



Australian
Chamber
Orchestra

VASSE FELIX SOUND AND SENSE FESTIVAL

MARGARET RIVER

8–10 December 2023





WELCOME

Welcome to Vasse Felix for another weekend of indulging the senses.

We are so pleased to host you and hope that you enjoy the beautiful sounds of the Australian Chamber Orchestra, directed by Artistic Director Richard Tognetti.

Drawing inspiration from the old and the new, the ACO will bring to life a thrilling program of chamber music across three concerts under the direction of Artistic Director Richard Tognetti, all set to the enchanting acoustics of the Vasse Felix Art Gallery.

The musical program this weekend will be complemented by some very special dining events in the Vasse Felix Restaurant. For those who are dining after the performances, Head Chef Brendan Pratt and his team will be preparing beautiful local produce to complement and highlight our internationally acclaimed wines created by Chief Winemaker Virginia Willcock.

We encourage you to spend some time in the gallery to view our current exhibition, TEN. This exhibition celebrates the first decade of the Perth-based Art Collective WA and the ambitious achievements of its member artists over that time. Together, the artworks showcase many of the State's most significant artists and highlight the richness and diversity of contemporary art practice in Western Australia today.

We hope you enjoy this weekend of music, wine and culinary art.

Janet & Paul Holmes à Court



VASSE FELIX

2023 has brought with it an exciting milestone celebration for both Vasse Felix and the Margaret River Region. We are pleased to share this occasion with you at the return of the annual Vasse Felix Sound & Sense Festival.

This year, the Estate marked 50 years of Margaret River Cabernet with the release of the 2021 Vasse Felix Cabernet Sauvignon.

Made at Vasse Felix every year since 1972, each vintage of this historic Cabernet, *Margaret River's original*, embodies a faithful pursuit of excellence, purity and wine artistry.

From the earliest days, Vasse Felix's pioneering winemakers had clear aspirations. "Cullity and Gregg aimed to make a red wine, light in the mouth, of modest alcohol content and a character resembling a good Bordeaux, in contrast to 'a powerful Australian red.'" Gary Cullity & David Gregg, 'Vasse Felix 1973–1987' (2014).

2021, a mild season, defines this perfectly; a wine that's refined and dignified, arresting, and exudes vitality. At fifty, this release stands confidently as a distinct Vasse Felix and Margaret River Cabernet.

Vasse Felix remains focused on highlighting the regional strengths of Cabernet Sauvignon and Chardonnay, along with Semillon Sauvignon Blanc blends and Syrah (Shiraz); wines you will enjoy with this weekend's performances.

Our commitment to this authentic expression of place was acknowledged most recently in the US magazine *Wine & Spirits*, where we were named one of the 'Top 100 Wineries' of 2023. Vasse Felix was one of only two Australian wineries included, alongside Penfolds.

Please make yourself at home in our Estate this weekend. The Cellar Door, Restaurant, Wine Lounge, Art Gallery and museum space, The Vault, are open 10am – 5pm daily.

If there is anything we can help you with, simply ask any member of the Vasse Felix team.

We hope you enjoy your visit and look forward to welcoming you back again soon.





Welcome to the 2023 Vasse Felix Sound and Sense Festival.

We are delighted to be back in the stunning Margaret River for what has become a highlight in the ACO's calendar. What better way to finish the year than coming together with friends old and new in one of the most beautiful parts of the world to enjoy the best music, food, wine, and art?

This year ACO Artistic Director Richard Tognetti will lead the Orchestra through three varied programs of chamber music, taking us on a journey of musical discovery which highlights both the individual and the collective. From the stirring sounds of 20th-century Czech composer Pavel Haas to the familiar motifs of Tchaikovsky's *Serenade for Strings*, the ensemble's vitality, virtuosity and versatility will be on full display.

On behalf of the musicians and everyone at the ACO, I extend our warmest thanks to our longstanding and generous hosts, Janet and Paul Holmes à Court, for once again making this unique weekend possible.

I hope you enjoy the sounds, tastes, conversations and beautiful surrounds of the next few days, and I look forward to welcoming you to concerts next year as part of our 2024 Season.



Richard Evans
Managing Director

Join the conversation #ACO23Season      @AustralianChamberOrchestra  @A_C_O

Friday 8 December, 5pm for 5.30pm performance

TIME PAST, TIME PRESENT

Vasse Felix Art Gallery

Richard Tognetti Director and Violin

Stefanie Farrands Viola

Timo-Veikko Valve Cello

Australian Chamber Orchestra

FRANZ WAXMAN	Sinfonietta: I. Lento – Allegro	5
PAUL HINDEMITH	Trauermusik <i>I. Langsam</i> <i>II. Ruhig bewegt</i> <i>III. Lebhaft</i> <i>IV. Sehr langsam. Choral "Für deinen Thron tret ich hiermit"</i>	9
JOHANN SEBASTIAN BACH (arr. Timo-Veikko Valve)	Italian Concerto, BWV971 <i>I. Allegro</i> <i>II. Andante</i> <i>III. Presto</i>	12
INTERVAL		
PYOTR ILYICH TCHAIKOVSKY	Souvenir de Florence, Op.70: IV. Allegro vivace	7
DOBRINKA TABAKOVA	Concerto for Cello and Strings: II. Longing	9
ANTONÍN DVOŘÁK	Serenade for Strings in E major, Op.22 <i>I. Moderato</i> <i>II. Tempo di Valse – Trio</i> <i>III. Scherzo. Vivace</i> <i>IV. Larghetto</i> <i>V. Finale. Allegro vivace</i>	27

WAXMAN Sinfonietta

Franz Waxman is best known as one of the composers of Hollywood's Golden Age, with such notable scores as *Bride of Frankenstein*, *Rebecca*, *Sunset Boulevard* and *Rear Window*. He is also the composer of numerous concert works. His Sinfonietta was composed in 1955 while en route from New York to Europe.

HINDEMITH Trauermusik

In January 1936, the composer and violist Paul Hindemith arrived in London, where he was due to conduct the BBC Orchestra in the premiere of his work *Der Schwanendreher*, based on a folksong about a cook's assistant turning a swan on a spit. The day before the concert, the announcement was made that King George V had died – and the performance of a work based on such a frivolous theme was immediately deemed inappropriate for a moment of national mourning. Hindemith turned his mind to a work suitable for the occasion, and unable to find something among the existing canon, sat down to write a piece himself. The result of six hours of intense composing was *Trauermusik*, or *Music for Mourning*. Following a day of rehearsal, it was premiered on 22 January in a live BBC radio broadcast. The piece ends with Bach's own deathbed chorale – music which, Hindemith did not realise at the time, was familiar to British ears due to its similarity with the popular hymn tune 'The Old Hundredth'.

BACH (arr. Valve) Italian Concerto

The Italian Concerto for solo harpsichord appropriately appears alongside the French Overture in the second volume of his *Clavier-Übung* – a bold display of Bach's mastery of both styles. Bach gave it the full title "*Concerto nach Italiänischen Gusto*" (Concerto in the Italian taste), and in the Italian taste it truly is. The first movement is a galant ritornello (a form where the main theme always returns) that easily recalls the concerti grossi of Vivaldi, without ever relinquishing Bach's own musical identity. The second movement features an arioso solo melody over a pulsing quaver accompaniment. The spirited finale returns to ritornello form, implying concertino solos in each of its many episodes.

Given the form's roots in Italian string music, the *Italian Concerto* has been arranged especially for these performances by ACO Principal Cello Timo-Veikko Valve, transforming Bach's keyboard solo into a concerto grosso for strings.

TCHAIKOVSKY Souvenir de Florence

The String Sextet *Souvenir de Florence* was Tchaikovsky's last chamber work. It was given its title because the composer sketched one of the work's principal themes while visiting Florence, where he also composed his penultimate opera *The Queen of Spades*. He completed the work upon his return to St Petersburg, and the first performance took place in 1982, two weeks before the premiere of *The Nutcracker*.

Tchaikovsky recalled writing the sextet with "the greatest enthusiasm and without the least exertion", perhaps as light relief from his efforts on *The Queen of Spades*. He knew the city of Florence well, having made three visits in 1877, 1879 and 1890, but although he no doubt wanted to celebrate his experiences in the Italian city, there is little explicitly "Italian" about the sextet, with its folk-like melodies in the final two movements instead having a markedly Russian flavour. The spirit of the sextet as a whole, however, has a spirit and charm that is definitely Florentine in nature.

The Finale, perhaps the most explicitly Russian of the four movements, pits vigorous accented figures against each other in a kind of peasant dance. Tchaikovsky works his themes into fugue-like sections, before concluding with an ecstatic coda.

TABAKOVA Concerto for Cello and Strings

Born in the town of Plovdiv in Bulgaria, Tabakova has lived in London since 1991. She writes of her Cello Concerto:

Although there are three movements in the concerto, I prefer to think of it as one seamless form: a journey. The second movement begins with a theme based on a pentatonic mode in the solo cello, which slowly becomes more embellished and is transformed into a series of rich chord progressions. The initial theme remains interweaved throughout the movement, though less obviously towards the end.

DVOŘÁK Serenade for Strings

The Serenade for Strings in E major is one of Dvořák's most popular and frequently-performed works – unsurprising given its abundance of charm, tenderness and joy. It is perhaps a musical representation of how happy Dvořák's life was at the time of its composition: he had recently married his wife Anna, and they had just welcomed the birth of a son. His professional career was also going from strength to strength, being awarded a grant of 400 gulden that yielded in a string quartet, a piano trio and quartet, his fifth symphony, and this serenade for strings.

Such happy circumstances resulted in a Serenade that has been called "a therapeutic endeavour for performers, with so much 'pure goodness' in it." Indeed, right from the leisurely first movement, we are taken on a seemingly endless journey of melodic delights. The Waltz, though bittersweet, never fails to charm the listener with folk-like accents and swells. The frolicking Scherzo is less a joke than a playful excursion to the countryside, expressing all the joy Dvořák must have been feeling at that point in his life. The sweetly nostalgic Larghetto unfolds in a dreamlike manner, before being interrupted by a bracing Finale, wistfully recalling the opening movement, then ramping up to a vigorous close.

Saturday 9 December, 5pm for 5.30pm performance

TURN OF THE CENTURY

Vasse Felix Art Gallery

Richard Tognetti Director and Violin

Satu Vänskä Violin

Australian Chamber Orchestra

LILI BOULANGER D'un matin de printemps 6
(arr. Bernard Rofe)

CÉSAR FRANCK Violin Sonata in A major 26
(arr. Richard Tognetti)
I. Allegro ben moderato
II. Allegro
III. Recitativo-Fantasia: Ben moderato
IV. Allegretto poco mosso

INTERVAL

MAURICE RAVEL Deux melodies hébraïques 6
(arr. Richard Tognetti)
I. Kaddish
II. The Eternal Riddle

PAVEL HAAS String Quartet No.2, Op.7 27
(arr. Richard Tognetti)
"From the Monkey Mountains"
I. Landscape
II. Cart, Driver and Horse
III. The Moon and I
IV. A Wild Night

BOULANGER (arr. Rofe) D'un matin de printemps

Lili Boulanger's *D'un matin de printemps* ("Of a Spring Morning") was composed in 1918, along with its companion piece *D'un soir triste* ("Of a Sad Evening"), during the last months of the composer's short life: she was to die at the age of 24 from tuberculosis. By this time, Boulanger had already made a name for herself as the first woman ever to win the prestigious Prix de Rome and was lauded for her unique compositional voice among her fellow Impressionists. At only 24 years old she lay stricken with terminal illness, her sister Nadia by her side and the German bombardment advancing on nearby Paris. Her final works convey the intimate and mature compositional voice that, even under such circumstances, continued to explore color and harmony.

FRANCK (arr. Tognetti) Violin Sonata in A major

The Sonata in A major of 1886 was given as a wedding present to Franck's compatriot, the famous violin virtuoso Eugène Ysaÿe, on his marriage to Louise Bourdeau. Ysaÿe adored the work immediately. He played it regularly thereafter, introducing Franck's music to a wide audience in the only way possible in those days before recordings. It remains a cornerstone of the violin recital repertoire.

Richard Tognetti's arrangement introduces a string accompaniment in lieu of piano. At the forefront of his concern was making sure the string parts remained sufficiently transparent in texture that the solo violin 'was left alive and well'. Similarly, the bellicose, agitated quality of the second movement required judicious handling in order to adapt the very pianistic language for strings, without losing any of the tumultuous emotion of the original. The freely expressive *Recitativo-Fantasia* may have been Franck's most personal statement (what was he trying to 'say' with this wordless recitative?). The canonic nature of the finale offered the challenge of leaving its delicacy intact within the richer texture of an orchestra. The initial theme is glimpsed yet again, but transformed into a context of radiance and resolution.

RAVEL Deux melodies hébraïques

Ravel maintained a long-held interest in traditional melodies from varied cultures, avidly transcribing them. After the publication of an anthology of Jewish Folk Music in Russia, Ravel transcribed these two songs in 1914. The first, *Kaddish*, is a version of a Jewish prayer used in synagogues and also during funeral rites. The second, *The Eternal Enigma*, is a simple song taken from a text that is in the Yiddish vernacular. Richard Tognetti's arrangements for strings give the solo violin the vocal lines, while the orchestra brings its range of textural possibilities to Ravel's accompaniment.

HAAS String Quartet No.2

A student of Leoš Janáček, Pavel Haas wrote comparatively fewer works but received considerable acclaim in his lifetime. One of the most famous of his pieces is his second string quartet, entitled "From the Monkey Mountains". It is effectively a tone poem, colourfully recollecting a summer holiday Haas spent in the Czecho-Moravian Highlands – a gently sloping range of hills that flattens out close to Brno.

Haas wrote that "The whole of this carefree piece is dominated by movement – whether the rhythm of the open countryside and birdsong, or the irregular motion of village carts, or the warm song of the human heart and cool quiet play of moonbeams, or the wild abandon of a night of revelry...". Richard Tognetti's arrangement for string orchestra enriches these vivid recollections.

Sunday 10 December, 10.30am for 11am performance

KALEIDOSCOPE

Vasse Felix Art Gallery

Richard Tognetti Director and Violin
Australian Chamber Orchestra

PYOTR ILYICH TCHAIKOVSKY	Serenade for Strings, Op.48: I. Pezzo in forma di Sonata	9
JOHANN HALVORSEN (after Handel)	Passacaglia	8
GERALD FINZI	Romance for String Orchestra, Op.11	7
NICCOLÒ PAGANINI (arr. Richard Tognetti)	Caprice No.5	4
JOHANN SEBASTIAN BACH (arr. Richard Tognetti)	Sonata for Solo Violin No.2 in D minor, BWV1004: Chaconne	5
ELENA KATS-CHERNIN	Luke's Painting	3
ELGAR	Sospiri, Op.70	5
MANUEL DE FALLA	Seven Popular Spanish Songs: Nana	3
DIEGO ORTIZ	Recercada Segunda	3
TRAD SCOTTISH	Cuckold Come out of the Amrey	4

TCHAIKOVSKY Serenade for Strings

"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. Tchaikovsky moves effortlessly between a range of emotional palettes, epitomised by the stately opening movement.

HALVORSEN (after Handel) Passacaglia

Performed by Ike See and Julian Thompson

Norwegian composer Johann Halvorsen took great inspiration from the music of the Baroque. His Passacaglia, written in 1894, is derived from a dance theme found in a keyboard suite by English composer George Frideric Handel.

FINZI Romance for String Orchestra

Written in 1928 when Finzi was in his 20s, the *Romance* epitomises the composer's highly lyrical and melodic style. Highly passionate in character, the music is irresistibly open-hearted and approachable. From the stillness of the opening, the music unfolds to a peak of intensity before returning to its roots. This miniature is a string orchestral gem to set alongside Elgar's *Sospiri*, heard later in this program.

PAGANINI (arr. Tognetti) Caprice No.5

Performed by Richard Tognetti and Satu Vänskä

Paganini was known as a violinist of the utmost virtuosity and daring: there was a rumour (which he did nothing to dispel) that his skills derived from being in league with the devil. His compositions require superhuman technique, nowhere more so than in his set of 24 Caprices for Solo Violin. Richard Tognetti has arranged the Caprice No.5 for two violins, but rather than halving the difficulty, this arrangement requires total musical synchronization between the two players.

BACH (arr. Tognetti) Chaconne

Performed by Richard Tognetti and Satu Vänskä

Bach's six sonatas and partitas for solo violin stand as one of western music's most glorious and monumental achievements. The Chaconne that concludes the Partita in D minor is perhaps the single greatest piece written for unaccompanied violin. It is a series of variations on a repeating four-bar ground bass, but over the course of its 15-plus minutes, seems to transcend time and music itself. It is presented here in an arrangement for string orchestra by Richard Tognetti.

KATS-CHERNIN Luke's Painting

Performed by Elizabeth Woolnough
and Maxime Bibeau

Australian and frequent ACO collaborator composer Elena Kats-Chernin has always been known as something of a 'tanguera', not least because of her popular piece *Russian Rag* – a Latin version of Rachmaninoff's Prelude in C sharp minor. The miniature *Luke's Painting* pays homage to this dramatic dance, but in this manifestation it is soft and pensive, with a questioning end.

ELGAR Sospiri, Op.70

Conceived under the working title *Soupir d'Amour* ("Sigh of Love"), *Sospiri* was intended as a kind of sentimental companion-piece to his earliest 'hit', *Salut d'Amour*. But as he worked on it during the first part of 1914, a deeper, more intense mood began to take over, in excess of Elgar's trademark nostalgia and wistfulness. In acknowledgment of its deepening substance, he changed his title from French to Italian, retaining the concept of a musical 'sigh' but now calling it *Sospiri* and turning it into a work for string orchestra. Slow throughout, and deeply melancholy in its mood, it became the first work by a significant composer to be premiered following the declaration of War.

DE FALLA Nana

Performed by Stefanie Farrands
and Timo-Veikko Valve

The Spanish composer and pianist Manuel de Falla wrote very a small number of pieces, but has taken his place as one of his country's great musicians of the twentieth century. His set of Seven Popular Spanish Songs draws on folklore and dance from a number of different regions: *Nana* is a setting of a traditional Andalusian lullaby with the words "Sleep, little one, sleep my little morning star".

ORTIZ Recercada Segunda

Ortiz was born in Spain around 1510 and died in Rome 60 years later: between those dates, we know that he served as a musician in the Naples court, but very little else. His *Recercada Segunda* (literally 'Second Composition') was published as part of a treatise on violin playing, but the music is anything but academic. A dynamic bass line provides the basis for a virtuosic and free-ranging melody based on Renaissance dance themes.

TRAD SCOTTISH Cuckold Come out of the Amrey

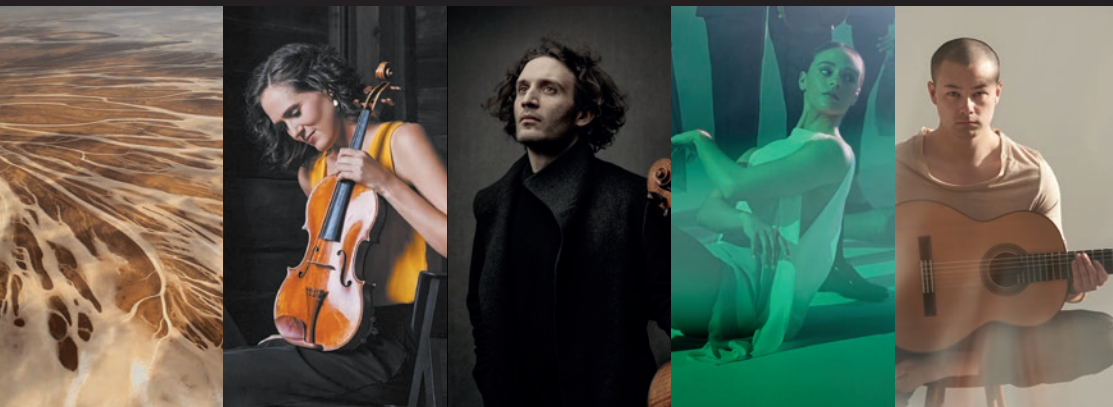
An Amrey is an obsolete term for a cupboard (derived from the French 'armoire'): we will leave the scenario described by this traditional folk tune to your imagination!

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ARTISTIC DIRECTOR



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 Lutosławski'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.



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 Gaby Kennard, Peter McMullin AM & Ruth McMullin, Andrew & Andrea Roberts, and Rosy Seaton & Seumas Dawes.



Satu Vänskä
Principal Violin

Satu plays the 1728/29 Stradivarius violin on loan from the ACO Instrument Fund. Her Chair is sponsored by David Thomas 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.



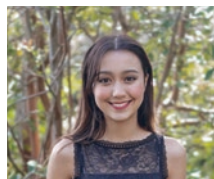
Liisa Pallandi
Violin

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 Zygmuntowicz violin. His Chair is sponsored by Ian Lansdown & Tricia Bell.



Anna da Silva Chen #
Violin

Anna plays a 1922 violin by Pierre Hel.



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.



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 Andreae 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.

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 2023 the ACO launched its digital streaming platform, ACO On Demand, which hosts the Orchestra’s award-winning season of cinematic concert films, *ACO StudioCasts*, alongside live concert streams and premium on demand content.

aco.com.au

THANK YOU

The ACO would like to acknowledge everyone who has made this tour possible. We thank our Government and Corporate Partners, our Trusts and Foundations, and the many generous donors who contribute to our annual programs. We are extremely grateful for the support we receive.

If you would like to make a donation or bequest to the ACO, or would like to direct your support in other ways, please contact Jill Colvin, Director of Philanthropy & Partnerships, on 02 8274 3835 or jill.colvin@aco.com.au.

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