

**MOZART'S LAST  
SYMPHONIES**  
**RICHARD TOGNETTI**  
**AUSTRALIAN CHAMBER  
ORCHESTRA**



## CD1

WOLFGANG AMADEUS MOZART 1756–1791

### **Symphony No. 39 in E-flat major, KV543** [29'07]

- |          |                                    |       |
|----------|------------------------------------|-------|
| <b>1</b> | I. Adagio – Allegro                | 10'05 |
| <b>2</b> | II. Andante con moto               | 7'42  |
| <b>3</b> | III. Menuetto and Trio: Allegretto | 3'31  |
| <b>4</b> | IV. Allegro                        | 7'50  |

### **Symphony No. 40 in G minor, KV550** [30'33]

- |          |                                    |       |
|----------|------------------------------------|-------|
| <b>5</b> | I. Molto allegro                   | 7'19  |
| <b>6</b> | II. Andante                        | 10'00 |
| <b>7</b> | III. Menuetto and Trio: Allegretto | 3'54  |
| <b>8</b> | IV. Allegro assai                  | 9'20  |

## CD2

### **Symphony No. 41 in C major, KV551 'Jupiter'** [34'17]

- |          |                                    |       |
|----------|------------------------------------|-------|
| <b>1</b> | I. Allegro vivace                  | 11'27 |
| <b>2</b> | II. Andante cantabile              | 9'40  |
| <b>3</b> | III. Menuetto and Trio: Allegretto | 4'49  |
| <b>4</b> | IV. Molto allegro                  | 8'21  |

**Australian Chamber Orchestra**  
**Richard Tognetti** *director and violin*

The 25-year-old Mozart arrived in Vienna in 1781, broke and with no prospects. But what he did have on his arrival in Europe's music capital was his hard-won independence. It was not only independence from his nemesis, the Archbishop of Salzburg, but it was also independence from his interfering father Leopold. Soon after his arrival in Vienna, Mozart wrote to his father asking him to stop writing unpleasant and unhelpful letters. Worse than that from Leopold's perspective, he moved in with the Weber family whose various daughters offered Mozart plenty of amorous interest and whose very presence in the younger Mozart's life sent Mozart senior apoplectic. When Mozart married Constanze Weber, Leopold's reaction was predictable – blind fury and an increasing estrangement between father and son that would last until Leopold's death in 1787.

Not only was Constanze penniless and – in Leopold's eyes – from a disreputable family, but as time was to prove she was as hopeless at handling money as Mozart himself. But she and Mozart loved each other and she certainly must have been an inspiration to him, because from the time of their marriage onwards, Mozart turned out masterpiece after masterpiece, and during the 1780s he enjoyed particular success in the fields of opera and the piano concerto.

And then, for no apparent reason, during the summer of 1788 he turned his attention back to the symphony, composing his three greatest works in the form – now known as Nos. 39, 40 and 41 – in the space of little more than six weeks. No one truly knows who he wrote them for, whether performances were planned, or what his intentions or motivations were. But perhaps it was simply one of those rare instances in which Mozart actually found the time to write what he himself wanted to write – rather than having to satisfy commissions.

Much has been written about the suffering which Mozart supposedly endured while he was composing these great symphonies. While the stories of near-starvation and lack of appreciation make for compelling reading, they are rather exaggerated. The later Viennese years from 1787 onwards were in fact a period of artistic and in some ways personal triumph for him. The death of his father in 1787 had curiously lifted a great weight from his shoulders, his operatic success in Prague had made him happier on a professional level than he had ever been before, he was happily married to a woman who returned his love, and his appointment as a composer at the Viennese imperial court involved little work for a modest but reliable income.

Contrary to what he wrote to his friends, even before the appointment to the Court, Mozart was doing very well financially. In 1787, for instance, he earned three times the salary of the head physician at

Vienna's main hospital. And that was in a year in which he didn't perform in public for eight months. He and Constanze had a permanent servant and various other household helpers. From time to time Mozart even owned his own horse and carriage. He had plenty of room to work, he owned his own billiard table and had lots of quality furniture.

But while the exact causes of Mozart's financial problems are difficult to assess, what we do know is that at the time he composed his final three symphonies, Mozart was sending letter after letter to his friends begging for money. There were 20 in all between 1788 and 1791, each more desperate than the last.

The first was sent to fellow mason Michael Puchberg in June 1788. 'Unfortunately,' it read in part, 'Fate is so hostile to me, but only in Vienna, that even when I want to, I cannot make any money.' Three more similar letters followed in quick succession. In them, Mozart gave a number of reasons for his indebtedness – poor subscriptions to his concerts, a failed edition of string quintets, the insistence of a boorish and greedy former landlord, and an unfortunate incident with a pawnbroker among them.

But there was no similar impoverishment within Mozart's creative resources, and the period June-August 1788 would go down in history as one of classical music's most astonishing summers, with Mozart composing three symphonies which, even today, remain at the pinnacle of artistic achievement.

### **Symphony No. 39**

Speculation over the origins and meaning of the first of the three final symphonies, in E-flat major, KV543, is particularly intense, in part because of the enigmatic mood of the work as a whole. From the very first bars – only the third time that a Mozart symphony follows the Haydn-esque convention of a slow introduction – it's hard to tell if this is drama or play. Grave chords announce portent, but then, like sunlight breaking through clouds, a radiant shimmer of strings fills the scene with the promise of typically Mozartian elation, only to be juxtaposed once more with the kind of ominous orchestral thundering that might greet the Stone Guest in *Don Giovanni*.

If Mozart was ever to become Mahler, it would be here at the very opening of this symphony, where all the joys and gravity and contradictory trials of life are bundled together into one curiously coherent whole. It was this tumultuous emotional journey which prompted Hermann Albert to describe Symphony No. 39 as 'Mozart's Romantic symphony'. There's a foreboding here at the outset, made

all the more intense, post-factum, through the knowledge that Mozart's beloved six-month-old daughter Theresia died from intestinal cramps just three days after the manuscript was signed off on 26 June 1788.

So what does this first instalment in the near-miraculous trilogy 'mean'? For some, there is an association with Freemasonry, its strange 6/4 chords, horn echoes in the main theme, its key signature of E-flat major, and rapid mood changes suggesting the kinds of secret Masonic codes more often linked with *The Magic Flute*. Autobiographically it's possible to align the prevailing mood of happiness-within-high-drama with a letter Mozart wrote in the previous year, where he described death as 'that best and truest friend of man ... [the thought of which] ... is not only no longer terrifying to me, but is indeed very soothing and consoling.' Certainly we know from his correspondence that around this time he was fighting a battle against 'dismal thoughts' which were intruding on his creative process, despite his living, in another contradictory account in his pleading letters, 'agreeably and comfortably'.

But right from the outset, it's clear that this is a work of the highest creative inspiration. As Eric Blom wrote, 'if one were asked to consider which work by any composer is the most serenely, the most consistently and continuously beautiful ... I think that one could not possibly fail to arrive at this work.'

Tension is created at the outset through timpani and a certain harmonic ambiguity, but as the *Allegro* proper enters, it's resolved into the noble key of E-flat major, its typically boisterous Mozartian mood now tinged with autumnal shades of brown, as if ever-conscious of the transience of beauty – indeed of that very transience itself being the source of the beauty. That main theme is essentially a cantilena emerging from stillness but embellished throughout by trumpets and timpani, and descending scale passages in the violins. The second subject is more muted, with Mozart making particularly plaintive use of the clarinets which here in this symphony take the place of the more usual oboes. A brief development then leads to an elaborated version of the first theme, before the movement concludes, fanfare-style, with a rousing tutti flourish.

A hesitant but nevertheless somehow determined little rising figure then begins the slow movement – one almost imagines some animated creature emerging from the earth to sniff around the surroundings, gradually growing in confidence as it proceeds beyond its immediate locale. Suddenly, drama emerges and the movement proper, predominantly in A-flat major, gets underway, its three key thematic groups tossed back and forth between strings and wind, with the muted instrumental colours of bassoon and clarinet particularly to the fore.

The melody of the famous Minuet – essentially a rustic dance – is instantly recognisable, as is the glorious theme shared between the two clarinets in the Trio.

Eventually, though, the tension is released in the *Allegro* finale, where for the first time in this most emotionally equivocal of Mozartian symphonies, unbridled joy is released, the gaiety transcending whatever circumstances of the everyday fought in vain to restrain and oppress Mozart's indomitable creative spirit.

## **Symphony No. 40**

The great G minor Symphony, KV550 was only the second minor-key work which Mozart would complete in the form – the other, No. 25, was also in G minor. But while minor keys were rare, Mozart nevertheless had models to follow in the G minor symphonies of Haydn (No. 39 and No. 83) and JC Bach (Op. 6 No. 6). All, including Mozart's own, were conceived in the spirit of *Sturm und Drang*, the turbulent, pre-revolutionary movement that was sweeping literature at the time. Mozart's Symphony No. 40 is one of the greatest examples of the form, being filled with a tempestuous passion which made it appeal to the Romantics more than any of his other symphonies (even more than the so-called 'Romantic' 39th).

Mozart wrote two different versions of the symphony, one without clarinets and one with them. It has been suggested that the clarinets may have been added in April 1791 when an orchestra under Salleri, and featuring the great clarinetists Johann and Anton Stadler, performed an unidentified 'grand symphony' by Mozart. In any case, nowadays it tends to be performed with the clarinets – the instrument whose haunting beauty dominated Mozart's later instrumental works.

G minor was, of course, Mozart's 'special' key in which he poured out his most dramatic emotions. The String Quintet KV516, the Piano Quartet KV478 and parts of *Don Giovanni* all make striking use of the key, and this great symphony is probably the finest example of them all.

Over a pulsating viola accompaniment, the violins in octaves state one of the most famous opening themes in all music. It's no less tragic for being so elegant. Indeed this extraordinary balance between turbulent passion and a refined sense of style gives the symphony its enduring appeal.

Everyone, it seemed, had their own private interpretation of its meaning. Richard Wagner commented on its 'indestructible beauty'. Robert Schumann wrote of its 'floating Grecian grace', while for

Mendelssohn, that magnificent opening theme offered a stern rebuke to Liszt who proclaimed that the piano could reproduce any orchestral sound. 'I'd just like to hear the first eight bars of Mozart's G minor Symphony, with that delicate figure on the violas, played on the piano as they sound in the orchestra, and then I'd believe it,' Mendelssohn is reported to have said.

While there is an authentic second subject in the major key, the distinctive two-quaver one-crotchet rhythm dominates this opening movement. Even at its most elegant, this opening *Molto allegro* continually threatens to, and often does, break out again in a passion which provides a salutary reminder that, at the time of its composition, the beginnings of the French Revolution were just a year away. The modulations do a similar thing. It's one of the most chromatic movements in all Mozart – but in that it will be outdone by the finale.

The violas get the *Andante* underway, just as they did in the opening movement. In E-flat major, this slow movement would perhaps be serene if weren't for the unsettling effects which Mozart continually introduces. It's built around clashes of a semitone, and as in some of Haydn's most challenging later symphonies, the rhythm is disrupted by displaced accents. It has a kind of throbbing effect, with little twitches and flutters punctuating its onward progress.

The *Minuet* is scarcely innocent either. Built out of three-bar phrases and again with a pronounced dissonance, it encloses a Trio in G major which provides a kind of ray of sunlight through dark clouds.

The agitation which has characterised so much of the symphony returns in the final movement. From an eight-note ascending figure known as a 'Mannheim rocket' (not unlike that which Beethoven would employ in the Scherzo to his Fifth Symphony) the movement lurches into life with speed and intensity. Now the modulations of the first movement become even more pronounced and chromatic – before the main theme is done it will have touched all twelve notes. How bizarre this must have sounded to Mozart's contemporaries! And yet, amidst all the disturbing emotion there remains that characteristic Mozartian grace and fluency. Only Mozart could achieve so much beauty out of so much apparent pain.

## **Symphony No. 41 'Jupiter'**

In early 1788, Mozart composed a comic aria to the words 'You've but a sluggish wit, Dear Signor Pompeo! Go learn a bit of the ways of the world.' It was tossed off without much thought or care for use in some forgotten *opera buffa* playing in Vienna at the time. The aria too might have been

forgotten by history had not, a few months later, Mozart re-appropriated it for use in a prominent place in his final symphony.

A spoof on Signor Pompeo's ignorance is hardly the stately or 'god-like' sentiment which one might normally anticipate when encountering the celestially-titled 'Jupiter', Mozart's Symphony No. 41. But then Mozart was never one to aggrandise his own musical accomplishments. Here in the manuscript of his final symphony he used this frankly silly little inscription to round out the otherwise solemn and splendid main theme of the first movement. It's a measure of Mozart's genius that the theme's use in the symphony is somehow perfectly appropriate. Only Mozart could have gotten away with it.

In fact Mozart never called this symphony the 'Jupiter' at all. He simply headed the score as 'Sinfonia'. Close to unknown and quite possibly unperformed during Mozart's lifetime, it only gained popularity in a piano arrangement by Muzio Clementi in 1823, as England embraced Mozart's later music and particularly his apparent 'Roman themes'. And so with its use in concerts by Salomon and Cramer in Britain, and in Clementi's piano arrangement, the nickname stuck, despite the absence of any internal or external evidence to support its suitability.

The 'Jupiter' is the third symphony in the astonishing trilogy composed between 26 June and 10 August 1788. Scored for flute, oboes, bassoons, horns, trumpets, timpani and strings – but interestingly with no clarinets – the symphony is a fitting conclusion to the majestic sequence of symphonies which Mozart completed in his maturity. It is so rich in invention, and so complete in structure, indeed, that one can almost imagine that in it and its two illustrious predecessors, Mozart had said all he needed to say in the form – hence the appearance of no subsequent symphonies in the three years that remained before the composer's premature death in 1791.

The abrupt fanfare and grand *Allegro vivace* which open the symphony establish an imperial mood which is quite typical of Mozart's orchestral works in this key, but the intrusion of the comic aria as the second of two subsidiary themes provides the necessary contrast. Indeed that comic theme provides the basis for much of the development which follows – including setting up a 'false recapitulation' halfway through! A series of audacious modulations based on the opening fanfare then lead into the recapitulation proper and a return of the vaguely military feel which permeated the early part of the movement.

The *Andante cantabile* in F major is one of Mozart's most eloquent, and famous, slow movements. From the melodic and untroubled outset on muted violins, this second movement proceeds towards



a C minor in which expressive figures for strings are punctuated by strident chords. The effect is oddly unsettling and the syncopations and occasional chromaticism make this one of the greatest of Mozart's slow movements. Haydn thought so too. He quoted this movement in his own Symphony No. 98, which he was composing when he heard of Mozart's death.

Haydn also admired the *Minuet*, which is perhaps this great symphony's least understood movement. Amidst the heroism which surrounds it, this third movement emerges with superficial simplicity. But it is scored with such subtlety (listen in particular to the gently arching string figures at the opening), its trio is so closely integrated into the fabric of the symphony as a whole, and its chromaticism is so far-reaching, that its apparent modesty is deceptive. Perhaps most of all, it provides a fascinating context in which the tour-de-force finale can emerge.

Where in the earlier parts of his symphonic career, Mozart was a 'first movement man', here in his final symphony he shifts the dramatic weight to the end. There are five themes in the finale and Mozart puts them through all manner of contrapuntal inventions. In fact there is such structural complexity that 19th-century Germans knew the Jupiter as 'the Symphony with the fugal finale', although strictly speaking the movement is in sonata form with fugato episodes. Mozart probably found the model in the work of his friend Michael Haydn, but he makes this concluding movement distinctly his own. It's a masterpiece in which the astonishing technical facility of the composing never gets in the way of the listener's enjoyment – perhaps after all a truly Olympian achievement!

**Martin Buzacott © 2015**

*This performance of Mozart's Last Symphonies marked the 25th anniversary since Frans Brüggen conducted the same program with the ACO in Richard Tognetti's first year as leader. Martin Buzacott spoke with Richard Tognetti about his memories of that event, and also his current view of these Mozart masterpieces.*

**MB:** How well do you remember those first performances of the final three symphonies of Mozart under Frans Brüggen 25 years ago?

**RT:** I remember them quite well actually. I remember the sense of clarity that Brüggen brought. He wasn't just 'dabbing Dettol antiseptic' on the music as you sometimes get with English so-called specialists in early music, who like authenticating and rubber-stamping things. He had a sense of structure, a sense of space and breathing that I recall quite clearly and he also had an air of mysticism about him. He was almost like a white-haired guru, with charisma, an 'Ausstrahlung', as the Germans say. Without dominating the Orchestra, he made people want to go with him, into his realm.

**MB:** Physically, what was he like on the podium?

**RT:** He was very frail. He had the pallid, yellow face of a smoker, and then it emerged later that he'd been a heavy drinker and it probably killed him. He wasn't ebullient. He wasn't verbose. He wasn't funny. He was mysterious. He came out of the hippie era and that's when the Early Music movement really was at its glorious best, I think, when they were rebels. It wasn't really about authenticating things – that was a furphy, the notion that we are reinterpreting the classics just how the composers intended. We're not. We're still putting them through the prisms of our own imaginations.

**MB:** Brüggen was an early musician who became a conductor later in life. Many of the great recordings of the late Mozart symphonies that people know are by the legendary conductors like Böhm and Karajan. You bring a kind of a 'third perspective' to this in that you play/direct the symphonies. How does that change the perspective?

**RT:** Strictly speaking it's incorrect to have a conductor there. More than likely Mozart played from the keyboard and certainly deferred to the Concertmaster, who was the real director. If Mozart was conducting, it would have been more a 'beating time' and he wouldn't have been the charismatic leader of men that conductors have become in post-Wagnerian times. And so the Concertmaster, the leader-cum-conductor, is my role and it feels real and right and true. The violin is just a far more

expressive baton, and so, rather than trying to express the musical direction with clumsy words, I can play it, and indicate what I'm after. You don't have that power as a soundless conductor.

**MB:** So how will these performances of the Mozart final symphonies differ from the ones you've given individually over the years?

**RT:** Every performance differs in some way. It depends on who you've got on stage, what that stage is, and your own mood. But structurally, they've developed. Certainly the tempi have changed. It's not like Beethoven symphonies where we have specific metronome marks. In Mozart the tempo indications are just in Italian – 'Allegro con brio' and so forth. So therefore we don't have specific rules on exactly how fast we're meant to play the works, and that leaves it up to us to interpret. I've re-evaluated certain tempi over the years due to the very sophisticated process of 'finger in the wind'. But even then, you get into a hall and you have to change! Ultimately it's about the listener.

**MB:** These three symphonies were written in under three months. Some people have said it's almost like one work with 12 movements. Do you subscribe to that theory?

**RT:** Well they all sound immediately like Mozart, and the textures are pretty similar, but whether he wrote them to be played as three I doubt. I mean, he was forced to become opportunistic. He wasn't like a modern-day composer sponsored by the Austrian Council of the Arts to go on a holiday to the Tyrol to write symphonies, and then come back and they're performed once. He was a craftsman looking for business and it seems there are three plausible reasons why they were written. If I remember correctly, these are: 1) that he might have an opportunity to go to London; 2) that he wanted to write them as a single opus, as a set that he could sell in the same way that Handel and Corelli did – but that doesn't sound very plausible to me because he didn't do that with anything else; and 3) that they were a commission that fell through and he was left with these finished pieces. Now that's interesting because there are other commissions that fell through but when the commissions stopped, he stopped composing, so there are these remaining 'torsos' of works. But these are not 'torsos'. They are fully completed works.

At one point we didn't think that they were ever performed in his lifetime but that can't be right. It's scant, but there's a little bit of proof that they were performed. The Symphony No. 40 in G minor for instance exists in two versions with different wind orchestrations. If they'd been intended merely as 'art-for-art's sake', he wouldn't have done that.

**MB:** Interesting year he wrote them in, 1788. It was just a year before the storming of the Bastille. Would you know from the works alone that there was social change afoot?

**RT:** No. He wasn't a political composer. He famously said about Voltaire that: 'That ungodly dog is dead.' So he wasn't a political composer but when you talk about performing his music authentically, there is definitely a social context that needs to be considered. When, all those years ago, we did his opera *Mitridate*, Erin Helyard and I were researching the performance context and the nature of Mozart's audience. So, first of all there were drugs: the port of Venice was bringing in all sorts of new drugs; then there was youth – most of the audience were young; and they were talking, in a really raucous way, during the opera; and finally, there were pissoirs at the sides of the venues. Now those four things are pretty radical aren't they! Nowadays, of course, most classical music audiences are older; they sit there in silence; there are nice, clean toilets; and let's not even talk about the drugs, except to say the modern concert environment is now anti-drugs, other than sipping a glass of wine or something. So the idea that Mozart wrote them as three 'grand symphonies' to be performed in a sort of sacramental way in a concert hall with people quiet, attentive and paying him lots of money is just absurd. There's no way.

**MB:** What will be your key messages for the Orchestra when you go into rehearsals for these concerts?

**RT:** We've played the great 'Jupiter' and the 40th Symphony a lot. But we haven't played No. 39 for many, many years. We play the last movement of the Jupiter as an encore – after a Beethoven symphony it's a pretty whizz-bang thing to do. One thing you get with Mozart, and no other composer comes close, is dancing on your own joy.

**MB:** Could you ever have imagined where you would be now, and particularly where the Orchestra would be?

**RT:** No. It has been, at times, a slow and rocky road. You can't move the Australian Chamber Orchestra to the middle of Europe. That didn't matter though because I didn't want to go and live in Europe. I wanted to stay here. And I think we are in a pretty healthy state actually – you need innovation in order to pursue excellence. And that's what we have always been aiming for.

## Richard Tognetti

*'Richard Tognetti is one of the most characterful, incisive and impassioned violinists to be heard today.'* – The Daily Telegraph (UK)

Australian violinist, conductor and composer Richard Tognetti was born in Canberra and raised in Wollongong. He has established an international reputation for his compelling performances and artistic individualism.

He began his studies in his home town 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. He is also Artistic Director of the Festival Maribor in Slovenia.

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, he 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 of the Australian symphony orchestras.

Richard was 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 *Horrorscopes*; and created *The Red Tree*, inspired by Shaun Tan's book. He co-created and starred in the 2008 documentary film *Musica Surfica*.

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. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

He has given more than 2500 performances with the Australian Chamber Orchestra.

## **Australian Chamber Orchestra**

*'If there's a better Chamber Orchestra in the world today, I haven't heard it.'* – The Guardian (UK)

Since its first concert in November 1975, the Orchestra has travelled a remarkable road. With inspiring programming, unrivalled virtuosity, energy and individuality, the Australian Chamber Orchestra's performances span popular masterworks, adventurous cross-artform projects and pieces specially commissioned for the ensemble.

Founded by the cellist John Painter, the ACO originally comprised just 13 players, who came together for concerts as they were invited. Today, the ACO has grown to 21 players (four part-time), giving more than 100 performances in Australia each year, as well as touring internationally.

The ACO has performed around the world: from red-dust regional centres of Australia to New York night clubs, from Australian capital cities to the world's most prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, Vienna's Musikverein, New York's Carnegie Hall, Birmingham's Symphony Hall and Frankfurt's Alte Oper.

Since the ACO was formed in 1975, it has toured Indonesia, Singapore, Thailand, Malaysia, Hong Kong, Japan, New Zealand, Italy, France, Austria, Switzerland, England, Belgium, The Netherlands, Germany, China, Greece, the US, Scotland, Chile, Argentina, Croatia, the former Yugoslavia, Slovenia, Brazil, Uruguay, New Caledonia, Czech Republic, Slovak Republic, Spain, Luxembourg, Macau, Taiwan, Estonia, Canada, Poland, Puerto Rico and Ireland.

The ACO's dedication and musicianship has created warm relationships with such celebrated soloists as Emmanuel Pahud, Steven Isserlis, Dawn Upshaw, Imogen Cooper, Christian Lindberg, Joseph Tawadros, Melvyn Tan and Pieter Wispelwey. The ACO is renowned for collaborating with artists from diverse genres, including singers Tim Freedman, Neil Finn, Katie Noonan, Paul Capps, Danny Spooner and Barry Humphries and visual artists Michael Leunig, Bill Henson, Shaun Tan and Jon Frank.

The ACO has recorded for the world's top labels. Their recordings have won three consecutive ARIA Awards and documentaries featuring the ACO have been shown on television worldwide and won awards at film festivals on four continents.

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## For Australian Chamber Orchestra

**Artistic Director** Richard Tognetti AO

**Managing Director** Richard Evans

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