



Australian
Chamber
Orchestra

ACO ACADEMY

7 July 2023

The Neilson, ACO Pier 2/3

PRESENTING PARTNER



BNP PARIBAS

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WELCOME



Welcome to our ACO Academy concert for 2023.

Twenty-six up-and-coming young string players from across the country were handpicked to participate in our ACO Academy Program this year, and have spent the past week in intensive rehearsals, workshops and lessons, under the inspiring direction of ACO violinist Aiko Goto.

Tonight you will hear the results of these efforts as these extraordinary young musicians and their ACO mentors perform Mozart's *Eine kleine Nachtmusik*, one of the most beloved pieces of music ever written, Tchaikovsky's glorious Serenade for Strings (an ACO favourite) and music by Australian composer Stuart Greenbaum.

I congratulate Aiko on the success of ACO Academy and thank her for her inspirational leadership in directing this Program each year. Hundreds of young musicians have participated in ACO Academy since its beginnings 11 years ago, and under Aiko's passionate direction it has become a much-anticipated highlight in the ACO's calendar each year.

I acknowledge the Presenting Partner of ACO Academy, BNP Paribas, whose unfailing support gives us enormous confidence in delivering programs of this quality. I also thank the Patrons of our Learning & Engagement Program, for their commitment to the ACO and the future of the performing arts in this country.

Thank you for joining us for the performance this evening.

A handwritten signature in black ink, appearing to read 'Richard Evans'.

Richard Evans
Managing Director

PROGRAM

ACO Academy 2023

Aiko Goto Leader & Violin
ACO Academy Orchestra

WOLFGANG AMADEUS MOZART	Eine kleine Nachtmusik K.525 <i>I. Allegro</i> <i>II. Romance. Andante</i> <i>III. Menuetto. Allegretto</i> <i>IV. Rondo. Allegro</i>	15
STUART GREENBAUM	The Rotation of the Earth	5
PYOTR ILYICH TCHAIKOVSKY	Serenade for Strings in C major, Op.48 <i>I. Pezzo in forma di sonatina</i> <i>II. Valse</i> <i>III. Élégie</i> <i>IV. Finale (Tema russo)</i>	28

The concert will last approximately one hour with no interval.

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



IN A CHANGING WORLD,
**OUR PRESENCE IN AUSTRALIA
HAS REMAINED CONSTANT.**



**SUPPORTING THE AUSTRALIAN ECONOMY
FOR MORE THAN 142 YEARS.**



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world



BNP Paribas has been a proud partner of the ACO for more than 15 years – a relationship based on our shared values. We are both steeped in history, yet focused on the future through collaboration and innovation. We admire ACO's mastery, its deep community connections and its innovative programs for young people.

We are therefore delighted to support ACO Academy and are proud to help facilitate these immersive learning experiences for talented young string players – an opportunity which provides a positive challenge and inspiration.

ACO Academy is one of the ACO's flagship talent development programs. Twenty six talented string players from around the country were hand picked to participate in this year's program, and tonight's concert is the culmination of a week of intensive rehearsals, performances and innovative mentoring by the core players of the ACO.

Our support for ACO Academy enables us to celebrate our passion for the arts and foster the next generation of Australian musicians.

BNP Paribas is the top bank in the European Union and a major international banking establishment, with a 200-year history. We're proud that we've had a continuous presence in Australia for more than 140 years. As the bank for a changing world, innovation is a hallmark of all that we do. We believe that culture provides the perfect platform for individual and social development and that artistic creativity enriches and connects us as a society.

Having a positive impact on our stakeholders and society is the ethos underpinning our success. Our support for ACO Academy reflects our commitment to inclusion and to cultivating these aims.

We hope you enjoy this performance by some of Australia's finest young musicians.

A stylized, handwritten signature in black ink, appearing to read 'Karine Delvallée'.

Karine Delvallée
Chief Executive Officer
BNP Paribas, Australia & New Zealand



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About ACO Academy



Led by ACO violinist Aiko Goto, ACO Academy is an inspirational week of intensive workshops, rehearsals and performances for top-level secondary school string players.

Students work alongside ACO musicians to hone their technical and ensemble skills and learn about the ACO's unique style and interpretation. They build confidence in communicating physical and emotional energy to engage and inspire audiences.

The week includes:

- Chamber orchestra rehearsals focusing on ensemble playing, technical accuracy, interpretation and style;
- Chamber music coaching and an informal chamber music concert;
- Presentations by ACO musicians and staff on careers and pathways in music; and
- A public concert.

If you or someone you know would like to be a part of next year's ACO Academy, visit aco.com.au/academy to find out more and how to apply.

The music you're about to hear

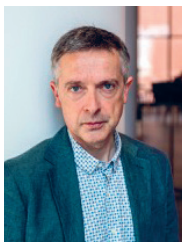


Wolfgang Amadeus Mozart

(1756–1791)

Eine kleine Nachtmusik, K.525

Mozart's serenade "A Little Night Music" has a large reputation as one of the most beloved and familiar pieces of music ever written. He completed this jubilant delight in 1787 while working on the second act of *Don Giovanni*. It's likely that "Eine kleine Nachtmusik" (its informal title) was a commission for a party or special event, though the circumstances of its commissioning and premiere remain a mystery. Perhaps the commercial nature of its origins explains why Mozart didn't initially consider the piece worth publishing, as it remained unsold until eight years after his death and unpublished for three decades more. Such modest beginnings suit a work of such fruitful simplicity – one of the most effortlessly entertaining in the canon, which Albert Einstein called "a masterpiece of masterpieces, on the smallest possible scale."



Stuart Greenbaum

(1966–)

The Rotation of the Earth

The composer writes:

While we don't directly feel the constant physical rotation of the Earth, we observe the Sun rising in the east and setting in the west. We synchronise our clocks to this daily cycle and organise our lives accordingly. Each new day brings something new and this piece is written in the spirit of finding anything good, beautiful, joyous and worthy along the way. It was commissioned by the Hush Foundation in support of adolescent mental health and written for the Australian Chamber Orchestra as a partner for *Hush 18*.



Pyotr Ilyich Tchaikovsky

(1840–1893)

Serenade for Strings in C major, Op.48

In the last half of 1880, Tchaikovsky completed two major compositions that could not be more different: his *1812 Overture* and *Serenade for Strings*. He recalled: "I wrote the Overture without much warmth – the Serenade on the other hand, I wrote from inner conviction. It is a heartfelt piece and so, I dare to think, is not lacking in real qualities." The Serenade is indeed one of Tchaikovsky's most heartfelt pieces, with his former teacher, the pianist and conductor Anton Rubinstein, recognising these very qualities and declaring it Tchaikovsky's best piece at that time.

Beyond its lush romanticism, so typical of late-19th-century composers, Tchaikovsky's adoration of Mozart comes to the forefront in the Serenade. Mozart was Tchaikovsky's hero: "It is due to Mozart that I devoted my life to music. He gave me the first impulse in my efforts, and made me love it above all else in the world." Consequently, much of the Serenade is modelled on Mozart's style, with Tchaikovsky writing that "the first movement is actually in the style of Mozart. It is intended as an imitation, and I should be delighted if I thought that I had in any way approached my model."

Following the *Sonatina* first movement is a graceful *Waltz* that possesses a Mozartian lightness in Tchaikovsky's subtle decoration of its textures and melodies. In the *Elegy* that follows, Tchaikovsky reaches into something very deep and personal, without ever losing the charm and magic that characterise the Serenade as a whole. In the *Finale*, Tchaikovsky quotes a Russian folksong ("On the Green Meadow") that speeds up and transforms into a rollicking dance ("Under the Apple Tree"). Before the Serenade's conclusion, Tchaikovsky brings back the stately opening of the first movement, speeding it up and revealing it was actually one of the folksongs that we had been dancing to all along.

Musicians on Stage

Aiko Goto

Leader & Violin*

Chair sponsored by
Anthony & Sharon Lee Foundation.

Mark Ingwersen

Violin*

Chair sponsored by
by Prof Judyth Sachs & Julie Steiner AM.

Tim Yu

Violin*

Anna Da Silva Chen

Violin*

Meagan Turner

Viola+

Beth Condon

Viola#

Melissa Barnard

Cello*

Chair sponsored by
Jason & Alexandra Wenderoth.

Jack Ward

Cello#

Andrew Meisel

Double Bass+

ACO Academy Students

Violin

Stephanie Chew
Lara Dowdeswell
Amber Jarman
Audrey Jarvis
Jennifer Li
Connie Liu
Khang Mai
Ellie Malonzo
Paisley Motum
Jonah Shi
Emily Thompson
Harry Wang
Teresa Yang
Sharon Zhao

Cello

Eva Gao
Alicia Kim
George Li
Clara Moloney
Maggie Wang

Double Bass

Grace Reynolds
Isabelle Teo

Viola

Nerissa Du
Max Kim
Haydn Li
Vince Li
Haruki Muramatsu

*Australian Chamber Orchestra

#ACO Emerging Artist Alumni

+Guest Musician

Please note students are listed
in alphabetical order.

Aiko Goto

Interview by Steve Dow



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

When Aiko Goto arrived on a scholarship at the Juilliard School in New York, she could not speak English. “I was really shy, too,” she says, laughing.

Goto was three and barely walking when she asked her parents if she could play violin, the instrument played by her cousins, shrugging off her parents’ suggestion she follow her older brother and play piano. “They never pushed me to practice violin,” she recalls. “I just loved playing.”

Goto is a grandniece of the late Dr Shinichi Suzuki, and studied the famous Suzuki Method of music education, although her parents did not think she would become a professional musician.

Violin masters took some persuading, too: having studied at the Toho Gakuen School of Music in Tokyo, Goto went overseas for the first time at 19, to the Aspen Music Festival in Colorado, ambitious to make her mark internationally. At the festival, she met renowned violin teachers Dorothy DeLay and Masao Kawasaki. She played for them, then waited for their response.

“They said, ‘Yeah, you play okay, but you need this, this and this’,” Goto says, dropping her voice at the memory: “Oh, I was shocked.” Goto returned to the festival the following year and played for DeLay and Kawasaki again. The verdict: much better.

The scholarship followed, as did seven years living in New York. In 1992, she acquired the violin she still plays today with its deep sound, made by 19th-century French instrument-maker Jean-Baptiste Vuillaume.

She graduated from Juilliard in 1994, making her Manhattan debut the following year at the Carnegie Weill Recital Hall.

MUSICIANS

In 1997, Goto spied an advertisement in a New York musicians' industry newspaper: the ACO was looking for a new violinist. "I didn't know anything about the ACO," she confides.

She sent an audition tape on which she played a Bach solo and Mozart's Violin Concerto No.3. A few weeks later, a fax arrived: congratulations, it read, you have passed the first round.

Next came her live audition: the ACO was coming to perform at Carnegie Hall on the last stop of a United States tour, so Goto would be able to play for them afterwards.

"They had a very different sound," recalls Goto on hearing the ACO play that first time. "It was friendlier. Warmer. I don't mean the American sound is not warm, but the ACO was different."



Photo: Nic Walker



The next morning, at 10 o'clock, upstairs in the Carnegie Hall studio, Goto auditioned for Richard Tognetti and others. "They had wet hair," Goto recalls, laughing. "They must have had a big night before my audition."

Goto got her acceptance, by fax again, a few weeks later, for a two-month trial period. Her friend, bass player Maxime Bibeau, was also accepted, and the pair remain core ACO players over two decades later.

Goto also runs the ACO Academy for students, and when the Orchestra tour to Tokyo, she and her ACO colleagues conduct workshops with young string players at her old Tokyo school, Toho Gakuen.

Is there a fundamental difference between Australian and Japanese music students?

"Yes," Goto says in a whisper, leaning in. "I think so. Maybe like the character of the country. In Japan, they're very good at playing, but kind of not outgoing, more shy – but [the playing] is really correct and neat.

"Here at the ACO Academy, they can be shy, too, but when the music starts, they switch on and go really out." Goto stretches her arms wide. Playing brings the Australians out of their shell? "Yes, out of themselves."

ACKNOWLEDGEMENTS

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The ACO pays tribute to all our generous donors who have contributed to our programs. We are extremely grateful for all the support that we receive. Program names as at 13 June 2023.

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ACKNOWLEDGEMENTS

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The ACO is supported by the NSW Government through Create NSW.

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