

Australian Chamber Orchestra

ACO ACADEMY

Friday 10 July 2026

PRINCIPAL PARTNER


Wesfarmers Arts

PRESENTING PARTNER

 BNP PARIBAS



SUPPORT THE ACO

Philanthropic support breathes life into everything we do, both on and off the stage.

Make a tax-deductible donation today to help us continue changing lives through the transformative power of music.

ACO.COM.AU/DONATE



WELCOME

It is a pleasure to welcome you to Hanson Dyer Hall tonight for this special concert, the culmination of the 2026 ACO Academy program.

Thirty young musicians have travelled from all across Australia to spend a week immersed in music with the ACO. Watching the dedication and rapid development of these young musicians over this period is always incredibly inspiring and one of the many reasons ACO Academy remains a highlight of the year for all of us at the ACO.

Much of this transformation is guided by ACO Violin Aiko Goto, whose leadership creates an environment where students feel both supported and extended. You can read more about her unwavering lifelong commitment to music education in a beautiful interview she gave with writer Helen Pitt, on page 8 of this program.

Tonight's program features a truly global program of music, from Finnish composer Einojuhani Rautavaara and music by Czech Antonín Dvořák – written during his stint in America – to Australian composer Natalie Nicolas, whose work *We Won't Let You Down*, commissioned by the Hush Foundation and first performed by ACO Collective, was written for the purpose of bringing joy to children in hospital.

I thank BNP Paribas, Presenting Partner of ACO Academy, for their essential and ongoing support, and also to the invaluable Patrons of our Learning & Engagement Program. My thanks also go to the University of Melbourne, whose valued partnership with the ACO has made it possible to bring ACO Academy to Melbourne and present this concert tonight.

Thank you for joining us this evening to celebrate the achievements of these exceptional young musicians.



Richard Evans AM
Managing Director, ACO

Cover.
Photo by Cassandra Hannagan

WELCOME FROM BNP PARIBAS

As Presenting Partner of ACO Academy, BNP Paribas is delighted to welcome you to this evening's performance, featuring 30 of Australia's best and brightest young musicians. Tonight they will be performing side by side with the professional musicians of the ACO, under the direction of ACO violinist Aiko Goto.

In 2026 BNP Paribas is celebrating its 145th anniversary in Australia, having opened our doors in Melbourne and Sydney in 1881. We are the oldest, continuously present foreign bank in Australia and the oldest French company here – a milestone that makes us proud.

2026 also marks 20 years of our partnership with the Australian Chamber Orchestra, which began in 2006. Since 2017 we have also been proud to support ACO Academy, one of the Orchestra's flagship mentoring and education initiatives. As we look ahead to a decade of supporting this exceptional program, we remain deeply committed to helping create meaningful opportunities for young musicians to learn from, collaborate with and be inspired by some of Australia's finest artists.

Culture plays a vital role in shaping inclusive, creative and forward-looking societies. BNP Paribas' global philanthropic initiatives are focused on three fields of action: solidarity, environment and culture. These initiatives demonstrate the bank's involvement in local life, and our support for ACO Academy is no exception.

Tonight's program captures the vibrancy and range of the ACO Academy experience. Spanning the folk-inspired energy of Rautavaara's *The Fiddlers*, the contemporary Australian voice of Natalie Nicolas' *We Won't Let You Down*, and Dvořák's enduring "American Quartet", arranged for string orchestra, the music on this program offers these young musicians a rich platform for expression, collaboration and artistic growth.

BNP Paribas is proud to continue creating opportunities for young Australian musicians to thrive. We invite you to join us in celebrating their talent, dedication and the bright future they represent.



Nicolas Parrot
CEO, BNP Paribas Australia & New Zealand



BNP Paribas is proud to be the presenting partner of ACO Academy.

Our support for the ACO and ACO Academy enables us to celebrate our passion for the arts and foster the talents of the next generation of musicians. Congratulations to these talented students, to their families who provide enduring support and to the talented ACO mentors for their positive light and influence.



BNP PARIBAS

145
YEARS IN
AUSTRALIA

PROGRAM

Aiko Goto Leader & Violin
ACO Academy Orchestra

COMPOSER	TITLE	MIN
Einojuhani Rautavaara	Pelimannit – Fiddlers, Op.1 <i>I. Närböböläisten braa speli</i> <i>II. Kopsin Jonas</i> <i>III. Klockar Samuel Dikström</i> <i>IV. Pirun polska</i> <i>V. Hypytt</i>	8
Natalie Nicolas	We Won't Let You Down	4
Antonín Dvořák (arr. strings)	String Quartet No. 12 in F major, Op.96 "American" <i>I. Allegro ma non troppo</i> <i>II. Lento</i> <i>III. Molto vivace</i> <i>IV. Finale. Vivace ma non troppo</i>	28

The concert will last approximately 50 minutes, with no interval.
The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.

MUSICIANS ON STAGE

Aiko Goto

Leader & Violin¹

Chair sponsored by
Anthony & Sharon Lee Foundation.

Maja Savnik

Violin²

Kyla Matsuura-Miller

Violin³

Tim Yu

Violin¹

Chair sponsored by
Barbara & Ralph Ward-Ambler.

Rollin Zhao

Violin³

Stefanie Farrands

Viola¹

Chair sponsored by
peckvonhartel architects.

Jenny Khafagi

Viola²

Molly Kadarauch

Cello²

Daniel Smith

Cello³

Benjamin Hanlon

Double Bass²

ACO ACADEMY STUDENTS

Violin

Amellia Duan
Angela Deng
Anna Dunlop
Caitlyn Le
Chanelle
Tiranatvitayakul
Cielle Kim
Cynthia Li
Ethan Duhs
Gabrielle Wikstrom
Ha Yoon Kim
Hugh Kim
Kieran Lin
Max Fisher
Maya Komine
Pierre Tan
Sienna Kim
Victoria Wang
Yuting Jin

Viola

Estelle Gilmovich
Evan O'Connor
Jayden Shen
Juah Hyun
Serina Moon

Cello

Aaron Dong
Dana Hyun
James Grennan
Jay Gates
Sylvie Metz

Double Bass

Ava Loke
QiQi Lu

¹ Australian Chamber Orchestra

² Guest musician

³ ACO Emerging Artist Program alumni

PROGRAM IN SHORT

Your five-minute read
before lights down.



Einojuhani Rautavaara (1928–2016) **Pelimannit – Fiddlers, Op.1**

Einojuhani Rautavaara is Finland's best-known composer since Jean Sibelius. *Fiddlers*, a 1952 work for piano, orchestrated for strings in 1972, is based on dances written by an early 18th-century folk fiddler named Samuel Rinda-Nickola. Each movement depicts fiddlers and scenes from Finnish country life: *Närböböläisten braa speli* – The famous fiddlers from Narbo arrive, in a procession full of colour and rustic pomp. *Kopsin Jonas* – In the strange light of the Nordic midsummernight Kopsin Jonas plays for the forest, for himself. *Klockar Samuel Dikström* – Samuel the village organist improvising at a lonely moment of inspiration: he fills the little church with reminiscences of his daily Bach, of wedding tunes heard long ago. *Pirun polska* – a melancholy devil sits on his rock, listening to the dark, mysterious Finnish forest. *Hypyt* – In a stamping, jumping dance they whirl, their broad faces are solemn as in the church, but a strange excitement lurks in their huge legs and hands.



Natalie Nicolas (1992–) **We Won't Let You Down**

From 2017 to 2018, The Hush Foundation gave six acclaimed Australian composers and six emerging composers a life-changing chance to experience first hand

what it's like as an adolescent in a hospital. They visited teenagers in hospitals around Australia, listened to and played music together, talked, shared experiences and workshopped how music might help other people during hard times. The result was 12 new compositions, performed and recorded by ACO Collective for the album *Collective Wisdom*.

Natalie Nicolas writes:

"I got the call from the wonderful Paul Stanhope in late 2016 about being part of this life-changing project. Writing a piece to evoke catharsis perfectly complemented my Masters research at the time. As part of this project, I was able to spend time understanding what life is like for an adolescent growing up in this hospital space. I bonded with these children – we spoke about life, hardship, art music, pop music and joy. We sang together and talked about what would lift us on our darkest days. I've never felt a more natural, rewarding, purposeful process than writing for Hush with ACO Collective."



Antonin Dvořák (1841-1904)

String Quartet No.12 in F major, Op.96 "American" *Arranged for string orchestra*

Dvořák left his native Czechoslovakia for the United States in 1892 to become head of the National Conservatory in New York. He stayed for three incredibly productive years, becoming entranced by Negro spirituals and American Indian melodies. He proposed that, rather than be pale imitators of Europeans, American composers should create a truly national music "derived from Negro melodies or

Indian chants. The most potent and the most beautiful among them ... are certain of the so-called plantation melodies and slave songs."

Dvořák led by example most famously in his "New World" Symphony, of which he said "I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of the Indian music." In actuality, the New World Symphony is one of Dvořák's most superb manifestations of the Czech/Bohemian spirit.

The same may be said of the "American" Quartet. Dvořák composed his 12th quartet during three idyllic weeks during 1893 holidaying in Spillville, Iowa. Ever the post-Beethoven figure, Dvořák's quartet is in the pastoral key of F major, reflecting his pleasant walks in the Spillville countryside. Forest murmurs are evident in the first movement's accompaniment figures, over which the ensemble take turns in singing a simple, but lyrical pentatonic melody. The mood constantly shifts from sunny, to turbulent, to melancholy, to consolation, but is always approachable and singable.

The second movement features a passionate but bittersweet duet between the violin and cello, growing to a climax then subsiding. The scherzo that follows boasts more cheerful pentatonic melodies, as well as violin motifs that supposedly imitate the scarlet tanager, a native bird to Spillville with striking red plumage. The boisterous finale is perhaps the most "American" sounding of the four movements, with possible evocations of folksong, the chugging of stream trains, and native American drum rhythms.

Whether or not any of these musical traits are *actually* American is perhaps beside the point. Dvořák would always be a Bohemian at heart, but served as a crucial model to American composers who would later shape a truly American tradition through the 20th century.

In addition to performing as a violinist with the ACO, Aiko Goto is also an internationally regarded teacher and director of ACO Academy. She reflects on how her own teachers shaped her as a musician.

A photograph of Aiko Goto, a Japanese violinist, smiling broadly while holding a violin. She is wearing a purple and white striped short-sleeved shirt. The background is a solid pink color. The title 'FROM THE HEART' is overlaid in large white letters.

FROM THE HEART

Written by Helen Pitt

ACO violinist Aiko Goto was four when she met her great uncle, world-renowned music educator, Dr Shinichi Suzuki, for the first time. It was in her native Tokyo, where the creator of the “Suzuki method” had gathered over 1000 student string musicians for an annual concert.

“I was carrying my pink violin case, which my mother had sewn. Dr Suzuki walked toward me and could see I was nervous before I went on stage. He squatted down to the same height as me and asked me if I loved playing the violin and if my case was hand made by my mother. He was trying to connect with me and calm me down. I’ve never forgotten that”, she recalls over five decades later.

Aiko still has that violin case her mother made for her, and that love of music which she inherited from Dr Suzuki, who believed that every child, if properly taught, could learn a musical instrument as naturally as they learnt to speak in their “mother tongue”.

She also fondly recalls her first violin teacher who had been tutoring her since the age of three.

“My first violin teacher was taking lessons from Dr Suzuki, and I loved her like a sister,” Aiko says. “She gave me incredible guidance and inspiration, which was continued with my other teachers across the Suzuki Method and the Toho Gakuen and Juilliard schools.”

Raised in an extended musical family – one of her aunts was an opera prima donna, her father’s cousin a jazz bassist, and her brother played piano – Aiko was inspired to take up the violin to play with her cousins. She studied at the Toho Gakuen School of Music in Japan, before moving to New York at the age of 21 to take up a scholarship at the Juilliard School, without knowing a word of English.

“It doesn’t matter which country, or culture, you play in; music is a universal language... it is from the heart.”

Aiko auditioned for the Australian Chamber Orchestra without knowing anything about Australia either. She had just always loved the intimacy of chamber music over playing within a full symphony orchestra. When she saw the ACO had placed an ad for a violinist in a musicians' trade newspaper, she sent in her audition tape. She was slated for an audition when the Orchestra came to New York, where she was living.

"The night before the audition I went to see the ACO concert in Carnegie Hall. I still remember their programme, their sound, the stage, everything about the performance. From the very beginning of the concert, I was drawn into a whirlwind of emotions when I heard them play...it was truly wonderful."

After her audition the next day, Aiko was thrilled to be invited to join the ACO as a member in 1998 and move to Australia, which has been her home ever since. She now performs all over Australia and the world with the Orchestra.

"Along with all my teachers, performing with my wonderful colleagues from the ACO has shaped the person and musician I am today, and has made me wish to put all my energy into sharing music with everyone – especially young musicians and our audiences.

"It doesn't matter which country, or culture, you play in; music is a universal language... it is from the heart," she continues.

Aiko returns regularly to her country of birth to mentor and play at Japan's Seiji Ozawa Matsumoto Festival, founded by one of her musical heroes, the late conductor Seiji Ozawa. But her favourite time of the year is July, when she directs the ACO Academy, an annual program for talented high school string players, in an inspirational week of intensive workshops, rehearsals and performances.

She loves watching the students evolve she says. From day one when they are so nervous they cannot look anyone





else in the eye, to days two and three when they make some friends and are opening their ears to the music, and then the joy of watching them perform in concert together at the end of the week.

Aiko's only regret is that she can't accommodate more students from the multitude who apply each year from all over the country; it is her wish to accept all applicants, regardless of ability.

"ACO Academy is a wonderful place for students to learn from ACO musicians, develop their skills, and gain valuable string orchestra experience. It is also a great place to build confidence and be inspired by other talented musicians."

She and her ACO colleagues teach the participants ensemble skills, technique and musicality, but also tenacity.

"The violin or any musical instrument is difficult. It is a lifelong challenge," Aiko explains. "But these

students persevere, and in turn I learn a lot from them as well. Mostly that making music is unlimited. We must never stop making it."

Former *Sydney Morning Herald* journalist Helen Pitt is the author of the Walkley Award winning book *The House, the extraordinary story of the Sydney Opera House and the people who made it*, and *Luna Park*, which uncovers the showmen, shysters and schemers who built Sydney's famous fun park.

Page 8.
Photo by Ben Sullivan

Page 10.
Photo by Maria Boyadgis

Page 11.
Photo by Nic Walker

Aiko Goto

Leader & Violin

Aiko began violin lessons at the age of three with the Suzuki Method, the music education program created by her grand-uncle, Dr Shinichi Suzuki. She went on to study at the Toho Gakuen School of Music in Japan, before moving to New York to take up a scholarship at the Juilliard School to study with the renowned violin teachers Dorothy DeLay and Masao Kawasaki.

It was while living in New York that Aiko came across an advertisement in an industry newspaper for a position in the ACO. Following the lengthy audition process, Aiko was offered her position in the ACO in 1998 and has remained a core member with the Orchestra ever since.

Aiko greatly enjoys teaching and sharing her love of music with young musicians. She has been the director of the ACO Academy Program, the ACO's annual program for talented young string players, since 2012 and is a mentor for the ACO Emerging Artist Program.

Aiko maintains a strong connection with her home country of Japan. She has been a member of the Saito Kinen Orchestra, an orchestra formed annually during Japan's Saito Kinen Festival, since 1995, including



performing as Concertmaster for several of its programs. In addition to this, she regularly performs at violist Nobuko Imai's Viola and Chamber Music Festival in Japan and has been holding an annual charity concert at the Japanese Embassy in Canberra since 2000.

In August 2016, Aiko received a commendation from the Japanese Foreign Ministry on the 40th anniversary of the signing of the Basic Treaty of Friendship and Cooperation between Japan and Australia.

Aiko plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreæ violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Anthony & Sharon Lee Foundation.

ACO Academy

Led by ACO Violin Aiko Goto, ACO Academy is an inspirational week of intensive workshops with ACO mentors for top-level secondary students who play violin, viola, cello, or double bass. Students work with ACO musicians to hone their technical and ensemble skills and learn about the ACO's unique style and interpretation. They build confidence in communicating physical and emotional energy to engage and inspire audiences.

Students see behind-the-scenes at the ACO, and have the opportunity to develop relationships with professional musicians and staff who can share

valuable information and advice on careers in music performance and management.

This intensive week equips young musicians for the future by focussing on further developing their technical instrumental proficiency and ensemble skills, and deepening their understanding of stylistic musical interpretation, through:

- Chamber string orchestra rehearsals;
- Chamber music coaching;
- Presentations by ACO musicians and staff on careers and pathways in music;
- A public concert in a professional setting.

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



Acknowledgements

The ACO pays tribute to all the generous donors who have contributed to our programs. We are extremely grateful for all the support that we receive.

ACO Creative Partners

Judy Crawford
Rowena Danziger AM in
memory of Ken Coles AM
Peter McMullin AM &
Ruth McMullin
Louise Myer & Martyn Myer AO
Serpentine Foundation –
Rosie Williams & John Grill AO
Wilson Foundation –
Karen Wilson & Geoff Wilson AO

ACO Learning & Engagement Endowment Fund

VISIONARIES

\$250,000+

I & C George Family Foundation
Kathryn Greiner AO
Liz & Walter Lewin
Julianne Maxwell
Louise Myer & Martyn Myer AO
Malcolm Turnbull AC &
Lucy Turnbull AO

FOUNDERS

\$100,000–\$249,999

Charlie & Doug Tynan

AMBASSADORS

\$50,000–\$99,999

Geoff Alder
Guido & Michelle
Belgiorno-Nettis
Medich Foundation
Peter McMullin AM &
Ruth McMullin
The Neilson Family
Rosy Seaton & Seumas Dawes

PATRONS

\$25,000–\$49,999

Odaria & Shane Finemore
JoAnna Fisher & Geoff Weir
Macquarie Group Foundation
Camilla & Bradley Marr
Pallion
Sandi & John Szangolies
Vanessa Tay

SUPPORTERS

\$10,000–\$24,999

Matt Allen AM
Alina Barlow
Bill & Marissa Best
Christina & Leigh Birtles
Carapiet Foundation
Champion Family Foundation
Kathryn Chiba
Hélène Coombes &
Peter Coombes AM
Mark Coulter & Adam Bayes
Glenn & Caroline Crane
Ari & Lisa Droga
Erin Flaherty & David Maloney AM
Frances & John Ingham
Mark & Christina Johnson
Andrew Liveris AO & Paula Liveris
Karl Morris
Sean & Andromeda Neale
Justin Punch
Emma & Dominic Stevens
Terry & Anne Tzaneros
Wales Family Foundation
Anonymous (1)

FRIENDS

\$5,000–\$9,999

Mark Burrows AO
Leith Conybeare
Gresham Partners
Caroline Gurney
Andrew & Abbey McKinnon
Sam Meers AO
Naomi Milgrom AC
Rob Thomas AO
When Family Foundation
Woods 5 Foundation
Anonymous (1)

ADVOCATES

\$500–\$4,999

Francis Douglas KC
Rose Bay Drive In Liquor Store
Anonymous (2)

National Patrons' Program

\$50,000+

The Belalberi Foundation /
P & S Crossing
Guido & Michelle Belgiorno-Nettis
Daniel Besen AM
Rowena Danziger AM
in memory of Ken Coles AM
Hooper Shaw Foundation
The KEDJE Foundation
The Myer Family Foundation
Louise Myer & Martyn Myer AO
Marion Pender
Sue Roberts
Servcorp
Cisca Spencer
David Thomas AM
Brian & Rosemary White
Anonymous (1)

\$20,000 – \$49,999

Peter Griffin &
Terry Swann Foundation
The Calile Hotel
Richard Cobden SC
Dr Edward Curry-Hyde &
Dr Barbara Messerle
Euroz Charitable Foundation
Dr Ian Frazer AC &
Mrs Caroline Frazer
Kathryn Greiner AO
John Griffiths & Beth Jackson
Paolo Hooke & Fan Guo
Connie & Craig Kimberley
Kerry Landman
Julia Pincus & Ian Learmonth
Lehrer Family Charitable
Foundation
Andrew Liveris AO & Paula Liveris
Lorraine Logan
The Sun Foundation
Susan Thacore
Turnbull Foundation
Anonymous (2)

\$10,000 – \$19,999

The Baker & Bevan Bequest
Walter Barda & Thomas O'Neill
Jane Barnes
Kate & Andrew Buchanan
Julie Ann Cox AM

Equity Trustees Charitable
Foundation – The Andersen
Family Bequest
Carolyn Githens
Liz Harbison
Patrick Loftus-Hills
James Ostrobrurski &
Leo Ostrobrurski
The Hon Anthe Philippides sc
Bruce & Joy Reid Trust
Ralph & Ruth Renard
Lesley Russell & Bruce Wolpe
Tony Shepherd AO
The Jon & Caro Stewart
Family Foundation
Anthony Strachan
Jeanne-Claude Strong
Ungar Family Foundation
Prof Doug Jones AO &
Prof Janet Walker CM
Anna & Mark Yates
Anonymous (I)

\$5,000 – \$9,999

Jennifer Aaron
Peter & Cathy Aird
The late Joanna Baevski
The Beeren Foundation
Nigel & Sheena Broughton
Jannie Brown
Gerard Byrne & Donna O'Sullivan
Bruce & Charmaine Cameron
Michael & Helen Carapiet
In memory of Wilma Collie
Leith Conybeare &
The late Darrel Conybeare
Caroline & Philip Cornish
Glenn & Caroline Crane
Carol & Andrew Crawford
Donus Australia Foundation
Limited
Jennifer Dowling
Ari & Lisa Droga
C Hodges & H Eager
Emeritus Prof Anne Edwards AO
Jean Finnegan
Carolyn Fletcher
Bunny Gardiner-Hill
Kerry Gardner AM
Jennifer & Denys Gillespie
Colin Golvan AM KC &
Dr Deborah Golvan
Charles & Cornelia Goode
Foundation
Leslie & Ginny Green
Paul Greenfield & Kerin Brown
Lorraine Grove
Anthony & Conny Harris
Annie Hawker
Peter & Helen Hearl
Linda Herd
Dale & Greg Higham
Peter & Edwina Holbeach

Stephanie & Mike Hutchinson
Geoff & Denise Illing
Caroline Jones
Gaby Kennard
Andrew Low
Julia MacGibbon
Anthony & Suzanne Maple-Brown
Janet Matton AM & Robin Rowe
Julianne Maxwell
Peter McMullin AM &
Ruth McMullin
Andrew Naylor
Leslie Parsonage
Beverley Price
In memory of Stephanie Quinlan
Dr S M Richards AM &
Mrs M R Richards
Jeffrey Searle
Greg Shalit & Miriam Faine
John C Sheahan
Sherman Foundation
Jann Skinner
Petrina Slaytor
Tom Smyth
Beverley Southern
Prof Ross Steele &
Mr Alan Toohey
Marie-Louise Theile
Christine Thomson
Beverley Trivett AM & Stephen Hart
Patricia Mason & Paul Walker
Kathy White
Anonymous (B)

\$2,500 – \$4,999

Sophie & Stephen Allen
Ian & Libby Anderson
Margaret Arstall
Berg Family Foundation
Brian Bothwell
Neil & Jane Burley
In loving memory of
Dr James Cameron AM
Alex & Elizabeth Chernov
Renee Childs & Chris Culveror
Angela & John Compton
Rod Constantine
Elizabeth Conti
Duncan Craib
Dr Michelle Deaker
Dr G Deutsch OAM &
Mrs K Deutsch
Martin Dolan
Anne & Thomas Dowling
In memory of Raymond Dudley
VPM Duigan
Elizabeth Foster
Gilbert George
Kay Giorgetta
Kitta Good
Marshall Grosby &
Margie Bromilow
Brian & Romola Haggerty

Yvonne Harvey
Fiona Martin-Weber &
Tom Hayward
Michael Hudson
Angela Karpin AM
Jill Keyte
David & Sandy Libling
Juliet Lockhart
Harold & Ellen Marshbaum
David Mathlin
Susan Maxwell-Stewart
In memory of Helen Maydwell
In memory of Helen McFadyen
H. Nicolay
Catherine Parr & Paul Hattaway
Tiffany Rensen
Elfriede Sangkuhl
Marshall Segen
Clayton & Christina Thomas
Nick & Kate Thomas
Kay Vernon
The late Cathy Brown-Watt PSM &
Derek Watt
Lyn Williams AM
Rebecca Zoppetti Laubi
Anonymous (6)

*Acknowledgements current as
at 10 June 2026 for donations
& gifts recorded over the last
12 months. For any queries, please
contact philanthropy@aco.com.au.*

ACO PARTNERS

The ACO would like to thank our Government and Corporate Partners, the Trusts and Foundations and the many generous patrons of our Learning & Engagement Programs who have made this project possible.

PRINCIPAL PARTNER



UNIVERSITY PARTNER



GOVERNMENT PARTNERS



PRESENTING PARTNER



TRUSTS AND FOUNDATIONS

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





ACO

FROM WINTER'S STILLNESS

25 Jul – 9 Aug

Vocal phenomenon Trio Mediæval
Nordic jazz visionary Arve Henriksen
Directed by Richard Tognetti

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

An extraordinary collaboration and evocative
sound world featuring ancient hymns to
Sigur Rós and Hildur Guðnadóttir.



ACO.COM.AU

Tickets from \$69* | \$35* for U35s

*Transaction fee of \$8.50 applies

PRINCIPAL PARTNER



Wesfarmers Arts

PRINCIPAL PARTNER: ACO COLLECTIVE
NATIONAL TOUR PARTNER

JBWere

GOVERNMENT PARTNERS

