

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

CELEBRATING 50 YEARS OF THE SYDNEY OPERA HOUSE,
INSIDE/OUT AT THE HOUSE

CELEBRATING ICONS: FROM BACH TO BARNES

SUN 7 MAY, 6.30PM
SYDNEY OPERA HOUSE



ACO GOVERNMENT PARTNERS



WELCOME

When I visit the Sydney Opera House, my mind often turns to Bennelong, sitting on this rocky outcrop of Tubowgule. I wonder what he would make of the last few hundred years and how far we have, or have not, come in honouring our past and looking towards our shared future.

This building is a very recent arrival to this sacred place, which has hosted gatherings, the exchange of stories, and traditions through music, song and dance for over sixty thousand years. Upon completion in 1973, the Sydney Opera House became a symbol of a nation both old and new, and continued in this long-held tradition as a place in which to celebrate culture, expression and story-telling, from the ancient to the most innovative of artforms.

We have the opportunity to embrace the most ancient of histories and cultures in this country, and are the richer for it. It is with this in mind that we celebrate fifty years of this extraordinary Australian icon, in this most extraordinary of locations.

In 1975 the newly formed ACO, led by violinist Robert Ingram, performed on the Sydney Opera House stage for the first time. We are honoured to be here, as a resident company of the Sydney Opera House, forty-eight years later in the stunningly refurbished Concert Hall.

Joining Richard Tognetti and the ACO onstage are two dear friends of the Orchestra, didgeridoo virtuoso and composer William Barton and rock icon Jimmy Barnes. Together with the ACO, they bring a certain magic as adventurous, dynamic and diverse as this magnificent building.

We are privileged to live, work and play on Bennelong Point. Whether you come here every day, or once in your lifetime, we are proud to celebrate with you in the Sydney Opera House's spirit of inclusion and participation, gathering and storytelling, from the sacred and profound to the most inventive and contemporary. Thank you for joining us.



Richard Evans AM
Managing Director

Join the conversation

#ACO23Season |     

@AustralianChamberOrchestra

THE SCENT OF THE SYDNEY OPERA HOUSE

ACO Artistic Director Richard Tognetti on 50 years of the Sydney Opera House.

“The subject of more controversy than any other building in Australia’s history is visited by violinist Yehudi Menuhin... he declares the building one of the wonders of the world and says he opposes those who criticise the cost now approaching the 100-million-dollar mark.”

AP NEWSROOM, 27 AUGUST 1970

There is a scent to the Sydney Opera House, a particular essence that intensifies as you ascend the stairs to the Concert Hall, it somehow gets in your guts. Part of me was hoping that the recent renovations would eliminate this scent, because it triggered the “excitement of performance” (read, nervous anticipation). Yet, to my surprise, the scent remained unaltered. As we walked up those stairs to trial the acoustics after the renovation, the familiar mix of acrid and sweet notes flooded back, provoking a rush of memories and emotions.

It’s the whiff of significance that surrounds events at the Sydney Opera House, the representative symbol of our city. This is the House which announces itself: Sydney at its best, Ladies and Gentlemen.

Those sails, its spacious forecourt, and the imposing pictures of Dame Joan from her Gala Finale set the tone for the serious, portentous events taking place within.

I have a vivid childhood memory of attending a concert in the Sydney Opera House in the mid-1970s, with Yehudi Menuhin performing. Even then I recall the acoustics to be washy and diffuse. But last year, when we all held our breath, the renovations revealed a clarity hitherto buried.

My earliest memory of performing in the SOH must have been an Eisteddfod (an archaic music competition). I recall feeling daunted by the space and the grandeur of the building.

When reflecting on the ACO’s performances over the years, there are several that stand out in my mind. Undoubtedly, one of the most memorable was our 2012 surf film, *The Reef*. This embodied everything we strive for: mysterious, uncompromising,



The Crowd & I

raucous, delicate and daring. It drew a crowd with divergent countenances to the usual types who listen to 'our kind of music'; yet because of the synergy with the visuals we were able to hypnotise our neophyte captives into the worlds of Beethoven, Ligeti and beyond, with a splattering of Alice in Chains et al. along the way.

If one likes the look of a packed house and the thunderous sounds of a standing ovation, then our recent Tawadros meets Vivaldi would be your ticket. Similarly, our *Mountain* film project was packed with thrills.

On the other hand our "controversial" *The Crowd & I* was received with stunned, epiphanic reverence (if you will permit us to be sanguine).

But *Weimar* with the late, great Barry Humphries, our 2013 exploration of and testament to the uniquely imaginative music that emerged from 1920s and 30s Berlin, the period leading up to the rise of German National Socialism – music that has seeped into all our souls more than you'll ever know – is personally my most cherished performance.

PROGRAM

Richard Tognetti Director and Violin
 Jimmy Barnes Vocals
 William Barton Guitar, Vocals and Didgeridoo
 Helena Rathbone Violin
 Australian Chamber Orchestra

WOJCIECH KILAR	Orawa	8
WILLIAM BARTON	Didge Fusion	6
WILLIAM BARTON	Hypersonic	4
JOHANN SEBASTIAN BACH	Concerto for Two Violins in D minor, BWV1043	14
	<i>I. Vivace</i>	
	<i>II. Largo ma non tanto</i>	
	<i>III. Allegro</i>	
RANDY NEWMAN (arr. Richard Tognetti)	Texas Girl at the Funeral of Her Father	3
JIMMY BARNES & DON WALKER (arr. Richard Tognetti)	Killing Time	4
INTERVAL		20
PYOTR ILYICH TCHAIKOVSKY	Serenade for Strings in C major, Op.48	28
	<i>I. Pezzo in forma di sonatina</i>	
	<i>I. Valse</i>	
	<i>III. Élégie</i>	
	<i>IV. Finale (Tema russo)</i>	

The concert will last approximately one hour and 40 minutes.

ABOUT TONIGHT'S PROGRAM

The Sydney Opera House and Australian Chamber Orchestra, founded just two years apart, have grown up as close siblings over the past half century. Many of the ACO's most memorable and thrilling performances have taken place in the Sydney Opera House's Concert Hall. And while the Opera House has attracted visitors from across the globe to Bennelong Point, the ACO has set out from its Sydney base to showcase Australian music-making in concert halls across the country and around the world. To those at home and further afield, the ACO and Sydney Opera House stand together as defining Australian cultural institutions.

In proud celebration of the Sydney Opera House's anniversary, this program brings together an eclectic array of music: pieces which show the Orchestra's fearless, genre-blurring spirit at its very finest, and music which will shine in the superb acoustics of the refurbished Concert Hall.

Wojciech Kilar was born in modern-day Ukraine and is perhaps best remembered for producing over 140 scores to films directed by Francis Ford Coppola, Roman Polanski and others. **Orawa**, written in 1986, is inspired by folk music from the mountainous region on the southern borders of Poland. The piece is a thrilling reimagining of a band of traditional fiddlers and has become something of a calling card for the ACO – in the last nine months alone, the Orchestra's performances of *Orawa* have brought audiences to their feet in London, Berlin, San Francisco and Toronto.

William Barton has a visionary ability to synergise his own Indigenous music-making with western classical traditions. For Barton, musical performance is an opportunity to connect audiences with his own cultural heritage, welcoming us into a continuum stretching back many millennia. In **Didge Fusion** he sings in his own Kalkadungu language; **Hypersonic** is an irresistibly rhythmic demonstration of the sheer virtuosity of the didgeridoo.

The ACO, with tonight's soloists Richard Tognetti and Helena Rathbone, has a storied history with Bach's **Double Violin Concerto**: the Orchestra's recording of the concerto won the ARIA Award for Best Classical Album in 2007. The central slow movement is particularly beloved for the seamless and sensual entwining of the soloists. One theory has it that Bach wrote the piece shortly after falling in love with his second wife; certainly there is no more affirming vision for the union of two individuals, in life or in music, than the two solo violins.



ACO StudioCast *Love & Transfiguration* projected onto the Sydney Opera House sails in 2022.

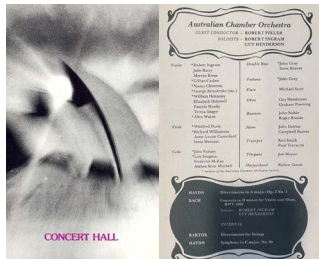
Jimmy Barnes is a long-term friend of the ACO, and a household name throughout Australia. He joins the celebrations to perform two songs. Randy Newman's ***Texas Girl at the Funeral of her Father*** was first released in 1977 and showcases Newman's unrivalled talent as a melodist, matching irresistible vocal lines with lyrics that go straight to the heart: "Here I am lost in the wind, / 'Round in circles sailing / Like a ship that never comes in, / Standing by myself." ***Killing Time*** is a recent song by Barnes and his collaborator Don Watson, released in 2019 on Cold Chisel's album *Blood Moon* and subsequently recorded by the ACO and Barnes in Richard Tognetti's arrangement.

"A piece from the heart" is how Tchaikovsky described his ***Serenade for Strings***, the work to which the second half of this concert is devoted. The Serenade is one of the great works for string orchestra, earning its place as an audience favourite through its musical warmth and generosity – and through a succession of ear-worm tunes. Over the course of half an hour that feels like five minutes, Tchaikovsky moves effortlessly between a range of emotional palettes. The stately opening is followed by a gentle waltz; a touching Elegy provides the emotional heart of the work, before a final movement which, after a slow start, bursts into folk-inspired life – bringing us full circle to *Orawa* at the start of the evening.

Toby Chadd, ACO Director of Artistic Planning

50 YEARS OF THE SYDNEY OPERA HOUSE

From the ACO's first performance in the Concert Hall in 1975 to Richard Tognetti's climb to the top of the iconic Opera House sails, here are some of our favourite memories from the past 50 years.



1975

The ACO's inaugural concert took place on 21 November 1975. The ACO was led by violinist Robert Ingram, and members included John Painter and Richard Tognetti's former teacher Alice Waten.



1989

The ACO on the Concert Hall stage, directed by Richard Tognetti.



2012

The ACO performs a monumental Beethoven's Symphony No.9.



2013

The Orchestra performs *The Reef*, the ACO's immersive concert film capturing two weeks spent at Ningaloo Reef with musicians and surfers.



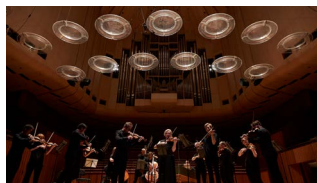
2013

Richard Tognetti and Satu Vänskä backstage with Barry Humphries and Meow Meow before a performance of *Weimar Cabaret*.



2015

Richard Tognetti finds the Opera House's best vantage point, during the ACO's 40th anniversary year – and Richard's 25th year as ACO Artistic Director.



2017

Richard Tognetti, Helena Rathbone and Satu Vänskä perform Bach's Concerto for Three Violins.



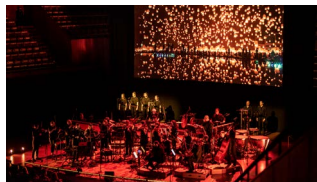
2017

The ACO's feature film collaboration with director Jennifer Peedom, *Mountain*, sees sell-out crowds fill the Concert Hall.



2019

The ACO presents its very first ACO Families production, *There's a Sea in my Bedroom*, in partnership with Sydney Opera House in the Utzon Room.



2022

The ACO performs *The Crowd & I* in the refurbished Concert Hall.

MUSICIANS

The musicians on stage for this performance.



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 Peter McMullin AM & Ruth McMullin, Louise Myer & Martyn Myer AO, and Andrew & Andrea Roberts, Rosy Seaton & Seumas Dawes.



Jimmy Barnes
Vocals



William Barton
Guitar, Vocals
& Digeridoo



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.



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.



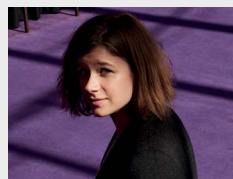
Mark Ingwersen
Violin

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.



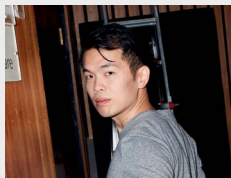
Ilya Isakovich
Violin

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 on loan from the ACO. Her Chair is sponsored by the Melbourne Medical Syndicate.



Ike See

Violin

Ike plays his own 2021 Zygmontowicz violin. His Chair is sponsored by Ian Lansdown & Tricia Bell.



Tim Yu

Violin

Tim plays an 1800 violin by Raffaele & Antonio Gagliano.



Thibaud Pavlovic-Hobba

Violin

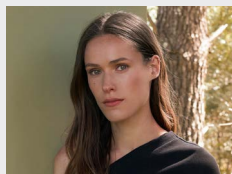
Thibaud plays a 1756 Giovanni Battista Gabrielli violin kindly on loan from Helena Rathbone.



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 Zygmontowicz 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 CM.



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.



Eliza Sdraulig

Cello

Eliza plays a 2011 cello by Roberto Cavagnoli.



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.

Guest Musicians

RICHARD TOGNETTI

Artistic Director & Lead Violin

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, Tognetti 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. Richard performed the Australian premieres of Ligeti's Violin Concerto and Lutoslawski's Partita. In November 2016, he became the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London. Richard created the



Huntington Festival in Mudgee, 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 created the documentary film *Musica Surfica*, as well as *The Glide*, *The Reef*, and *The Crowd & I*. Most recently, Richard collaborated with director Jennifer Peedom and Stranger Than Fiction Films to create the films *Mountain* and *River*, the former of which went on to become the highest-grossing homegrown documentary in Australian cinemas.

His recordings have received accolades around the world, and he is the recipient of six ARIA awards, including three consecutive wins for his recordings of Bach's violin works.

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. In 2017 he was awarded the JC Williamson Award for longstanding service to the live performance industry. He performs on a 1743 'Carrodus' Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

JIMMY BARNES

Vocals

Jimmy Barnes is the heart and the soul of Australian rock and roll. His name evokes the sound of ear-splitting rock classics plus a signature reading of soul standards. He has enjoyed 19 #1 albums here – more than The Beatles – and sold more records in this country than any other local artist. For well over 40 years he has delivered some of our most intense and iconic live performances and sung unforgettable hits like *Working Class Man*, *Flame Trees*, *No Second Prize*, *Khe Sanh* and *Shutting Down Our Town*. From a wild youth fronting the legendary Cold Chisel to his more recent years as a beloved family man, Jimmy has been through it all, and literally lived to tell the tales. He is truly in a league of his own, having been inducted into the ARIA Hall of fame ... twice.

In addition to his phenomenal music career, Jimmy has also written three #1 best-selling books, with his acclaimed memoirs *Working Class Boy* and *Working Class Man* winning back to back ABIA Awards as “Non-Fiction Book Of The Year” in 2017 and 2018 – a feat no other author has ever achieved. *Working Class Boy* was also turned into a feature film which topped local box office earnings in 2018.



Never one to slow down, Jimmy released two new books in 2021 – a second children’s title, *Rosie the Rhinoceros*, and a cookbook with his wife Jane titled *Where the River Bends*.

He and Jane also lifted Australian spirits throughout the Covid pandemic with their daily ‘at home’ performances attracting over 100 million views on social media.

After topping the charts in 2021 with a studio album called *Flesh & Blood*, Jimmy returned to #1 in mid-2022 with *Soul Deep 30* – a reimagining of his biggest selling album – and the accompanying arena tour garnered glowing reviews.

Jimmy has also been made an Officer of the Order of Australia (AO) for his volunteer work and his services to the performing arts community.

WILLIAM BARTON

Vocals, didgeridoo & guitar

William Barton is Australia's leading didgeridoo player as well as a composer, instrumentalist and vocalist.

William first learnt the instrument from his uncle, Arthur Peterson, an elder of the Wannyi, Lardil and Kalkadunga people and was working from an early age with traditional dance groups and fusion/rock jazz bands, orchestras, string quartets, and mixed ensembles.

Throughout his diverse career William has forged a path in the classical musical world, from the London, Berlin and Bremer Philharmonic Orchestras to historic events at Westminster Abbey for Commonwealth Day 2019, at Anzac Cove in Gallipoli and for the Beijing Olympics.

William holds honorary doctorates from both Griffith University and the University of Sydney, has released five albums on the ABC Classic label including *HEARTLAND*, released in 2022 with Véronique Serret and the words of William's mother, Aunty Delmae Barton. William has been developing a new musical language, which is epitomised in this record.



William was named Queensland Australian of the Year for 2023, putting him in the running for Australian of the Year 2023. In 2022 he was recognised for his work with the Australian Chamber Orchestra for the soundtrack from the film *River*, winning two Screen Music Awards, an ARIA award and an AACTA award.

His other awards include the prestigious Don Banks Music Award from the Australia Council in 2021, Winner of Best Original Score for a Mainstage Production at the 2018 Sydney Theatre Awards and Winner of Best Classical Album with an ARIA for *Birdsong At Dusk* in 2012.

With his prodigious musicality and building on his Kalkadunga heritage, William has vastly expanded the horizons of the didgeridoo.

HELENA RATHBONE

Violin

Helena Rathbone grew up in North London in a family of musicians. She started playing the violin at the age of five with the London Suzuki group, and from the age of nine attended the 'Pro Corda' music camps on the Suffolk coast during the holiday season each year. It was here that Helena developed her lifelong love of chamber music and performing in chamber orchestras.

Helena went on to study at the Royal College of Music Junior department with Dona Lee Croft, and subsequently at the Guildhall School of Music and Drama with David Takeno. While in London she performed regularly with ensembles including the Academy of St Martin in the Fields before moving to Australia in 1994 to begin her first and only full-time job to date, as Principal Violin with the Australian Chamber Orchestra.

Helena regularly performs as soloist and guest leader with the ACO. She is also actively involved in the Orchestra's Learning & Engagement program, as an Orchestra Representative and Mentor with the ACO Emerging Artist program as well as being Director and Leader of ACO Collective, the ACO's regional touring and education ensemble.



In addition to performing with the ACO, Helena has been a tutor and chamber orchestra director for the Australian Youth Orchestra at National Music Camps. She has also appeared at the Australian Festival of Chamber Music, Four Winds Bermagui, Christchurch Arts Festival, Sangat Chamber Music Festival (Mumbai) at the Peasmarsh Festival (Sussex), and IMS Prussia Cove.

When she isn't onstage with the ACO, Helena adores her very busy family life with her husband and two young sons, Jack and Sam.

Helena plays the 1732 'ex-Dollfus' Stradivarius violin, kindly on loan from anonymous Australian private benefactors.

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, *Indies & Idols*, and the ARIA award-winning soundtrack, *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

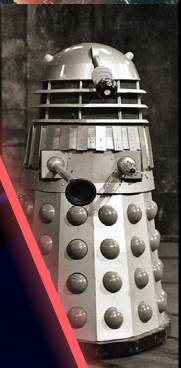
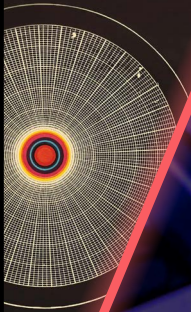


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A CLOCKWORK ORANGE *AND BEYOND*

MUSIC BY WENDY CARLOS, VANGELIS,
JOHN WILLIAMS AND MORE,
DIRECTED BY RICHARD TOGNETTI.



12-17 May
City Recital Hall
Sydney Opera House

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COMING UP

AUSTRALIAN STRING QUARTET: UTOPIAS

18 May

An intimate concert featuring the hopeful and revelatory music of Thomas Adès, Mozart and Shostakovich.

ACO UP CLOSE: WILL GREGORY MOOG ENSEMBLE

19 May

Goldfrapp's Will Gregory and his Moog Synthesizer Ensemble step away from their national tour with the ACO for an electrifying performance of synth-only tracks.

AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

2 June

Explore *New Perspectives* with this rich, intricate and bright performance of Beethoven's Septet & Louise Farenç's Nonet.

ACO COLLECTIVE: THE ITALIAN BAROQUE

8 June

Harpsichordist Erin Helyard directs our acclaimed string ensemble, ACO Collective, in an intimate concert featuring masterpieces by Vivaldi, Dall'abaco, and Platti.

THE SONG COMPANY: SONGS OF ROSA MYSTICA

9–11 June

Guest Music Director Jack Symonds leads a program of contemporary masterworks for unaccompanied voices, featuring music by Britten, Elliot Gyger and more.

ACO UP CLOSE: ACO UNDERGROUND

10 June

Vivaldi and Hildegard von Bingen are heard alongside Dolly Parton and Pussy Riot in a night that darts across the ages, led by ACO Underground director, violinist and vocalist Satu Vänskä.

ACKNOWLEDGEMENTS

ACO Medici Program

MEDICI PATRON

The late Amina Belgiorno-Nettis

PRINCIPAL CHAIRS

Richard Tognetti AO

Artistic Director & Lead Violin
Peter McMullin AM & Ruth McMullin
Louise Myer & Martyn Myer AO
Andrew & Andrea Roberts
Rosy Seaton & Seumas Dawes

Helena Rathbone

Principal Violin
Margaret Gibbs & Rodney Cameron

Satu Vänskä

Principal Violin
David Thomas AM

Stefanie Farrands

Principal Viola
peckvonhartel architects –
Robert Peck AM
Yvonne von Hartel AM
Rachel Peck & Marten Peck

Timo-Veikko Valve

Principal Cello
Prof Doug Jones AO &
Prof Janet Walker CM

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

The ACO thanks the Commonwealth Bank of Australia for its generous support of the Orchestra's collection of golden age instruments.

The ACO thanks Paspaley for its generous support of our 2023 US tour.

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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.

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Philanthropy

A photograph of three musicians performing in a concert hall. In the foreground, a woman with short dark hair, wearing a black sleeveless top, is playing a violin and has her right arm raised in a celebratory gesture. Behind her, a man is also playing a violin. To the right, a woman is smiling and looking towards the camera. In the background, a large cello is visible. The background wall is made of dark wood with a grid of small circular holes.

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Without your support, none of what we do, both on and off the stage, is possible.

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