

Australian Chamber Orchestra

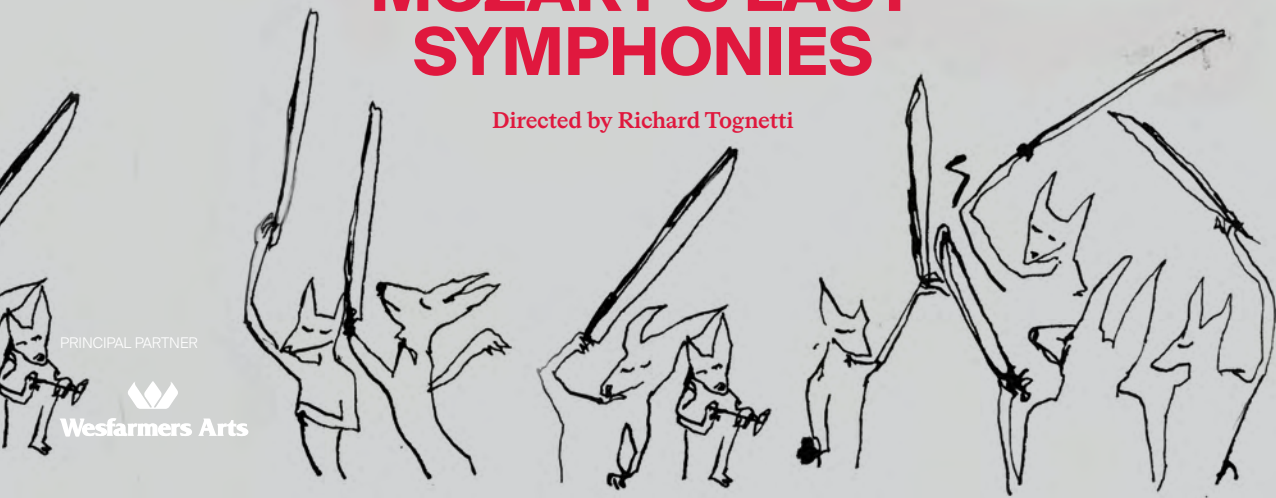
ACO

MOZART'S LAST SYMPHONIES

Directed by Richard Tognetti

PRINCIPAL PARTNER


Wesfarmers Arts



ACO

Australian
Chamber
Orchestra

Richard Tognetti
Artistic Director

“The
intensity, the
fearlessness,
the curiosity.
This remains
rule-bending
at its most
revelatory.”

— THE GUARDIAN UK,
2025.



2027

An epic season of
extraordinary depth that
celebrates tradition,
transformation and
transcendence.

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INSIDE

Inside you'll find features and interviews that shine a spotlight on our players and the music you are about to hear. Enjoy the read.

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Cover and drawings
throughout by
Bertie Blackman.

Share your experience

#ACO26Season



@AustralianChamberOrchestra



WELCOME

Welcome to this performance of *Mozart's Last Symphonies*, directed by Richard Tognetti.

Mozart's glorious symphonies 39, 40 and 41 have become synonymous with Richard and the ACO. Richard performed them during his very first year as the ACO's Artistic Director in 1990 and has returned to them several times in the years since, to both national and international acclaim.

Ahead of this concert series, he spoke with Australian writer Madeleine Gray about the mysteries surrounding their origins, and why he regards these works as one of the greatest feats of humankind. You can read their conversation from page 12.

I'm delighted to share that we commissioned the brilliant Australian artist Bertie Blackman to create a series of drawings inspired by Mozart and the ACO's performances of these symphonies, which you will find printed throughout this program.

Brimming with energy and wit, Bertie's illustrations are a striking visual response to this extraordinary music in the hands of our ACO musicians.

I look forward to seeing you in the concert hall, and I hope you enjoy the performance.



Richard Evans AM
Managing Director



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Australian Chamber Orchestra & Wesfarmers Arts
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LEGENDS & LUMINARIES

3–19 October



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

An exhilarating program featuring selections from Mozart's *The Magic Flute* and music by Ellen Reid, Mendelssohn and Nico Muhly.

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*Transaction fee of \$8.50 applies

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Pre-Concert
Talks

Pre-concert talks take place 45 minutes before the start of every concert. See the ACO information desk for location details.

SYDNEY OPERA HOUSE

Bernard Rofe

Sat 19 Sep 1.15pm

Mon 21 Sep 6.45pm

BRISBANE – QPAC
CONCERT HALL

Matthew Hodge

Tue 22 Sep 6.15pm

MELBOURNE – ARTS
CENTRE MELBOURNE

Kym Dillon

Thu 24 Sep 6.45pm

CANBERRA – LLEWELLYN HALL

Bernard Rofe

Fri 25 Sep 6.45pm

PROGRAM

Richard Tognetti Director & Violin
Australian Chamber Orchestra

COMPOSER	TITLE	MIN
Wolfgang Amadeus Mozart	Symphony No.39 in E-flat major, K.543 <i>I. Adagio – Allegro</i> <i>II. Andante con moto</i> <i>III. Menuetto. Allegretto</i> <i>IV. Finale. Allegro</i>	29
Mozart	Symphony No.40 in G minor, K.550 <i>I. Molto Allegro</i> <i>II. Andante</i> <i>III. Menuetto. Allegretto</i> <i>IV. Allegro assai</i>	31
Interval		20
Mozart	Symphony No.41 in C major, K.551 “Jupiter” <i>I. Allegro vivace</i> <i>II. Andante cantabile</i> <i>III. Menuetto. Allegretto</i> <i>IV. Molto Allegro</i>	34

The ACO commissioned multidisciplinary Australian artist and storyteller **Bertie Blackman** to create a series of drawings in response to Mozart’s Symphonies No.39, No.40 and No.41, as performed by the musicians of the ACO.

Bertie writes:

These drawings are about a cheeky genius – someone who has a mind whirring. I make art because I feel that the world is more expansive than we pretend to know. Mozart was a wonderful, wild, kind of raconteur. Silly in the sense that he knew nothing makes sense. I love to pay tribute to those who cannot give in to normalcy.

The concert will last approximately two hours, including a 20-minute interval.
The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.

ACO concerts are regularly broadcast on ABC Classic. *Mozart’s Last Symphonies* will be broadcast on Tuesday, 10 November at 1pm and available on demand for 30 days after.

MUSICIANS ON STAGE



Richard Tognetti
Director & Violin

Richard plays a 1741–44 Giuseppe Guarneri del Gesù violin 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.



Ilya Isakovich
Violin

Ilya plays a 1590 Brothers Amati violin on loan from the ACO Instrument Fund. His Chair is sponsored by anonymous donors and Colin Golvan AM KC & Dr Debbie Golvan.



Helena Rathbone
Principal Violin

Helena plays the 1732 'ex-Dollfus' Stradivarius violin on loan from anonymous Australian private benefactors. Her Chair is sponsored by Margaret Gibbs & Rodney Cameron.



Liisa Pallandi
Violin

Liisa plays a 1759 Giovanni Battista Guadagnini violin on loan from the ACO. Her Chair is sponsored by the Melbourne Medical Syndicate.



Satu Vanskä
Principal Violin

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



Thibaud Pavlovic-Hobba
Violin

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



Anna da Silva Chen
Violin

Anna plays an 18th-century violin made in the style of Pietro Guarneri of Venice, on loan from Jannie Brown. Her Chair is sponsored by Alenka Tindale.



Ike See
Violin

Ike plays his own 2021 Zygmuntowicz violin. His Chair is sponsored by Gus & Nanna Lehrer.



Aiko Goto
Violin

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



Tim Yu
Violin

Tim plays an 1850 violin by John Lott, in the style of Giuseppe Guarneri del Gesù, kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by Ralph Ward-Ambler AM & Barbara Ward-Ambler.



Maja Savnik[#]
Violin



Melissa Barnard
Cello

Melissa plays an 1846 cello by Jean-Baptiste Vuillaume. Her Chair is sponsored by Jason Wenderoth.



Stefanie Farrands
Principal Viola

Stefanie plays a 1610 Maggini viola on loan from the ACO Instrument Fund. Her Chair is sponsored by peckvonhartel architects.



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, 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.



Amanda Verner
Viola

Amanda plays her own 2023 copy of a Gasparo da Salò viola by Florian Leonhard Fine Violins.



Maxime Bibeau
Principal Bass

Max plays a late-16th-century Gasparo da Salò bass on loan from UKARIA. In Brisbane, Max plays a 19th-century Italian bass. His Chair is sponsored by Janet Matton AM & Robin Rowe, and Ros Morauta.



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.



Georgia Browne[#]
Principal Flute

Georgia appears courtesy of the Ensemble Pygmalion.



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.



Tatjana Zimre[#]
Principal Oboe

[#] Guest Musician



Adam Masters#
Oboe

Adam appears courtesy of the Australian Brandenburg Orchestra and University of Melbourne.



Anneke Scott#
Principal Horn



Nicola Boud#
Principal Clarinet

Nicola appears courtesy of the Royal Conservatoire The Hague.



Ashley Sutherland#
Clarinet



Leanne Sullivan#
Principal Trumpet



Emmanuel Frankenber#
Horn

Emmanuel appears courtesy of the Orchestra of the 18th Century, Concerto Copenhagen and Les Musiciens du Prince, Bremen University of Arts.



Jane Gower#
Principal Bassoon



Sim Walters#
Bassoon



Richard Fomison#
Trumpet



Brian Nixon#
Principal Timpani

Brian's Chair is sponsored by Jennifer & Denys Gillespie, and Jo & John Millyard.



Guest Musician

PROGRAM IN SHORT

Your five-minute read
before lights down.

Written by Russell Torrance



Wolfgang Amadeus Mozart (1756–1791) **Symphonies No.39, No.40 and No.41**

Mozart's final three symphonies – 39, 40 and 41 – are among the greatest ever composed. Written in a very short period of time, they seem to sum up their composer's accumulated brilliance, and point towards a new, more expressive type of symphony, the kind he would no doubt have written if he had lived longer.

Given that these are Mozart's last symphonies, it might be easy to fall into the trap of assuming that he died soon after, leaving these as final testaments. But a look at the timeline reveals that when the symphonies were composed, Mozart still had three years to go before he would be taken by a brief illness, early in the winter of 1791. In the summer of 1788, he would have had no concept at all that time was short, and surely would have expected to write many more symphonies.

Symphonies 39, 40 and 41 were written in June, July and August 1788 respectively, a jaw-dropping, almost miraculous achievement. Why did Mozart not keep up this astonishing pace, and write more? It is one of the many curious, unanswered questions about Mozart's final few years.

The most likely reason is the historical context – Mozart's Vienna was in turmoil. The Austro-Hungarian Empire, led by Emperor Joseph II, had just entered the Austro-Turkish War. Unsurprisingly, this had a dire economic impact on Viennese life.

Mozart had been earning money as a freelance composer, performer and concert promoter, and many of his greatest compositions were intended for his popular concert series, or 'academies'. The war took away much of his audience. Many members of the nobility, upon whose patronage Mozart relied, had actually followed the Emperor himself to go and fight the war. Those left behind could not afford to attend concerts as they had before – alongside other economic worries came new interest rate laws intended to fund the military campaign.

The new war also brought a change in attitudes and outlook. For decades, the spirit of the Enlightenment – equality, reason, individual liberty, natural rights – had fuelled life in the imperial capital and provided the ideals behind the cultural environment of which Mozart was such an important part. But the ideas of the Enlightenment were being challenged by the brutal reality of conflict.

There is also the question of why Mozart, after a hiatus of a year and half, suddenly decided to write three symphonies in quick succession. One theory is that they were commissioned, possibly by fellow concert promoter Gottfried van Swieten. His love of the music of Bach might explain the fugue in the finale of Mozart's Symphony No.41.

A more likely reason is that Mozart intended the symphonies for a series of concerts he had planned to promote in the summer of 1788. With the war and its impact on Vienna, this enterprise had to be cancelled, along, presumably, with plans for the symphonies' premieres.

It is a matter of debate, then, whether Mozart ever heard these works performed. There are mentions of concerts held late in Mozart's life that included unspecified symphonies. It is argued that surely Mozart would have included the symphonies of 1788. The composer also seems to have made some alterations to Symphony No.40. Again, some scholars maintain that this would not have happened if the composer had not heard the work played.

Another question mark around these three final symphonies is the tempting idea that they have been conceived as a whole 'monumental trilogy'. They certainly contrast well with one another in terms of mood, especially the moody drama of No.40 and the jubilant sunshine of No.41. And it is intriguing to consider that, at this point of his career, Mozart was conceiving cycles of symphonies, to be appreciated perhaps together in one sitting (as you will in this concert).

The grand opening of **Symphony No.39** is cited by some commentators as evidence of this. The powerful chords announce the arrival of something grand and important, something larger than the symphony that follows. At the first ever documented performance of the work, at a Mozart memorial concert in 1792, one audience member observed that:

The opening is so majestic that it so surprised even the coldest, most insensitive listener and non-expert, that even if he wanted to chat, it prevented him from being inattentive, and thus, so to speak, put him in a position to become all ears.

The rest of the symphony is full of typical Mozartian energy and light, albeit with a fourth movement that feels more lightweight than other Mozart finales. Again – is this a sign that this symphony is intended as the first of three performed together?

There is nothing lightweight about **Symphony No.40**. Symphony No.39 is dated 26 June 1788, with Symphony No.40 completed barely four weeks later, on 25 July. In a period in music characterised by restraint and elegance, this symphony lays bare its torrid emotions.

There are none of the usual musical gestures at the opening. No fanfares, drumrolls or even the proud chords at the beginning of Symphony No.39. Instead, Mozart launches straight into the melancholic melody, over agitated string accompaniment.

This intensity barely lets up for the length of the symphony. The third movement is a minuet, normally in an 18th-century symphony where you might expect some gentle elegance and grace. But in the case of the 40th, Mozart's minuet is edgy and uncharacteristically dramatic.

Pairing the emotions in Mozart's music with the events of his life can often prove to be a fool's errand. There are many instances of the composer producing music of such elegance and positivity, while his own reality was anything but. However, you may see this symphony as musical evidence that the direness of Mozart's financial situation had hit home.

In June 1788 he had penned a series of letters to his friend Michael Puchberg, begging to borrow money to see him through until the planned concert series would bring much-needed income, and to ward off 'black thoughts'. Another important impact on Mozart that June was the death of his baby girl, Theresia.

The mood of Symphony No.40 is a worthy forbear to the emotional intensity that would characterise the symphonies of the next century, the 'Romantic' era in music. This is not the only feature of the symphony that seems to point towards the future. There is a passage in the final movement where Mozart moves the listener rapidly through a series of musical keys, creating the kind of tonal ambiguity that is more in keeping with early 20th century styles.

Symphony No.41 is dated 10 August 1788. Often dubbed the greatest symphony of the Classical era, it was almost certainly never heard by its composer. It was published two years after Mozart died, and possibly had its first public performance in 1815, in London. The concert was organised by Johann Peter Salomon, the impresario who had worked with Haydn, and it is he who came up with the 'Jupiter' nickname in recognition of the symphony's grandeur and jollity.

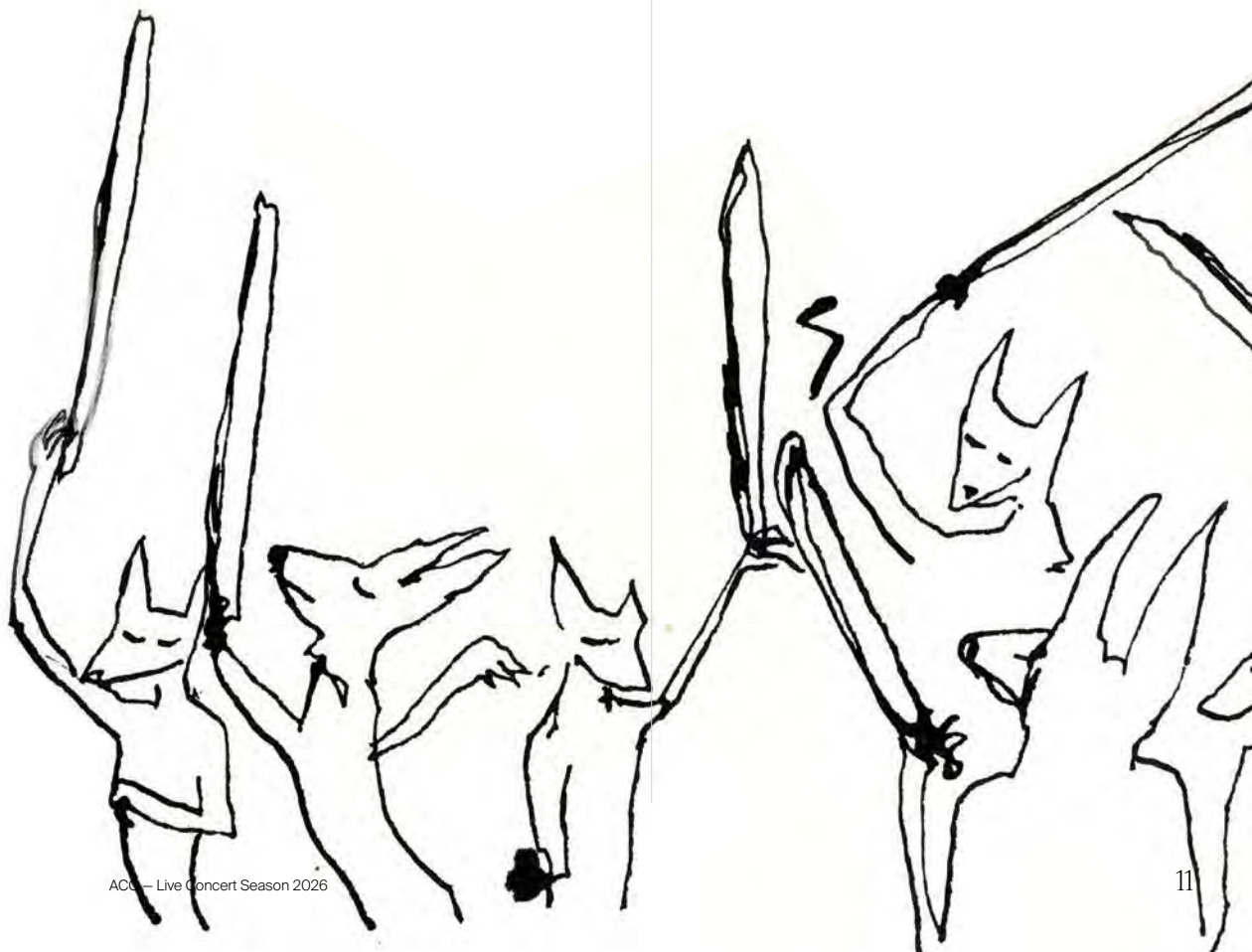
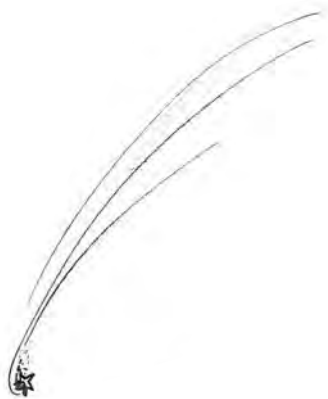
The emotional gulf between the angst of Symphony No.40 and the lightness of No.41 seems deliberate. For a start, No.40 is in the key of G minor, one commonly associated with bleakness and melancholy, whereas the next symphony is in C major, one of the 'happiest' of keys. Mozart also made subtle changes in the orchestration between the two works – the plaintive tones of the clarinets in No.40 are replaced by the brighter, sharper oboes in No.41.

Mozart's music is arguably at its greatest in this symphony. The elegance and poise of the opening

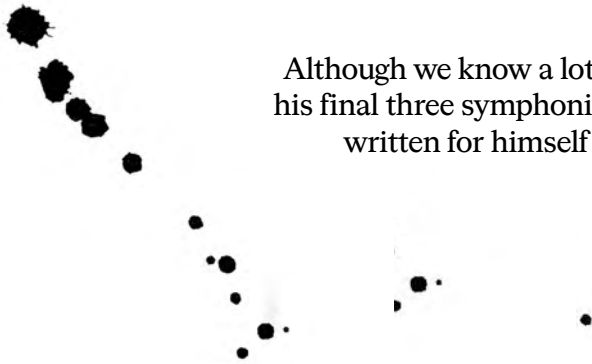
movement (during which he quotes cheekily from one of his lesser well-known operas), the expressive beauty of the second movement, the grace of the minuet. The famous final movement is a blazing display of Mozart's skill – the deceptively simple, four-note motif is woven through the music, emerging in an exciting five-part fugue.

Once again, Mozart could not have known when he wrote this music that it would be his last symphony. But with the benefit of centuries of reflection, it seems like a fitting, proud end to a marvellous, magical chapter in the history of music.

Russell Torrance is an award-winning radio presenter and producer, and is currently the Mornings Presenter on ABC Classic. Russell's career began as an editor on the *New Grove Dictionary of Music and Musicians* and, as well as broadcast, has encompassed music teaching, composition and performance.





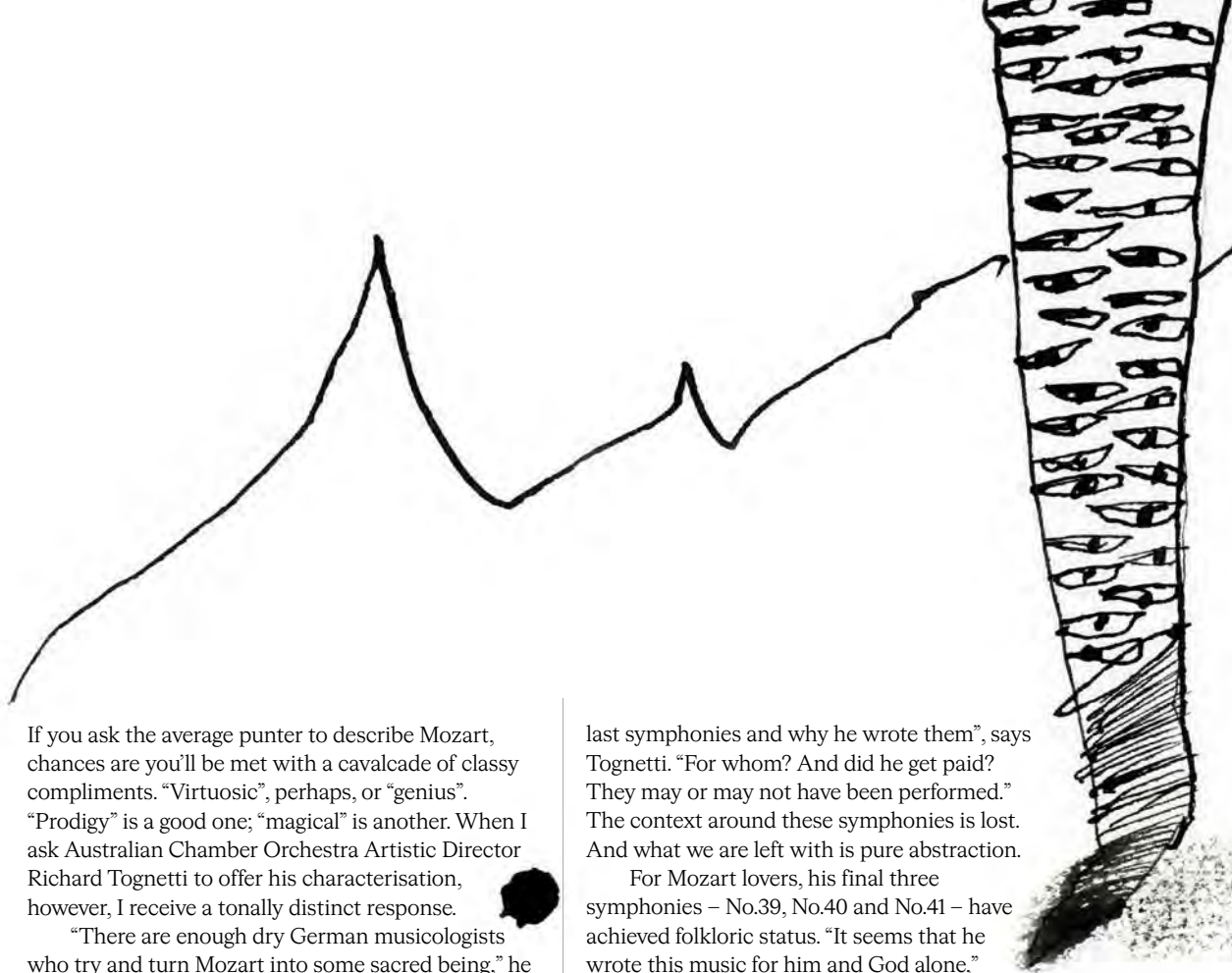


Although we know a lot about Mozart's life,
his final three symphonies remain mysteries,
written for himself and God alone.

THE HOLY FOOL

Written by Madeleine Gray
Drawings by Bertie Blackman





If you ask the average punter to describe Mozart, chances are you'll be met with a cavalcade of classy compliments. "Virtuosic", perhaps, or "genius". "Prodigy" is a good one; "magical" is another. When I ask Australian Chamber Orchestra Artistic Director Richard Tognetti to offer his characterisation, however, I receive a tonally distinct response.

"There are enough dry German musicologists who try and turn Mozart into some sacred being," he says. "He wasn't. He was a dirty little foul-mouthed scatological eccentric with the most amazing gift, and his music resonates today, whether you're in a lift or a dry concert hall, concentrating hard."

As a writer of fiction, I am accustomed to sniffing out stories wherever I go, making meaning from signs and symbols, inferring clues from context. I want to wrap the world up in narrative and then unwrap it. Were I writing about any work of music by Mozart other than his final three symphonies, this would be relatively easy.

As Tognetti explains, unlike Shakespeare or Bach, we know a lot about Mozart. We know about his economic stresses, his relationship with his tiger father, where he lived, his Freemasonry, his troubled relationship with the aristocracy. If I were writing about *The Magic Flute*, for example, I could make a clear case for it being a Masonic fable about self-improvement. Were I discussing *Don Giovanni*, I could philosophise at length about unbridled ego, the necessity of repentance, the (false) value of class boundaries. But "there's a strange hole in the information trail about these

last symphonies and why he wrote them", says Tognetti. "For whom? And did he get paid? They may or may not have been performed." The context around these symphonies is lost. And what we are left with is pure abstraction.

For Mozart lovers, his final three symphonies – No.39, No.40 and No.41 – have achieved folkloric status. "It seems that he wrote this music for him and God alone," Tognetti says. "And that's what makes this music so wonderful, in this day and age. It's quite refreshing. You can't ascribe some kind of theory to the music. That's what makes it so extraordinarily compelling for me."

Perhaps we can at least attempt to *describe* the symphonies? What do they sound like? No.41, nicknamed *Jupiter* by violinist Johann Salomon in reference to the majesty of the ancient Roman sky god, is "a revelation", says Tognetti. "He fuses multifarious melodies together, fugues and counterpoints, seemingly in patchwork form, culminating in this extraordinary climax. When you consider the technical prowess, the emotional complexity, the beauty of it, it's absolutely mind-blowing." I would add that it is *epic*. It traverses moods with the swiftness of a tired toddler, it builds like a thunderstorm, it is bold and loud, gentle and quiet, graceful, then somehow... it is everything all at once.

"The 40th symphony is a dark, unfolding drama, totally different," says Tognetti. "It is confoundingly modern and complex, but

at the same time there is always a shimmer on the surface. And there's a virtuosity in the 39th that is a totally different cup of tea as well." He continues that the three symphonies are, "surely, one of the greatest feats of humankind."

I ask Tognetti if he might compare any of the three symphonies to literary characters or to other works of art. At first, he demurs. He explains that, due to the abstraction, such a task would be impossible. Then, to my pleasure, he begins to bend.

"Well, you wouldn't say it's Solzhenitsynian. You wouldn't say it's Kafkaesque. You wouldn't even say it's Proustian... There is something of Jane Austen, in the precision of the language and the way that the mundane can be described and deconstructed, capturing the imagination."

Excellent, Jane Austen it is. To my mind, there does seem to be something of Mr Bennet in Mozart's character: the two share a common ineptitude with money, a comic view of the world and a subversive wit. It is less likely Mr Bennet would do as Mozart did, titling one of his songs *Leck mich im Arsch* ("Lick me in the arse"), but of this we cannot be certain.

We can be certain Mozart died when he was only 35. When he wrote these three symphonies in the summer of 1788, he had no way of knowing he would perish three years later and that these would be his final masterpieces.

"What's amazing is it feels like you can't imagine him writing anything else after this," Tognetti says. "What if he had lived to his 70s? Then what? Pre-Brucknerian symphonies? Continuing to write symphonies No.42 and No.43 all the way up to No.105 to beat Haydn? He wasn't to know that these would be his last, but it feels like these three symphonies are the culmination of his extraordinary career."

To my satisfaction, Tognetti is drawn back into my web of association. "Actually," he says, somewhat out of the blue, "these symphonies are more like Nabokov. Like Nabokov, Mozart didn't constrain himself to the obvious notions of the time. There's precision. There's something that transcends politics and societal mores."

Given this, I wonder whether it's possible Mozart was influenced by his German contemporary Immanuel Kant's non-imagistic writing style in *The Critique of Pure Reason* – its revised second edition was published a year before Mozart wrote his final symphonies. In *The Critique*, Kant refuses to use metaphor or simile to explain his ideas, as he believes both techniques only point to something being *like* something else rather than expressing true essence.

Tognetti doesn't bite. "Yes, but the thing with Mozart is that even though he lived during the Enlightenment, he was arguably not a character

"He wasn't to know that these would be his last, but it feels like these three symphonies are the culmination of his extraordinary career."





of the Enlightenment,” he says. “He doesn’t seem to have been a deeply philosophical person, outside of his freemasonry. This was someone who lived life, instead of talking about it. When Voltaire died, Mozart celebrated.” Tognetti recites to me a quote attributed to Mozart: “That godless fellow and arch-rascal, Voltaire, is dead — died like a dog, like a beast. That is his reward.”

“He wasn’t in touch with Goethe,” Tognetti continues. “He was just trying to get a gig. While he’s worshipped as a saint in Austria now, where they’ve made a fortune selling chocolates with his face on them, he was treated very badly during his life and completely underemployed. Life was tough, and still the music was just flowing out of him.” It’s clear that Tognetti feels a real affinity with Mozart, a kindred energy I would characterise as a “clever ratbaggedness”.

Tognetti became Artistic Director and Lead Violin at the ACO 36 years ago. In his first year of directing, the Orchestra performed Mozart’s final three symphonies, with Dutch conductor Frans Brüggen. “I loved his poetry so I loved doing it, but we perform the symphonies very differently now.”

How does playing the same music again and again over so many years feel? How does the experience or effect differ? “It’s like doing Shakespeare,” he explains. “You don’t just do it once and that’s that. You’ve got to keep on reassessing, opening them up. Your interpretation is not immutable. And the audience’s reaction and tastes change with the years as well... That being said, in my time, these three symphonies have been perennial.”

When Tognetti conducts, he ‘play-directs’, standing within the orchestra, playing violin and leading simultaneously. This is not revolutionary, he explains. It is reflective of how conducting worked in Mozart’s time. Indeed, Tognetti is suspicious of those who would claim Mozart himself was “avant-garde”. “I think ‘avant-garde’ is a modern way of defining art in order to give it a bit of spice,” he says. “I would say he was ‘advanced guard’. Mozart wasn’t running around the place blowing up traditions. He changed traditions, but he didn’t blow them up.”

Tognetti is known for his individualism, his boldness – *The Guardian* has described him as an “anarchist” – but he is also protective of tradition, respectful of the past. It’s about a balance of the two.

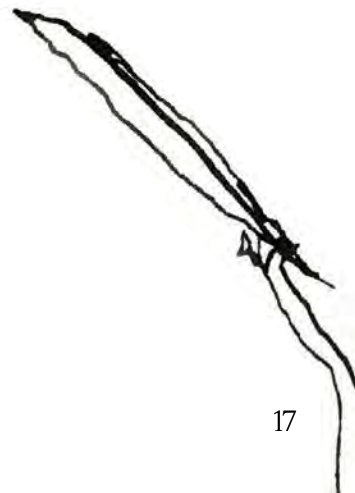
“A lot of orchestras have this notion that the piece is sacred. But I don’t know of any composer that considers their own music sacred. Whenever you work with the composer, they want to see how you breathe life into their work.” Even so, the ACO uses instruments, or copies of instruments, from Mozart’s time, or in some cases, made even

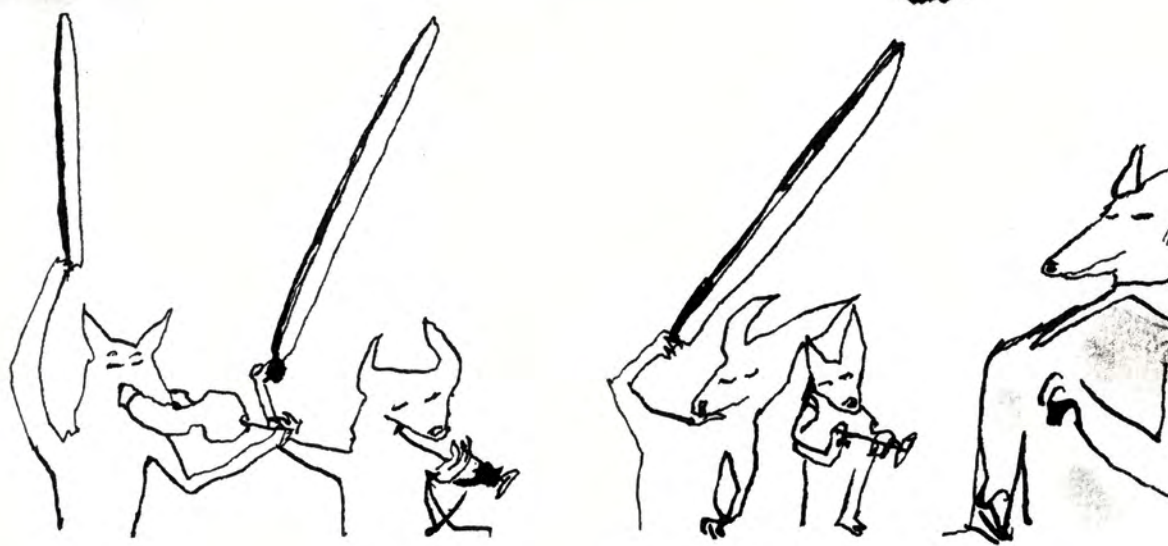
earlier. “When you hold that old bassoon, it feels quite different,” he says. But there is a haptic continuity there, certainly – a trans-temporal bond between musicians playing the same instruments.

I love the idea, propagated by cultural theorist Byung-Chul Han but inspired by Deleuze, that to resist the data-driven self-surveillance of neoliberal society, we must instead choose to play “the fool”. The fool is one who becomes incommunicable, who sees the world askance, who listens and doesn’t always respond. Of Mozart, Tognetti says, “He played the fool, the buffoon, the nincompoop, the vulgarian, but in a good way. If you’d met him, you would have been equal parts disgusted and compelled. You definitely would have wanted to go to the pub with him.” We all contain multitudes, from the ridiculous to the sublime, and in Mozart’s final symphonies we are invited to feel them all.

Madeleine Gray is a critic and novelist from Sydney. She has a Masters in English from the University of Oxford and a PhD in feminist literary theory from the University of Manchester. Her first novel, *Green Dot*, won the 2024 Matt Richell Award for New Writer of the Year, the 2025 Russell Prize for Humour Writing, and was shortlisted for Debut of the Year at the 2025 British Book Awards. Her second novel, *Chosen Family*, was shortlisted for Literary Fiction Book of the Year at the 2026 ABIs. She has been a finalist for the Walkley Pascall Prize for Arts Criticism and is now a regular book reviewer at *The Saturday Paper* and on ABC Radio National’s *The Bookshelf*. She also happens to be Bertie Blackman’s wife.

Bertie Blackman is a multidisciplinary storyteller from Sydney. Her work as a writer, musician and artist is highly imaginative, weaving between the real and unreal, illuminating her unique universe and inviting us to explore worlds within worlds. She is an ARIA-winning musician, and the author of the memoir *Bohemian Negligence* as well as the children’s book *Mica the Star Sailor*. Bertie’s visual art has been exhibited at galleries across Australia, and she has curatorially consulted with Art Gallery of NSW, Powerhouse, and Qtopia. She currently works as Senior Label and A&R Manager at Sydney-based record label Impressed Recordings. Bertie is the daughter of iconic Australian artist Charles Blackman. She also happens to be Madeleine Gray’s wife.

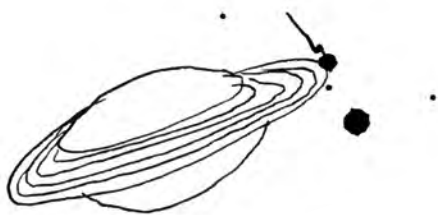






Richard Tognetti

Artistic Director
& Violin



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

Richard began his studies in his home town of Wollongong with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances with the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director.

Richard performs on period, modern and electric instruments and his numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, Richard has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovene Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all the major Australian symphony orchestras. Richard performed the Australian premieres of Ligeti's Violin Concerto and Lutoslawski's Partita. In November 2016, he became the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London.

Richard created the Huntington Festival in Mudgee, New South Wales and was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard'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.

His recordings have received accolades around the world, and he is the recipient of seven ARIA awards, including three consecutive wins for his recordings of Bach's violin works.

Richard was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. In 2017 he was awarded the JC Williamson Award for longstanding service to the live performance industry. He performs on a 1741–44 Giuseppe Guarneri del Gesù violin, lent to him by the ACO.

Australian Chamber Orchestra

“The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.”

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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 *Horizon*, *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.

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We would like to thank the following people who have supported the ACO's home at Pier 2/3 in the Walsh Bay Arts Precinct with a donation to our Capital Campaign. For more information or to discuss making a donation or dedicating a seat, please contact Lillian Armitage, Head of Major Gifts & Bequests on (02) 8274 3827.

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