

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

Bryce Dessner's

RÉPONSE LUTOSŁAWSKI

ACO HomeCasts | 9 May 2020



aco

HOMECASTS: ACO IN CONCERT


Wesfarmers Arts

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.

INSIDE:



Welcome

From the ACO's Managing Director Richard Evans

p.3



Wesfarmers Arts

A message from Managing Director Rob Scott

p.5



Réponse Lutosławski

Your five-minute read on the music

p.8



A Lesson in Inheritance

Anwen Crawford on the thread that runs between composers

p.11



ACO HomeCasts

What's coming up in our digital season

p.26



Acknowledgments

The ACO thanks our generous supporters

p.29

MANAGING DIRECTOR WELCOME

Thank you for joining us for our ACO In Concert stream of *Réponse Lutoslawski*, which was filmed live at our 'Indies & Idols' concert at City Recital Hall in 2019.

Whilst we are unable to join you in the concert hall as we usually would, we are committed to providing you with innovative and inspirational music experiences through our digital season, **ACO HomeCasts**.

This concert is one of many that we will be bringing to you over the coming months, along with our Home to Home videos (direct from the homes of our musicians), our education videos and podcasts, musician-curated Spotify playlists, and so much more. If you haven't yet had the chance to explore ACO HomeCasts, I encourage you to visit our website to delve into some of our most recent releases and to discover what's coming up.

The COVID-19 crisis is devastating the economic and performance fabric of our national arts sector. We, like many others, find ourselves in a situation where our very existence is threatened while a timeframe for a return to the stage remains uncertain.

To ensure our survival through these unprecedented challenges, if you are in a position to do so, please consider making a tax-deductible donation to the ACO and our digital season. We are extremely grateful to you all for the steadfast support we have received, particularly those who have so generously donated back the value of your tickets to cancelled performances or who have already made financial donations to the Orchestra. This support is critical to our future and it is your direct messages of love and appreciation that are keeping our spirits high in these uncertain times.

On behalf of Richard Tognetti, myself, and all at the ACO, we thank our partner Wesfarmers Arts for their longstanding support of the ACO, which they have extended to our HomeCasts season and our In Concert series. We are indebted to Wesfarmers Arts for their ongoing financial and organisational support which is proving to be a cornerstone of our existence through this extremely challenging period.

I hope that you enjoy this performance; we are counting the days until we can join you all in the concert hall once again.



Richard Evans
Managing Director

Join the conversation     #ACOHOMECASTS
aco.com.au/acohomecasts



Wesfarmers Arts

AUSTRALIAN
CHAMBER
ORCHESTRA &
WESFARMERS
ARTS / MAKING
THE IMPOSSIBLE
POSSIBLE

Satu Vänskä, Principal Violin

WAY

PARTNER WELCOME

Welcome to this inspirational series, ACO in Concert, which forms part of HomeCasts, proudly presented by Wesfarmers Arts.

Perhaps now more than ever, as we live and work in the isolation of our homes, we all need the opportunity to take moments out of our day to come together and reflect on what unites and inspires us as individuals and as communities.

And what better way to do this than to listen to the beauty that only an orchestra can create.

Our wonderful, long-standing arts partner, the Australian Chamber Orchestra, lives and breathes the world of music and – undaunted by this unfamiliar era of social distancing – they're at the forefront of Australian art and culture, working alongside digital artists and filmmakers in increasingly innovative ways, to take their exceptional performances to the world through digital streaming.

After more than two decades of collaboration with the ACO, we're delighted to continue to support the superb musicians of this world-acclaimed orchestra as they keep their music alive during these unchartered social and economic times.

We hope you enjoy this HomeCast series in the comfort of your home, and until we can all join the musicians in the concert hall again, stay safe everyone.



Rob Scott
Managing Director
Wesfarmers

HomeCasts: ACO in Concert





SUPPORT US

Please consider supporting the ACO and our free digital season with a tax-deductible donation.

We hope you enjoy ACO HomeCasts until it is safe for us to join you in a concert hall.



For more information please call
Katie Henebery (02) 8274 3803 or visit

aco.com.au/donate

PROGRAM

Richard Tognetti Director
Australian Chamber Orchestra

mins

BRYCE DESSNER

Réponse Lutosławski Australian Premiere

20

I. Resonance

II. Preludio

III. Des Traces

IV. Warsaw Canon

V. Residue

This performance was filmed live at the City Recital Hall on Saturday 29 June 2019.



PROGRAM IN SHORT

Bryce Dessner

(1976–)

Réponse Lutosławski

Réponse Lutosławski was written as a homage to Witold Lutosławski's seminal composition *Musique Funèbre*. Dessner, who is best known as a member of rock band The National, spent months studying the work, as well as numerous others by the composer. He describes this period of immersion as "an amazing process of discovering one of the 20th-century's great musical minds and allowing his adventurous spirit to influence my own musical decisions." His *Réponse Lutosławski* is written in five movements, each of which is inspired either directly or indirectly by Lutosławski's score. Dessner writes: "I like to think that his music opened a window in a certain direction for me, or pushed open a door, through which I could then pass and take my journey with the music."



MUSICIANS

The musicians on stage
for this performance.



Helena Rathbone
Principal Violin

Helena plays a 1759 Giovanni Battista Guadagnini violin kindly on loan from the Commonwealth Bank Group. Her Chair is sponsored by Kate & Daryl Dixon.



Richard Tognetti
Director and Violin

Richard plays the 1743 'Carrodus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by Wendy Edwards, Peter & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts.



Satu Vänskä
Principal Violin

Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis. Her Chair is sponsored by David Thomas AM.



Glenn Christensen
Violin

Glenn plays a 1728/29 Stradivarius violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Terry Campbell AO & Christine Campbell.



Aiko Goto
Violin

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



Mark Ingwersen
Violin

Mark plays a contemporary violin made by the American violin maker David Gusset in 1989. His Chair is sponsored by Prof Judyth Sachs & Julie Steiner.



Ilya Isakovich
Violin

Ilya plays his own 1600 Marcin Groblicz violin made in Poland. His Chair is sponsored by Meg Meldrum.



Liisa Pallandi
Violin

Liisa currently plays Helena Rathbone's violin which is a c.1760 Giovanni Battista Gabrielli. Her Chair is sponsored by The Melbourne Medical Syndicate.

Please note that the instrument and Chair listings are as at May 2020.

MUSICIANS



Maja Savnik
Violin

Maja plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreae violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.



Ike See
Violin

Ike plays a 1590 Brothers Amati violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Di Jameson.



Christopher Moore
Guest Principal Viola

Christopher appears courtesy of Melbourne Symphony Orchestra. Christopher plays a 1610 Giovanni Paolo Maggini viola affectionately known as "Madge" kindly on loan from an anonymous benefactor. The Principal Viola Chair is sponsored by peckvonhartel architects – Robert Peck AM, Yvonne von Hartel AM, Rachel Peck & Marten Peck.



Nicole Divall
Viola

Nikki plays a 2012 Bronek Cison viola. Her Chair is sponsored by Ian Lansdown.



Elizabeth Woolnough
Viola

Elizabeth plays her own 1968 Parisian viola by Pierre M. Audinot. Her Chair is sponsored by Philip Bacon AM.



Timo-Veikko Valve
Principal Cello

Tipi plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Peter Weiss AO.



Eliza Sdraulig
Guest Cello

Eliza plays a 2011 Roberto Cavagnoli cello made in Cremona, Italy.



Julian Thompson
Cello

Julian plays a 1729 Giuseppe Guarneri filius Andreae cello with elements of the instrument crafted by his son, Giuseppe Guarneri del Gesù, kindly donated to the ACO by Peter Weiss AO. His Chair is sponsored by The Grist & Stewart Families.



Maxime Bibeau
Principal Bass

Max plays a late-16th-century Gasparo da Salò bass kindly on loan from a private Australian benefactor. His Chair is sponsored by Darin Cooper Foundation.

A LESSON IN INHERITANCE

Anwen Crawford on the thread that runs between Szymanowski, Lutosławski, Penderecki and contemporary musicians Sufjan Stevens, Bryce Dessner and Jonny Greenwood.

Words. Anwen Crawford

Anwen Crawford is a writer and author. She is the music critic for *The Monthly* magazine.



“*Indies & Idols* is a program about musical inheritance, inheritance over time and across boundaries that may be more porous than they first appear”

This essay was published in the printed program for the ACO's 2019 *Indies & Idols* national tour.

“This program does not look friendly on paper,” laughs Anna Melville, Artistic Administrator of the Australian Chamber Orchestra. Cast your eye down the running order and you’ll find “a lot of names”: consonant-heavy Polish names that carry with them the faint threat of atonality and avant-gardism, and other names that may look familiar but are possibly, in this context, out of place.

Melville says “this is one of those programs that’s greater than the sum of its parts. It’s really about how it’s all going to work together.” And that, Artistic Director Richard Tognetti says, is “the idea – this was really the genesis of the program, not any particular piece – of bringing a generation of contemporary composers together with their influences”. *Indies & Idols* is a program about musical inheritance, inheritance over time and across boundaries that may be more porous than they first appear. Some of those boundaries are between the “classical” and “popular”, for instance, a boundary that Jonny Greenwood of Radiohead thinks has “been blurred for decades”.



Above. ACO Artistic Director Richard Tognetti.

Musical inheritance can manifest in all sorts of ways: overtly or subtly; predictably or bizarrely; steadily, over the course of generations, or seeming to erupt up out of nowhere. Tognetti thinks that the contemporary composers of *Indies & Idols* – Greenwood, Sufjan Stevens and Bryce Dessner – are the inheritors of what has been a “slow-motion response” to the upheavals of Modernism. “This generation that I’m part of, and younger, have all responded to Modernism in a sort of slow dance, if you like,” he says. “It’s taken a long time.” The protracted absorption of Modernist innovation has happened, Tognetti observes, because “people are really cynical and suspicious and sceptical of anything new. They always have been.” But it’s also because the

“The altered name and shifting national status of Szymanowski’s birthplace is evidence of decades... of turmoil and innovation, some of it incredible, much of it terrible beyond words.”

changes wrought by musical Modernism – fundamental alterations of tonality and rhythm; a rigorous questioning of what counted as music at all – were, in turn, responses to a time of unprecedented change.

Take the life of Karol Szymanowski, “one of the great Modernist composers”, in Tognetti’s words, whose String Quartet No.2, Op.56 anchors this program. Szymanowski was born in 1882, into a wealthy family whose landed estates were to be found in the Polish village of Tymoszkówka, which was a part of the vast Russian Empire. That village is now Tymoshivka, in central Ukraine. The altered name and shifting national status of Szymanowski’s birthplace is evidence of decades – almost a whole century – of turmoil and innovation, some of it incredible, much of it terrible beyond words.

Cars, aeroplanes, widespread electric lighting, radio, phonographic recording, telephones, cinema: all these things came to be during Szymanowski’s lifetime. He and his peers lived through the First World War, the Russian Revolution and the dissolution of empires – Russian, Ottoman, Austro-Hungarian – that had existed for centuries. Lameness prevented Szymanowski from military service during the First World War, and so, unlike countless other men, his life was not ended in the trenches. By the time Szymanowski composed his second string quartet in 1927, the sheltered world of European gentry into which he had been born was gone, never to return. By the time of his death in 1937, from tuberculosis, another world war was edging closer.

Then there was music. Szymanowski “sits in an interesting

place,” says Tognetti. “He’s a Neo-Romanticist at the same time as being a Modernist.” Szymanowski drew upon a wide range of influences, from the deeply felt Romantic lyricism of his Polish countryman Chopin (Szymanowski, too, was a pianist) to the shimmering tonal innovations of Debussy and the driving rhythms of Stravinsky. He also wove the melodies of Polish folk music – particularly the music of the Goral people, of the Tatra Mountains – into his work. Fellow composer Michał Kondracki, a generation younger than Szymanowski, once recalled overhearing his friend “at his old, trusty piano, working on the second Quartet ... He would repeat one musical phrase a number of times, looking, perhaps, for the appropriate shape or harmonic background for it. It was a reminiscence of some Highland melody ...”



Top. Karol Szymanowski.
Above. Nowy Świat
47 Street, Warsaw, where
Szymanowski lived and
composed in 1924–29.

A passion for folk music was not unique to Szymanowski. Before him, Chopin had worked to bring the waltzes and mazurkas of Polish folk tradition to the salons of 19th-century Europe. In his brilliant survey *The Rest Is Noise: Listening to the Twentieth Century*, music critic Alex Ross places Szymanowski among those of the composer’s peers, such as the English composer Ralph Vaughan Williams, or the Finnish Jean Sibelius, who attempted to forge various “national” – though not necessarily nationalistic – music out of the folk traditions of their home countries. Tognetti adds the Hungarian Béla Bartók, and “our very own Percy Grainger”, to this list of Modernist folk enthusiasts, while also pointing out that Szymanowski listened, and travelled, beyond the borders of Poland, visiting France, England, Italy and North Africa for inspiration. “The popular music that was from the Ottomans,” Tognetti says, “let’s not forget, was a very, very important part of his [compositional] language.”

That synthesis of music – Polish, Byzantine, Romantic, Modern – can best be heard in Szymanowski’s celebrated opera, *King Roger* (*Król Roger*), which took him six years of painstaking work, from 1918 to 1924, to complete. But one can also hear it in String Quartet No.2, particularly the second movement, “Vivace scherzando”, in which melodic phrases from Polish folk song are snatched up and then shattered, only to be put back together at a hectic pace. The quartet is a personal favourite of Tognetti’s, and one he has previously performed, recorded, and toured internationally. It is presented in this program in Tognetti’s own arrangement for string orchestra. “People sometimes

think that arranging a piece means rewriting it – it doesn't mean that at all," he says. Instead, this arrangement of Szymanowski's quartet underlines its existing dynamism, its roving musical intelligence.

"All the Polish repertoire on the program is really folk driven," Melville says, which may come as a surprise to anyone who more readily associates Krzysztof Penderecki, for one, with the disquieting compositions that made his reputation in the early 1960s, among them *Threnody to the Victims of Hiroshima* (1960) and *Polymorphia* (1961). This was music made from dense and swarming microtonal clusters; "it captured the horror of the 20th century," says Tognetti, which is one reason listeners remain drawn to it. Witold Lutosławski, too, while he lived, drew deeply upon Modernism, working with 12-tone rows in his *Musique funébre* (1958) and aleatoric, or chance, techniques in *Jeux vénitiens* (1961). And yet both of these composers turned at different points in their careers – Lutosławski early on, Penderecki well after his name had been established – towards the melodic clarity of folk music.

This breadth of influence among Poland's leading musical Modernists has a parallel, Tognetti thinks, with the work of contemporary composers such as Greenwood, Dessner and Stevens, who are now creating an even newer sound in the concert hall. "After two or more generations, we now find musicians who accept Modernism as more than just a trope," he says. "And they're responding to it. I mean, look at Bryce's piece: it's a response to Lutosławski. Jonny's music is a response to the music of Penderecki." Combining their interest in Modernism with their experience in the world of popular music, these composers, Tognetti remarks, "have been liberated in their own art form of the rock, indie world, and they've also grown up as serious, art music connoisseurs. Now they're finally in a position where they have the craft and education" – not least in formal notation, a historically uncommon skill among popular musicians – "to express themselves in the world of so-called fine art music".

Of the three contemporary composers whose work is included in this program, it is Jonny Greenwood who has the most well-established relationship with the ACO. His work has featured in the Orchestra's concert repertoire several times, and in 2012 he undertook a three-month



Above. Krzysztof Penderecki.

Following page. Bryce Dessner.



appointment as the ensemble's composer-in-residence, during which time he wrote *Water*, a "hypnotic piece", in Tognetti's words, for flute, upright piano, chamber organ, tanpura and string orchestra.

"I was so lucky to write for them," Greenwood reflects, "and to hear them perform and practice. Such a privilege. They have this intensity and energy – like an insane mixture of enthusiasm and certainty – which makes for the most overwhelming performances." Tognetti is equally complimentary, enthusing about Greenwood's 2011 homage to Penderecki, *48 Responses to Polymorphia*, which he calls "a brilliant work".

"Violins are so glorious," Greenwood says, when asked about his facility for strings, the unusual, dramatic arrangements he writes for Radiohead, and his own compositions for film and orchestra. He learned to play the viola as a teenager and was a member of the Thames Vale Youth Orchestra. "I was once taught that all instruments aim to replicate the human voice – to sing. With string instruments, I think they surpass the human voice. Or put another way, I listen to lots of classical singers, and wish they had the warmth, agility and beauty of, say, a cello."

Though he is best known as a flamboyant electric guitarist – and an indefatigable multi-instrumentalist – Greenwood's lengthy engagement with classical music is well documented. He was a teenager in Oxford during the 1980s when he first heard Olivier Messiaen's 1949 *Turangalila Symphonie*, and, as he told the aforementioned Alex Ross in a 2001 *New Yorker* profile of Radiohead, "I became round-the-bend obsessed with it". So much so that he would eventually teach himself how to play the ondes Martenot, a rare and early electronic instrument that featured in Messiaen's work and which can be heard, in all its wailing weirdness, on several recordings by Radiohead, including "How to Disappear Completely" (2000), a song Tognetti singles out for the vertiginous beauty of its string arrangement.

Greenwood also had a formative encounter with the music of Penderecki, which he was introduced to during his brief tenure as a tertiary-level music student. He quit his degree in a matter of weeks after Radiohead signed a recording contract with EMI, but "in those few weeks



Top. The cover art for the ACO's *Water / Night Music* vinyl recording.

Above. Richard Tognetti with Jonny Greenwood.

“I didn’t know you were allowed to be that free, and you could just think of these 48 musicians as being able to do anything. Suddenly all these possibilities opened up.”

I was lucky enough to be shown a Penderecki score, and played *Polymorphia*, by a tutor,” he recalled. “I didn’t know you were allowed to be that free, and you could just think of these 48 musicians as being able to do anything. Suddenly all these possibilities opened up.”

It is this liberation from the orthodoxies of both popular and classical music that Greenwood has brought to his career in composition, which is already extensive, encompassing eight film scores and nearly a dozen concert works. *Suite from There Will Be Blood* is arranged by the composer from his score to Paul Thomas Anderson’s 2007 film *There Will Be Blood*, a dark drama of the American West starring Daniel Day-Lewis as oil prospector Daniel Plainview. If, as Tognetti says, it has been the achievement of composers such as Penderecki to express the violence of the 20th century through sound, then it is no surprise that Greenwood’s score bears Penderecki’s influence, giving voice as it does to the rise and fall of a ruthless fuel baron at that century’s dawn.

There Will Be Blood was Greenwood’s first film score for Anderson; he has since scored an additional three films for the director, including last year’s widely acclaimed *Phantom Thread*. *Suite from There Will Be Blood* is striking in its range of mood and textures: descending glissando lines that sound, in their sinisterness, like the musical equivalent of Salvador Dali’s melting clocks; tense and bristling pizzicato sections; yearning moments of melody. It was written, Greenwood says, “mostly to stills of the landscape and the script. There were a few scenes to go on, too. The sweeter music was all written about H.W. – Daniel’s child in the film – and the bigger, darker music was all meant to be for the landscape. And one



cue was, essentially, *Jaws* – Daniel as voracious oilman buying up all the land.” Listen and you can hear it: John Williams’ famous two-note shark theme transposed into the opening moments of Greenwood’s *Suite*, fit for another kind of carnage.

Anna Melville, too, notes the correspondence between the Polish composers on this program who challenged – and, in Penderecki’s case, continue to challenge – the structures of the academy and “this next generation of composers, who have access to people and influences outside the traditional conservatoire world.” Greenwood, she says, with his range of influences, “isn’t separate as a composer from who he is as a musician in Radiohead”.

The man himself would – to some degree – seem to concur, amenable to the suggestion that his work in composition, which is characterised by a lively tension between individual melodic lines and the ensemble en masse, has been influenced by his time as a member of a band. “I like the complexity of all the individual voices, and any element of controlled chaos that ensures no two performances - or even two bars - can sound the same,” he says. “Unison playing makes me think of keyboard presets. I guess maybe this does come from the mentality of playing in a band. Or perhaps because in the first Radiohead string section we could only afford one cello and one violin – and it’s been a long wait to get access to a whole room of players.”

For Bryce Dessner, things were rather the other way around. “My background in music is classical,” he told *Salon* in 2013. “I did graduate school in music.” Dessner studied at Yale School of Music, after an adolescence spent studying classical guitar. But becoming a composer was not an altogether straightforward path. A band called The National, which formed in the late 1990s just as Dessner was finishing music school, and in which he plays guitar, has ended up occupying a good amount of his time. Drawing upon a range of indie and art rock influences, from Joy Division to The Strokes, The National have released eight studio albums, their most recent just this year; their 2017 album *Sleep Well Beast* won them a Grammy for Best Alternative Music.

activities, including a 2013 collaboration with visual artist Ragnar Kjartansson, which saw them perform their song “Sorrow” at New York’s MoMA PS1 gallery for six hours straight. “Watching them, as different members take centre stage, stand back for another’s solo or pick up the slack while someone takes a break is marvelous,” *The New York Times*’ chief art critic, Roberta Smith, wrote in a review of Kjartansson’s resulting video installation.

Dessner never felt he had to choose between popular and classical music. “I’ve always been in rock bands,” he told *Salon*. “I was in a rock band with my brother in high school. Then I was playing classical guitar recitals, and people said, ‘You know, you can’t really do both things.’ My intuition told me they were wrong.” Speaking last year, Dessner observed that “the Stravinskys and Debussys of the world, they also had so much information in their music – it’s not just Western classical music informing them but folk music, Spanish music, music from the East”.

Réponse Lutosławski, which is receiving its Australian premiere on this program, is Dessner’s answer to Lutosławski’s *Musique funébre*. Co-commissioned by the National Audiovisual Institute of Poland and the Mexico National Orchestra, and first performed by the Polish National Radio Symphony Orchestra in 2014, the work pays tribute to a composer who, Dessner says, “opened a window in a certain direction for me, or pushed open a door, through which I could then pass”.

Witold Lutosławski, born in 1913, represents the generation of Polish composers who came between Szymanowski and Penderecki, the latter born in 1933. Szymanowski was an early influence on Lutosławski, and the younger composer’s early work, written in the 1930s and ’40s, carried the imprint of Polish folk music. Like Szymanowski before him, Lutosławski was born into the Polish upper class, but his father, Józef, was also active in the Polish independence movement that aimed to liberate Poland from Tsarist Russia. Following the Russian Revolution, Józef’s political organising brought him into conflict with the Bolsheviks; he and his older son, Marian, were imprisoned and then executed in 1918. Witold Lutosławski was just five years old.

Lutosławski lived most of his life amid political conflict. As a



Above. Witold Lutosławski

young composer he earned a living playing piano in Polish bars during the Nazi occupation of Poland, risking his safety by playing Polish music – which had been banned – and Resistance songs. Many of the draft scores of his early compositions, including sketches for his first symphony, were lost when he fled Warsaw in 1944, shortly before the Warsaw Uprising. But the Russian powers that eventually seized Poland in the wake of the Nazi occupation provided little relief to Lutosławski; Symphony No.1, which was completed in 1947, was condemned under the strictures of Stalinism for being “Formalist”.

Overture for Strings, first performed in 1949, represents an early attempt by Lutosławski to compose using melodic “cells” – short, recurring note patterns in which one can still hear, at this point, the sprightly trace of Polish folk music. According to Polish musicologist Andrzej Chłopecki, the overture “heralds, in many ways, the things that will happen with Lutosławski’s music after *Musique Funèbre*”. These included his experiments in aleatoric composition – a path that Lutosławski was prompted to explore thanks to his reading of John Cage.

Dessner, too, has been shaped as a composer by the innovations of Minimalism, and like Lutosławski before him he is interested in that space where strict repetition meets indeterminacy: the score of *Réponse Lutosławski* begins with the instruction “Slightly out of time”.

Written in five movements, each section of *Réponse Lutosławski* is, Dessner says, “inspired either directly or indirectly” by Lutosławski’s score for *Musique Funèbre*. The first movement, “Resonance”, opens softly but arrestingly, with col legno passages in alternating duplet and triplet time on the cellos, and undulating, tremolo melodies on the violins, played high in the treble register. Triplet passages emerge again in the work’s third movement, “Des Traces”, which also has the cellists and contrabassists striking the sides of their instruments for percussive effect. But the overall effect of *Réponse Lutosławski* is ruminative, not aggressive; by the end of its closing section, “Residue”, Dessner’s piece has achieved a mood of poignant, fragile repose.

Like Greenwood, Dessner has also composed for film. He worked with Ryuichi Sakamoto and Alvo Noto on the

score for Alejandro González Iñárritu's 2015 feature *The Revenant* – another drama of American frontier violence. Dessner has also worked with the third contemporary composer on this program, Sufjan Stevens, on an album called *Planetarium* (2017), a suite of songs about the solar system.

For her part, Melville is particularly looking forward to hearing Stevens' work *Suite from Run Rabbit Run* being played in front of an audience. Arranged for strings by Michael Atkinson, from Stevens' 2001 electronic album *Enjoy Your Rabbit*, the piece "is just such a party", Melville says. "It's one of those pieces that takes you by surprise: it's uplifting, moving, and gets people moving in a way that you weren't expecting. I love watching the audience in some of these moments, rather than the musicians."

Tognetti concurs. "*Suite from Run Rabbit Run*, we've now played a lot," he says, "and it's really high energy, the audience responds in a rapturous way, which is according to the energy of the music."

Both of them also agree on the fact that the live concert is an unsurpassable way to experience all of these works: attentively, and collectively, without the distraction of being able to click through to something else. "Being forced to listen is a wonderful thing," Tognetti says. "You don't just listen to 30 seconds and say, 'I don't like it.'"

Greenwood, too, who has played in countless settings and to millions of people for more than 30 years, is a passionate advocate of the live experience.

"If you've not seen a piece live, you've not heard it, and can't make a judgement," he says. "Penderecki, for example, is, on recordings, harsh, loud, abrasive, all the cliched things contemporary music is meant to be. In the concert hall, it's softer, stranger and far more colourful than the sound coming out of your speakers.

"All these players put so many years of their life into learning to play," he continues, "and that's all distilled into one performance ... and then their sound is just diffused into the room and soaked into the walls. If you aren't in that room, you can't experience the same feeling. That's the sensation I'm constantly chasing." ●

Following page.
Jonny Greenwood



THE ACO



“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 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. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences. The Orchestra regularly collaborates with artists and musicians who share its ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers. In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. 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*.

aco.com.au

ACO HOMECASTS

We launched ACO HomeCasts, our digital season, to ensure we can continue to make music and perform for you while we are out of the concert hall. Sign up to our eNews and follow us across our social channels to enjoy new recordings, live streamed performances, access to archival and never-released footage, specially curated playlists, in-depth interviews and more.

Coming up



Helena Rathbone

Mother's Day Special Performance

SUN 10 MAY, 12PM AEST

Join ACO Principal Violin Helena Rathbone and her two sons for a special Mother's Day performance.

In case you missed it



Brahms's Double Concerto

ACO In Concert

WATCH ON FACEBOOK

Relive this exhilarating performance of Brahms's Double Concerto, featuring Richard Tognetti and Timo-Veikko Valve.



Richard Tognetti & Satu Vänskä in Recital

ACO Home to Home

WATCH ON FACEBOOK

Join Artistic Director Richard Tognetti and Principal Violin Satu Vänskä for this special recital as they perform the music of JS Bach, Paganini and Leclair from their Manly home.



The Balkan Express

ACO Backstage

WATCH ON FACEBOOK

ACO violinist Maja Savnik pays homage to the Balkans in this stirring video featuring the folk music of her homeland.



Music & Art: Lesson Plan

Kids & Families

LEARN MORE

We've released the first lesson in our 'Music & Art' program – a series of innovative and creative online lessons that will see children create their own musical composition from home.

JOHNSON
WINTER &
SLATTERY

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

**We are dedicated
supporters of both.**

www.jws.com.au



BEHIND THE SCENES

Board

Guido Belgiorno-Nettis AM

Chairman

Liz Lewin

Deputy

Bill Best

Judy Crawford

John Kench

Anthony Lee

Martyn Myer AO

Heather Ridout AO

Peter Shorthouse

Julie Steiner

John Taberner

Simon Yeo

Artistic Director

Richard Tognetti AO

Administrative Staff

Executive Office

Richard Evans

Managing Director

Alexandra Cameron-Fraser

Chief Operating Officer

Zac Chodos

Executive Assistant

Claire Diment

Human Resources Manager

Artistic Operations

Luke Shaw

Director of Artistic Operations

Anna Melville

Head of Programming

Lisa Mullineux

Tour Manager

Tom Farmer

Assistant Tour Manager

Bronte Axam

Travel Coordinator

Bernard Rofe

Librarian

Robin Hall

Archival Administrator

Learning & Engagement

Tara Smith

Director of Learning & Engagement

Michelle Zarb

Learning & Engagement Projects Manager

Meg Collis

Learning & Engagement Administrator

Finance

Fiona McLeod

Chief Financial Officer

Yvonne Morton

Financial Accountant & Analyst

Dinuja Kalpani

Transaction Accountant

Samathri Gamaethige

Business Analyst

Bonnie Ikeda

Project Finance Manager

Market Development

Antonia Farrugia

Director of Market Development

Caitlin Benetatos

Communications Manager

Claire Joachim

Digital Marketing Manager

Colin Taylor

Customer Experience & Insights Manager

Cameron Emerson-Elliott

Lead Creative

Adam Zammit

Director of Partnerships

Penny Cooper

Partnerships Manager

Tessa Mullen

Partnerships Executive

Mel Piu

Ticketing Sales Representative

Gabriella Bloom

Ticketing Sales Representative

Stella Hannock

Ticketing Sales Representative

Philanthropy

Jill Colvin

Director of Philanthropy

Lillian Armitage

Capital Campaign & Bequests Manager

Tom Tansey

Events & Special Projects Manager

Katie Henebery

Philanthropy Manager

Yeehwan Yeoh

Investor Relations Manager

Julia Donnelly

Philanthropy & Database Administrator

Persephone Hitzke-Dean

Events 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

Opera Quays, 2 East Circular Quay,
Sydney 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 everyone who has donated their tickets back to the ACO or made an additional donation during this very difficult time. This support will help ensure the future of the Orchestra.

We look forward to joining you all in a concert hall as soon as it is safe to do so. In the meantime, enjoy ACO HomeCasts.

The ACO thanks the following people for supporting the Orchestra.

ACO Medici Program

MEDICI PATRON

The late Amina Belgiorno-Nettis

PRINCIPAL CHAIRS

Richard Tognetti AO

Artistic Director & Lead Violin

Wendy Edwards

Peter & Ruth McMullin

Louise Myer & Martyn Myer AO

Andrew & Andrea Roberts

Helena Rathbone

Principal Violin

Kate & Daryl Dixon

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

Peter Weiss AO

Maxime Bibeau

Principal Double Bass

Darin Cooper Foundation

CORE CHAIRS

Violin

Glenn Christensen

Terry Campbell AO & Christine Campbell

Aiko Goto

Anthony & Sharon Lee Foundation

Mark Ingwersen

Prof Judyth Sachs & Julie Steiner

Ilya Isakovich

Meg Meldrum

Liisa Pallandi

The Melbourne Medical Syndicate

Maja Savnik

Alenka Tindale

Ike See

Di Jameson

Viola

Nicole Divall

Ian Lansdown

Elizabeth Woolnough

Philip Bacon AM

Cello

Melissa Barnard

Dr & Mrs J Wenderoth

Julian Thompson

The Grist & Stewart Families

GUEST CHAIRS

Brian Nixon

Principal Timpani

Mr Robert Albert AO & Mrs Libby Albert

peckvonhartel [upd](#)

ACO Life Patrons

IBM

Mr Robert Albert AO & Mrs Libby Albert
Mr Guido Belgiorno-Nettis AM
Mrs Barbara Blackman AO
Mrs Roxane Clayton
Mr David Constable AM
Mr Martin Dickson AM &
Mrs Susie Dickson
Mrs Alexandra Martin
Mrs Faye Parker
Mr John Taberner & Mr Grant Lang
Mr Peter Weiss AO

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 on making a bequest, or to join our Continuo Circle by notifying the ACO that you have left a bequest, please contact Lillian Armitage, Capital Campaign & Bequests Manager, on (02) 8274 3827.

CONTINUO CIRCLE

Steven Bardy
Greg Bates
Ruth Bell
Dave Beswick
Dr Catherine Brown-Watt PSM
& Mr Derek Watt
Jen Butler
Sandra Cassell
Rowena Danziger AM &
Kenneth Coles AM
Sandra Dent
Dr William F Downey
Peter Evans
Carol Farlow
Suzanne Gleeson
Stan Harvey
David & Sue Hobbs
Arthur Hollis & Patricia Hollis
Penelope Hughes
Toni Kilsby & Mark McDonald
Mrs Judy Lee
Daniel Lemesle
John Mitchell
Selwyn M Owen
Michael Ryan & Wendy Mead
Max & Nizza Siano
Michael Soo
Cheri Stevenson
Jeanne-Claude Strong
Leslie C Thiess
Dr Lesley Treleaven
Ngairé Turner
G C & R Weir
Margaret & Ron Wright
Peter Yates AM
Mark Young
Anonymous (30)

ESTATE GIFTS

The late Charles Ross Adamson
The late Kerstin Lillemor Anderson
The late Mrs Sibilla Baer
The late Prof Janet Carr
The late Mrs Moya Crane
The late Gaynor Dean
The late Colin Enderby
The late Neil Patrick Gillies
The late Lachie Hill
The late John Nigel Holman
The late Dr S W Jeffrey AM
The late Pauline Marie Johnston
The late Mr Geoff Lee AM OAM
The late Shirley Miller
The late Julie Moses
The late Geraldine Nicoll
The late Eva Nissen
The late Josephine Paech
The late Richard Ponder
The late Geoffrey Francis Scharer
The late Scott Spencer
The late Ernest Spinner
The late Genelle Thomson

ACO Special Initiatives

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

ACO Reconciliation Circle

The Reconciliation Circle supports our music education initiatives for Aboriginal and Torres Strait Islander students, with the aim to build positive and effective partnerships between Aboriginal and Torres Strait Islander peoples and the broader Australian community. To find out more please contact Jill Colvin, Director of Philanthropy, on (02) 8274 3835.

Colin & Debbie Golvan
Peter & Ruth McMullin
The Hon Justice Anthe Philippides

ACO 30th Anniversary Circle

Premium Members

Lyn Baker & John Bevan
Beverley & John Burke
Angela & John Compton
Paul Cummins
Max & Sandra Eady
Vanessa & Christian Holle
Michael Horsburgh AM
& Beverley Horsburgh
Carrie Howard
Kate Longden
Maruschka Loupis
Anthony & Cathy Malouf
James Marshall
Beverley & Ian Pryer
Charlotte & Michael Robins

Mandy Shaul
Ann & Quinn Sloan
Nigel Stoke
Anonymous (5)

Members

Dr Peter Craswell
Julie Powell
Diane Sandrejko
Caroline Storch
Spencer White Family
Studio Woolloomooloo
Anonymous

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 call Tom Tansey, Events & Special Projects Manager, on (02) 8274 3828.

Guido Belgiorno-Nettis AM
Chairman, ACO
David Baffsky AO
Brad Banducci & Anna Dudek
Chris & Katrina Barter
Marc Besen AC & Eva Besen AO
Michel-Henri Carriol & Julie Carriol OAM
Craig & Nerida Caesar
Michael & Helen Carapiet
John Casella
Managing Director, Casella Family Brands
(Peter Lehmann Wines)
Michael Chaney AO
Chairman, Wesfarmers
Hartley & Sharon Cook
Mark Coppleson
Judy Crawford
Judith Crompton
Chief Executive Officer - Asia Pacific
Cover-More Group
Rowena Danziger AM &
Kenneth G. Coles AM
Karine Delvallée
Chief Executive Officer
Australia & New Zealand
BNP Paribas
Martin Earp
Doug Elix AO & Robin Elix
Daniel Gauchat
Principal, The Adelante Group
John Grill AO & Rosie Williams
Debra Hazelton & Lindsay Anderson
Janet Holmes à Court AC
Simon & Katrina Holmes à Court

Andrew Low
 David Mathlin
 Julianne Maxwell
 Michael Maxwell
 Sam Meers AO
 Farrel Meltzer
 Group Managing Director
 Wingate
 Naomi Milgrom AO
 Jan Minchin
 Director, Tolarno Galleries
 Jim & Averill Minto
 Alf Moufarrige AO
 Chief Executive Officer, Servcorp
 Martyn Myer AO
 Gretel Packer
 Robert Peck AM &
 Yvonne von Hartel AM
 peckvonhartel architects
 Andrew Price
 Managing Partner, Sydney
 EY
 Laurent-Emmanuel Saffré
 Head of Oceania,
 Pierre Fabre Group
 Carol Schwartz AM
 Glen Sealey
 Chief Operating Officer
 Maserati Australasia & South Africa
 Tony Shepherd AO
 Peter Shorthouse
 Senior Partner
 Crestone Wealth Management
 The Hon. Malcolm Turnbull &
 Lucy Turnbull AO
 Vanessa Wallace & Alan Liddle
 Rob & Jane Woods
 Hiromasa Yamamoto
 Managing Director & CEO
 Mitsubishi Australia Ltd
 Peter Yates AM
 Deputy Chairman
 Myer Family Investments Ltd &
 Director AIA 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. For more information please call Katie Henebery, Philanthropy Manager, on (02) 8274 3803.

Adrian Barrett
 Stephen Byrne
 Justine Clarke
 Sally Crawford
 Este Darin-Cooper & Chris Burgess
 Shevi de Soysa
 Amy Denmeade
 Jenni Deslandes & Hugh Morrow
 Dr Anita George
 Ruth Kelly
 Evan Lawson
 Royston Lim
 Dr Nathan Lo
 Pennie Loane
 Carina Martin
 Millie Maxwell
 Paddy McCrudden
 Pat Miller
 Bede Moore
 Lucy Myer & Justin Martin
 James Ostroburski
 Nicole Pedler & Henry Durack
 Rob Clark & Daniel Richardson
 Xavier Rizos
 Marianna Schneider
 Andrew & Louise Sharpe
 Emile & Caroline Sherman
 Prudence Smith & Lucy Smith-Stevens
 Nicholas Smith
 Tom Smyth
 Michael Southwell
 Helen Telfer
 Sophie Thomas
 Max Tobin
 Nina Walton & Zeb Rice
 Anonymous (3)

National Patrons' Program

Thank you to all the generous donors who contribute to our Learning & Engagement, Excellence, Instruments, International and Regional 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 Jill Colvin, Director of Philanthropy, on (02) 8274 3835.

Program names as at 22 April 2020

PATRONS

Mark Besen AC & Eva Besen AO
 Janet Holmes à Court AC

\$20,000+

Australian Communities Foundation
 - Ballandry (Peter Griffin Family Fund)
 Stephen & Jenny Charles
 Glenn & Caroline Crane
 Judy Crawford
 Daniel & Helen Gauchat
 The Charles & Cornelia
 Goode Foundation
 Launa Inman
 Professor Doug Jones AO &
 Professor Janet Walker
 Andrew Low
 Alasdair & Prudence MacLeod
 Patricia Mason & Paul Walker
 Peter & Ruth McMullin
 Jim & Averill Minto
 Louise & Martyn Myer Foundation
 Rosy Seaton & Seumas Dawes
 Servcorp
 Tony Shepherd AO
 Lang Walker AO & Sue Walker
 Shemara Wikramanayake
 & Ed Gilmartin
 E Xipell
 Peter Yates AM & Susan Yates
 Peter Young AM & Susan Young
 Anonymous (2)

\$10,000–\$19,999

Robert Albert AO & Libby Albert
Geoff Alder
Karen Allen & Dr Rich Allen
Walter Barda & Thomas O'Neill
Steven Bardy & Andrew Patterson
Michelle Belgiojorno-Nettis
Rosemary Block
Eva and Tom Breuer Foundation
Rod Cameron & Margaret Gibbs
In memory of Wilma Collie
Michael & Barbara Coombes
Mark Coppleson
Eureka Benevolent Foundation –
Belinda Hutchinson AM
& Roger Massy-Green
The Finkel Foundation
Dr Ian Frazer AC & Mrs Caroline Frazer
Leslie & Ginny Green
John Griffiths & Beth Jackson
John Grill AO & Rosie Williams
Tony & Michelle Grist
Liz Harbison
Doug Hooley
I Kallinikos
Craig Kimberley OAM &
Connie Kimberley
Miss Nancy Kimpton
Wayne Kratzmann
Irina Kuzminsky & Mark Delaney
Kerry Landman
Anthony & Sharon Lee Foundation
Liz & Walter Lewin
David & Sandy Libling
Anthony & Suzanne Maple-Brown
Janet Matton AM & Robin Rowe
Sandra Plowman
Angela Roberts
Susan & Garry Rothwell
Margie Seale & David Hardy
Jon & Caro Stewart
Anthony Strachan
Susan Thacore
Turnbull Foundation
Allan Vidor AM
Cameron Williams
Nick & Libby Wright
Anonymous (2)

\$5,000–\$9,999

Jennifer Aaron
Antoinette Albert
Warwick Anderson
Philip Bacon AM
Joanna Baevski
Lyn Baker & John Bevan
Helen Breekveldt
Veronica and Joseph Butta
Stephen Byrne
Craig & Nerida Caesar
Caroline & Robert Clemente
Andrew Clouston
Richard Cobden SC
Deeta Colvin
Annie Corlett AM & Bruce Corlett AM
Carol & Andrew Crawford

Rowena Danziger AM & Ken Coles AM
Darin Cooper Foundation
Dee de Bruyn & Mike Dixon
Amy Denmeade
Suellen Enestrom
Paul R Espie AO
Euroz Securities Limited
Deborah & David Friedlander
Cass George
Gilbert George
Kay Giorgetta
Colin Golvan AM OC &
Dr Deborah Golvan
Joelle Goudsmit
Warren Green
Anthony & Conny Harris
Annie Hawker
Ray & Rachel Itaoui
Mark Johnson
Peter Jopling AM OC
Ian Kavanagh & Clive Magowan
John & Lisa Kench
The Key Foundation
Professor Gustav Lehrer FAA AM
& Mrs Nanna Lehrer
Airdrie Lloyd
Lorraine Logan
Macquarie Group Foundation
The Alexandra & Lloyd Martin
Family Foundation
Prof. Duncan Maskell &
Dr Sarah Maskell
The Myer Family Foundation
James & Leo Ostrobrurski
Prof. David Penington AC
In memory of Stephanie Quinlan
Bruce & Joy Reid Trust
Ralph & Ruth Renard
John Rickard
In memory of Lady Maureen
Schubert – Marie-Louise
Theile & Felicity Schubert
Greg Shalit & Miriam Faine
Peter & Victoria Shorthouse
J Skinner
Petrina Slaytor
Ken Smith & Cathi Taylor
Jeanne-Claude Strong
Marie-Louise Theile
Simon & Amanda Whiston
Rob & Jane Woods
Anonymous (3)

\$2,500–\$4,999

Peter & Cathy Aird
Rae & David Allen
Will & Dorothy Bailey Charitable Gift
Marshall & Michelle Baillieu
Doug & Alison Battersby
Robin Beech
The Beeren Foundation
Tim & Stacey Bishop
Jane Bitcon & Geoff McClellan
Vicki Brooke
Neil & Jane Burley
Leith & Daryl Conybeare
Laurie Cox AO & Julie Ann Cox AM

Kathy Deutsch & George Deutsch OAM
Anne & Thomas Dowling
Wendy Edwards
Penelope & Susan Field
Anne & Justin Gardener
M Generowicz
Anita George
Tom and Julie Goudkamp
Paul Greenfield & Kerin Brown
Alexa & David Haslingden
Peter & Helen Hearl
Merilyn & David Howarth
David Mathlin
Julianne Maxwell
Paddy McCrudden
Ian & Jane Middlemas
Jane Morley
Sandra & Michael Paul Endowment
Patricia H Reid Endowment Pty Ltd
Tiffany Rensen
Fe Ross
Irene Ryan & Dean Letcher OC
Maria Sola
Dr Peter & Mrs Diana Southwell-Keely
Peter & Elizabeth St George
Helen Telfer
Ralph Ward-Ambler AM &
Barbara Ward-Ambler
Peter & Electra Wiggs
Rebecca Zoppetti Laubi
Anonymous (3)

\$1,000–\$2,499

Annette Adair
Priscilla Adey
Jane Allen
Steve & Sophie Allen
Gillian Appleton
John Augustus & Kim Ryrice
Daria Ball
Greg Bates
Fiona Beevor
Jessica Block
Brian Bothwell
Max & Ionie Brennan
Dr Catherine Brown Watt PSM &
Mr Derek Watt
Sally Bufé
Henry & Jenny Burger
Gerard Byrne & Donna O'Sullivan
Andrew Cameron AM &
Catherine Cameron
Ray Carless & Jill Keyte
Michael & Kate Chambers
Alex & Elizabeth Chernov
Kaye Cleary
Dr Peter Clifton
Angela & John Compton
Mrs Janet Cooke
Richard & Jade Coppleson
Deborah G. Cruickshank
Peter & Penny Curry
Michael & Wendy Davis
Dr Michelle Deaker
Martin Dolan
Jim & Sue Dominguez
Dr William F Downey

Emeritus Professor Dexter Dunphy
 Chris & Bob Ernst
 Peter Evans
 Julie Ewington
 Jean Finnegan & Peter Kerr
 Dr Joanna Flynn AM
 Andrew Forrest AO & Nicola Forrest AO
 Don & Marie Forrest
 Helen Garner
 Louise Gourlay OAM
 Emeritus Professor William Green &
 Mrs Ruth Green
 In memory of Jose Gutierrez
 Brian & Romola Haggerty
 Paul & Gail Harris
 Di Haskell & Ken Robinson
 Kingsley Herbert
 Linda Herd
 Jennifer Hershon
 Dale & Greg Higham
 Peter & Edwina Holbeach
 Dr Christopher Holmes
 Michael Horsburgh AM &
 Beverley Horsburgh
 Brian & Gillian Horwood
 Sarah Hue-Williams
 Dr & Mrs Michael Hunter
 Stephanie & Mike Hutchinson
 Ian Wallace Family Bequest
 at the APS Foundation
 Geoff & Denise Illing
 Owen James
 Anthony Jones & Julian Liga
 Caroline Jones
 Justin Foundation
 Angela Karpin
 Kate & Ken
 Professor Anne Kelso AO
 Josephine Key & Ian Breden
 In memory of Francis William King
 Lionel & Judy King
 Delysia Lawson
 Skye Leckie OAM
 Mrs Judy Lee
 Ashely Lucas
 Diana Lungren
 Prof Roy & Dr Kimberley MacLeod
 Garth Mansfield OAM &
 Margaret Mansfield OAM
 Greg & Jan Marsh
 James Marshall
 Peter Martin
 Kevin & Dierdre McCann
 Sue McDonald
 Pamela McDougall
 Brian & Helen McFadyen
 J A McKernan
 Helen & Phil Meddings
 Meg Meldrum
 PJ Miller
 Michelle & Brett Mitchell
 Peter & Felicia Mitchell
 Marie Morton
 Catherine Murray
 Baillieu & Sarah Myer
 Dr G Nelson

Neta & Julian
 Nola Nettheim
 Fran Ostrobrurski
 Robyn Owens
 Sue Packer
 Robert & Nancy Pallin
 Catherine Parr & Paul Hattaway
 Leslie Parsonage
 James Philips & Julie Claridge
 Greeba Pritchard
 Clare Quail
 Dr S M Richards AM &
 Mrs M R Richards
 John & Virginia Richardson
 Prof Graham & Felicity Rigby
 John & Donna Rothwell
 Gerry & Maurice Rousset OAM
 Trish & Richard Ryan AO
 J Sanderson
 In Memory of H. St. P. Scarlett
 Glenice Shephard
 Tom Smyth
 Diana Snape & Brian Snape AM
 Sparky Foundation
 Kim & Keith Spence
 The Hon James Spigelman AM OC
 & Mrs Alice Spigelman AM
 Harley Wright & Alida Stanley
 The Stirling Family
 Josephine Strutt
 Team Schmoopy
 Dr Chales Su & Dr Emily Lo
 Yosi Tal
 Robyn Tamke
 Jane Tham & Philip Maxwell
 Rob & Kyrenia Thomas
 Sophie Thomas
 Mike Thompson
 Joanne Tompkins & Alan Lawson
 Anne Tonkin
 Juliet Tootell
 Beverley Trivett
 Ngaire Turner
 Kay Vernon
 Yvonne von Hartel AM & Robert Peck
 Peter Weiss AO
 Kathy White
 Rob White & Lisa Hamilton
 Darren Yong & Connie Chaird
 Anonymous (20)

\$500-\$999

Michael & Margaret Ahrens
 Dr Judy Alford
 Libby Anderson
 Angelique & Peter Andrews
 Harry Anstey
 Elsa Atkin AM
 Christine Barker
 Adrienne Basser
 Barry Batson
 In memory of Dr Hatto Beck
 Kathrine Becker
 Siobhan Beilin
 Ruth Bell
 Mrs L Bertoldo Hyne

Philomena Billington
 Lidsey Boileau
 Lynne & Max Booth
 Youle Bottomly
 Denise Braggett
 Diana Brookes
 Elizabeth Brown
 Pat Burke
 Glen & Cathy Butler
 Ian & Brenda Campbell
 Fred & Angela Chaney
 Fred & Jody Chaney
 Colleen & Michael Chesterman
 Richard & Elizabeth Chisholm
 Stephen Chivers
 Alison Clugston-Cornes
 Dr Jane Cook
 Robert Coppola and Michelle Falstein
 Toula & Nicholas Cowell
 Sally Crawford
 Julie Crozier
 Paul Cummins & Kevin Gummer
 John & Patricia Curotta
 Marie Dalziel
 Pamela Davis
 Jennifer Douglas
 In memory of Raymond Dudley
 Sandra Dunn
 Nita Durham
 Tony & Camille Faure
 Bridget Faye AM
 JoAnna Fisher & Geoff Weir
 Penny Fraser
 Kay Freedman
 Helen Frost
 Don & Mary Glue
 Brian Goddard
 Marilyn Gosling
 Leo & Paula Gothelf
 Andrea Govaert & Wik Farwerck
 Carole A P Grace
 Peter Halas
 Lesley Harland
 Rohan Haslam
 Gaye Headlam
 Dr Fiona Hegi-Johnson
 Rose Hiscock & Virginia Lovett
 Sue & David Hobbs
 Geoff Hogbin
 Robert and Margaret Jackson
 Dr Anne James & Dr Cary James
 Bruce & Natalie Kellelt
 Andrew & Amanda Love
 Julia MacGibbon
 Amanda Maple-Brown
 Dr Donald & Mrs Jan Maxwell
 Susan Maxwell-Stewart
 Helen McCormack
 Jan McDonald
 Kate McDonald
 H E McGlashan
 Margaret A McNaughton
 Lucinda Mills
 Tony & Elizabeth Minchin
 Pierette Mizzi
 Nevarc Inc.

Andrew Naylor
 J Norman
 Graham North
 Robin Offler
 Brenda & Masaya Okada
 Dennis & Charlotte O'Neil
 The Pay it Forward Foundation
 Ian Penboss
 Helen Perlen
 Kevin Phillips
 Beverly & Ian Pryer
 P. Y. Family
 James & Frances Prell
 Beverley & Ian Pryer
 Jenny Rankin
 Alison Reeve
 J Royle
 Scott Saunders & Janine Fahey
 Jane Schlensky
 Bernard Seeber
 Jan Seppelt
 David & Daniela Shannon
 Michael Sharpe
 Marion Simpson
 Patti Simpson
 Agnes Sinclair
 Brendan Sowry
 Ross Steele AM
 Robert Stephens
 Cheri Stevenson
 C A Scala & D B Studly
 Dr Douglas Sturkey cvo AM
 In memory of Dr Aubrey Sweet
 Gabrielle Tagg
 Susan & Yasuo Takao
 TFW See & Lee Chartered Accountants
 Christine Thomson
 Matthew Toohey
 Tim & Vincie Trahair
 Joy Wearne
 Peter White
 Liz Williamson & Tony Stirton
 Peter Willis sc & Eleneth Wooley
 Sally Willis
 Agnes Wong
 Don & Mary Ann Yeats AM
 Anonymous (22)

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 Andreæ violin, the 1616 'ex-Fleming' Brothers Amati Cello and the 1590 Brothers Amati Violin. For more information please call Yeehwan Yeoh, Investor Relations Manager on (02) 8274 3878.

FOUNDING PATRON

Peter Weiss AO

FOUNDING PATRONS

Visionary \$1m+
 Peter Weiss AO

Concerto \$200,000-\$999,999
 The late Amina Belgiorno-Nettis
 Naomi Milgrom AO

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

Quartet \$50,000 - \$99,999
 John Leece AM & Anne Leece
 E Xipell

INVESTORS

Stephen & Sophie Allen
 John & Deborah Balderstone
 Guido Belgiorno-Nettis AM &
 Michelle Belgiorno-Nettis
 Bill Best
 Benjamin Brady
 Sam Burshtein & Galina Kaseko
 Sally Collier
 Michael Cowen & Sharon Nathani
 Marco D'Orsogna
 Dr William Downey
 Garry & Susan Farrell
 The late Ian Wallace & Kay Freedman
 Gammell Family
 Adriana & Robert Gardos
 Daniel & Helen Gauchat
 Edward Gilmartin
 Lindy & Danny Gorog
 Family Foundation
 Tom & Julie Goudkamp
 Laura Hartley & Stuart Moffat
 Phillip Hartog
 Peter & Helen Hearl
 Brendan Hopkins
 Angus & Sarah James
 Paul & Felicity Jensen
 Jos Luck
 Knights Family Jabula Foundation
 Mangala SF
 Media Super
 Nelson Meers Foundation
 Daniel & Jackie Phillips

Jo Phillips
 Sam Reuben & Lilia Makhlina
 Ryan Cooper Family Foundation
 Andrew & Philippa Stevens
 John Taberner & Grant Lang
 Dr Lesley Treleaven
 Carla Zampatti Foundation

ACO Instrument Fund Directors

Bill Best – Chair
 Jessica Block
 Edward Gilmartin
 John Leece AM
 Julie Steiner
 John Taberner

ACO US Directors

Patrick Loftus-Hills – Co-Chair
 Sally Phillips Paridis – Co-Chair
 Camilla Bates
 Jessica Block
 Judy Crawford
 Camilla Marr
 David McCann
 Steve Paridis
 John Taberner
 Lucy Turnbull AO
 Alastair Walton

ACO UK Directors

Damian Walsh – Chair
 Professor Edward Byrne AC
 Richard Evans
 Alison Harbert
 Rebecca Hossack
 Sonya Leydecker
 The Rt Hon. the Baroness
 Liddell of Coatdyke
 John Taberner

ACO Committees

THE MELBOURNE COMMITTEE

Martyn Myer AO (Chair)
Chairman, Cogstate Ltd
President, The Myer Foundation

Peter McMullin (Deputy Chair)
Chairman, McMullin Group

David Abela
Managing Director
3 Degrees Marketing

Rachel Peck
Principal
peckvonhartel architects

Clare Quail

Ken Smith
CEO & Dean ANZSOG

Susan Thacore

Peter Yates AM
Deputy Chairman,
Myer Family Investments Ltd &
Director, AIA Ltd

EVENT COMMITTEES

Sydney
Judy Crawford (Chair)
Ellie Aitken
Lillian Armitage
Jane Clifford
Deeta Colvin
Barbara Coombes
Fay Geddes
Julie Goudkamp
Lisa Kench
Liz Lewin
Julianne Maxwell
Rany Moran
Lynne Testoni
Sue Tobin

Brisbane
Philip Bacon
Kay Bryan
Andrew Clouston
Caroline Frazer
Dr Ian Frazer AC
Cass George
Di Jameson
Wayne Kratzmann
Marie-Louise Theile
Beverley Trivett

ACO Government Partners

We thank our Government Partners for their generous support



The ACO is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



The ACO is supported by the NSW Government through Create NSW.

ACO PARTNERS

We thank our Partners for their generous support.

PRINCIPAL PARTNER: ACO COLLECTIVE



UNIVERSITY PARTNER



NATIONAL TOUR PARTNERS



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



MEDIA PARTNERS



LEARNING & ENGAGEMENT PARTNERS



Holmes à Court Family Foundation

The Ross Trust

VENUE SUPPORT





One great performance deserves another.

Australia's largest mobile network performs for the ACO in more places than any other.

