

The Australian Chamber Orchestra explores the sordid and ultra-vibrant world of the Baroque concert hall

In collaboration with Belvoir

19–30 June 2021

Melbourne & Sydney

Media Contact

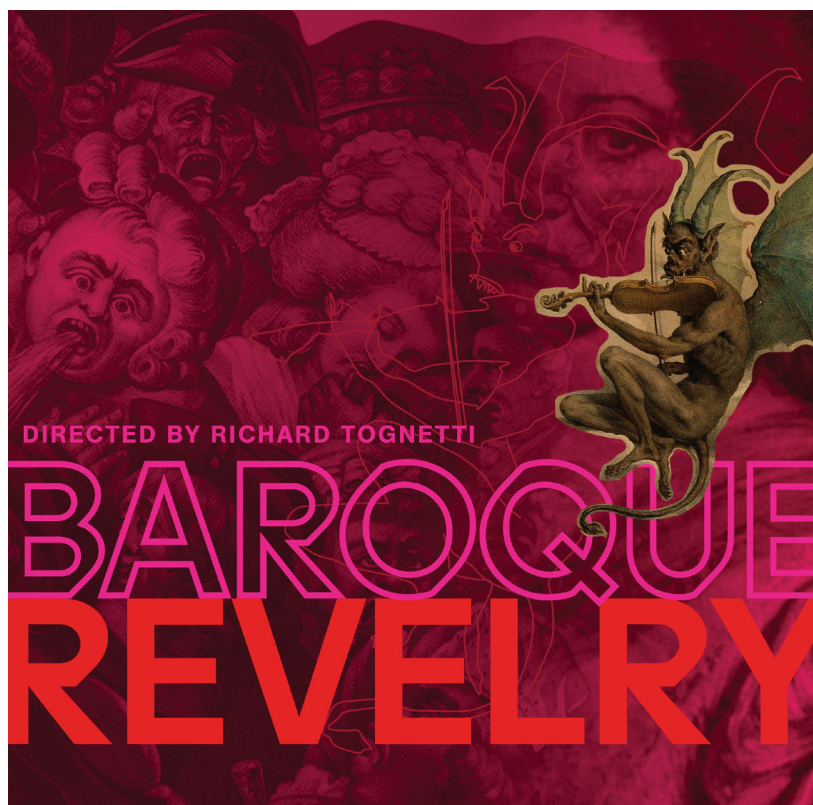
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The Baroque concert hall typically evokes clichéd images of pomp and splendour, where aristocratic men and women adorned in wigs and powdered makeup revelled in the height of artistic culture and sophistication. However, the reality was anything but neat and pretty. Yes, there was lavish splendour, but there was also the sordid and bawdy; a society where the sacred coexisted with the secular, the rich intermingled with the poor, and trailblazing female composers were celebrated alongside their male counterparts in concerts that embraced the chaotic and the florid.

The ACO will bring to life this ultra-vibrant world in **Baroque Revelry**, an immersive collaboration with **Belvoir** that will tease out and celebrate the world of the 'sordid' Baroque.

"What we are saying in 'sordid Baroque' is that you are not a passive audience, you are an active participant," explains ACO Artistic Director Richard Tognetti. "The depictions and descriptions of how audiences were in opera houses at the time... it's incredible. This program is a means to explore that; the idea is that there might be audience participation of a different kind to just sitting there, in sacrosanct silence. This is not 'shut up and listen' music, but rather 'have a damned fine time and enjoy' music."

Harpsichordist and Artistic Director of Pinchgut Opera **Erin Helyard**, who will join the ACO onstage, elaborates further: *"The more I read accounts from opera houses in the 17th and 18th centuries, the more I realise that it was just a social meeting place, like a modern mosh pit or a night-club. People ate, they drank, they fought, they came to the show multiple times, only seeing one act at a time, they went from box to box throughout the evening. And prostitutes roamed the lower levels, where they threw oranges at bad performers."*

The concert will feature music by pioneering composers including **Barbara Strozzi**, a composer of such popularity and renown that she had more music in print than anyone else at the time, **Elisabeth Jacquet de La Guerre**, the first French woman to stage an opera, and Bohemian virtuoso violinist and composer **Heinrich Biber**.

Following these live concerts in Melbourne and Sydney, **Baroque Revelry** will be released as the final instalment in the **ACO's StudioCasts 2021** Season. ACO StudioCasts is a season of high quality, online concert films that provide moving, cinematic, and musically rewarding experiences in addition to the ACO's live concert season.

For further information visit:
acostudiocasts.com

BAROQUE REVELRY

19–30 JUNE 2021

ARTISTS

Richard Tognetti Director & Violin
Carissa Licciardello Staging Director
Chloe Lankshear Soprano
Australian Chamber Orchestra
Featuring actors from Belvoir

PERFORMANCE DATES

MELBOURNE

Melbourne Recital Centre
Sat 19 Jun, 7.30pm

Arts Centre Melbourne
Sun 20 Jun, 2.30pm

Melbourne Recital Centre
Mon 21 Jun, 7.30pm

SYDNEY

City Recital Hall
Sat 26 Jun, 7pm
Sun 27 Jun, 2pm
Tue 29 Jun, 8pm
Wed 30 Jun, 7pm



ABOUT THE AUSTRALIAN CHAMBER ORCHESTRA

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year and is unwavering in its commitment to creating transformative musical experiences.

The Orchestra regularly collaborates with artists and musicians who share their ideology: from Emmanuel Pahud, Steven Isserlis, Dawn Upshaw, Olli Mustonen, Brett Dean and Ivry Gitlis, to Neil Finn, Jonny Greenwood, Barry Humphries and Meow Meow; to visual artists and filmmakers such as Michael Leunig, Bill Henson, Shaun Tan, Jon Frank, and Jennifer Peedom, who have co-created unique, hybrid productions for which the ACO has become renowned.

Testament to its international reputation, the ACO were invited to commence a three-year residency as International Associate Ensemble at Milton Court in partnership with London's Barbican Centre from the 2018/19 season. This residency at one of Europe's most prestigious concert venues follows on from the success of ACO Artistic Director Richard Tognetti's time as the Barbican's first ever Artist-in-Residence at Milton Court Concert Hall.





In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Its recordings of Bach's violin works won three consecutive ARIA Awards. Recent releases include *Water | Night Music*, the first Australian-produced classical vinyl for two decades, *Beethoven*, a collection of the ACO's legendary Beethoven recordings, and the soundtrack to the acclaimed cinematic collaboration, *Mountain*.

In 2020 the ACO launched ACO StudioCasts, a season of cinematic and immersive concert films produced with leading filmmakers and released on the ACO's new streaming platform. These films enhance the ACO's live season by transcending the concert hall and taking audiences around the world into the very heart of an ACO performance experience.

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

– THE AUSTRALIAN

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