

Australian Chamber Orchestra

# TARRAWARRA FESTIVAL

28 Feb – 1 Mar 2026

TARRAWARRA  
MUSEUM  
OF ART

ACO

# Welcome from TarraWarra Museum of Art

**TarraWarra Museum of Art acknowledges the Wurundjeri people of the Kulin Nation as the original Custodians and Traditional Owners of the lands and waters on which the Museum stands.**

Welcome to the 2026 TarraWarra Festival featuring the Australian Chamber Orchestra. This is the second year that this wonderful event has been presented in the Eva and Marc Besen Centre.

This year our visible art storage features works by trailblazing women artists from Australia. Many of these works were collected by the late Eva Besen AO and Marc Besen AC, our founding patrons, while others have been acquired by the Museum over the last 21 years. Featured artists include Davida Allen, Yvonne Audette, Kate Beynon, Angela Brennan, Virginia Cuppaidge, Janet Dawson, Lesley Dumbrell, Rosalie Gascoigne, Melinda Harper, Emily Kam Kngwararray, Hilarie Mais, Mandy Martin, Erica McGilchrist, Susan Norrie, Margaret Preston, Angelina Pwerle, Vivienne Shark LeWitt, Dawn Sime, Aida Tomescu, Michelle Ussher and Jenny Watson.

The Museum presents further works from our unique collection in the exhibition *The City Wakes, The City Sleeps*. This exhibition includes a selection of rarely seen artwork treasures, exploring how artists across different eras have captured the architecture and social dynamics of city life, revealing the distinctive character of our urban experience and built environments.

The TarraWarra Festival is a fundraiser event for the Museum, raising valuable funds that go towards other programs in our calendar. As a not-for-profit organisation we operate as an independent public museum. While we are generously supported by the TarraWarra Museum of Art Foundation, we could not produce our diverse spectrum of original exhibitions and programs without the support of government grants, trusts and foundations, and individual donations. I want to take this opportunity to thank all the Museum's sponsors and supporters for their generosity and encourage attendees at this Festival to get involved in the Museum.

Finally, our deepest gratitude to the Australian Chamber Orchestra for producing this special annual event at TarraWarra. I wish you a wonderful weekend of music and art.



**Dr Victoria Lynn**

Director, TarraWarra Museum of Art

# Welcome from the ACO

Welcome to the 2026 TarraWarra Festival. This annual festival of music and art is a highlight in the ACO's calendar, and we are delighted to return to the spectacular setting of the Eva and Marc Besen Centre for these performances.

Here, amongst this incredible display of works by pioneering Australian artists, Richard Tognetti and the ACO will give stirring performances of music by composers from Mozart and Schubert to John Adams and Krzysztof Penderecki. Joining the ACO for two of these concerts is the brilliant Australian clarinetist David Griffiths, while the final concert of the weekend will see six extraordinarily talented young musicians from the Australian National Academy of Music (ANAM) – a school with which the ACO has forged an incredible close relationship – take to the stage with the ACO.

On behalf of Richard Tognetti and the Australian Chamber Orchestra, I thank the Besen family for their generosity in supporting this festival. I also pay tribute to the late Marc Besen AC and Eva Besen AO, who together created this truly remarkable gallery and were instrumental in establishing and supporting this annual celebration of music and art.

Thank you for joining us for this truly special weekend and I hope you enjoy the performances.



**Richard Evans AM**

Managing Director, ACO

# TarraWarra Museum of Art

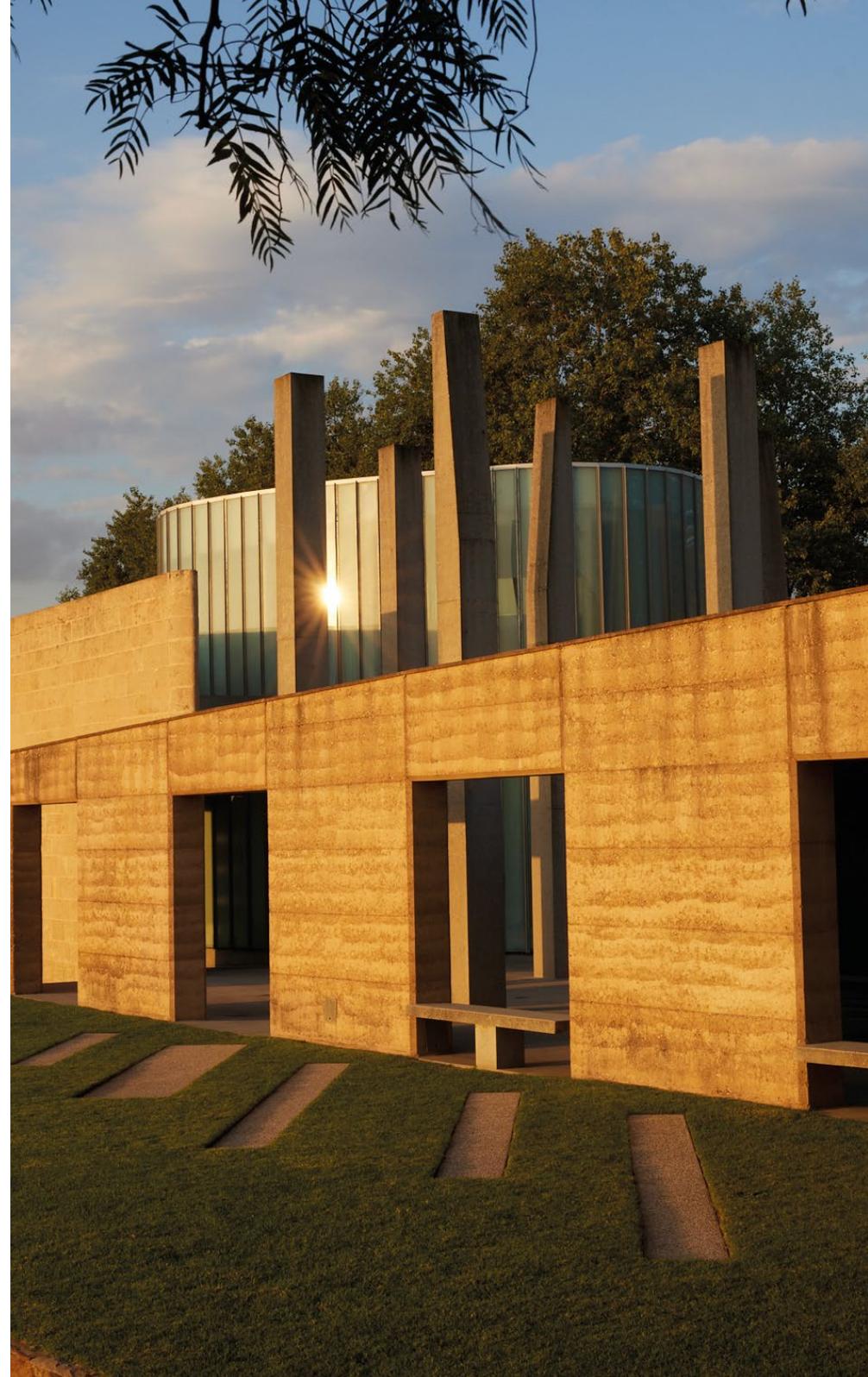
A retreat for the imagination, TarraWarra Museum of Art is a place to discover the new and unexpected and enjoy the serenity and endless dimensions of the seasons. An intimate museum with big ideas, it offers a glimpse into the intriguing worlds that artists create.

Set in an exquisite natural location on Wurundjeri Country in the Yarra Valley, the sense of arrival is breathtaking. Visitors can explore modern, contemporary, iconic and original artworks up close and immerse themselves in Australian art, architecture, First Nations culture and Country. Two remarkable buildings set the stage for exploration. The Museum's newest addition, The Eva and Marc Besen Centre, inaugurated in 2025 and designed by Kerstin Thompson Architects, expands TarraWarra's vision as a place for learning, gathering and exchange. Housing a one-of-its-kind purpose-built Visible Art Storage for more than 300 works, alongside dedicated learning and performance spaces, the Centre offers a rare behind-the-scenes perspective on the permanent collection and has received major national recognition.

The Visible Art Storage recently underwent its first major rehang in *Behind the Glass*, foregrounding trailblazing Australian women artists and reasserting their vital contributions to the nation's art history. Accessible through scheduled guided tours, this display invites visitors to encounter the collection in new and revealing ways.

Step outside and discover sculptures and installations including *Valhalla* by Callum Morton, originally created for the 52nd Venice Biennale along with Clement Meadmore's *Awakening*, 1968. Between the two buildings is a sculpture walk, nestled in an indigenous and native garden designed by Wurundjeri horticulturalist and artist Craig Murphy Wandin with OCULUS. It features works by Lenton Parr, Robert Klippel, Antony Gormley and Clement Meadmore.

Established in 2003, and designed by Allan Powell, the Museum and its collection of 600 artworks were gifted to the nation by renowned philanthropists, the late Eva Besen AO and Marc Besen AC, who over seven decades collected works by artists who shaped the development of modern art in Australia. These works trace the development of modern and contemporary art in Australia and form the foundation of a Museum that continues to offer visitors a space for curiosity, reflection and imagination. Over the last 22 years, the Museum has actively collected further works to amplify this outstanding collection. The Museum operates as a not-for-profit independent public art museum.



# Program 1

Richard Tognetti Director & Violin  
David Griffiths Clarinet  
Australian Chamber Orchestra

COMPOSER	TITLE	MIN
Johannes Brahms	Clarinet Quintet in B minor, Op.115: I. Allegro	14
Oswaldo Golijov	K'vakarat	8
John Adams	Shaker Loops <i>I. Shaking and trembling</i> <i>II. Hymning slews</i> <i>III. Loops and verses</i> <i>IV. A final shaking</i>	26

The opening concert in this year's Festival presents two incredible and different works for clarinet quintet: one representing the epitome of Romantic chamber music by Johannes Brahms, the other a journey through mystical Judaism as seen through the eyes of Osvaldo Golijov. We end with the mesmerising textures of one of the earliest and most important works of American minimalism, John Adams's *Shaker Loops*.

Johannes Brahms's Clarinet Quintet was composed in the summer of 1891 alongside his Clarinet Trio. Although the clarinet might seem the outlier in the ensemble, it never comes across this way. Rather, the work is a real quintet throughout, with each player providing an equal and important line in the work's texture. Composed in the final years of Brahms's life, the first movement sets an autumnal mood that is maintained throughout this nobly expansive quintet.

Argentine composer Osvaldo Golijov was born into a Jewish family that immigrated to Argentina from Romania and Ukraine. As a student, he lived in Israel, before finally settling in the United States. He grew up listening to chamber music, Jewish liturgical and klezmer music, influences that pervade much of his music.

Composed in 1994, *K'vakarat* is the last paragraph of the prayer that epitomizes the central theme of the High Holidays. Here, hope is present but out of reach. There is a question: Why this task? Repairing a world forever breaking down, with pockets full of screws.

John Adams's *Shaker Loops* was composed on the autumn of 1978 using fragments of an earlier string quartet entitled *Wavemaker*. The composer describes the "waves" as "long sequences of oscillating melodic cells that created a rippling, shimmering complex of patterns like the surface of a slightly agitated pond or lake."

The composer decided that *Wavemaker* needed a larger, thicker ensemble to achieve a more flexible means of achieving his sonic goals. The quartet became a septet, "thereby adding a sonic mass and the potential for more acoustical power." The "loops" idea came from the era of "tape" music, critical to the birth of the American minimalist tradition. Here, small lengths of pre-recorded tape attached end to end could repeat melodic or rhythmic figures ad infinitum.

The idea of the "Shakers" entered partly as a play on the musical term "to shake" either as a buzzing tremolo or a trill, and also as a reference to the composer's childhood growing up not far from a defunct Shaker colony near Canterbury, New Hampshire. The composer admired these "pious and industrious souls caught up in the ecstatic frenzy of a dance that culminated in an epiphany of physical and spiritual transcendence."

*Shaker Loops* combines these elements into an electrically charged, trance-like journey for the listener, and remains to this day one of Adams's most popular works.

## Program 2

**Richard Tognetti** Director & Violin

**Ike See** Violin

**Maxime Bibeau** Double Bass

**Australian Chamber Orchestra**

COMPOSER	TITLE	MIN
<b>George Frideric Handel</b>	Concerto Grosso in A major, Op.6 No.11, HWV329 <i>I. Andante larghetto, e staccato</i> <i>II. Allegro</i> <i>III. Largo, e staccato</i> <i>IV. Andante</i> <i>V. Allegro</i>	13
<b>Krzysztof Penderecki</b>	Duo Concertante for Violin and Double Bass	5
<b>Béla Bartók</b>	Divertimento for String Orchestra, Sz.113 <i>III. Allegro assai</i>	7
<b>Interval</b>		
<b>Franz Schubert</b> (arr. Richard Tognetti)	String Quartet No.14 in D minor, D.810 "Death and the Maiden" <i>I. Allegro</i> <i>II. Andante con moto</i> <i>III. Scherzo. Allegro molto</i> <i>IV. Presto</i>	40

The second concert in this year's Festival sees the ACO at its most dynamic, featuring masterworks for string orchestra from Handel, Schubert and Bartók.

Handel's Concerto Grosso in A major, Op.6, No.11 is part of a set of 12 composed over the course of only a few weeks, each inspired by the concerti grossi of Arcangelo Corelli and Francesco Geminiani. As with those of his contemporaries, Handel's concerti grossi feature a group of concertino soloists who are virtuosically pitted against the orchestra.

Handel's concerto is followed by virtuosity of a different sort in Krzysztof Penderecki's *Duo Concertante* for violin and double bass. Penderecki creates a lyrical, rhapsodic, and emotionally rich musical conversation between the two performers, with special sonic effects aplenty.

Where concerti grossi were popular in the early 18th century, divertimenti became popular in the late 18th century, with notable examples coming from Mozart and Haydn. In the early 20th century, the form made a comeback as part of the Neoclassical trend that even the folk music devotee Bartók was not immune to. "Divertimento" comes from the Italian "divertire" which means "to amuse". Perhaps Bartók had hoped for some light-hearted respite from the gloom of pre-war Europe.

The Divertimento's outer movements certainly bustle with Bartók's usual sunny, folk-inspired optimism, but always lead to darker territory. This optimism is absent from the twists and turns of the brooding middle movement, which seems to foreshadow impending terrors: Bartók completed his Divertimento in 15 days, only one month before the outbreak of the Second World War.

Schubert's String Quartet No.14 "Death and the Maiden" comes from 1824, a period when composers were following Beethoven's lead and expressing their feelings more and more in their music. There had been many string quartets in Schubert's colossal musical output up until this point, many written in the style of Mozart and Haydn. But in 1822, when the composer was 25, his life turned around. He found out that he had syphilis and that his health would deteriorate.

This began a period of intense activity for the composer, perhaps an effort to fit in as much as possible in the time left. The dire news, not unexpectedly, also brought a new degree of melancholy and darkness to many of Schubert's works.

String Quartet No.14 takes its name from a song Schubert composed in 1817, in which a young woman tries desperately – in vain – to banish Death. Clearly, this idea resonated strongly with the ailing composer. An oft-quoted letter to a friend in March 1824 gives a raw insight into this mental state: "Imagine a man whose health will never be right again, and who, in sheer despair over this, even makes things worse instead of better. Imagine a man, I say, whose most brilliant hopes have perished...".

The 1817 song is the basis for a set of variations in the second movement – a bleak, intense, mournful piece of music, even when it resolves to the major key at the end. Elsewhere, the music is understandably dramatic and powerful – a true trailblazer for the next 100 years of music.



**SUNDAY 1 MARCH, 11AM**

## **Workshop**

**Richard Tognetti** Director & Violin

**Helena Rathbone** Violin

**Satu Vänskä** Violin

**Elizabeth Woolnough** Viola

**Timo-Veikko Valve** Cello

with musicians from the

**Australian National Academy of Music (ANAM)**

**COMPOSER**

**TITLE**

**Franz Schubert**

(arr. strings)

Quartettsatz in C minor, D.703

## Program 3

**Richard Tognetti** Director & Violin

**David Griffiths** Clarinet

**Australian Chamber Orchestra**

with musicians from the

**Australian National Academy of Music (ANAM)**

COMPOSER	TITLE	MIN
<b>Henry Purcell</b>	Fantazia upon One Note, Z.745	3
<b>Ralph Vaughan Williams</b> (arr. Adam Johnson)	The Lark Ascending	15
<b>Franz Schubert</b> (arr. strings)	Quartettsatz in C minor, D.703	10
<b>Wolfgang Amadeus Mozart</b> (arr. strings)	Clarinet Concerto in A major, K.622 <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Rondo. Allegro</i>	25

## PROGRAM IN SHORT

The final concert in this year's Festival features some of the best-loved works in the repertoire, including Ralph Vaughan Williams's *The Lark Ascending* and Mozart's Clarinet Concerto. Here, the ACO is joined by members of the Australian National Academy of Music (ANAM).

We begin with one of Henry Purcell's fantasias, some of the finest examples of chamber music in the Baroque era and precursors to the quartets of Haydn and Mozart. In this *Fantazia upon One Note*, four polyphonic voices are ingeniously woven around a single C pitch. Musicologists have speculated that Purcell had a friend who did not know how to play the viol, but still wanted to take part.

*The Lark Ascending* originally existed as a piece for violin and piano which Vaughan Williams had composed a first draft in 1914. However, he had to put it away for several years so he could serve in the First World War. When he returned to composing in 1919, *The Lark Ascending* was one of the first pieces he revisited.

Vaughan Williams prefaced the score with George Meredith's 1881 poem of the same name, which had inspired him to compose the work. First performed in 1920, the work is bookended by two extended violin cadenzas in which the violin mimics birdsong to represent the swooping, gliding and soaring of the lark. In the middle section, Vaughan Williams evokes folk song, gently at first, then with jaunty exuberance from the entire orchestra underneath lively solo violin figurations. By the end, the lark has ascended far into distant sky.

Franz Schubert's Quartettsatz in C minor, D.703 is a work of restless energy, a piece that surges forward with urgency and never quite settles. Composed in 1820, it was meant to be the opening movement of a full string quartet, but Schubert never completed the full work, penning only 41 bars of the second movement.

Though unfinished, Quartettsatz stands as a singular achievement, a glimpse into Schubert's evolving artistry. It remained unpublished during his lifetime, eventually finding its way to Johannes Brahms, who recognized its brilliance and ensured its publication in 1870. Today, it is regarded as the first of Schubert's mature quartets, a piece that, despite its incompleteness, feels fully formed – charged with an urgency that refuses to fade.

Mozart's Clarinet Concerto comes from the last months of his life, and is his last completed orchestral work. It was composed for Anton Stadler and his basset clarinet, a precursor to the modern clarinet with an extended lower range. The work is charmingly mellow and leisurely; literally autumnal – coming as it did from the autumn of 1791 – and figuratively too, coming from Mozart's final months.

After a lively opening movement, the sentimental heart of the concerto is its central Adagio – a serene, flowing, aria-like creation that must have been written specially with Stadler's renowned singing tone in mind. Like a soprano voice gradually adding further embellishment to the core of the tune, the soloist explores the full extents of the clarinet's range with an inventive diversity of rhythmic patterns. The finale is a classical dance-like rondo in 6/8 time.

## AUSTRALIAN CHAMBER ORCHESTRA



**Richard Tognetti**  
Director and Violin

Richard plays a 1741–44 Giuseppe Guarneri del Gesù violin kindly on loan from the ACO. His Chair is sponsored by Gaby Kennard, Peter McMullin AM & Ruth McMullin, Andrew & Andrea Roberts, and Rosy Seaton & Seumas Dawes.



**David Griffiths**  
Clarinet



**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 1728/29 Stradivarius violin kindly on loan from the ACO Instrument Fund. 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.



**Thibaud Pavlovic-Hobba**  
Violin

Thibaud plays his own 1842 Jean-Baptiste Vuillaume violin. His Chair is sponsored by The Minta Group.



**Ike See**  
Violin

Ike plays his own 2021 Zygmuntowicz violin.



**Elizabeth Woolnough**  
Viola

Elizabeth plays a 1952 A.E. Smith viola on loan from the ACO. Her Chair is sponsored by Terry Campbell AO & Christine Campbell.



**Tom Chawner**  
Viola

Thomas plays a contemporary viola made in the US in 2014 by Ryan Soltis. He appears courtesy of the Orava Quartet.



**Timo-Veikko Valve**  
Principal Cello

Tipi plays a 1616 Brothers Amati cello kindly 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 Andrea 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 Stewart Family, and Ms Julie Steiner AM & Prof Judyth Sachs.



**Maxime Bibeau**  
Principal Bass

Max plays a late-16th-century Gasparo da Salò bass kindly on loan from UKARIA. His Chair is sponsored by Janet Matton AM & Robin Rowe, and Ros Morauta.

## AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)



**Sophia Jones**  
Violin



**Shannon Rhodes**  
Violin



**Miriam Niessl**  
Violin



**Lachlan MacLaren**  
Violin



**Helena Burns**  
Viola



**Heesoo Kim**  
Cello



## ABOUT THE EXHIBITION

# The City Wakes, The City Sleeps

## Selected works from the TarraWarra Museum of Art Collection

Curated by Dr Victoria Lynn and James Lynch

### TARRAWARRA MUSEUM OF ART CLOSES 1 MARCH

*The City Wakes, The City Sleeps*, curated by Dr Victoria Lynn and James Lynch, draws from the TarraWarra Museum of Art Collection to present a selection of rarely seen works. The exhibition explores how artists across different eras have captured the architecture, atmospheres and social dynamics of city life, revealing the distinctive character of urban experience and the built environment.

The exhibition opens with a major work by Peta Clancy (Yorta Yorta), *birrarrung ba brungergalk*, which depicts the local Birrarung through a First Nations lens. Originally commissioned by the Museum for *The Soils Project* in 2023, the work explores the confluence of the Brungergalk (Watts River) and the Birrarung (Yarra River) near Healesville on Wurundjeri Country. It reflects on the impact of damming and extraction without regard for the river's vital connection to Country, and its sacred and sustainable significance for First Nations communities. Its inclusion signals the natural and cultural foundations that predate the growth of cities.

Spanning works from the 1950s to the 2000s, the exhibition presents over 40 artworks by more than 25 of Australia's most influential artists, offering a visual record of how modernisation has reshaped daily life. This curated journey through rarely displayed collection works reveals artists as keen observers of urban existence—examining the architecture of aspiration and the social choreography that transforms buildings into communities.

The exhibition is organised into key 'scenes': *The Modern City, Suburbia, Rhythms, Thresholds, Interior Lives, The Industrial City, Dreams and Play*. It features multiple works by renowned artists including Howard Arkley, Clarice Beckett, Charles Blackman, John Brack, Rosalie Gascoigne, Louise Hearman, Melinda Harper, Dale Hickey, Robert Jacks, Inge King, Joanna Lamb, Sidney Nolan, Jeffrey Smart and Edwin Tanner.



Jeffrey Smart  
*The Construction Fence* 1978  
oil and acrylic on canvas  
88.5 × 228.4 cm  
TarraWarra Museum of Art collection  
Gift of Eva Besen and  
Marc Besen AO 2001  
Donated through the Australian  
Government's Cultural Gifts Program  
© The Estate of Jeffrey Smart  
Photo © TarraWarra Museum of Art



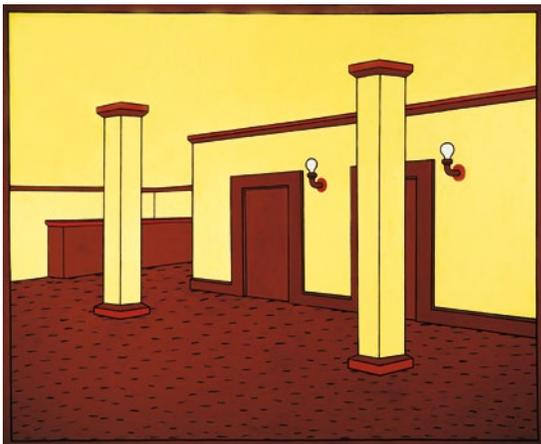
John Brack  
*Subdivision* 1954  
oil on canvas  
55.8 × 76.1 cm  
TarraWarra Museum of Art collection  
Purchased 2004  
© Helen Brack  
Photo © TarraWarra Museum of Art



Clarice Beckett  
*Beach Road, Beaumaris* c. 1927–29  
oil on compressed card  
34 × 44.5 cm  
TarraWarra Museum of Art collection  
Gift of Eva Besen AO and  
Marc Besen AO 2009  
Donated through the Australian  
Government's Cultural Gifts Program  
Public Domain  
Photo © TarraWarra Museum of Art



Howard Arkley  
*The Bay Window* 1988  
 synthetic polymer paint on canvas  
 161.0 × 199.7 cm  
 TarraWarra Museum of Art collection  
 Gift of Eva Besen AO and Marc Besen AO.  
 Donated through the Australian Government's  
 Cultural Gifts Program 2008  
 © the Estate of Howard Arkley  
 and courtesy of Kalli Rolfe Contemporary Art  
 Photo © TarraWarra Museum of Art



Dale Hickey  
*Foyer (Bercy Theatre)* 1978  
 oil on canvas  
 198 × 243 cm  
 TarraWarra Museum of Art collection  
 Gift of Eva Besen and  
 Marc Besen AO 2001  
 Donated through the Australian  
 Government's Cultural Gifts Program  
 @ Dale Hickey, courtesy of the artist  
 and Niagara Galleries, Melbourne  
 Photo © TarraWarra Museum of Art



Peta Clancy  
*burrarung ba bringergalk* 2023  
 photographic installation consisting  
 of photomurals and inkjet pigment  
 prints mounted on dibond  
 353 × 174.4 cm (overall)  
 TarraWarra Museum of Art collection  
 Purchased 2024  
 Acquired with the assistance of  
 the Robert Salzer Foundation  
 © Peta Clancy, courtesy of the artist  
 and Dominik Mersch Gallery, Sydney  
 Photo © TarraWarra Museum of Art



Rosalie Gascoigne  
*Cloud Cuckoo Land* 1998  
 retro reflective roadsign on wood  
 128 × 100 cm  
 TarraWarra Museum of Art collection  
 Gift of Eva Besen AO and Marc Besen AO 2013  
 Donated through the Australian  
 Government's Cultural Gifts Program  
 © Estate of Rosalie Gascoigne  
 Photo © TarraWarra Museum of Art

# 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.

After studying in Australia with William Primrose and Alice Waten, and overseas at the Bern Conservatory with Igor Ozim, Richard was appointed the ACO's Artistic Director and Lead Violin in 1990. He performs on period, modern and electric instruments and has appeared with many of the world's leading orchestras as director or soloist. In 2016 Richard was appointed the first Artist-in-Residence at the Barbican Centre's Milton Court and he was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard's arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. He curated and co-composed the scores for the ACO's documentary films *Musica Surfica*, *The Glide*, *The Reef* and *The Crowd & I*, and co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and Tom Carroll's film *Storm Surfers*. Richard collaborated with director Jennifer Peedom and

Stranger Than Fiction to create the award-winning films *Mountain*, which went on to become the highest-grossing homegrown documentary in Australian cinemas, and *River*, which won Best Soundtrack at the ARIA, AACTA and APRA awards.

Richard is the recipient of seven ARIA awards, including three consecutive wins for his recordings of Bach's violin works. He was appointed an Officer of the Order of Australia in 2010, holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1998. In 2017 was awarded the JC Williamson Award for longstanding service to the live performance industry. He plays a 1741-44 Giuseppe Guarneri del Gesù violin on loan to him by the Australian Chamber Orchestra.

# David Griffiths

Clarinet



David Griffiths has carved out a reputation not only for his superb performances as a clarinet soloist but as a consummate musician equally accomplished as a chamber musician, recitalist and leading educator. He is a member of two prestigious Australian chamber music ensembles; the Australia Ensemble@UNSW and Ensemble Liaison. In addition, David also holds the position of Associate Director and Professor of Music at the Melbourne Conservatorium of Music, the University of Melbourne.

As a concerto soloist and orchestral musician recent and future highlights include performances with the Australian Chamber, Melbourne Chamber, Sydney Symphony, Tasmanian Symphony and Townsville Symphony Orchestras. Further afield David has performed with Shanghai Radio Orchestra, Macau Orchestra, Real Filharmonía de Galicia, New World Symphony, Hong Kong Philharmonic, China Philharmonic, Pacific Music Festival Orchestra and Paragon Ragtime Orchestra.

Chamber music forms a vital part of David's career and as a member of Ensemble Liaison, he curates and performs an annual three-concert series, which is currently in its 20th season.

Recognised for fostering long-term relationships with leading chamber ensembles, David enjoys collaborating with the American, New Zealand, Goldner, Tinalley, Arcacia, Flinders and Australian String Quartets, the New York Wind Soloists, and the Southern Cross Soloists.

David has also performed with many leading artists including Nemanja Radulović, Richard Tognetti, Ray Chen, Anthony Marwood, Konstantin Shamray, Henning Kraggerud and Emma Matthews, and has appeared at the Australian Festival of Chamber Music in Townsville, Port Fairy Festival, Lucerne Festival, Switzerland and the Pacific Music Festival in Sapporo, Japan.

A passionate teacher, David regularly presents performances and masterclasses across the world from Asia to Europe (incl. Wigmore Hall), United States (incl. Carnegie Hall), South America, the Middle East, New Zealand and Australia.

David's recordings with Ensemble Liaison of Messiaen's *Quartet for the End of Time* for the Melba Recordings label and Trios of Brahms, Beethoven and Bruch for the Tall Poppies label have won high praise from critics around the world.

# Australian Chamber Orchestra

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances that redefine orchestral music. With its fearless leader of over three decades, Artistic Director Richard Tognetti, the ACO is acclaimed internationally as an ensemble of invention, disruption and unforgettable music-making.

The ACO performs more than 100 concerts each year, with programs that embrace celebrated classics alongside new commissions and ground-breaking collaborations, working with artists and musicians who share the Orchestra's ideology: from Emmanuel Pahud, Steven Isserlis, Polina Leschenko, Pekka Kuusisto, Nicolas Altstaedt and William Barton, to Jonny Greenwood, Neil Finn and Meow Meow; to visual artists and film makers such as Bill Henson, Shaun Tan, Jane Campion, and Jennifer Peedom, who co-create unique, hybrid productions for which the ACO has become renowned.

In addition to its national touring schedule, the ACO undertakes multiple international tours a year, regularly performing in cities including London, New York and Tokyo. Following the success of Richard Tognetti's season as the Barbican's first ever Artist-in-Residence at Milton Court Concert Hall, the Orchestra performed a three-year residency as International Associate Ensemble at Milton Court in partnership with London's Barbican Centre from the 2018/19 season.

The ACO has a series of award-winning cinematic concert films, *ACO StudioCasts*, as well as an active recording program across vinyl, CD and digital. Its recordings of Bach's violin works won two consecutive ARIA Awards. Recent releases include *Beethoven & Brahms: Concertos for Violin and Orchestra*, featuring Richard Tognetti as soloist, *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 2022 the ACO opened a new, world-class venue, ACO On The Pier, continuing the Orchestra's dedication to creating and presenting transformative experiences for all music lovers.

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



# Australian National Academy of Music (ANAM)

The Australian National Academy of Music (ANAM) is an international, dynamic and outward-facing cultural institution, training and performance company, with a demonstrated commitment to engaging with its communities. Founded in 1996, ANAM is internationally renowned as the only purely performance classical music training academy in Australia, and one of the few in the world.

ANAM provides an intense studio-based program of individually tailored lessons, classes, coaching, seminars and rehearsals. The focus is on outstanding pedagogy, which is reflected in one of the country's most active and innovative performance programs, with over 200 public performances annually. ANAM complements its studio and performance programs with additional musician enhancement activities, including Health and Wellbeing, Professional Development and Community Engagement.

ANAM has industry partnerships with over 20 organisations, including the Australian Chamber Orchestra, Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, Melbourne Symphony Orchestra, West Australian Symphony Orchestra, the Auckland Philharmonia, Musica Viva Australia, a range of national music and arts festivals, and internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra (Munich), Mahler Chamber Orchestra (Berlin) and London's Royal College of Music.

Alongside NIDA, the Australian Ballet School, NAISDA Dance College and other leading institutions, ANAM is a member of the Australian Government-funded Arts8 group of performing arts training organisations. The Arts8 are committed to providing the high level and intense studio-based training necessary to ensuring that the national performing arts sector has a pipeline of creative talent that will enable it to continue telling Australian stories for generations.

ANAM alumni are found in many of the world's leading orchestras and ensembles, and ANAM's intensive schedule brings together a global network of artists and performers who provide invaluable mentorship and guidance for emerging young musicians through public performances, in-residence masterclasses and other programs.

[anam.com.au](http://anam.com.au)

# Thank You

The ACO would like to sincerely thank Daniel Besen AM, and acknowledge the late Eva Besen AO and the late Marc Besen AC for their wonderful support of the TarraWarra Festival. We also thank all supporters of the ACO who make the TarraWarra Festival and our various programs possible.

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Marco Fusinato, DESASTRES dice34aza7o1pjlce17q, 2024, detail. Courtesy of the artist and PALAS, Sydney.

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