

Australian Chamber Orchestra

50TH ANNIVERSARY SEASON

ACO

THEREMIN & BEYOND

Directed by Richard Tognetti

PRINCIPAL PARTNER



Wesfarmers Arts

OUR STORY IS YOUR STORY

Our supporters have helped
shape our first 50 years.

Help us step boldly into our
next chapter with the same
free thinking, creativity and
ambition which have made
us into the ACO of today.

Take us beyond 50.
Donate now.

ACO.COM.AU/DONATE

Australian
Chamber
Orchestra

50
Years



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.

Cover.
Carolina Eyck.
Photo by Shai Levy

Share your experience

#ACO25Season



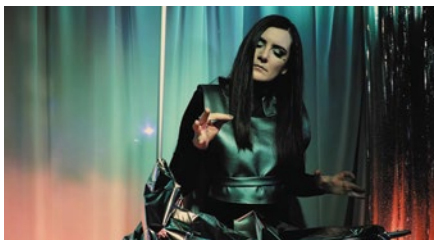
@AustralianChamberOrchestra

Up Front

- 2 **Welcome**
From the ACO's Managing Director Richard Evans
- 4 **News**
Upcoming concerts and the latest announcements

The Concert

- 7 **Program**
The music you're about to hear
- 8 **Musicians on Stage**
Players on stage for this performance
- 10 **Program in Short**
Your five-minute read before lights down
- 14 **Creating a Universe**
An interview with Carolina Eyck



- 22 **About the Artists**

Behind the Scenes

- 26 **ACO Subscriber Stories**
Meet our beloved Subscribers
- 29 **ACO Staff**
- 30 **Acknowledgements**

WELCOME

Welcome to *Theremin & Beyond*.

Curiosity and innovation have always been at the heart of the ACO. This program exemplifies our inventive spirit as – for the very first time – Richard Tognetti and the musicians of the ACO are joined onstage by renowned theremin virtuoso Carolina Eyck.

The theremin is capable of conjuring a thousand different colours and moods. One of the most intriguing instruments ever created, in the hands of Carolina it becomes an instrument of remarkable nuance and expression, with melodies emerging as if by magic.

Carolina, Richard and the ACO will take us through an enthralling exploration of the sounds of the theremin – from Saint-Saëns' beloved *Carnival of the Animals* to a world premiere from Australian composer Holly Harrison and Carolina's own evocative music, before finishing on a high with the swinging sounds of The Beach Boys and the riotous thrumming of the *Flight of the Bumblebee*.

It's going to be a lot of fun, and certainly a unique concert experience, with curiosity and innovation to the fore!

As you know, the ACO has long pioneered innovative cinematic projects. This October in Brisbane, Sydney, Canberra and Melbourne, you'll have the special opportunity to see a reprise of our film *Mountain* (our collaboration with director Jennifer Peedom) brought to life in concert halls. And if you fancy a June trip to Sydney, you can be amongst the first to experience the live version of director Adam Elliot's new animated feature, *Memoir of a Snail*, with original music by Elena Kats-Chernin, performed by the ACO at our new premises, ACO On The Pier.

Thank you for joining us – enjoy the performance!



Richard Evans AM
Managing Director



Wesfarmers Arts



Australian Chamber Orchestra & Wesfarmers Arts
Bringing People & Music Together

Upcoming concerts and the latest announcements.

- 1. The ACO onstage at Poland's National Forum of Music
- 2. ABC's Creative Types



1

Latest News
European Tour

The ACO has recently returned from a triumphant tour across Europe and the UK that saw the Orchestra perform electrifying sell-out concerts in Amsterdam, Wrocław, Stuttgart and London that were met with rapturous standing ovations and glowing 5-star reviews. *The Guardian* praised the performance as a “masterclass in chamber music-making” in a 5-star review while *The Telegraph* declared “It’s not just the superbly drilled precision and lyric grace of the orchestra that has placed it among the top handful of chamber orchestras. It’s the way that the players cast a bright new light on everything they perform.”

ABC’s Creative Types

Richard Tognetti features in the new season of ABC TV’s *Creative Types*. Host Virginia Trioli joined Richard at his home in Manly and in rehearsal at the ACO’s premises in the Walsh Bay Arts Precinct, where he shared what drives him in his pursuit of artistic collaborations and how his love of surfing fuels his life as a musician.

Stream the episode on ABC iView now or watch on ABC TV on **Tuesday 6 May, 8.30pm**.

Tyrrell’s Wine

We’re thrilled to share that ACO Major Partner **Tyrrell’s** has been named one of the Top 50 Most Admired Wine Brands in the World for 2025 by London-based publication, *Drinks International*.

To celebrate this global recognition, Tyrrell’s would like to offer ACO audiences 15% off all regular priced wines + free shipping until 31 December.

To redeem this offer, visit the Tyrrell’s Online Store at tyrrells.com.au and use code ACOWINE15! at checkout.



2

On Tour

Death and the Maiden Revealed

21 JUN – 2 JUL
National Tour

Patricia Kopatchinskaja is experimental, unpredictable and brilliant. The acclaimed violinist returns to the ACO to direct a tour that showcases her dynamic virtuosity and enormous range, from Ravel's showpiece *Tzigane* to Schubert's *Death and the Maiden*.

Gershwin & Shostakovich

1-18 AUG
National Tour

Directed by Richard Tognetti, this program is a celebration of the power of music featuring Gershwin's *Rhapsody in Blue* and Shostakovich's Piano Concerto No.1 with superstar pianist Alexander Gavrylyuk.

3.
Patricia
Kopatchinskaja

4.
Memoir of a Snail

5.
The Princess,
The Pea (and The
Brave Escapee)



3

ACO On The Pier

Memoir of a Snail Live in Concert

6-8 JUN
ACO On The Pier

Experience director Adam Elliot's Oscar-nominated poignant, heartfelt and darkly funny animated feature in concert with a live score performed by the ACO.

ACO Up Close: Shostakovich, Silvestrov & Bach

23-25 AUG
ACO On The Pier &
Melbourne Recital Centre

ACO Principal Violin Satu Vänkä leads a deep exploration of the majesty and heartache of Shostakovich and Silvestrov chamber works, set alongside the depth, candour and ecstasy of the music of JS Bach.



4

ACO Families

The Princess, The Pea (and The Brave Escapee)

13-20 JUL
ACO On The Pier

There is the fairytale you know and love... but what isn't known is why our brave princess was out in the middle of a storm, in the middle of a night, at the end of an adventure. This is *that* story.

This stunning theatrical production comes alive with classical music performed live by ACO musicians. It's perfect for audiences of all ages who need a reminder that they can be brave, even if they feel scared of the unknown.



5

AustralianChamberOrchestra

DEATH AND THE MAIDEN REVEALED

International virtuoso
Patricia Kopatchinskaja leads
the ACO in an extraordinary
Schubert odyssey.

“She is ever thrilling and
alive to the moment.”

LOS ANGELES TIMES

21 JUNE - 2 JULY

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

Tickets from \$49*

\$35* for U35s

*Transaction fee of \$8.50 applies



ACO.COM.AU

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



Pre-Concert
Talks

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

WOLLONGONG TOWN HALL

Jack Stephens

Thu 8 May 6.45pm

SYDNEY – CITY RECITAL HALL

Jack Stephens

Sat 10 May 6.15pm

Tue 13 May 7.15pm

Wed 14 May 6.15pm

SYDNEY OPERA HOUSE

Jack Stephens

Sun 11 May 1.15pm

BRISBANE –
QPAC CONCERT HALL

Matthew Hodge

Mon 12 May 6.15pm

MELBOURNE RECITAL CENTRE

Dan Golding

Sat 17 May 6.45pm

Mon 19 May 6.45pm

ARTS CENTRE MELBOURNE

Dan Golding

Sun 18 May 1.45pm

CANBERRA – LLEWELLYN HALL

Andy Baird

Tue 20 May 6.45pm

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. *Theremin & Beyond* will be recorded live from QPAC Concert Hall, Brisbane and broadcast on Friday 30 May, 1pm and available on demand for 30 days after.

PROGRAM

Richard Tognetti Director & Violin
Carolina Eyck Theremin
Australian Chamber Orchestra

COMPOSER	TITLE	MIN
Brett Dean	Short Stories: IV. Komarov’s Last Words	3
Mikhail Glinka	A Farewell to St Petersburg: X. The Lark	5
Johann Sebastian Bach	Orchestral Suite No.3 in D major, BWV1068: II. Air	4
Jacques Offenbach	Orpheus in the Underworld: Can-can	2
Camille Saint-Saëns	The Carnival of the Animals: Selections <i>Tortoises</i> <i>The Elephant</i> <i>Aquarium</i> <i>The Swan</i>	10
Erwin Schulhoff (arr. strings)	Five Pieces for String Quartet <i>I. Alla Valse viennese</i> <i>II. Alla Serenata</i> <i>III. Alla Czeka</i> <i>IV. Alla Tango milonga</i> <i>V. Alla Tarantella</i>	14
Miklós Rózsa	Spellbound Concerto	6
Interval		20
Jörg Widmann	180 Beats Per Minute	5
Holly Harrison	Hovercraft (World Premiere)*	8
Yasushi Akutagawa	Triptyque <i>I. Allegro</i> <i>II. Berceuse</i> <i>III. Presto</i>	12
Alexander Courage	Star Trek: Main Theme	2
Carolina Eyck	Fantasias: I. Oakunar Lynntuja (Strange Birds)	4
Ennio Morricone	The Good, The Bad and The Ugly: The Ecstasy of Gold	3
Jim Parker	Midsomer Murders: Main Theme	3
The Beach Boys	Good Vibrations	4
Nikolai Rimsky-Korsakov	Flight of the Bumblebee	4

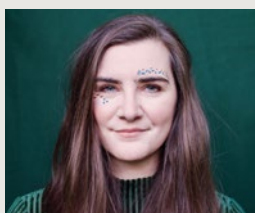
MUSICIANS ON STAGE

Learn more about our musicians,
go behind the scenes and watch
ACO StudioCast films at:
acoondemand.com.au



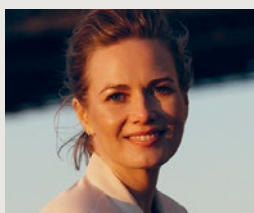
Richard Tognetti
Director and Violin

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.



Carolina Eyck
Theremin

Carolina plays an Etherwave Pro theremin by Moog and a D-Lev theremin by Eric Wallin.



Satu Vänkä
Principal Violin

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



Ilya Isakovich
Violin

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



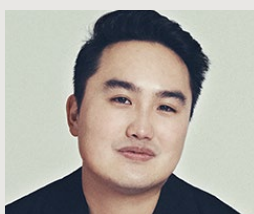
Thibaud Pavlovic-Hobba
Violin

Thibaud plays a 1756 Giovanni Battista Gabrielli violin on loan from Helena Rathbone. His Chair is sponsored by The Minta Group.



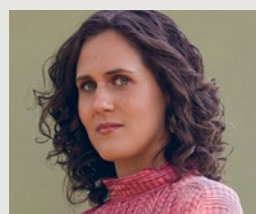
Ike See
Violin

Ike plays his own 2021 Zygmuntowicz violin. His Chair is sponsored by Ian Lansdown & Tricia Bell.



Tim Yu
Violin

Tim plays a violin ascribed to Giuseppe Guarneri del Gesù in 1740, assembled by John Lott circa 1850, on loan from an anonymous Australian private benefactor. His Chair is sponsored by Barbara & Ralph Ward-Ambler.



Stefanie Farrands
Principal Viola

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



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.



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.



Julian Thompson
Cello

Julian plays a 1729 Giuseppe Guarneri filius Andrea cello with elements of the instrument crafted by his son, Giuseppe Guarneri del Gesù, donated to the ACO by the late Peter Weiss AO. His Chair is sponsored by The Stewart Family, and Julie Steiner AM & Judyth Sachs.



Maxime Bibeau
Principal Bass

Max plays a late-16th century Gasparo da Salò bass on loan from UKARIA.



Brian Nixon #
Percussion



Tamara-Anna Cislowska #
Piano

Guest Musicians

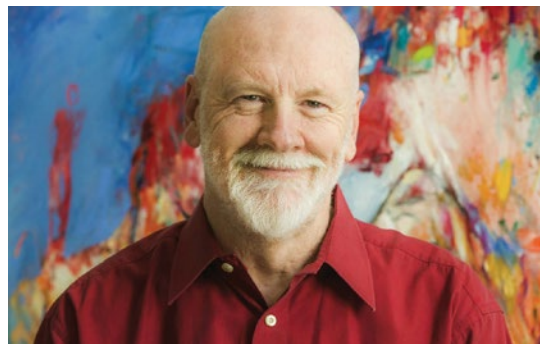
PROGRAM IN SHORT

Your five-minute read
before lights down.

As the world's first electronic instrument, the theremin has a long and storied history. The instrument was originally conceived as a proximity sensing security device by the Soviet government, but was soon transported to concert halls around the world. In a series of chapters, this concert takes us on that journey: from the instrument's Russian/Soviet roots and performances of works from the classical canon, through to its use in cutting-edge film music and contemporary works composed especially for it.

This concert's opening chapter begins with **Komarov's Last Words** from *Short Stories*, by Australian composer Brett Dean. One of five miniatures composed for the ACO, this movement describes the death of Soviet cosmonaut Vladimir Komarov, who died upon re-entry to the Earth's atmosphere in his Soyuz I spacecraft in 1967, thereby becoming the first person to die in space, and an early casualty of the political pressures of the international space race of the 1960s. With musical material derived from electronic signals in space, Komarov's Last Words sets the scene for this electronic concert. This is followed by a piece by Mikhail Glinka, often considered the father of Russian music. **The Lark**, originally from his song cycle *A Farewell to St Petersburg*, celebrates the beauty of the Russian countryside. The arrangement here is inspired by Mily Balakirev's virtuosic transcription for solo piano, while reclaiming the lyrical vocal line for the theremin. It is this piece that the instrument's inventor, Leon Theremin, played to Vladimir Lenin to demonstrate his new invention.

Leon Theremin patented and granted commercial rights to the instrument in 1928. Soon, the theremin was appearing in concert halls around the world, fascinating audiences. The greatest performer of this new instrument was Clara Rockmore, who toured America and abroad to great acclaim. Rockmore is particularly associated with performances of classical favourites, including the Air from Johann Sebastian Bach's Orchestral Suite in D major, popularly known





as Air on the G String, and The Swan from Camille Saint-Saëns's *The Carnival of the Animals*. The instrument's lyrical, otherworldly appeal is on full display in these pieces, complemented by the Carnival's Aquarium and Elephant. As a prelude, we hear the Infernal Galop from Jacques Offenbach's *Orpheus in the Underworld*, popularly known as the **Can-can**, whose melody is the basis for Saint-Saëns's Elephant – slowed down to an elephant's pace.

From evocative works of the classical canon, we move to a 1923 suite of pieces by Czech composer Erwin Schulhoff. Each of his **Five Pieces for String Quartet**, here arranged for string orchestra, evokes a different international style of dance music. We hear a Viennese waltz, a mysterious serenade, a frenzied representation of Czech folk music, a warmly seductive tango, and a thrilling Italian tarantella whose traditional purpose was to cure spider venom. Each vivid movement reflects Schulhoff's views on music: "Music should first and foremost produce physical pleasures, yes, even ecstasies. Music is never philosophy, it arises from an ecstatic condition, finding its expression through rhythmical movement".

To conclude the concert's first half, we enter the world of film music, which made full use of the theremin's mysterious, otherworldly sound, such that it has almost become a cliché to convey the supernatural. Alfred Hitchcock's 1945 film *Spellbound* tells a tale of love and psychoanalysis between two doctors, played by Ingrid Bergman and Gregory Peck. The Oscar-

winning orchestral score by Hungarian-American composer Miklós Rózsa is notable for its pioneering use of the theremin, such that Rózsa prepared a standalone concert work for piano, theremin and orchestra which he titled *Spellbound Concerto*.

Numerous composers have composed new pieces for the theremin, exploiting its unique sonic qualities. *Hovercraft* was composed especially for Carolina Eyck and the ACO by Australian composer Holly Harrison. Of her new work, she writes:

"The theremin is an extraordinary instrument that almost defies belief. Hovercrafts are amphibious, almost science-fiction-like vehicles, capable of traversing water, land, snow, and mud: they literally hover on a cushion of air. I see many similarities between this instrument and invention. This piece reimagines the hovercraft as more airborne than intended! A hovercraft through the looking-glass, capable of soaring heights. A hovercraft that isn't afraid to get down and dirty. In this way, the title itself pays homage to the way the theremin is played – both literally and metaphorically – an acknowledgement of the pure magic of producing a sound from thin air.

"I sought to write a work that enjoys the idiosyncratic blips and beeps of the theremin, showcasing its quirky side, but also highlighting its versatility. At times, I've treated the theremin like a voice, glissing in and out of operatic mode, and then contrasting this with rumbling, gurgling synthesiser sounds. Stylistically, the piece embraces my disco



string obsession of accented stabs and four-to-the-floor grooves, and combines this with twisted rhythms, big riffs, and rapid mood changes. The theremin ducks and weaves with lyrical lines and dirty grunge, all while conversing with grooving and strobing strings.”

Hovercraft is bookended by two works for string orchestra. The first is German composer Jörg Widmann’s **180 Beats Per Minute**, composed in 1993 and derived from the then highly popular techno beats. The composer describes the music as a “sheer enjoyment of rhythm”, having a “rhythmic drive and permanent change of pulse whizzes past at maximum speed (180 beats per minute)”. The bracket concludes with Yasushi Akutagawa’s **Triptyque** for string orchestra. Akutagawa was a friend and student of Dmitri Shostakovich, and his *Triptyque* forms an aesthetic bridge between this contemporary chapter and the Soviet roots of this concert. Each movement of Akutagawa’s piece is intrinsically linked through the repeated use of the work’s opening rhythmic figure.

To conclude, we present a medley of contemporary music that has employed the theremin’s unique sound. We begin with Alexander Courage’s iconic Main Theme for the television series **Star Trek**. While the original theme did not actually use a theremin (it was instead the voice of soprano Loulie Jean Norman), many have mistaken its otherworldly vocals for the instrument, making it the perfect concert work for theremin and orchestra. Carolina Eyck’s *Fantasias* was composed especially

for vinyl LP. Each movement involves theremin improvisations over carefully scored-out string parts. **Strange Birds** evokes the sounds of mysterious flying objects coming in and out of view over Reich-ian string textures. Ennio Morricone’s **The Ecstasy of Gold** appears at the Mexican stand-off climax of the 1966 film *The Good, The Bad and The Ugly*, and is a concert staple for Carolina Eyck. BAFTA-winning composer Jim Parker’s Main Theme to the series **Midsomer Murders** is one of the best-known uses of the theremin in music for the screen, while The Beach Boys song **Good Vibrations**, an outtake from their landmark album *Pet Shop Sounds*, is one of the best-known uses of the theremin sound in popular music, originally produced by an “electro-theremin” and performed on a real theremin in these concerts. Our finale is **Flight of the Bumblebee**, in which the whole orchestra revels in the twists and turns of flight.

Page 10.
Brett Dean.
Photo by Bettina Stoess

Page 11.
Holly Harrison.
Photo by Sally Tsoutas

Page 12.
Jörg Widmann.
Photo by Marco Borggreve

Australian Chamber Orchestra

GERSHWIN & SHOSTAKOVICH

DIRECTED BY RICHARD TOGNETTI



1-18 AUGUST

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

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

*Transaction fee of \$8.50 applies

Gershwin's *Rhapsody in Blue*
and Shostakovich's Piano
Concerto No.1 with superstar
pianist Alexander Gavrylyuk.

ACO.COM.AU

PRINCIPAL PARTNER




GOVERNMENT PARTNERS





CREATING

A close-up photograph of a person's hands playing a theremin. The hands are positioned in the lower-left foreground, with fingers spread. The background is a dark, shimmering, metallic surface, possibly a curtain or a wall, with vertical lines of light reflecting off it. The lighting is dramatic, with a strong blue-green glow on the left and a warm orange-red glow on the right.

The theremin is often thought of as a novelty, but between the masterly hands of Carolina Eyck it becomes an instrument of classical majesty and contemporary brilliance.

A UNIVERSE

Written by Shaad D'Souza

The theremin, the first electronic musical instrument ever invented, is a funny thing. Most people probably don't know exactly what it looks like but would know, vaguely, the movements one needs to make in order to play it. They probably have an idea of how it sounds – descriptors like “spooky” or “weird” might come up – but likely wouldn't realise how common theremin use has actually been throughout pop history.

It's a curio, yes – known as the instrument used on the *Midsomer Murders* theme tune and in the score for *The Day The Earth Stood Still* – but it can also be used to convey ecstatic enlightenment in a folk song such as Sufjan Stevens' 2004 track “In the Devil's Territory”, or punky disaffection. Elsewhere, it's been used by everyone from The Flaming Lips to iconic Canadian power-pop band The New Pornographers to the Brazilian electroclash heroes CSS, who used a theremin intro to kick off their enduring banger “Let's Make Love and Listen to Death From Above”. In other words, the theremin has become an essential part of popular culture in the 100-plus years since its invention. Mass culture may view it as a novelty but in the hands of some,

the theremin is filled with potential – even more, perhaps, than something as am-dram as, say, the guitar or the piano.

Take, for example, the work of German theremin player Carolina Eyck. The 37-year-old, who began as a child prodigy and has radically altered the way many view theremin playing, has worked doggedly to pull the instrument out of the realm of

“In other words, the theremin has become an essential part of popular culture in the 100-plus years since its invention.”



novelty and into the zone of contemporary classical music. Her 2022 album, *Thetis 2086*, is a richly textured, lucent marvel of experimental composition that has a surprising amount in common with the wide-ranging textures of electronic musicians such as Aphex Twin, Suzanne Ciani and ML Buch, while her performances can glide between classical majesty, contemporary brilliance and off-kilter quirkiness.

She joins the Australian Chamber Orchestra for an eclectic program directed by Richard Tognetti. It includes classics such as the Air from JS Bach's Orchestra Suite No.3 and Saint-Saëns's *The Carnival of the Animals*, alongside the world premiere of a new composition from Australian composer Holly Harrison and popular television and film themes such as *Midsomer Murders*, *Star Trek* and *The Good, The Bad and The Ugly*.

For Eyck, the pieces she is playing form her potted history of the theremin and oscillate between personal favourites and well-known classics. "It's sort of drawing a line through the history of famous theremin repertoire," she says.

Eyck's range speaks to the looseness with which she views the instrument she's dedicated her life to. "I think 10 years ago I was on that mission, to make people accept the theremin as something with as much artistic value as the piano," she says over Zoom from her home in Germany. "I thought 'Let's make this a proper classical instrument'. But I've come away from that – I don't try to be on a mission anymore, I just try to do music that I enjoy.

"On the one hand, it's great that it's a novelty, that it's a niche – for me and my business, but also for the world; it means that the theremin can still be 'magic'. On the other hand, with that comes the questions, and it's always the same questions [about how it works]. So what I try to do is just play what I love with all my heart, and then when I do have to explain, especially onstage, I make it fun and do a little show to explain how it works. I use that as a way to connect to the audience, and that's always very nice, in the classical context, to go onstage and invite the audience into what's about to happen."

The theremin was invented in 1920 by Leon Theremin, a Soviet physicist who was creating and experimenting with motion detectors. After accidentally stumbling into the invention – simply by realising that the output of the circuitry he was working on was affected by his body's proximity to it – he quickly realised its musical potential, and began performing with the instrument throughout Europe and, later, the United States.

A *New York Times* article from October 1927, about Theremin's demonstration of what he then called "ether music" – an appropriately unnerving name for such a sound – described the instrument's "extraordinary beauty and fullness of tone", reporter Waldemar Kaempffert's neutrality dampened some by his clear astonishment at what he was seeing. Speaking to the audience at that New York theremin demonstration, Theremin gave an amazingly hopeful speech about his instrument's potential: "My apparatus frees the composer from the despotism of the 12-note tempered piano scale, to which even violinists must adapt themselves. The composer can now construct a scale of the intervals desired. He can have intervals of 13ths, if he wants them. In fact any gradation detectable by the human ear can be produced."

He said it also introduced an entirely new range of tonal colours. "Hitherto the composer has had only about 20 tone colors, represented by as many different types of orchestral instruments. I give him literally thousands of tone colors ... with nothing but gestures, [theremin players] will give us concerts that will reveal new beauties in tones and their combinations. Apart from these possibilities, ether wave music is created with a simplicity and a directness matched only by singing. There is no keyboard to obtrude itself, no catgut, no bow, no pedal, nothing but simple expressive gestures of the hands."

"Her 2022 album, *Thetis 2086*, is a richly textured, lucent marvel of experimental composition that has a surprising amount in common with the wide-ranging textures of electronic musicians such as Aphex Twin, Suzanne Ciani and ML Buch."

It was a statement of remarkable ambition – one which Theremin and his instrument could not, exactly, meet. While many were taken with the theremin, it only became commercially available in 1929, as many were suffering financially from that year's stock market crash. Even so, the instrument was adopted by some performers and became a point of interest for audiences. But by 1938, Theremin had left the United States, abandoning his wife, ballet dancer Lavinia Williams. He moved back to the Soviet Union due to financial issues, although he did not reveal his reason at the time. In the meantime, Theremin's onetime lover, Clara Rockmore, continued to boost the instrument's popularity in the United States, performing with orchestras and eventually becoming known as the greatest theremin player of all time.

Although the theremin eventually fell out of favour – easier to understand, more traditionally oriented electronic musical instruments were invented throughout the '40s, '50s and '60s – it remained beloved among its devotees. In 2015, novelist Sean Michaels wrote in *The Guardian* about his years-long love affair with the instrument, an "impossible voice" that he described as having an "overlooked capacity for beauty".

"Most musical instruments require their players to strum, push or blow into something. They require that sticks strike skins or horsehair strokes strings," he wrote. "Only the theremin seems to rely on nothing more than its player's presence or absence. Only the theremin appears to run on hope."

This sense of magic seems to be something many of the theremin's players appreciate: Dorit Chrysler, head of the New York Theremin Society, described one of the joys of playing as the "mystery of not touching anything, which naturally feeds into the imagination. So it really just sparks your mind".

"The great thing about the theremin is that, since it's niche, and it's not so far developed... you can sort of create your own universe."

For Eyck, the "magic" of the theremin has never been as apparent as it is to other people. Born near Berlin, her parents were both engaged in musical practice, and she grew up around a lot of electronic music. "My dad and his colleague had a band, and they had all these synthesisers, and played meditative electronic music in churches, so electronic music was always around in our family, and my mum would do the light shows for them," she recalls. "One day, I think they were getting a new synthesiser, and this person selling them said, 'Did you see the theremin? Maybe that could be something for your band.' And so they bought it."

Eyck was seven at the time, and she had already begun taking lessons on the piano and violin. When her parents realised that the theremin wasn't as easy an instrument to pick up as they had initially thought, they passed the instrument along to Eyck. "They realised you didn't just 'get it' – you need to practise," she says. "And so, since I was there, and I was young, and standing around, it then became my instrument."

Shortly after she began to play the theremin – "there's video recordings of me trying the first notes, and they were terrible" – Eyck and her parents went to a theremin concert featuring the Russian player Lydia Kavina, who was a distant relative of Leon Theremin and learned her craft from him. Eyck's parents asked Kavina to teach her how to play the instrument and so, every so often, Kavina would fly to Germany from Russia to give Eyck some lessons.

"I would see her about twice a year, whenever she was around – there was no Zoom back then," says Eyck. "In between the times that she would see me, my dad would practise with me on the piano. So I had violin lessons, piano lessons, so I sort of picked up things from the other instruments, and then for the technique, when Lydia was around she taught me. In between, I would just try to practise loads."

Playing something that nobody else did gave Eyck a unique kind of confidence. "As a child, you just take things as they are – I didn't really compare it to anything. For me, the theremin was just its own thing, and I knew that when I was onstage, nobody knew what the theremin was, they hadn't heard about the instrument yet," she says.

"When I was younger, that gave me confidence in being a musician onstage. My father would put me onstage at a very young age – I had my first performance at eight years old – but since nobody knew what I was doing, the question was rarely 'Why does it sound strange?' It was always more fascinating [for people], there was never much judgement up there. On the other hand, when somebody tells me today 'Oh this is so fascinating, what you're doing', I think 'I hope I moved beyond the fascination – into something that might stay with them.'"



Once Eyck started playing the theremin, other instruments lost a little bit of their shine – perhaps naturally, given how unique the theremin is. “I don’t play anymore, but I studied viola later and I do like to have something in my hands as well and be like ‘Oh, there’s bow pressure’. With the piano as well – I can play several notes at the same time, and I can create a beautiful chord. I can’t do that with the theremin,” she says. “But on the other hand, I always knew that the theremin would be my path because the feeling I had onstage was a different one. I knew I wouldn’t be judged as much, and so it gave me a freedom, in a way, that the other instruments wouldn’t be able to give me.”

The theremin unlocked Eyck’s creativity in a new way (“you can add effects to it, or you can draw things in space”) and, most notably, it allowed her to radically reinterpret the instrument as she saw fit. When she was 16, Eyck developed her own method of playing the theremin. She later detailed it in a book, *The Art of Playing the Theremin*, and is still exploring and developing her practice to this day.

“I guess that’s also creative,” she says, somewhat bashfully. “The great thing about the theremin is that, since it’s niche, and it’s not so far developed,

“Only the theremin seems to rely on nothing more than its player’s presence or absence. Only the theremin appears to run on hope.”

everything that’s around it, you can sort of create your own universe. I teach, I do recordings, you can even build an instrument on your own. So there’s a whole universe you can create.”

I ask whether Eyck felt pressure being a child theremin prodigy, to which she replies, simply, “I don’t know”. “Back then, it just felt like hard work, and also it kind of shaped my ego, in a way, because it was always very connected to the instrument and to the ability I have with the instrument,” she says. “At some

I had my first performance at eight years old – but since nobody knew what I was doing, the question was rarely ‘Why does it sound strange?’

point, I questioned myself – like, what am I without my ability to play the instrument, if my self-worth is so connected to it, and this is something I’m truly confident about... What about other things in life? Who am I without that? But with the theremin, there was not so much pressure, because I put a lot of work into mastering the instrument.”

The relative youth of the theremin is exciting to Eyck, given that the community of players is always expanding the instrument’s capabilities. “A couple of years ago, Eric Wallin built his own instrument, and it’s a mostly digital instrument, and all of a sudden you can shape the timbre of the sound as well as the volume, and it’s like a whole new dimension added to the sound,” she says. “I need to figure out how to play that, because it’s not just soft and loud, but also like shaping the sound.”

“Soft and loud” is, it seems, an oversimplification of how the instrument works, especially because, Eyck says, so much of your playing is reliant on feeling good in the moment. “The only thing you feel yourself is your body – if that’s the first thing you feel, you also feel if you’re nervous, or if you had bad sleep, so it’s a priority before you start to play to just make sure you’re feeling sort of grounded, and that you get to a state where you feel comfortable,” she says.

In recent years, the theremin has found a new audience on social media and the internet, with artists such as Mezerg, an electronic dance musician, achieving millions of views on YouTube thanks to a series of vigorous, expressive videos in which he uses the theremin to make club tracks. TikTok star Caroline Scruggs, an American theremin player, has become famous on the platform thanks to her videos in which she explains how the instrument works and then covers well-known songs, and modern indie musicians such as Kevin Morby are using the instrument on classic-sounding rock songs, adding new texture and variation to the potential usage of the instrument.

Eyck herself is part of this phenomenon. She has over 180,000 subscribers on YouTube, more than 2.9 million likes on TikTok and some of her videos have clocked more than 11 million views.

“I think social media is what makes the instrument popular these days,” says Eyck. “Back in the days when YouTube just started, I created my channel, and for me, the challenge was to produce videos so that we could get a good balance between videos of cats playing the theremin and real people playing the theremin,” she says. “Today, with TikTok and so on, it’s just good – it’s great that people can get educated.”

Shaad D’Souza is a freelance writer, editor and creative consultant currently based in London. He is *The Saturday Paper*’s music critic and writes regularly for *Pitchfork*, *New York/Vulture*, *The Sydney Morning Herald* and more, and was previously on staff at *The Guardian*, *VICE* and *The FADER*. He has also worked at Spotify and triple j, and served on the board of directors for youth music non-profit The Push Inc and the industry advisory board for Arts Centre Melbourne’s Australian Music Vault. Shaad was the Australian and New Zealand editor of *VICE*’s music vertical *Noisey*, a contributing editor at *The FADER*, and has appeared on The New York Times’ *Popcast*, The Guardian’s *Full Story* podcast, Schwartz Media’s *The Culture*, triple j’s *Hack*, and ABC Radio National.

Page 14–15.
Carolina Eyck.

Page 16.
Carolina Eyck playing her
Moog Big Briar 91A, 1995.

Page 19.
Lev Theremin and
Lydia Kavina, 1976.
Photo by A. Snegirev

Page 21.
Carolina Eyck.
Photo by Shai Levy



Richard Tognetti

Artistic Director
& Lead Violin



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

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.

Carolina Eyck

Theremin



Carolina Eyck is a German-Sorbian musician and composer, largely recognised as the world's leading theremin virtuoso. She was awarded the Echo Klassik Prize for "Concert Recording of the Year" in 2015. As a soloist and ensemble musician she has given concerts in over 30 countries and has played with the Berlin Radio Symphony Orchestra, BBC Philharmonic, Brussels Philharmonic, Argentine National Symphony Orchestra, and more. She was also featured in the premiere of Fazil Say's Universe and Mesopotamia Symphonies. In 2016, she released an album featuring her own composition *Fantasias for Theremin and String Quartet* with the American Contemporary Music Ensemble. In 2022, she performed at the BBC Proms at the Royal Albert Hall in London. In 2016, Carolina began touring her innovative solo *Theremin & Voice* program. She breaks new ground using a surround sound system, allowing her theremin to break free and fill the space. Magical loops and artfully arranged layers of Carolina's voice are generated live on stage and fly through the room in sync with her dance-like performance. Her transcription of Ennio Morricone's The Ecstasy of Gold has been viewed more than 15 million times online. Carolina has released several solo albums, including *Elegies for Theremin & Voice* (2019) and *Thetis 2086* (2022). Based on her *Theremin & Voice*

project, Carolina composes and produces film music. In 2023, she wrote the original score for the documentary *Confessions of a Good Samaritan* by Penny Lane.

Carolina regularly conducts theremin workshops, lectures, and master classes worldwide. She developed her own precise eight-finger-position playing technique by age 16 and published the first extensive theremin method book *The Art of Playing the Theremin*. Her method is now being used by thereminists around the world and has revolutionised how the instrument is played.

TYRRELL'S

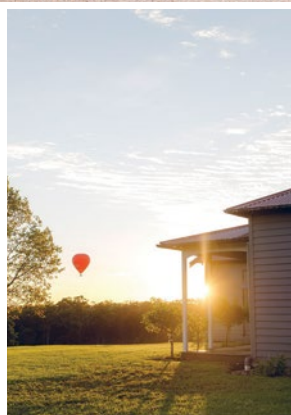


DISCOVER THE HISTORY *of the* HUNTER VALLEY AT TYRRELL'S

Five generations of Tyrrell family winemaking.



Explore our offering of
unique wine experiences.
tyrrells.com.au/experiences
Bookings are essential.



Australian Chamber Orchestra

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

— THE AUSTRALIAN

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances that redefine orchestral music. With its fearless leader of 35 years, Artistic Director Richard Tognetti, in 2025 the Orchestra celebrates 50 years 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, Patricia Kopatchinskaja, 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.

The ACO has its own streaming platform, ACO On Demand, which hosts the Orchestra’s award-winning cinematic concert films, *ACO StudioCasts*, alongside live concert streams. The Orchestra also has an active recording program, with Richard Tognetti and the Orchestra winning eight ARIA Awards. Recent releases include *Water/Night Music*, the first Australian-produced classical vinyl for two decades, *Tchaikovsky/Shostakovich* and ARIA award-winning albums *River* and *Indies & Idols*.

In 2022 the ACO opened a new, world-class venue, ACO On The Pier, continuing the Orchestra’s dedication to creating and presenting transformative experiences for all music lovers.



ACO Subscriber Stories

Margaret Eva

Brisbane Subscriber Margaret Eva has had an enduring love of chamber music ever since she was a little girl.

Longtime ACO subscriber Margaret Eva saw one of the first concerts the Australian Chamber Orchestra ever performed in Brisbane. She had a subscription to Musica Viva, which was responsible for touring the ACO at that time, so that she could fuel her love of music – especially chamber music – which she'd developed when she lived in London.

"My husband and I were mainly interested in chamber music so that was the sort of scene we got involved in," she tells us. "We had already been saturated in such music in London. We lived there for two years from 1965 to '67, and then again from '72 to '74. We spent any money left over from rent and fuelling the car, and feeding us, on concert tickets," she remembers fondly.

When the pair returned home after travelling the UK and Europe extensively, they settled in Brisbane and looked for performances to satisfy their chamber music cravings.

"We first came across the ACO in 1976 when they performed a wonderful concert with Nancy Weir and John Kennedy at the Brisbane Theatre," Margaret says.

A memorable night led to a life-long dedication to the Orchestra.

Margaret's love of music comes from her childhood.

"I grew up in the house where there was a piano, which my sister learnt to play. She was musical and still is. I am not. I learnt to play a recorder at school, and I can read one line of music but that's about it."

We know you don't need to learn an instrument or read music to love it. It was hearing music that got Margaret hooked:



"My father came home from work one day bearing a pile of classical LPs, and my sister and I sat at the record player whenever we were free, and played them over and over again," she smiles. "There was a Beethoven Seventh Symphony and Third Piano Concerto, also some Gilbert & Sullivan, and some Schubert."

Margaret shares her all-time favourite composer with Artistic Director Richard Tognetti – JS Bach.

"I am always especially pleased to hear the ACO play Bach," she says enthusiastically. "I've always had a passion for Bach because of the mathematics of it, and its tunefulness. It's just magic."

As well as a shared proclivity for the music of Bach, Margaret appreciates the ACO for its beautiful collection of Golden Age instruments, its programming choices, and for the dynamism of the performances.

"I'm not able to get out as much as I used to due to age, but the ACO is the only orchestra I make the effort to still get to," she says. "You'll never be let down by an ACO concert. They choose brilliant programs, and will always have a good performance so I never feel that I'll be let down by going to one of their concerts," she says.

"It's always a true highlight."

Age: 87

Subscriber for: 49 Years

Date of first ACO concert: 1976

Favourite ACO concert: Anything featuring Bach

Australian Chamber Orchestra

“A sublime rush of adrenaline
and orchestral beauty.”

THE GUARDIAN

MOUNTAIN

The return of the ACO's most groundbreaking,
award-winning and popular cinematic
collaboration, directed by Richard Tognetti.

27-30 OCTOBER

Brisbane, Sydney, Canberra and Melbourne.

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

*Transaction fee of \$8.50 applies

ACO.COM.AU

PRINCIPAL PARTNER


Wesfarmers Arts

GOVERNMENT PARTNERS


Australian Government


Creative
Australia


NSW
GOVERNMENT

ACO OnThePier

MEMOIR OF A SNAIL LIVE IN CONCERT

6-8 JUNE

Adam Elliot's Oscar-nominated film features a star-studded cast including Sarah Snook and Eric Bana, with live music from the ACO and special guests Elena Kats-Chernin and James Crabb.



ACO FAMILIES THE PRINCESS, THE PEA (AND THE BRAVE ESCAPEE)

13-20 JULY

Enjoy the return season of this imaginative theatrical production with live music performed by an ACO string quartet. Audiences of all ages will delight in this enchanting story.



ACO.COM.AU

The Neilson, ACO On The Pier
Tickets from \$39* | \$35* for U35

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



*Transaction fee of \$8.50 applies

ACO Staff

Board

Martyn Myer AO
Chair

Liz Lewin
Deputy Chair

Guido Belgiojorno-Nettis AM

Helen Carroll

Judy Crawford

JoAnna Fisher

Erin Flaherty

Mim Haysom

Andrew McEvoy

Peter McMullin AM

Julie Steiner AM

Marie-Louise Theile

Artistic Director

Richard Tognetti AO

Administrative Staff

Executive Office

Richard Evans AM
Managing Director

Alexandra Cameron-Fraser
Chief Operating Officer

Ross McHenry
Executive Producer

Toby Chadd
Artistic Program Advisor

Bernard Rofe
Artistic Planning Manager

Claire Diment
Head of Human Resources

Ania Konopka
Head of Executive Office

Artistic Operations

Luke Shaw
Director of Artistic Operations

Jessica Lightfoot
Tour Manager

Sophia Tuffin
Production Manager

Jes Halm
Travel Coordinator

Peggy Polias
Music Librarian

Learning & Engagement

Tara Smith
Director of Learning & Engagement

Oliver Baker
Programs Manager

Amber Poppelaars
Senior Producer

Rachael Adamson
Associate Producer

Brianna Mannix Morris
Learning & Engagement Coordinator

Market Development

Antonia Farrugia
Director of Market Development

Caitlin Benetatos
Head of Communications

Zena Morellini
Head of Marketing

Rosie Pentreath
Head of Digital

Carola Dillon
Database & Insights Manager

Christina Fedrigo
Senior Graphic Designer

Gabrielle Botto
Marketing Specialist

Michael Clapham
Customer Experience & Ticketing Manager

Mitchell Lowrey
Customer Experience & Ticketing Specialist

Lucinda Gleeson
Ticketing Sales Representative

Louise Sykes
Ticketing Sales Representative

Garry Manley
Ticketing Sales Representative

Philanthropy & Partnerships

Jill Colvin
Director of Philanthropy & Partnerships

Lillian Armitage
Head of Major Gifts & Bequests

Celeste Moore
Head of Philanthropy

Todd Sutherland
Corporate Partnerships Manager

Kylie Anania
Special Projects Manager

Morgane Blondel
Events Manager

Malcolm Moir
Partnerships Consultant

Swan Feix
Philanthropy Executive

Kelly Winter-Irving
Philanthropy & Partnerships Coordinator

Finance

Fiona McLeod
Chief Financial Officer

Bonnie Ikeda
Financial Controller

Jessica Zhao
Financial Accountant

Yeehwan Yeoh
Manager, Instrument Fund

Ana Petancic
Payroll Project Finance Manager

Charles Benson
Assistant Accountant

Lisa Bassett
Special Projects

ACO On The Pier

Bianca Astwood
Head of Venue Sales

Robin McCarthy
Head of Technical & Production

Joyce Moloney
Front of House Services Manager

Walter Hart
Venue Operations & Projects Manager

Abbie Keys
Event Account Manager

Jonathan Palmer
Technical Manager

Jes Halm
Production Coordinator

Australian Chamber Orchestra

ABN 45 001 335 182
Australian Chamber Orchestra Pty Ltd is a not-for-profit company registered in NSW.

In Person
Australian Chamber Orchestra
Pier 2/3
Suite 3, 13A Hickson Road
Dawes Point NSW 2000

By Mail
PO Box R21
Royal Exchange NSW 1225
Australia

Telephone
(02) 8274 3800
Box Office 1800 444 444

Email
aco@aco.com.au

Web
aco.com.au

Acknowledgements

The ACO thanks the following people for supporting the Orchestra.

ACO Life Governor

Guido Belgiorino-Nettis AM

ACO Life Patrons

Susie Dickson
Alexandra Martin
Faye Parker
John Taberner & Grant Lang

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

ACO Medici Program

MEDICI PATRON

The late Amina Belgiorino-Nettis

PRINCIPAL CHAIRS

Richard Tognetti AO
Artistic Director & Lead Violin
Gaby Kennard
Peter McMullin AM &
Ruth McMullin
Andrew & Andrea Roberts
Rosy Seaton & Seumas Dawes

Helena Rathbone
Principal Violin
Margaret Gibbs & Rod Cameron

Satu Vänskä
Principal Violin
David Thomas AM

Stefanie Farrands
Principal Viola
peckvonhartel architects:
Robert Peck AM
Yvonne von Hartel AM
Rachel Peck & Marten Peck

Timo-Veikko Valve
Principal Cello
Prof Doug Jones AO &
Prof Janet Walker CM

CORE CHAIRS

Violin

Anna da Silva Chen
Alenka Tindale
Aiko Goto
Anthony & Sharon Lee Foundation

Ilya Isakovich
Meg Meldrum

Liisa Pallandi
The Melbourne Medical
Syndicate

Ike See
Ian Lansdown & Tricia Bell

Thibaud Pavlovic-Hobba
The Minta Group

Tim Yu
Barbara & Ralph Ward-Ambler

Viola

Elizabeth Woolnough
Terry Campbell AO &
Christine Campbell

Cello

Melissa Barnard
Jason Wenderoth

Julian Thompson
The Stewart Family, and Julie
Steiner AM & Judyth Sachs

ACO Bequest Patrons

We would like to thank the following people who have remembered the Orchestra in their wills. Please consider supporting the future of the ACO by leaving a gift. For more information about leaving a gift in your will, or to join our Continuo Circle by notifying the ACO that you have left a gift, please contact Lillian Armitage, Head of Major Gifts & Bequests, on (02) 8274 3827.

CONTINUO CIRCLE

Keith J Baker
Steven Bardy
Greg Bates
Ruth Bell
Sue Berners-Price
Dave Beswick
Dr Catherine Brown-Watt PSM &
Mr Derek Watt
Jill Keyte & Ray Carless
Jen Butler
Sandra Cassell

Rowena Danziger AM
in memory of Ken Coles AM
Sandra Dent
Dr William F Downey
Peter Evans
Carol Farlow
Suzanne Gleeson
David & Sue Hobbs
Penelope Hughes
V J Hutchinson
Ray & Emma Jewry
Ros Johnson
Dr Desley Kassulke
David Kellock
Toni Kilsby & Mark McDonald
Mrs Judy Lee
Brian McFadyen
Susan Maxwell-Stewart
John Mitchell
Helen Moylan
Rebecca & Rob Newnham
Beverley Price
Greeba Pritchard
Michael Ryan & Wendy Mead
Kae Sato-Goodsell
Jennifer Senior OAM &
Jenny McGee
Max & Nizza Siano
Michael Soo
Elizabeth Starr
Cheri Stevenson
Jeanne-Claude Strong
Dr Lesley Treleaven
Ngair Turner
Mary Vallentine AO
Mark Wakely,
in memory of Steven Alward
G C & R Weir
Margaret & Ron Wright
Peter Yates AM
Mark Young
Anonymous (50)

ESTATE GIFTS

The late Charles Ross Adamson
The late Kerstin Lillemor
Anderson
The late Mrs Sibilla Baer
The late Patricia Blau
The late Almuth Cornelia
(Conny) Beck
The late Prof Janet Carr
The late Margaret Anne Brien
The late Mrs Moya Crane
The late Jonathan
de Burgh Persse
The late Gaynor Dean
The late Colin Enderby
The late Neil Patrick Gillies
The late Sheila Gorman
The late Stan Harvey
The late Lachie Hill

The late Arthur Hollis &
Patricia Hollis
The late John Nigel Holman
The late Margaret Jamieson
The late Dr S W Jeffrey AM
The late Pauline Marie Johnston
The late Paulene Kaye
The late Mr Geoff Lee AM OAM
The late Lorraine Margaret
McDermott
The late Shirley Miller
The late Julie Moses
The late Geraldine Nicoll
The late Eva Nissen
The late Selwyn Owen
The late Josephine Paech
The late Richard Ponder
The late Cate McKean Poynton
The late Elizabeth Roberts
The late Kenneth
Mansfield Saxby
The late Geoffrey Scharer
The late Tonia Shand AM
The late Scott Spencer
The late Ernest Spinner
The late Genelle Thomson
The late Lorette Thomson
The late Shirley June Warland
The late Joyce Winsome
Woodroffe
The late Barbara Wright

ACO GOLD

We thank those generous patrons of our special golden anniversary circle who are helping us blaze a trail into the next 50 years.

GOLD AMBASSADORS

Margaret Gibbs & Rod Cameron
Anthony & Suzanne
Maple-Brown
Diana McLaurin

MAJOR PATRONS

Steven Bardy &
Andrew Patterson
Bruce & Charmaine Cameron
Annie Corlett AM &
Bruce Corlett AM
Suzanne Gray
Pamela McDougall

PATRONS

Stephen & Jenny Charles
Andrew Clouston
Wendy Edwards
Chris & Tony Froggatt
Kerry Gardner AM
John Griffiths & Beth Jackson

Robert Morgan
A/Prof Keith Ong & Dr Eileen Ong
Robert & Nancy Pallin
Peter Root & Hazel Schollar
In memory of Ian Wallace
Anonymous (1)

SUPPORTERS

Lillian & Peter Armitage
Deborah & Russell Bassar
Jessica Block
Julie Claridge & James Philips
Suellen & Ron Enestrom
Prue Gregory OAM
Philip Hartog
Jill Hickson Wran
Michael Pain
Jann Skinner
Anonymous (1)

FRIENDS

VPM Duigan
Penelope & Susan Field
Edwin Jiang
Shay O'Hara Smith
Tony Seymour
Sophie Thomas
Beverley Trivett AM &
Stephen Hart
Anonymous (1)

*Acknowledgements current
as at 1 April 2025. Thank you
to all other patrons who have
made gifts to ACO GOLD.*

ACO Special Initiatives

The ACO thanks the late
Dame Margaret Scott AC DBE
for establishing the Dame
Margaret Scott AC DBE Fund
for International Guests
and Composition.

The ACO thanks the
Commonwealth Bank of
Australia for its generous support
of the Orchestra's collection
of golden age instruments.

The ACO thanks the Belalberi
Foundation – Peter Crossing
Family for supporting Abel
Selaocoe's performances.

Chairman's Council

The Chairman's Council is a
limited membership association
which supports the ACO's
international touring program
and enjoys private events in the
company of Richard Tognetti
and the Orchestra. For more
information please contact Lillian
Armitage, Head of Major Gifts &
Bequests, on (02) 8274 3827.

Martyn Myer AO
Chairman, ACO
Guido Belgiorno-Nettis AM &
Michelle Belgiorno-Nettis

Daniel Besen AM
Craig & Nerida Caesar
Andrew Cameron AM &
Cathy Cameron
Richard & Lucy Campbell
Georgie Capp
Michael & Helen Carapiet
Michel-Henri Carriol AM &
Julie Carriol OAM
Michael Chaney AO
Chairman, Wesfarmers
Jane & Andrew Clifford
Hartley & Sharon Cook
Judy Crawford
Debbie Dadon AM
Michael Dixon & Dee de Bruyn
Doug Elix AO & Robin Elix
Tom Goudkamp OAM
Managing Director
Stacks Goudkamp
John Grill AO & Rosie Williams
Janet Holmes à Court AC
Simon & Katrina Holmes à Court
Takashi Horie
Country Representative for
Australia
Managing Director & CEO
Mitsubishi Australia Ltd
Ian Kavanagh & Clive Magowan
Tory Maguire
Managing Director
Publishing
Fairfax Media Publications
Pty Limited
Fiona Martin-Weber &
Tom Hayward
David Mathlin & Camilla Drover
Julianne Maxwell
Peter McGauran &
Mary Capuano
Naomi Milgrom AC
Jan Minchin
Director
Tolarno Galleries
Nicolas Parrot
Chief Executive Officer
Australia & New Zealand
BNP Paribas
Robert Peck AM &
Yvonne von Hartel AM
peckvonhartel architects
Dan & Jackie Phillips
Carol Schwartz AO &
Alan Schwartz AO
Victoria Shorthouse
Amanda & Tim Unsworth
Peter Yates AM
Chairman
Investment Committee
Mutual Trust Ltd
Peter Young AM & Susan Young

ACO Next

This philanthropic program for
young supporters engages
with Australia's next generation
of great musicians while
offering unique musical and
networking experiences in
both Sydney and Melbourne.
For more information please
call Celeste Moore, Head of
Philanthropy, on (02) 8274 3803.

Danielle Asciak
Adrian Barrett & Pat Miller
Simon & Lucy Birrell
Jennifer Brittain
Justine Clarke
Sally Crawford
Maria Guo
Edwin Jiang
Ruth Kelly
Christian Killin
Royston Lim
Pennie Loane
Paddy McCrudden
Kris McIntyre
Marina Mitrevski
Lucy Myer & Justin Martin
Kyle J Polite
Jess Rose
Tom Smyth
Michael Southwell
Fiona Steffensen
Susie Sugden & Bede Moore
Helen Telfer
Sophie Thomas
Geoff & Millie Williams
Thomas Wright
Pia Zadnik
Lucy Zogg
Anonymous (3)

National Patrons' Program

Thank you to all the generous
donors who contribute to
our Learning & Engagement,
Orchestra, International Touring
and Commissioning programs.
We are extremely grateful for the
support we receive to maintain
these annual programs.

To discuss making a donation
to the ACO, or if you would like
to direct your support in other
ways, please contact Celeste
Moore, Head of Philanthropy,
on (02) 8274 3808.

\$50,000+

Daniel Besen AM
The Belalberi Foundation
/ P & S Crossing
Rowena Danziger AM
in memory of Ken Coles AM
Dr Ian Frazer AC &
Mrs Caroline Frazer
Kathryn Greiner AO
Connie & Craig Kimberley
Hooper Shaw Foundation

The KEDJE Foundation
Lehrer Family Charitable
Foundation
The Myer Family Foundation
Sue Roberts
Ian Wilcox & Mary Kostakidis
Anonymous (2)

\$20,000 – \$49,999

Peter Griffin & Terry
Swann Foundation
Guido & Michelle
Belgiorno-Nettis
Richard Cobden SC
Glenn & Caroline Crane
Dr Edward Curry-Hyde &
Dr Barbara Messerle
Euroz Securities Limited
Kerry Landman
Lorraine Logan
Janet Matton AM & Robin Rowe
Louise Myer & Martyn Myer AO
Servcorp
The Sun Foundation
Susan Thacore
Turnbull Foundation
Libby & Nick Wright
Anonymous (3)

\$10,000 – \$19,999

Joanna Baevski
Walter Borda & Thomas O'Neill
Steven Bardy &
Andrew Patterson
Kate & Andrew Buchanan
Rod Cameron & Margaret Gibbs
Stephen & Jenny Charles
Leith Conybeare & The late
Darrel Conybeare
Dee de Bruyn & Michael Dixon
JoAnna Fisher & Geoff Weir
Chris & Tony Froggatt
Carolyn Githens
Colin Golvan AM KC &
Dr Deborah Golvan
John Griffiths & Beth Jackson
John Grill AO & Rosie Williams
Liz Harbison
Anthony & Conny Harris
Peter & Edwina Holbeach
Kay Ilett
Mark & Christina Johnson
Key Foundation
Andrew Liveris AO & Paula Liveris
Patrick Loftus-Hills
Julianne Maxwell
Robert & Nancy Pallin
Bruce & Joy Reid Trust
Peter Root & Hazel Schollar
Margie Seale & David Hardy
Tony Shepherd AO
The Jon & Caro Stewart
Family Foundation
Jeanne-Claude Strong
Bernie Sweeney
Christine Thomson
Ungar Family Foundation
Denise A. Wadley
Kim Williams AM
Peter Yates AM & Susan Yates
Igor Zambelli
Anonymous (3)

\$5,000 - \$9,999

Jennifer Aaron
 Sophie & Stephen Allen
 Baker & Bevan Bequest
 The Beeren Foundation
 Bill & Marissa Best
 Jannie Brown
 Gerard Byrne & Donna O'Sullivan
 Christine & Michael Clough
 Andrew Clouston
 In memory of Wilma Collie
 Deeta Colvin
 Annie Corlett AM &
 Bruce Corlett AM
 Julie Ann Cox AM
 Carol & Andrew Crawford
 Judy Crawford
 Donus Australia
 Foundation Limited
 Jennifer Dowling
 Ari & Lisa Droga
 Eureka Benevolent Foundation
 Belinda Hutchinson AM &
 Roger Massy-Greene AM
 Suellen & Ron Enestrom
 Penelope & Susan Field
 Jean Finnegan
 Erin Flaherty & David Maloney AM
 Marie Forrest
 Bunny Gardiner-Hill
 Cass George
 Tom & Julie Goudkamp
 Leslie & Ginny Green
 Paul Greenfield & Kerin Brown
 Lorraine Grove
 Annie Hawker
 Dale & Greg Higham
 Geoff & Denise Illing
 Caroline Jones
 Jill Keyte & Ray Carless
 Andrew Low
 Anthony & Suzanne
 Maple-Brown
 Professor Duncan Maskell &
 Dr Sarah Maskell
 David Mathlin
 J A McKernan
 Diana McLaurin
 Peter McMullin AM &
 Ruth McMullin
 Leanne Menegazzo
 Annabelle Mooney
 Andrew Naylor
 James Ostroburski &
 Leo Ostroburski
 Leslie Parsonage
 The Hon Anthe Philippides sc
 Philips & Claridge Foundation
 Beverley Price
 In memory of Stephanie Quinlan
 Dr S M Richards AM &
 Mrs M R Richards
 The late Dr John Rickard
 Susan & Garry Rothwell
 Greg Shalit & Miriam Faine
 Petrina Slaytor
 Tom Smyth
 Marie-Louise Theile
 Kay Vernon
 Wheen Family Foundation
 Kathy White
 Brian & Rosemary White

Anna & Mark Yates

Anonymous (10)

\$2,500 - \$4,999

Peter & Cathy Aird
 Marion Amies
 Doug & Alison Battersby
 Berg Family Foundation
 Brian Bothwell
 Dr Benjamin Brady
 The Late Cathy Brown-Watt PSM
 & Derek Watt
 Neil & Jane Burley
 Michael & Helen Carapiet
 Alex & Elizabeth Chernov
 Olivier & Marie Chretien
 David & Juliet Clarke
 Angela & John Compton
 Elizabeth Conti
 Mark Coppleson
 Michael & Manuela Darling
 Dr Michelle Deaker
 Dr G Deutsch OAM &
 Mrs K Deutsch
 Martin Dolan
 Anne & Thomas Dowling
 Emeritus Professor
 Dexter Dunphy
 In Memory of Raymond Dudley
 VPM Duigan
 C Hodges & H Eager
 Wendy Edwards
 Rosemary & David Geer
 Gilbert George
 Jennifer & Denys Gillespie
 Kay Giorgetta
 Warren Green
 Brian & Romola Haggerty
 Suzanne Halliday
 Peter & Helen Hearl
 Jennifer Hershon
 Marilyn & David Howorth
 Stephanie & Mike Hutchinson
 Valerie J Hutchinson
 Ros Johnson
 Angela Karpin AM
 Ian Kavanagh & Clive Magowan
 Gaby Kennard
 Liz & Walter Lewin
 Richard & Elizabeth Longes
 Anthony & Cathy Malouf
 Harold & Ellen Marshbaum
 Neil & Diane Mattes
 In memory of Helen Maydwell
 Sue McDonald
 In Memory of Helen McFadyen
 P J Miller
 Judith Nash
 H. Nicolay
 Catherine Parr & Paul Hattaway
 Greeba Pritchard
 Ralph & Ruth Renard
 Tiffany Rensen
 Fé Ross
 Elfriede Sangkuhl
 Mark Santini & Karyn Matotek
 Vivienne Sharpe
 Angela & David Taft
 Clayton & Christina Thomas
 Rebecca Zoppetti Laubi
 Lyn Williams AM
 Anonymous (7)

1,000 - \$2,499

Annette Adair
 Antoinette Albert
 Geoff Alder
 Dr Judy Alford
 Matt Allen AM
 Rae & David Allen
 Maia Ambegaokar &
 Joshua Bishop
 Ian & Libby Anderson
 Margaret Andrews
 Lillian & Peter Armitage
 Margaret Arstall
 Elsa Atkin AM
 Giving Culture
 Jane Barnes
 Adrian Barrett & Pat Miller
 Greg Bates
 Robin Beech
 Fiona Beevor
 Ruth Bell
 David Blight & Lisa Maeorg
 in memory of
 Anne & Mac Blight
 Jessica Block
 Stephen Booth
 Sally Bufé
 Pat Burke
 Glen Butler & Catherine Cirt
 Beatrice Cameron
 Dr Margaret Cameron,
 in memory of
 Dr James Cameron AM
 Richard & Lucy Campbell
 Ms Georgie Capp
 Kaye Cleary
 Robert Clifton
 Alison Clugston-Cornes
 Mary-Ann Cohn
 Diana Colman
 Sam Crawford Architects
 Nicholas Creed &
 Jessamine Soderstrom
 Deborah G. Cruickshank
 Paul Cummins & Kevin Gummer
 Ian Davis & Sandrine Barouh
 Joanna De Burgh
 Sandra Dent
 Theresa & Peter Dodds
 Sue & Jim Dominguez
 Achim Drescher
 In memory of Deborah Chernke
 Chris & Bob Ernst
 Peter Evans
 Robyn & Bob Evans
 Haydn Flack
 Julia Fleming
 Dr Joanna Flynn AM
 Elizabeth Foster
 Robert Fraser AM
 Mrs Leonie Furber
 Anne & Justin Gardener
 M Generowicz
 Tony & Brenda Gill
 Professor Ian Gough AM &
 Dr Ruth Gough
 Camilla Graves
 Dr Barry Green
 Ruth & Mitchell Guss
 Lesley Harland
 Paul & Gail Harris
 Yvonne Harvey

Lyndsey & Peter Hawkins
 Linda Herd
 Sue & David Hobbs
 Lisa Hobbs
 Amit Holckner
 Doug Hooley
 Dr Gerard & Helen Hooper
 Michael Horsburgh AM &
 Beverley Horsburgh
 Brian & Gillian Horwood
 Anne & Graham Howe
 Michael Hudson
 Penelope Hughes
 Howard Insall sc & Brigitte Pers
 Peter & Delia Ivanoff
 C Jackson & Larissa Reid
 Robert & Margaret Jackson
 Mira Joksovic
 Christopher Joseph
 Anna Kaemmerling &
 Bryan Havenhand
 Jackie Katz
 The Hon Dr T Kavanagh Brereton
 & The Hon Mr L Brereton
 Bruce & Natalie Kellett
 Professor Anne Kelso AO
 Faye Bastow & Gordon Kendall
 Prof Bruce King
 Lionel & Judy King
 Delysia Lawson
 Mrs Judy Lee
 Ian Lovett
 Patricia Lowe
 Patricia Lynch
 Joan Lyons
 Julia MacGibbon
 Prof Roy MacLeod &
 Dr K Webber
 June K Marks
 Marshall & Margie
 The Alexandra & Lloyd
 Martin Family
 Nicolas Mason
 Michael & Holly Masterman
 Susan Maxwell-Stewart
 Christine McDonald
 Meg McDonald & John Hall
 Geoff McClellan & Jane Bitcon
 at the APS Foundation
 Fiona McKerral
 Sandra McPhee AM &
 Kent McPhee
 Michelle & Brett Mitchell
 Patsy Montgomery
 Frances Morris
 Barbara & David Mushin
 Nevarc Inc
 Cate Nagy
 Dr G Nelson
 Nola Nettheim
 Robert Niall & Dr Jill Sewell AM
 Barry Novy & Susan Selwyn
 Robyn Owens
 Ian Penboss
 The Petrie Family
 Jonathan Phillips &
 Irene Sniatynskij
 Kevin Phillips
 Gillian Pincus
 Dr Leon Pitchon
 Fiona & Matthew Playfair
 Dr Jonathan Ramsay

Christopher Reed
 Prof Graham Rigby &
 Mrs Felicity Rigby
 William Rivers
 Professor Sharon Robinson AM
 Celia Romaniuk
 Andrew Rosenberg
 Gerry & Maurice Rousset OAM
 Mark & Pamela Rudder
 Paul Salmeri
 J Sanderson
 Stuart Schaefer
 Felicity Schubert, In Memory of
 Lady Maureen Schubert
 Peter & Ofelia Scott
 Margaret Seares
 Janet Shelley
 Larissa Shumilo
 Kate Maybury &
 Jonathan Sisovic
 Ann & Quinn Sloan
 Lesley Smith
 Beverley Southern
 Brendan Sowry
 Kim & Keith Spence
 Harley Wright & Alida Stanley
 Dr Charles Su & Dr Emily Lo
 Team Schmoopy
 TFW See & Lee Chartered
 Accountants
 Sophie Thomas
 Elizabeth Thompson
 Mike Thompson
 Prof Ross Steele
 Greg Trigg
 Richard Walker
 Joy Wearne
 GC & R Weir
 Moira Westmore
 The Sohn Yong Family
 Anonymous (24)

\$500 - \$999

The Albion Foundation
 Beverley Allen
 Jannifer Andrews
 Geoff Backshall
 John Baird in memory of
 Annette McClure
 Adrian & Megan Barnes
 Liam Bartlett
 Margaret Beazley
 Salvia Black
 Lynne Booth
 David Borshoff & Caroline Crabb
 Anthony Brittain
 Jillian Brown
 Coll & Roger Buckle
 Mr Stephen Byrne
 Pamela Caldwell
 Howard Cearn
 Fred & Angela Chaney
 Fred & Jody Chaney
 Stephen Chivers
 Barry Colgan & Mairead Heaney
 Warren & Linda Coli
 Dr Jane Cook
 Rod Cornish
 Dee Corser
 Louise Costanzo
 The Cowell Family
 Philip & Margaret Crane

Dr Peter Craswell
 Len Crossfield &
 Jean Chesson
 Susan Croudace
 Philippa Davern
 Marco D'Orsogna
 Jennifer Douglas
 Bernard & Susie Garry
 Ms Treffina Dowland
 Richard Eaton
 Tammy Edwards
 Chris Egan
 Seth Eggleston
 Dr Jeffrey Eisman
 Noel & Margaret Eva
 Ms Delwyn Everard
 Julie Ewington
 Diane Ferrier
 Ann Field
 Jill Fleming
 Ms Carolyn Fletcher
 Patrick & Janet Forbes
 Alex Forcke
 Mr David Forrest
 Ms Nicola Forrest AO
 Gaye Gaylard
 Scott & Amanda Gibson
 Billie Giles-Corti
 John Goodlad
 Dr Raymond Golzar
 Elizabeth Gordon-Werner
 Major General Steve
 Gower AO, AO (Mil)
 Catriona & Richard Graham
 Judy Greig
 Sheryl Grimwood
 Dr Eve Gu
 Josephine Gurney
 Margaret Hagar
 Lyn Harding
 Gerard & Gabby Hardisty
 Mr Kerry Harmanis
 Ariane Harold
 Hon Don Harwin
 Sara Hector & Michael Japp
 Herbert Family
 Anne Hesford
 Robert Hogarth
 Mrs L Bertoldo Hyne
 Christine James
 Karen Johnson
 Steve & Sarah Johnston
 Gillian Jones
 Ms Sally Jones
 Mr Andrew Kalafatas
 Mr Agu Kanstler
 Mrs Myrna Kaplan
 C J Kinder
 Ms Karen Lang
 Peter & Katina Law
 Alison Leslie
 Assoc Prf Dr Michele Levinson
 Philip Levy
 Dr Judy Lynch
 Darryl Mack
 Luke Mader
 Kate Richardson &
 Chris Marrable
 Brett & Amanda Martin
 Alex Mazzega
 Kate McDonald
 Hunter McEwen

Rosemary McEwen
 Shirley McEwin
 Abbey McKinnon
 Gwen McNeill
 Inara Merrick
 Wade Miklavs
 Jo Minetti
 Felicia Mitchell
 Mr Timothy Monaghan
 Miguel Monteiro
 Rebelle Moriarty
 Sarah Morrisby
 Paula Murrell
 Sandra Nicholson &
 Stuart Taylor
 J Norman
 Justin Nuich
 Robin Offler
 Brenda & Masaya Okada
 Kim Olinsky
 Judith Olsen
 Willy & Mimi Packer
 Giles Parker
 Sally Patten & Graham Ball
 Kevin Pedemont
 Dan & Jackie Phillips
 In memory of Roy & Kay Piper
 Jenny Rankin
 Mr Simon Raybould
 Dr Jan Resnick
 Barbara Richardson
 Dr Trish Richardson in memory
 of Andy Lloyd James
 Leigh Ritchie
 Barbara Minchinton &
 Mick Roche
 Naomi Saporta
 Tony Seymour
 Mrs Suzanne Silbert
 Patti Simpson
 Cheri Stevenson
 Nigel Stoke
 Garry Strong
 Mr Tim Sullivan
 Michael Taylor
 Matthew Toohey
 Jennifer & David Turner
 Mr Tim Ungar
 Gabriel van Aalst
 Julie & Ed Van Beem
 Dianne Volker
 Fiona Wallace-Smith
 Helen Waterworth
 Sarah Wells
 Stephen Wells & Mischa Way
 Alasdair & Tracey West
 Ms Terri-Ann White
 Simon & Penny Wilding
 Peter Wilkinson
 Jennifer Williams
 Mr Mark Wilson
 Anonymous (33)

*Acknowledgements current
 as at 20 March 2025 for
 donations & gifts recorded
 over the last 12 months. For
 any queries, please contact
 philanthropy@aco.com.au.*

Capital Campaign

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.

PIER LEADERS

The Neilson Family
 Guido & Michelle
 Belgiorno-Nettis
 Judy & Robin Crawford
 Howarth Foundation
 David Thomas AM
 Bill & Marissa Best
 Rod Cameron & Margaret Gibbs
 Anthony & Sharon Lee
 Foundation
 Elizabeth & Walter Lewin
 Rosy Seaton & Seumas Dawes
 Serpentine Foundation –
 Rosie Williams & John Grill AO

PEER TO PIER GROUP

Steve & Sophie Allen
 Libby & Ian Anderson
 Andyninc Foundation
 – Andrew Myer AM &
 Kerry Gardner AM
 Walter Barda & Thomas O'Neill
 Steven Bardy & Andrew
 Patterson
 The Belalberi Foundation –
 P & S Crossing
 Dee de Bruyn & Michael Dixon
 Craig & Nerida Caesar
 Ray Carless & Jill Keyte
 Julie Claridge & James Philips
 Rowena Danziger AM,
 In memory of
 Kenneth Coles AM
 Martin Dickson AM &
 Susie Dickson
 Suellen & Ron Enestrom
 Garry & Susan Farrell
 JoAnna Fisher & Geoff Weir
 Erin Flaherty & David Maloney AM
 Chris & Tony Froggatt
 Daniel & Helen Gauchat
 Tony Gill
 Tom & Julie Goudkamp
 Gras Foundation Trust
 Leslie & Ginny Green
 Paul Greenfield & Kerin Brown
 John Griffiths & Beth Jackson
 Anthony & Conny Harris
 Philip Hartog
 Angus & Kimberley Holden
 Angus & Sarah James
 Phillip & Sairung Jones
 Connie & Craig Kimberley
 Ian Lansdown & Tricia Bell
 John Leece AM & Anne Leece
 David & Sandy Libling

Anthony & Suzanne
Maple-Brown
David Mathlin
Julianne Maxwell
Meg Meldrum
Averill & Jim Minto
A/Prof Keith Ong & Dr Eileen Ong
Hazel Schollar & Peter Root
The late Peter Shorthouse &
Victoria Shorthouse
Jann Skinner
Mark Stanbridge &
Neroli Manning
Anthony Strachan
Lesley Treleaven
In memory of Ian Wallace
Nina Walton & Zeb Rice
Barbara & Ralph Ward-Ambler
Dr Ranji Wikramanayake
Ian Wilcox & Mary Kostakidis
The Peter and Susan
Yates Foundation
Anonymous (1)

MUSICAL CHAIRS

FIXED SEATS

Fiona Barbouttis
Rod Cameron & Margaret Gibbs
Michael & Kate Chambers
Tony & Amanda Gill
The Janssen Family, in memory
of Esther Janssen
Steve & Sally Paridis
Christopher & Mary Zielonka
Anonymous (1)

LOOSE CHAIRS

Susan Bennett
Terry Fahy
Cheri Stevenson, in memory
of Graham Stevenson

PIER SUPPORTERS

Caroline Armitage
Peter & Delia Ivanoff

*Dedications made over
the last 12 months.*

ACO Instrument Fund

The Instrument Fund offers investors the opportunity to participate in the ownership of a bank of historic stringed instruments. The Fund's assets are the 1728/29 Stradivarius violin, the 1714 'ex Isolde Menges' Joseph Guarnerius filius Andreae violin, the 1616 'ex-Fleming' Brothers Amati Cello and the 1590 Brothers Amati Violin. For more information, please contact Yeewhan Yeoh, Manager, ACO Instrument Fund at instrument.fund@aco.com.au.

FOUNDING PATRON

The late Peter Weiss AO

FOUNDING PATRONS

Visionary \$1m+

The late Peter Weiss AO

Concerto \$200,000-\$999,999

The late Amina Belgiorno-Nettis
Naomi Milgrom AC

Octet \$100,000-\$199,999

John Taberner

Quartet \$50,000-\$99,999

John Leece AM & Anne Leece
E Xipell

INVESTORS

Stephen & Sophie Allen
Guido Belgiorno-Nettis AM &
Michelle Belgiorno-Nettis
Bill Best
Jessica Block
Benjamin Brady
Sam Burshtein & Galina Kaseko
Sally Collier
Michael Cowen &
Sharon Nathani
Marco D'Orsogna
Dr William F Downey
Garry & Susan Farrell
The late Ian Wallace &
Kay Freedman
Gammell Family
Adriana & Robert Gardos
Edward Gilmartin
Lindy & Danny Gorog
Family Foundation
Tom & Julie Goudkamp
Laura Hartley & Stuart Moffat
Philip Hartog
Peter & Helen Hearl
Paul & Felicity Jensen
Jos Luck
Gabrielle Kennard
Knights Family Jabula
Foundation
Mangala SF
Julie Steiner
Media Super
Nelson Meers Foundation
Dan & Jackie Phillips
Jo Phillips
Sam Reuben & Lilia Makhlina
Ryan Cooper Family Foundation
Dr Lesley Treleaven
Mark Wakely
Carla Zampatti Foundation

ACO Instrument Fund Directors

JoAnna Fisher, Chair
Erin Flaherty
Edward Gilmartin
Julie Steiner AM
John Taberner

ACO US Directors

Patrick Loftus-Hills, Co-Chair
Sally Phillips Paridis, Co-Chair
Camilla Bates
Judy Crawford
The Hon Mitch Fifield
James Larsen
Camilla Marr
David McCann
Steve Paridis
Heather Ridout AO
Lucy Turnbull AO
Alastair Walton

ACO UK Directors

Damian Walsh, Chair
Richard Evans AM
Alison Harbert
Rebecca Hossack
Sonya Leydecker
The Rt Hon. the Baroness
Liddell of Coatdyke

ACO Financial Audit & Risk Management Committee

Liz Lewin, Chair
Peter Chun, Independent
JoAnna Fisher
Annabelle Mooney, Independent
Martyn Myer AO

**Performance at
the highest level is
critical in business
and the concert hall.**

**We are dedicated
supporters of both.**

jws.com.au

JOHNSON
WINTER
SLATTERY



ACO Partners

We thank our Partners for their generous support.

PRINCIPAL PARTNER



UNIVERSITY PARTNER



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



MEDIA PARTNERS



TRUSTS AND FOUNDATIONS

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



VENUE SUPPORT

