

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR



# For the Love of Music

aco

chat to looks 3

# WELCOME

Welcome to something slightly different tonight – an evening where we have sought to spread our players' skills and music-making with some generous slabs of irreverence and fun.

Tonight we are thrilled, and slightly frightened, to be joined onstage by two of Australia's most beloved podcasters, ACO fans and media personalities, Leigh Sales and Annabel Crabb.

The duo behind the viral podcast sensation *Chat 10 Looks 3*, Leigh and Annabel are, of course, also acclaimed as two of our country's greatest journalists, who have interviewed everyone from local polities to world leaders and former Beatles.

But tonight, it's not our country's politicians facing the tough questions, but our own Richard Tognetti and his ACO colleagues. Nothing is off limits as the pair delve into all their burning questions, from what it's like to perform on priceless 300-year-old instruments to how and why music has such a mystical power over all of us.

I invite you to look around the hall tonight, and make some new friends. Whether you're an ACO regular, a Chatter, or someone new to both the Orchestra and *Chat 10 Looks 3* – thank you so much for joining us, strap yourselves in, and enjoy the show!



**Richard Evans AM**  
Managing Director

## Join the conversation

#ACO24Season |     

@AustralianChamberOrchestra

## News



### Café Carlyle Residency

16–20 APRIL

New York

An ACO string quartet featuring Artistic Director Richard Tognetti, Principal Violin and vocalist Satu Vänskä, violist Elizabeth Woolnough and cellist Eliza Sdraulig has been invited to perform a five-concert residency at New York's iconic Café Carlyle in April.

### ACO Pier 2/3



### ACO Up Close: Beethoven Arranged

20 APRIL

ACO Pier 2/3, Sydney

Five ACO musicians and pianist Aura Go shine a spotlight on Beethoven in miniature, including his Second Symphony arranged for piano trio by the composer himself.

*This concert will also be performed at the Melbourne Recital Centre on 22 April.*



### ACO Up Close: ACO Underground

1 JUNE

ACO Pier 2/3, Sydney

The ACO's renegade electro-acoustic spin-off band, ACO Underground, returns with *Satu in the Beyond*, a show featuring an all-star line-up of musicians drawn from the punk, indie and classical soundworlds, led by ACO Principal Violin and vocalist Satu Vänskä.



### ACO Families: How To Catch A Star

6–11 JULY

ACO Pier 2/3, Sydney

*"Once there was a boy and the boy loved stars very much..."*

Don't miss the return season of our enchanting ACO Families production of Oliver Jeffers' bestselling children's book, brought to life onstage by musicians of the ACO.

## National Tours



### Mahler's Song of the Earth

12–26 MAY

National Tour

Stuart Skelton and Catherine Carby star in this extraordinary encounter with Mahler's monumental song cycle, directed by Richard Tognetti.



### Altstaedt Plays Haydn & Tchaikovsky

14–30 JUNE

National Tour

The world-renowned cellist and master storyteller Nicolas Altstaedt makes his ACO debut as soloist and guest director, performing Haydn's Cello Concerto in C and Tchaikovsky's *Rococo Variations*.



### Silence & Rapture

2–19 AUGUST

National Tour

An immersive collaboration with Sydney Dance Company featuring countertenor Iestyn Davies and the music of JS Bach and Arvo Pärt.

# SILENCE & RAPTURE

JS BACH & ARVO PÄRT

A SPIRITUAL AWAKENING



Australian  
Chamber  
Orchestra

Directed by Richard Tognetti  
featuring countertenor Iestyn Davies,  
and dancers from Sydney Dance Company  
with choreography by Rafael Bonachela.

**2-19 AUGUST**

Sydney, Melbourne, Adelaide,  
Perth, Canberra and Brisbane.

**Tickets from \$59\* | \$35\* for U35s**

\*Transaction fee of \$8.50 applies

# PROGRAM

The Australian Chamber Orchestra acknowledges the Traditional Custodians of Country, on whose unceded land we perform today. We pay our respects to Elders past and present.

Annabel Crabb Host

Leigh Sales Host

Richard Tognetti Director and Violin

James Crabb Classical Accordion

Stefanie Farrands Viola

Timo-Veikko Valve Cello

Australian Chamber Orchestra

<b>SUFJAN STEVENS</b> (arr. Michael Atkinson)	Suite from Run Rabbit Run: IV. Year of the Boar	3
<b>JOHANNES BRAHMS</b> (arr. Richard Tognetti)	Violin Concerto in D major, Op.77: III. Allegro giocoso, ma non troppo vivace – Poco più presto	8
<b>PĒTERIS VASKS</b>	Concerto for Viola and Strings: I. Andante	8
<b>ASTOR PIAZZOLLA</b>	Oblivion	4
<b>PIAZZOLLA</b> (arr. James Crabb)	Libertango	5
<b>PYOTR ILYICH TCHAIKOVSKY</b>	Andante Cantabile, for cello and strings	7
<b>WOJCIECH KILAR</b>	Orawa	8

The concert will last approximately one hour and 30 minutes, without interval.

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

# MUSICIANS

The musicians on stage  
for this performance.

## Discover more

---

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



**Richard Tognetti**  
Director and Violin

---

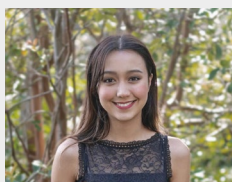
Richard plays the 'ex Brochant de Villiers-Bonjour' Guarneri del Gesù violin, made circa 1741–1744, kindly on loan from private benefactors. His Chair is sponsored by Gaby Kennard, Peter McMullin AM & Ruth McMullin, Andrew & Andrea Roberts, and Rosy Seaton & Seumas Dawes.



**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.



**Anna da Silva Chen**  
Violin

---

Anna plays a 1922 violin by Pierre Hel.



**Aiko Goto**  
Violin

---

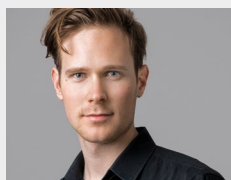
Aiko plays her own French violin by Jean-Baptiste Vuillaume. Her Chair is sponsored by Anthony & Sharon Lee Foundation.



**Ilya Isakovich**  
Violin

---

Ilya plays a 1590 Brothers Amati violin on loan from the ACO Instrument Fund. His Chair is sponsored by Meg Meldrum.



**Thibaud Pavlovic-Hobba**  
Violin

---

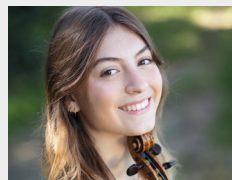
Thibaud plays a 1756 Giovanni Battista Gabrielli violin kindly on loan from Helena Rathbone.



**Tim Yu**  
Violin

---

Tim plays an 1800 violin by Raffaele & Antonio Gagliano.



**Beatrice Colombis #**  
Violin

---

Beatrice plays an Irish violin made by Thomas Perry in the late 18th century.



**Mark Ingwersen #**  
Violin

---

Mark plays a 1989 violin by David Gussett.



## Stefanie Farrands

### Principal Viola

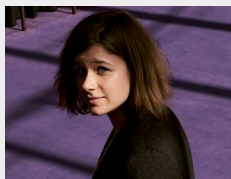
Stefanie plays her own 2016 viola made by Ragnar Hayn in Berlin. Her Chair is sponsored by peckvonhartel architects.



## 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.



## Liisa Pallandi

### Viola

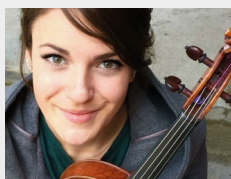
Liisa plays her own viola made by Graham Caldersmith in 2010. Her Chair is sponsored by the Melbourne Medical Syndicate.



## Melissa Barnard

### Cello

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Jason & Alexandra Wenderoth.



## Meagan Turner #

### Viola

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



## 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.



## James Crabb #

### Classical Accordion

James plays a 1992 Pigini Mythos No.4 model classical accordion, tuned and prepared by Viktor Melnyk.



## 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

# A note from Leigh Sales

When I turned ten, once a week my mother would give me an envelope containing six dollars for a half-hour music lesson. My organ teacher, Leanne, lived about a seven-minute bike ride from our house. I would put the money and *The Complete Organ Player Book 1* by Kenneth Baker in the basket on the front of my red pushbike and pedal down Bald Hills Road until near its end, where it petered into a dirt track, leading to the Pine River. Near the end of the bitumen, on the left, was a modest, lowset brick house. I would coast up the driveway, flick the stand on my bike down, and wait outside until the student before me left.

Leanne was in her early 20s, newly married with no children yet. She was an adult, but not the kind of adult I knew, like my parents or teachers. She was in that sweet spot of adulthood where you are old enough to enjoy independence but not yet ground down by responsibility or disappointment. She was incredibly good fun and I loved going there. I never felt like I was learning anything in my music lessons, although of course I was. Now, as an adult myself, and having had many teachers in many different subjects, I realise that is the hallmark of a brilliant educator. Not even the practice felt like a chore. I never wanted to return the following week without having mastered what Leanne had set for me. I didn't fear her, or worry I would get in trouble, I simply liked her so much that I didn't want to disappoint her.

I remember that, in the first years, I would ignore the dynamics in the sheet music (the symbols that indicate whether to play loudly or softly, to speed up or slow down) because all I wanted to do was make the notes fit together and play the piece from beginning to end so that we could move onto the next thing. An organist's right foot sits on a large, rectangular expression pedal that controls volume and my preferred position was flat to the floor all the time, regardless of what the music indicated.

"God, I dread the day you get your driver's licence," Leanne would grouse after she begged once again for even the slightest hint of musicality.

I'm still in touch with Leanne. She gave away music teaching many years ago to become a real estate agent. She was and will always be the greatest teacher I ever had. The way she taught music gave me everything I need to have it now as my greatest joy. When I think of the things in my life for which I am the most grateful, my parents caving in to my incessant demands for organ or piano lessons, and parting with the money for tuition and books and instruments, is right up there. The other thing for which I'm profoundly grateful is that when I showed up for my first lesson, I loved music, and when I left my teacher more than a decade later, I loved music even more.



I did not grow up to be a professional musician but what I learned in childhood equipped me well to enjoy and understand music as a listener. Through the podcast Annabel Crabb and I do together, *Chat 10 Looks 3*, I try to pass that love of music on to our listeners. When I hear something I've enjoyed, I do the best I can to explain it in a way that might make a lay person interested to listen to themselves, whether it's to Taylor Swift or Joshua Bell or Willie Nelson. I get so much from music that I can't help but want to evangelise others.

A few years ago, I wanted to include a classical music performance in our annual *Chat 10* Sydney show at the Enmore Theatre and so I tentatively reached out to Richard Tognetti and Satu Vänskä. I have long been a fan of the ACO and its ability to innovate and thought perhaps they would give it a go. They embraced the experience so wholeheartedly, and our fans loved them so much that, when the ACO approached Crabb and I to do a tour together, in a way that might make classical music more accessible to a person from a non-music background, I couldn't have signed up faster.

Crabb is good-naturedly indulging me. My great fear is that she wants to garotte me and that she would rather be at home cooking a hearty vegetable soup and listening to Jack Johnson – and there ain't nothing wrong with that either.



Leigh Sales

# A note from Annabel Crabb

“Cooking a hearty vegetable soup and listening to Jack Johnston” – WOW. This is the kind of gaslighting with which I deal on an almost-daily basis at the hands of this woman. Where do I start? First, Sales: it’s “approached Crabb and ME”, not “approached Crabb and I”. Second, who is Jack Johnston? Third, I love the fact that you think you introduced me to Richard Tognetti.

Actually, I met Richard in 1994, when I was working at the Adelaide Festival, as driver to Festival director Christopher Hunt. I was a law student at the time and my other part-time job was pumping petrol at the Ampol on Burbridge Road. At the 1994 Festival, the ACO was enlisted to accompany Mark Morris on his whooping choreographic swing through Adelaide, with a selection of works including *Dido and Aeneas*, and an unforgettable interpretation of Handel’s *L’Allegro, Il Penseroso ed Il Moderato*, all of which were undertaken in collaboration with the ACO and THAT is when I first saw Tognetti play.

And did I have any understanding of what I was seeing? No: Not really. But I did have – by virtue of my role as driver – an opportunity to see all these performances and even though I could not have explained why at the time, I have never forgotten one second of that Festival. Mark Morris – a fizzy, fuzzy haired, brilliant OCCURRENCE of a person – was unforgettable on stage, and even though I didn’t know much at all about the form, even I could tell that the choices he made about music off stage were at the heart of what made these works so memorable. And Tognetti – not much older than I, but already the Artistic Director of the ACO – he was immediately identifiable even to an interested outsider as a proper genius. Watching him and Morris interact offstage was a show in itself.

Real-life creative geniuses are always fun to witness, because they have a sort of shamelessness in their own talent. And I mean that in the best way possible; shamelessness in the sense that they don’t ever NOT do something because no-one else would attempt it, or because it’s risky or unorthodox.

Watching the ACO is like watching an organism function, all its valves and pumps moving smoothly, a miracle of design even if you don't really understand all the constituent bits. "Making it look easy" is the most straightforward way of putting it. But then when you see Richard and Satu playing punk interspersed with Bach at ACO Underground, you get a sense of all the other exhilarations available to people who are THAT good at their jobs.

Anyway, journalists are kind of shameless too, but for different reasons. And much as I complain about Sales chivvying me into her grandiloquent dream projects (when you come to the show, I will TELL YOU her list of demands from the ACO for this one), what I'm really excited about is the opportunity to ask smart people dumb questions. Which – as much as we gussy it up from time to time – is the essential trade of the journo. In the case of the ACO, these questions are the ones which always bubble away in my brain when I see them play. How do you make decisions about how you play, what you play? How do you subsume your individual talents in deference to the whole? Are you as aware of the audience as we are of you? Are viola jokes really a thing? And so on. I can't wait.



**Annabel Crabb**

# A note from Richard Tognetti

Laurel and Hardy. French and Saunders. Abbott and Costello.  
Sales and Crabb.

Sales. Formidable. Considered. Hilarious.

Crabb. Mischievous. Brilliant. Provocative.

Actually, best keep me away from Crabb, she brings out the worst (best) in me. I can't believe that she's been spying on me for all these years. But that's what journalists do. And these two are at the absolute top of the game. They're inspiring, passionate and, best of all, uber curious. How fortunate we are that they are tapping into our strange world of classical music and bringing it to life as only they can through their crazy, wondrous brilliance.

This is going to be one hell of a ride. I've said too much. See you onstage.



Richard Tognetti



# PROGRAM IN SHORT

Your five-minute read  
before lights down.

## Sufjan Stevens

(1975–)

### **Suite from *Run Rabbit Run: IV. Year of the Boar***

*Arranged for string orchestra by Michael Atkinson*

Sufjan Stevens' 2001 album *Enjoy Your Rabbit* has become the source of inspiration for numerous arrangements and collaborations, including the album *Run Rabbit Run*, which contains string quartet arrangements by such composers as Michael Atkinson, Rob Moose, Nico Muhly and Gabriel Kahane. It was this album that caught the attention of choreographer Justin Peck, who commissioned a new orchestration by Michael Atkinson for New York City Ballet's 2012 production of *Year of the Rabbit*. Sufjan Stevens describes Michael Atkinson's four-movement suite as "to my ears, more alive, more capable, more fully realised than their original recordings. I was constructing Frankenstein's monster ... what is revealed as a full-grown man ... It's alive!".

# Johannes Brahms

(1833–1897)

**Violin Concerto in D major, Op.77: III. Allegro giocoso,  
ma non troppo vivace – Poco più presto**

*Arranged for violin and string orchestra by Richard Tognetti*

Brahms began composing his Violin Concerto in 1878 while holidaying in Lake Wörth in southern Austria, a place he described as so abundant with melodies that he had to take care not to step on them. He dedicated the concerto to his friend, the celebrated violinist Joseph Joachim, whom he had known since 1853 when Brahms was 20 and Joachim 22.

Joachim gave the first performance on New Year's Day 1879 in Leipzig, with the composer conducting the Gewandhaus Orchestra. Anticipation was high – there were few significant violin concertos apart from those of Beethoven and Mendelssohn, already championed by Joachim. Brahms's first movement puzzled the audience even though Joachim's cadenza was universally admired. The second movement was greeted with warmth, but it was the finale that elicited real enthusiasm from the audience. In this movement, Brahms returns to his love of gypsy music with a thrilling rondo whose sudden turn before the end is a true Brahms trademark.

# Pēteris Vasks

(1946–)

**Concerto for Viola and Strings: I. Andante**

Latvian composer Pēteris Vasks' music pursues themes such as the complex interaction between humankind and nature, and the beauty of life pitted against the imminent ecological and moral destruction of the world. For Vasks, the melancholy sound of the viola makes it especially suitable to talk about the times we live in. His Viola Concerto, dedicated to the Ukrainian-British violist Maxim Rysanov, shifts between two essential concepts: "chant", improvisatory and religious in feel, and "monologue", an inward conversation about our time. The Andante opening movement is the first chant of the viola. It begins mysteriously with a cluster of descending notes, gradually moving upwards from despair to hope and eloquence.

# Astor Piazzolla

(1921–1992)

## Oblivion

Astor Piazzolla is a name synonymous with tango. The Argentine composer began his career as a bandoneon player, and composed his first formal tango, *El Desbande*, in 1946. Three years later, after disbanding his orchestra and almost giving up the bandoneon and tango altogether, he decided that he needed to take the traditional tango to new places. Studying jazz, as well as classical scores by Bartók and Stravinsky, he began to revolutionise tango music into a new style that became known as nuevo tango. In 1982 he recorded the album *Oblivion* with an orchestra in Italy for the film *Enrico IV*, directed by Marco Bellocchio. In the well-known title piece, Piazzolla conjures a sense of sensual melancholy.

# Astor Piazzolla

## Libertango

*Arranged for classical accordion and string orchestra  
by James Crabb*

*Libertango* is the opening work from Piazzolla's iconic 1974 album of the same name. Written in Italy shortly after Piazzolla left Argentina, the title reflects his liberation from the socially defined style of classical tango, as well as his freedom from the political constraints imposed on Argentinians. Boasting an instantly recognisable melody and ostinato, *Libertango* is Piazzolla's best known and most frequently performed composition, appearing in countless arrangements for tango band, orchestra and even a-cappella choir.



# Pyotr Ilyich Tchaikovsky

(1840–1893)

## **Andante Cantabile, for cello and strings**

On 16 March 1871, Tchaikovsky held a benefit concert of his own works in Moscow. At the suggestion of his friend, the conductor Nikolai Rubinstein, he composed a string quartet specially for the event. The concert was a success, and the quartet was particularly well received. Tchaikovsky later recalled in his diary: “Perhaps I was never so flattered in my life, nor was my pride as a composer so stirred as when Leo Tolstoy, sitting beside me listening to the Andante of my First Quartet, dissolved in tears.” The Andante Cantabile, which was subsequently arranged into a standalone work for solo cello and strings, quickly acquired popularity for its sentiment and charm. The opening section, which reappears after a wistful central passage, features a Ukrainian folk song, *Sidel Vanya*, which Tchaikovsky heard a gardener sing while visiting his sister two years earlier.

# Wojciech Kilar

(1932–2013)

## **Orawa**

Wojciech Kilar is one of the most significant figures in 20th-century Polish music. He is also known for his scores for the films of Francis Ford Coppola and Roman Polanski. Initially part of the 1960s Polish avant-garde alongside Krzysztof Penderecki and Henryk Górecki, Kilar abandoned the movement for a more simplified musical language that combined large masses of sound with folk music references. *Orawa*, composed in 1988, is named for the region in the southern Tatra highlands that is home to the traditional Góral fiddlers. Kilar combines minimalism and folk elements to evoke a band of folk fiddlers who reach a stirring rhythmic frenzy in the broad expanse of the highlands.

# ANNABEL CRABB



## Chat 10 Looks 3

---

Annabel Crabb is a writer, presenter, creator and broadcaster who has been covering her primary area of interest – Australian politics – for 25 years now. But she has dipped into gender with her 2014 bestseller *The Wife Drought*, history with the ABC's *Back In Time For Dinner* and *Ms Represented*, and of course cooking, with her original series *Kitchen Cabinet* now approaching an eighth season on ABC TV, and two cookbooks published with childhood friend Wendy Sharpe. When you include these, she's published seven books, not that she is competitive with Leigh Sales in any way.

Annabel recently celebrated her 50th birthday by writing a one-woman show, *50 Odd Years Of Crabb*, which is touring to Brisbane, Sydney and Melbourne comedy festivals in 2024.

# LEIGH SALES



## Chat 10 Looks 3

---

Leigh Sales AM is one of Australia's most respected and well-known journalists. She presents the ABC's beloved *Australian Story* program. From 2011–2022, she anchored the network's prime time current affairs program *7.30*, where she interviewed innumerable world leaders and celebrities (including Paul McCartney, which she will mention within two minutes of meeting you so be aware) and was the face of major news events. With her friend Annabel Crabb, she also co-hosts the wildly popular culture podcast *Chat 10 Looks 3*, where she serves as in-house music nerd.

Leigh has played piano since childhood and is currently learning the cello. She is the author of five books and has many awards for her work, including an Order of Australia.

# RICHARD TOGNETTI



## Artistic Director & Lead Violin

---

Richard Tognetti is Artistic Director and Lead Violin of the Australian Chamber Orchestra. He has established an international reputation for his compelling performances and artistic individualism.

Richard performs on period, modern and electric instruments and has appeared with many of the world's leading orchestras as director or soloist. He was Artistic Director of Slovenia's Festival Maribor from 2008 to 2015 and was the first Artist-in-Residence at the Barbican Centre's Milton Court in 2016.

He created and co-composed the scores for films including *Musica Surfica*, *The Reef*, and *The Crowd & I*, co-composed the score for Peter Weir's *Master and Commander: The Far Side of the World*, and collaborated with director Jennifer Peedom to create the films *Mountain* and *River*.

Richard was appointed an Officer of the Order of Australia in 2010 and was made a National Living Treasure in 1999. He is the recipient of six ARIA awards and in 2017 was awarded the JC Williamson Award for longstanding service to the live performance industry.

# 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 ACO 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, *Beethoven 1, 2, & 3 Eroica* and ARIA award-winning albums *River* and *Indies & Idols*.

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](http://aco.com.au)

# ACO PARTNERS

We thank our Partners for their generous support.

PRINCIPAL PARTNER: ACO COLLECTIVE



UNIVERSITY PARTNER



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



MEDIA PARTNERS



TRUSTS AND FOUNDATIONS

The Besen Family Foundation  
Holmes à Court Family Foundation  
The Ross Trust  
Patricia H Reid Endowment Pty Ltd  
Sherry-Hogan Foundation



VENUE SUPPORT





# ACO UP CLOSE IN 2024

Experience this diverse lineup of exceptional musicians in the intimate surrounds of The Neilson at our award-winning home in Sydney and the Primrose Potter Salon in Melbourne.

## **ACO UNDERGROUND**

1 Jun | The Neilson, ACO Pier 2/3

Led by ACO Principal Violin and vocalist Satu Vänskä, the ACO's electro-acoustic spin-off band, ACO Underground, returns with *Satu in the Beyond*, a show featuring an all-star line-up of musicians drawn from the punk, indie and classical soundworlds.

## **NICOLAS ALTSTAEDT**

28 Jun | The Neilson, ACO Pier 2/3

Stepping off his national tour guest-directing the ACO for the first time, German-French cellist Nicolas Altstaedt brings an intimate solo recital, performing beloved works including JS Bach's Cello Suite No.5 and Zoltán Kodály's Sonata for Solo Cello.

## **OMAR MUSA AND MARIEL ROBERTS**

2 Aug | The Neilson, ACO Pier 2/3

*The Offering* sees Omar Musa in collaboration with cellist, composer and improviser Mariel Roberts, and features a mesmerising combination of storytelling, poetry, hip hop, cello and original music.

## **INTIMATE BACH AND PÄRT**

24 Aug | The Neilson, ACO Pier 2/3

26 Aug | Melbourne Recital Centre

The exquisite music of Baroque master JS Bach and Estonian composer Arvo Pärt reach across nearly three centuries in this unmissable evening of heavenly music, featuring Artistic Director Richard Tognetti, ACO Principal Cello Timo-Veikko Valve and British keyboardist Chad Kelly.

## **PHIL SLATER**

18 Oct | The Neilson, ACO Pier 2/3

Trumpeter Phil Slater's tone cuts a cool slice through any acoustic. Lucky for us, he's gathering a jazz quartet to join him for a one-night-only *ACO Up Close* performance presenting his award-winning recording, *Immersion Lure*.

## **SEAN SHIBE**

15 Nov | The Neilson, ACO Pier 2/3

Leave assumptions behind and experience Sean Shibe's groundbreaking approach to guitar playing in this one-off recital, featuring a selection of traditional and contemporary Scottish works played on both classical and electric guitars.

Explore

[aco.com.au/upclose](https://aco.com.au/upclose)

# AUSTRALIAN CHAMBER ORCHESTRA

## MAHLER'S SONG OF THE EARTH

A thrilling spectacle of Mahler's epic song cycle featuring critically acclaimed singers Stuart Skelton and Catherine Carby.

12-26 MAY  
SYDNEY, MELBOURNE,  
BRISBANE AND CANBERRA.

Tickets from \$59\* | \$35\* for U35s

\*Transaction fee of \$8.50 applies.



## ALTSTAEDT PLAYS HAYDN & TCHAIKOVSKY

The world-renowned cellist makes his ACO debut performing Haydn's Cello Concerto and Tchaikovsky's *Rococo Variations*.

14-30 JUNE  
CANBERRA, BRISBANE, SYDNEY,  
NEWCASTLE, MELBOURNE,  
ADELAIDE AND PERTH.

Tickets from \$49\* | \$35\* for U35s

\*Transaction fee of \$8.50 applies.

