the NSW Government
through Creative NSW.

ACO OPENING FESTIVAL PARTNER



FRIDAY 29 APRIL

ACO FOUNDATIONS SHOWCASE

12.30pm The Neilson

We throw open the doors of the Pier to over 140 children from our ACO Foundations Program at St Marys North Public School. This event includes rehearsals and performance practice with our ACO Foundations string educators and an interactive workshop with didgeridoo player William Barton and culminates in a special showcase concert for parents and friends. Some of our young string players will stay on to perform a special item at the Opening Celebration concert alongside musicians of the ACO.

OPENING CELEBRATION

7.30–9.30pm The Neilson

This opening performance showcases an array of creative collaborations in an uplifting celebration of the ACO's new home at Pier 2/3.

The concert opens with an excerpt from John Cage's 4'33, a piece commonly misunderstood as depicting silence but originally intended by the composer as an opportunity to listen to the natural sound of a certain space – in this instance the latest 'instrument' in the ACO's collection, The Neilson.

The first half of the concert features long-standing ACO guests William Barton, Genevieve Lacey and Slava Grigoryan, as well as the newest generation of musicians: children from St Marys North Public School, who have been participating in the ACO Foundations program.

Many of the pieces on the program have been chosen for this Opening Celebration because of their special resonance with Pier 2/3. Bach's initials (Bb, A, C and B natural in German

SMOKING CEREMONY

6.30–7pm Belgiorno Room

We officially open Pier 2/3 with a Smoking Ceremony given by Matthew Doyle in the spectacular Belgiorno Room. The Smoking Ceremony and Welcome to Country will cleanse the space and welcome guests to the traditional land of the Gadigal clan of the Eora nation. William Barton, Richard Tognetti and Véronique Serret will also perform as part of the ceremony.

notation) have been used to modulate the depth of the glazing within the windows of The Neilson; Shostakovich's DSCH motif (a musical version of his initials) is used in the design of the ceiling.

Sounds of the Pier is a collaboration with our friends at the Sydney Theatre Company, based a stone's throw across the water at Wharf 4/5. We invited the STC to commission and realise a series of four monologues reflecting on the power of music-making in this new space, interspersed with performances from the Orchestra.

Jimmy Barnes – who described recording with the ACO in 2018 as “one of the highlights of my career” – joins the Orchestra onstage before the concert concludes with music by William Walton. His Sonata for Strings featured on one of the first albums released by Tognetti and the ACO, bringing this concert, looking back to the past and forward to a bright future, full circle.

This concert will be livestreamed via the ACO Facebook and YouTube channels, and broadcast live on ABC Classic. The radio broadcast will be available to listen on demand for 30 days via abc.net.au/classic.

JOHN CAGE (arr. didgeridoo and strings)	4'33 (excerpt)	1
WILLIAM BARTON	Didge Fusion	6
LUDWIG VAN BEETHOVEN (arr. Bernard Rofe)	Symphony No.9 in D minor, Op.125: Ode to Joy	5
JOHANN SEBASTIAN BACH	Orchestral Suite No.2 in B minor, BWV1067: I. Overture, VII. Badinerie	8
ARVO PÄRT	Fratres (abridged)	3
ISAAC ALBÉNIZ (arr. guitar and strings)	Asturias (Leyenda)	8
DMITRI SHOSTAKOVICH (arr. Rudolf Barshai)	Chamber Symphony in C minor, Op.110: I. Largo, II. Allegro molto	9
INTERVAL		20
SOUNDS OF THE PIER		
FRÉDÉRIC CHOPIN (arr. Richard Tognetti)	Nocturne No.7 in C-sharp minor, Op.27, No.1	5
NATHAN MAYNARD	Macca's Eulogy†	
PETER SCULTHORPE	Djilile*	3
PHILIP KAVANAGH	Solo Symphony†	
ELENA KATS-CHERNIN	Re-invention No.1	4
OMAR MUSA	The Violin Maker†	
RUTH CRAWFORD SEEGER	Andante for Strings	4
JULES ORCULLO	Whale Songs†	
ERWIN SCHULHOFF (arr. strings)	Five Pieces for String Quartet: III. Alla Czecca	2
JIMMY BARNES and DON WALKER (arr. Richard Tognetti)	Killing Time	4
RANDY NEWMAN (arr. Richard Tognetti)	Texas Girl at the Funeral of Her Father	4
WILLIAM WALTON	Sonata for Strings: IV. Allegro molto	5

Richard Tognetti Director and Violin
William Barton Didgeridoo and Vocals
Genevieve Lacey Recorders
Slava Grigoryan Classical and Electric Guitar
Tamara-Anna Cislowska Piano
Jimmy Barnes Vocals
ACO Foundations Students
Australian Chamber Orchestra

Sounds of the Pier
Paul Capsis, Luke Carroll and Zindzi Okenyo Actors
Jessica Arthur Director

'Sounds of the Pier' was created in partnership with Sydney Theatre Company. We extend our thanks to Kip Williams (STC Artistic Director) and the whole STC team for their collaboration. The four monologues are receiving their world premiere performances in this concert.

* Commissioned by the Australian Chamber Orchestra

† Commissioned by the Australian Chamber Orchestra in partnership with Sydney Theatre Company

SATURDAY 30 APRIL

ACO EMERGING ARTIST SHOWCASE

1–2pm The Neilson

HEINRICH IGNAZ FRANZ BIBER	Battalia <i>I. Sonata</i> <i>II. The Debauched Society of Common Humour</i> <i>III. Presto</i> <i>IV. March</i> <i>V. Presto</i> <i>VI. Aria</i> <i>VII. Battle</i> <i>VIII. Lament for the Wounded Soldiers</i>	12
NATALIE NICOLAS	We Won't Let You Down*	4
LEOŠ JANÁČEK	Suite for Strings <i>I. Moderato</i> <i>II. Adagio</i> <i>III. Andante con moto</i> <i>IV. Presto</i> <i>V. Adagio</i> <i>VI. Andante</i>	20
ANDREA TARRODI	Birds of Paradise	9
SÁNDOR VERESS	Four Transylvanian Dances: IV. Dobbantós	2

Liisa Pallandi Director and Violin
ACO Emerging Artist Orchestra

From the New York Philharmonic to the Mahler Chamber Orchestra, the brilliant alumni of the ACO's Emerging Artist program can be found in orchestras the world over. With over 102 musicians participating in the program since its beginnings in 2007, we celebrate this new chapter with a dynamic orchestra made up entirely of former Emerging Artists, directed from the violin by ACO musician and 2015 Emerging Artist Liisa Pallandi.

This program showcases the dynamism of these musicians, beginning with Biber's *Battalia* – full of inventive string techniques

as it describes the stages of a battle. Natalie Nicholas' *We Won't Let You Down* was commissioned especially for ACO Collective as part of a collaborative project with the HUSH Foundation, followed here by Janáček's lively *Suite for Strings*. Contemporary Swedish composer Andrea Tarrodi's *Birds of Paradise* evokes a more tranquil world, before the concert finishes with one of Hungarian composer Sándor Veress' *Four Transylvanian Dances*, a work that was featured in the very first ACO Collective tour 15 years ago.

*Commissioned by the HUSH Foundation for ACO Collective

**IN CONVERSATION:
MUSIC AND CREATIVITY**
2.30–3.30pm Belgiorno Room

Jane Campion
Ben Quilty
Frances Rings
Fenella Kernebone Host

Kicking off an exciting new collaboration between The Wheeler Centre and the Australian Chamber Orchestra, three leading artists in film, dance and visual art explore the transformative power of music in their life and creativity.

Jane Campion, Frances Rings and Ben Quilty are all artists breaking new ground in their work. Filmmaker Jane Campion is a two-time Oscar-winning director, screenwriter and producer, who has received global praise and

accolades for her work including *The Piano*, *Bright Star* and, most recently, *The Power of the Dog*. Appointed to the role of Artistic Director for Bangarra Dance Theatre in 2021, dancer and choreographer Frances Rings has created and performed in works for many of Australia's leading dance companies, and on international stages. And known for his rich contemporary impasto works, renowned artist Ben Quilty's unique style has drawn critical acclaim both in Australia and internationally. He has been awarded the prestigious Doug Moran National Portrait Prize and the Archibald Prize.

At this special event, these three creatives join presenter Fenella Kernebone for a conversation about their deep and life-long connection to music, and the impact its influence brings to their art.

Presented in partnership with the Wheeler Centre.



From left: Jane Campion (© 2021 Netflix Inc), Ben Quilty and Frances Rings.

GRIGORYAN BROTHERS

4.30–5.30pm Rehearsal Room

LEONARD and SLAVA GRIGORYAN	Love Token	5
GEORGE FRIDERIC HANDEL	Suite, HWV452	12
(arr. Edward Grigoryan)	<i>I. Allemande</i>	
	<i>II. Courante</i>	
	<i>III. Sarabande</i>	
	<i>IV. Gigue</i>	
LEONARD and SLAVA GRIGORYAN	Stolen	4
LEO BROUWER	Blue Mountains (world premiere)	9
LEONARD and SLAVA GRIGORYAN	Deep Time	5
ENRIQUE GRANADOS	Valses Poéticos	12
(arr. Edward Grigoryan)	<i>Introducción</i>	
	<i>I. Melodico</i>	
	<i>II. Tempo de Vals noble</i>	
	<i>III. Tempo de Vals lento</i>	
	<i>IV. Allegro humoristico</i>	
	<i>V. Allegretto (elegante)</i>	
	<i>VI. Quasi ad libitum (sentimental)</i>	
	<i>VII. Vivo</i>	
	Coda	
LEONARD and SLAVA GRIGORYAN	Don's Bat	3

Slava Grigoryan Classical Guitar

Leonard Grigoryan Classical Guitar, Tenor Ukulele and Twelve-string Guitar

Slava and Leonard Grigoryan have achieved dizzying heights of success, both in Australia and abroad. The ACO presents these virtuoso brothers together, up close and in recital, in the Pier 2/3 Rehearsal Room, a strikingly intimate performance space that features a spectacular backdrop of the Harbour Bridge.

Original music by the Brothers punctuates the program, with four works drawn from *This Is Us*, a suite of music commissioned to celebrate the 20th anniversary of the National Museum of Australia in which Slava and Leonard were invited to respond to objects in the NMA's collection.

Handel's Suite, originally for keyboard but arranged here by the Brothers' father, Edward, takes us back to the Baroque, before a world premiere by Cuban composer and classical guitarist Leo Brouwer, one of the leading contemporary composers for guitar.

Enrique Granados' *Valses Poéticos*, written in the 1880s, present a dance-infused vision of Spain, looking back to the voluptuousness of the Romantic era and forward to the dissonance and inventiveness of the century to come.

MUSIC IN TIME PART ONE: HILDEGARD TO TCHAIKOVSKY

6–7.10pm The Neilson

12th century	HILDEGARD VON BINGEN	Ave Maria	3
c.1513	HENRY VIII	Pastime with Good Company	3
1596	BARBARA STROZZI	Che si può fare	4
1737	JEAN-FÉRY REBEL	Les éléments: I. Chaos	6
1747	JOHANN SEBASTIAN BACH	The Musical Offering, BWV1079: Ricercar a 6	7
1771	LUIGI BOCCHERINI	Sinfonia in D minor, Op.12, No.4 "La casa del Diavolo": IV. Allegro assai con moto	5
1820	FRANZ SCHUBERT (arr. strings)	Quartettsatz, D.703	8
1826	LUDWIG VAN BEETHOVEN (arr. strings)	String Quartet in B-flat major, Op.130: V. Cavatina	8
1830	FANNY MENDELSSOHN	String Quartet in E-flat major: IV. Allegro molto vivace	6
1880	PYOTR ILYICH TCHAIKOVSKY	Serenade for Strings: I. Pezzo in forma di Sonatina	10

Richard Tognetti Director and Violin

Genevieve Lacey Recorders

Chloe Lankshear Soprano

Australian Chamber Orchestra

Over two nights, the ACO and Richard Tognetti invite you on a musical journey through time from the sounds of medieval mysticism to the present day.

In this first concert, the Orchestra are joined by soprano Chloe Lankshear and recorder virtuosa Genevieve Lacey for a panoramic sampler of music from the 12th to the 19th centuries. The concert begins with the abbess and polymath Hildegard von Bingen, before leaping into a rather more secular world with Henry VIII's song *Pastime With Good Company*. Barbara Strozzi was a Venetian-born singer and composer who broke the shackles of a male-dominated musical world to publish a substantial amount of music. French composer Rebel's 'Chaos' describes the beginning of the world in musical terms that are surprisingly modern; Bach's Ricercar is often acknowledged as a pinnacle of the Baroque master's work.

The concert strides into the Classical era with Boccherini's boisterous "House of the Devil", before four works from the 19th century. Schubert's *Quartettsatz* was part of an incomplete string quartet and never performed during the composer's lifetime. Beethoven's Cavatina, written two year before the composer died, currently floats in outer space, included on the Voyager Golden Record as one of humanity's greatest cultural achievements. Fanny Mendelssohn Hensel's string quartet gives a dynamic edge to "drawing room music", before Tchaikovsky brings the concert to a triumphant conclusion.

This concert will be livestreamed via the ACO Facebook and YouTube channels, and broadcast live on ABC Classic. The radio broadcast will be available to listen on demand for 30 days via abc.net.au/classic.

OMAR MUSA & FRIENDS

9–10pm The Neilson

Omar Musa

NES

Poppy Zanderigo

And a surprise guest

Much like the ACO, Bornean-Australian creative Omar Musa isn't one to be constrained by convention.

Achieving ground-breaking success as a rapper, poet, author, visual artist and more, Musa defies categorisation as he moves

seamlessly between artforms with the release of four poetry books, four hip-hop records and a standing ovation at TEDx Sydney at the Sydney Opera House.

Musa joins the ACO's Pier 2/3 opening celebrations for an electrifying performance that will be both humorous and moving, as he combines storytelling, poetry, music and political commentary with striking visuals of his renowned wood cuts projected within the space. Traversing bushfire-ravaged Australia to Bornean rainforests, Musa explores love, family, food, identity and more alongside special guest performers including NES.



Omar Musa


TAKE YOUR MUSICAL CHAIR

We invite you to be a part of the ACO's new home at Pier 2/3 in the Walsh Bay Arts Precinct by making a donation and dedicating a Musical Chair with a name or a special message.

Choose from a fixed seat in our state-of-the-art performance space, The Neilson, or one of our loose chairs to be used in both The Neilson and our beautiful new Rehearsal Room. Your dedication will be engraved on a special plaque on the back of your chosen musical chair.

This is an opportunity for you to make history with a gift that will resonate for generations to come. All donations are fully tax-deductible and may be made in full or in instalments.

Thank you for your support.



DEDICATE A MUSICAL CHAIR
musicalchairs.aco.com.au

SUNDAY 1 MAY

ACO FAMILY DAY

10.30am – 1.00pm Belgiorno Room and Rehearsal Room

As part of our Opening Festival we're throwing open the doors of our new home for ACO fans of all ages. Sunday is ACO Family Day and features a series of short, 20-minute concerts performed by a string quartet in our beautifully

intimate Rehearsal Room, as well as a series of free creative play sessions in the Belgiorno Room during which children will have the opportunity to try a string instrument and create one of their very own.

Tea, coffee and refreshments will be available for parents and caregivers, who are invited to relax and enjoy the view!

THE SONG COMPANY: TREMORS OF EARTH

1.30–2.45pm The Neilson

ALICE CHANCE	Aurora Eora	5
ANTOINE BRUMEL	Missa et ecce terrae motus: Kyrie	5
ANTONY PITTS	Tres Antiphonae Paschae: The Lord is risen	3
ANTOINE BRUMEL	Missa et ecce terrae motus: Gloria	8
ANTONY PITTS	Tres Antiphonae Paschae: Thou knowest my lying down	3
ANTOINE BRUMEL	Missa et ecce terrae motus: Credo	9
ALICE CHANCE	Precious Colours	4
ANTOINE BRUMEL	Missa et ecce terrae motus: Sanctus	11
ANTONY PITTS	Tres Antiphonae Paschae: The bread which we break	2
NICOLAS GOMBERT	Missa Tempore Paschali: Agnus Dei	6

The SongCo Apprentices

Antony Pitts Artistic Director

We are delighted to welcome The Song Company – our neighbours within the Walsh Bay Arts Precinct – to perform at the Pier 2/3 Opening Festival, in a program given by a dozen of the SongCo Apprentices. The Song Company writes:

"The SongCo Apprentices are recreating the incredible 'Earthquake' Mass of Antoine Brumel by learning it from the original choirbook notation written out for a Bavarian performance in the 1570s, led by none other than Lassus. Singing from the manuscript has been a consistent focus of our explorations of early vocal music in recent years and it is now the turn of a new generation of singers to learn

these long-lost skills. The Missa Et ecce terre motus stands at one end of Renaissance polyphony in terms of its 12-part harmonic landscape – which is slow-moving and highly decorated in the individual singers' melodic lines around the foundational plainchant. The final pages of the manuscript are lost to the ravages of time, so in their place it seems appropriate to sing a 12-part homage to Brumel's Mass from the Missa Tempore Paschali by Nicolas Gombert – himself believed to be a pupil of Josquin. Reverberating between the movements of Brumel's masterpiece are modern works for six to twelve voices by Alice Chance and Antony Pitts on the themes of loss and resurrection."

**IN CONVERSATION:
INSIDE THE PIER**
3–4pm Belgiorno Room

Peter Tonkin
Margaret Throsby Host

Constructed on Gadigal land by Henry Walsh in the early 20th century before being left, rotten and abandoned, for decades, Pier 2/3 has a rich and intriguing history.

National treasure Margaret Throsby sits down with Peter Tonkin, the architect behind the

spectacular Pier 2/3 redevelopment, to unpack the fascinating story behind Pier 2/3 and the multi-decade journey to its renewal.

Peter Tonkin has worked on the overall redevelopment of Walsh Bay Arts Precinct, and other award-winning projects have included the National Arboretum Canberra, Adelaide Riverbank Bridge, the redevelopment of the Hyde Park Barracks Museum, and the Australian War Memorial in London.



ALL THE HEMISPHERES

4.30–5.30pm Rehearsal Room

HAFIZ	All the Hemispheres
ROS BANDT	Flight
LUCILLE CLERC	Around the World in 80 Trees (excerpt)
BRETT DEAN and BOB SCOTT	Miss Genevieve's Nocturne
DANIEL CHAMOVITZ	What a Plant Knows: A Field Guide to the Senses (excerpt)
LACHLAN SKIPWORTH	Cavern
JUDITH WRIGHT	Dark Gift
HOLLIS TAYLOR	Georges Six
SUE STUART-SMITH	The Well-Gardened Mind (excerpt)
HOLLIS TAYLOR	Green Lake, Victoria
LUCILLE CLERC	Around the World in 80 Trees: Reprise 1 (excerpt)
JOHANN SEBASTIAN BACH	Partita in A minor, BWV1013: Allemande
WISLAWA SZYMBORSKA	The Silence of Plants
GEORG PHILIPP TELEMANN	Fantasie 1
ALICE OSWALD	The Self-Playing Instrument of Water
JACOB VAN EYK	d'Lof zhang Marie
MARY OLIVER	Peonies
HILDEGARD VON BINGEN (arr. Erkki Veltheim)	Ave Generosa
ROBIN WALL KIMMERER	Braiding Sweetgrass: Epiphany in the Beans (excerpt)

Genevieve Lacey Recorders

Katherine Tonkin Actor

Felix Abrahams Audio Engineer

All the Hemispheres weaves poetic texts and tunes into a quiet incantation. Hildegard von Bingen, van Eyck, Bach and Telemann are framed by Hafiz, while Mary Oliver, Robin Wall Kimmerer, Judith Wright and Wislawa Szymborska converse with Ros Bandt, Brett Dean and Lachlan Skipworth.

Nature inspires in a myriad of ways. Some offerings trace a dreamy, romantic love for our environment. Others are more charged, reminding us that our role as caretakers for this miraculous planet has never been more urgent.

Genevieve Lacey is a voraciously curious artist, whose collaborations lead her down a series of uncommon paths. She brings to all her work her expressive musicianship, her love for the natural world, and her generous connection with audiences. Katherine Tonkin is regarded as one of Australia's finest theatre actors. Her extensive body of work includes productions for the Melbourne and Sydney Theatre Companies, Belvoir and Malthouse Theatres, Sydney Opera House, as well as playing to festivals both nationally and farther afield in London, Beijing, Prague and Shanghai.

MUSIC IN TIME PART TWO: MAHLER TO NOW

6–7.10pm The Neilson

2021	GUSTAV MAHLER, WILLIAM BARTON and RICHARD TOGNETTI	How We Feel (world premiere)	2
1900	GUSTAV MAHLER (arr. strings)	Symphony No.4: IV. Ruhevoll (abridged)	6
1909	ANTON WEBERN	Five movements for string orchestra, Op.5: III. Sehr lebhaft	1
1910	CLAUDE DEBUSSY (arr. Richard Tognetti)	The Girl with the Flaxen Hair	4
1927	KURT WEILL (arr. Richard Tognetti)	Alabama Song	4
1946	GEORGE WALKER	Lyric for Strings	6
1951	FLORENCE PRICE (arr. strings)	Negro Folksongs in Counterpoint: II. Clementine	3
1983	PETER SCULTHORPE	Sonata for Strings No.1 (excerpts)*	8
2002	VALENTIN SILVESTROV	Silent Music: I. Waltz of the Moment	5
2011	CAROLINE SHAW	Entr'acte	10
2017	JOHN LUTHER ADAMS (arr. strings)	The Wind in High Places: I. Above Sunset Pass, II. Maclaren Summit	8
	WILLIAM BARTON	Hypersonic	4

Richard Tognetti Director and Violin
William Barton Didgeridoo and Vocals
Satu Vänskä Vocals
Australian Chamber Orchestra

The second and final instalment of our Music in Time journey takes us through the 20th century to the present day.

The concert opens with the world premiere performance of *How We Feel*, a composition based on Mahler's stunning 'Ruhevoll' created by Richard Tognetti and William Barton. Webern then adds a jolt of modernist electricity, before one of Debussy's most beguiling melodies. Kurt Weill married popular and classical idioms in his music: *Alabama Song*, originally from the play *Little Mahagonny*, was made famous by The Doors in the 1960s.

George Walker's *Lyric* pays tribute to his grandmother, a formerly enslaved person; fellow American Florence Price drew inspiration from African-American spirituals in her *Folksongs*. Peter Sculthorpe created a new musical language that described the unique

landscape of Australia, and his Sonata for Strings was commissioned by the ACO in the Orchestra's early days. Ukrainian composer Valentin Silvestrov creates a world of stillness in his *Waltz of the Moment*.

Caroline Shaw (like George Walker, a Pulitzer-Prize winner) gives a kaleidoscopic energy to Classical chamber music; Alaskan composer John Luther Adams uses just natural harmonics and open strings to evoke fondly remembered camping trips. The concert ends where it began, with the ancient sounds of the didgeridoo married to the possibilities of a contemporary orchestra.

This concert will be livestreamed via the ACO Facebook and YouTube channels, and broadcast live on ABC Classic. The radio broadcast will be available to listen on demand for 30 days via abc.net.au/classic.

*Commissioned by the Australian Chamber Orchestra

ACO MUSICIANS

Discover more

Learn more about our musicians, watch us Live in the Studio, go behind the scenes and listen to playlists at:

aco.com.au



Helena Rathbone

Principal Violin

Helena plays a 1759 Giovanni Battista Guadagnini violin kindly on loan from the Commonwealth Bank Group. 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

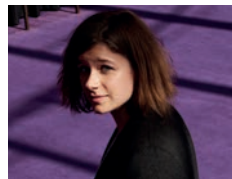
Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis. Her Chair is sponsored by David Thomas AM.



Aiko Goto

Violin

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



Liisa Pallandi

Violin

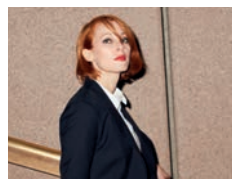
Liisa currently plays Helena Rathbone's violin which is a c.1760 Giovanni Battista Gabrielli. Her Chair is sponsored by the Melbourne Medical Syndicate.



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.



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.



Ilya Isakovich

Violin

Ilya plays his own 1600 Marcin Groblicz violin made in Poland. His Chair is sponsored by Meg Meldrum.



Ike See Violin

Ike plays a 1590 Brothers Amati violin on loan from the ACO Instrument Fund. His Chair is sponsored by Ian Lansdown & Tricia Bell.



Véronique Serret # Violin



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.



Meagan Turner # Viola

Meagan plays a 2019 viola by Samuel Zygmuntowicz on private loan.



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.



Melissa Barnard Cello

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Dr & Mrs J 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.



Jess Ciampa # Percussion



Simon Martyn-Ellis # Theorbo

Simon plays a theorbo made by Jirí Cepelák, Prague, 2004, and a baroque guitar made by Markus Wesche, Bremen, 2010.

MUSICIANS & CREATIVES

Guest Artists and Speakers

William Barton
Didgeridoo and Vocals

Jimmy Barnes
Vocals

Jane Campion
Speaker

Tamara-Anna
Cisłowska
Piano

Leonard Grigoryan
Guitar

Slava Grigoryan
Guitar

Fenella Kernebone
Host

Genevieve Lacey
Recorders

Chloe Lankshear
Soprano

Omar Musa
Speaker and Poet

NES
DJ

Ben Quilty
Speaker

Frances Rings
Speaker

Margaret Throsby
Host

Katherine Tonkin
Actor

Peter Tonkin
Speaker

Poppy Zanderigo
Vocals

ACO Emerging Artist Orchestra

Violin I
Liisa Pallandi
Janet Anderson
Anne-Marie Johnson

Violin II
Timothy Yu
Sonia Wilson
Emily Su

Viola
Elizabeth Woolnough
Molly Collier-O'Boyle

Cello
Eliza Sdraulig
James Morley

Bass
Jaan Pallandi

SongCo Apprentices

Soprano
Nicola Chau
Lily Harper
Elise Morton

Alto
Cassandra Doyle
Stephanie Macindoe
Emma Warburton

Tenor
Alex Gorbatov
David Lee
William Varga

Bass
Lincoln Law
Brendan McRae
Jesse van Proctor

ACO Foundations Students

ACO Foundations
Lead String Educator
Beth Condon

Year 5 Students
Noah Armodoros
Hemi Bonser
Erika Brooks
Stephan Filipo
Leah Hyde

Sisilia Ikamano
Lachlan Martin
Annalise Nash
Olivia Ritchie
Nara Tuivasa
Angel Valasis-Ika

Year 3 Students
NJ Collis

Reece Croft
Anna-Leigh
Currey-Guymer
Quade Fergusson
Mitch Gadd
Harper Hanslow
Meryem Harput
Levi Kingston
Sheku Koroma
Cassidy Taylor
Skylah Valasis-Ika
Odin Van Meurs
Alexia Westbury-
Gonzalez

Family Concerts Quartet

Violin 1
Benjamin Adler

Violin 2
Caroline Hopson

Viola
Beth Condon

Cello
Heather Lindsay

Sydney Theatre Company

Actors
Paul Capsis
Luke Carroll
Zindzi Okenyo

Jessica Arthur
Director

Polly Rowe
Dramaturg

The Walsh Bay Arts Precinct is on Gadigal land, known originally by the Aboriginal names of Tar-ra and Tullagalla. The ACO acknowledges the Gadigal people of the Eora Nation as traditional owners of this land. It is a space on which the ACO is proud to work and create.

The ACO extends grateful thanks to all staff, contractors and volunteers who have worked tirelessly to mount this Festival.