

# ACO UP CLOSE

## William Barton and the Brodsky Quartet

FRIDAY 27 FEBRUARY 2026, 7PM  
THE NEILSON, ACO ON THE PIER

William Barton Didgeridoo and Voice  
Brodsky Quartet

Krysia Osostowicz Violin  
Ian Belton Violin  
Paul Cassidy Viola  
Jacqueline Thomas Cello

COMPOSER	TITLE	MIN
William Barton	Soundscape	3
Henry Purcell	Fantasia in D minor, Z.739	3
Peter Sculthorpe	String Quartet No.11 "Jabiru Dreaming"	12
Robert Davidson	Minjerribah	8
Leoš Janáček	String Quartet No.1 "The Kreutzer Sonata" <i>I. Adagio – Con moto</i> <i>II. Con moto</i> <i>III. Con moto – Vivace – Andante – Tempo I</i> <i>IV. Con moto</i>	22
<b>Interval</b>		<b>20</b>
Igor Stravinsky	Three Pieces for String Quartet: I. Dance	3
Andrew Ford	String Quartet No.7 "Eden Ablaze"	10
Salina Fisher	Tōrino	11
Traditional Irish Folk	She Moved Through the Fair	4
William Barton	Square Circles Beneath the Red Desert Sand	10

The concert will last approximately one hour and 50 minutes, including a 20-minute interval.  
The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.

**ACO** Australian Chamber Orchestra

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



SUPPORTED BY



## Brodsky Quartet

Since forming in 1972, the Brodsky Quartet have performed over 3,500 concerts on the major stages of the world and released more than 70 recordings. Having recently celebrated their 50th anniversary, the Brodsky Quartet continue to enjoy a busy international performing schedule, extensively touring the major festivals and venues throughout Australasia, North and South America, Asia and Europe as well as in the UK, where the quartet is based. Their prominent presence on the international chamber music scene, as well as in a range of educational affiliations, has been ensured by their never-ending energy and craftsmanship, attracting numerous awards and accolades worldwide.

Shostakovich has become synonymous with the Brodsky Quartet name: their 2012 London performance of the complete string quartet cycle resulted in their taking the prestigious title 'Artistic Associate' at London's Kings Place – a residency which lasted ten years, culminating in a triumphant repeat cycle of the fifteen works over two days.

The Brodsky Quartet have always had a busy recording career and enjoyed an exclusive and fruitful relationship with Chandos Records for many years. Releases on the label include a live recording of the complete Shostakovich cycle as well as quartets and quintets by Brahms, Elgar, Janacek, Debussy and more, with a stellar line-up of fellow musicians. Their set of the Late String Quartets of Beethoven was released in 2020 to great critical acclaim and one of their most recent releases, *Homage to Bach*, comprises the phenomenal premiere recordings of Bach's three Solo Violin Sonatas arranged by Paul Cassidy. The Quartet marked their 50th anniversary with three diverse releases: the hugely celebrated Schubert Quintet with cellist Laura van der Heijden, *Rocking Horse Road* with long-term collaborator Jacqui Dankworth and *Golden Oldies*, a compendium of encores arranged by the Quartet in celebration of this milestone.

The quartet took their name from the great Russian violinist Adolf Brodsky, the dedicatee of Tchaikovsky's violin concerto and a passionate chamber musician. Krysia Osostowicz plays a violin made by Francesco Gofriller, 1720; Ian Belton's violin is by Giovanni Paolo Maggini, c.1615. Paul Cassidy plays on La Delfina viola, c.1720, courtesy of Sra. Delfina Entrecanales and Jacqueline Thomas's cello is by Thomas Perry of Dublin, 1785.

## William Barton

For two decades, William Barton has forged a peerless profile as a performer and composer in the classical musical world, from the Philharmonic Orchestras of London and Berlin to historic events at Westminster Abbey for Commonwealth Day 2019, Anzac Cove and the Beijing Olympics. His awards include Winner of Best Original Score for a Mainstage Production at the 2018 Sydney Theatre Awards and Winner of Best Classical Album with ARIA for *Birdsong at Dusk* in 2012. With his prodigious musicality and the quiet conviction of his Kalkadunga heritage, he has vastly expanded the horizons of the didgeridoo – and the culture and landscape that it represents.

At 17, William realised a lifelong dream when he was invited to perform with the Queensland Symphony Orchestra. But the full, rapturous embrace of the classical music world came in 2004, when Tasmanian composer Peter Sculthorpe unveiled his *Requiem* with the Adelaide Symphony Orchestra and guest soloist, William Barton. That night, William was invited to join the orchestra in Japan, to perform Sculthorpe compositions *Earth Cry* and *Mangrove*. Tours to the USA and New Zealand followed, and the composer and didgeridoo artist cemented a firm creative partnership. "William offered me a new direction," the late composer has said, praising his instinctive musicality and skill as an improviser.

By the mid 2010s, despite a bare minimum of formal musical education, William had won an ARIA Award for his classical album *Kalkadungu*, composed a world premiere work for members of the Berlin Philharmonic at Sydney Opera House, and unveiled his first string quartet, *Birdsong at Dusk*, with the Kurilpa String Quartet and Delmae on vocals. In a recent prestigious event that was broadcast live on BBC One, he premiered his composition *Kalkadungu's Journey* at Westminster Abbey for Her Majesty The Queen, Head of the Commonwealth, and the Royal Family, at the Commonwealth Service to commemorate Commonwealth Day 2019.

Today he holds honorary doctorate degrees from the Universities of Griffith and Sydney, has had released five albums on the ABC Classics label and is an Artist in Residence at Melbourne Recital Centre. His most recent album, *Kalkadungu: music for didgeridoo and orchestra*, features predominantly his own compositions, alongside those of Delmae and Peter Sculthorpe.