**Australian Chamber Orchestra
National Concert Season 2018**

**Principal Partner: Virgin Australia**

Australian Chamber Orchestra

National Concert Season

LET GO

Enter the world of the ACO.

In 2018 we celebrate our players in a program that embraces our collective passion to create music that takes us all to new places. This is a journey steeped in history that questions conventions and creates new destinations. A journey where we continue to interrogate and reinvigorate established favourites, and where exciting new music intentionally pushes boundaries. Where we give it our all, so together we create and retain unforgettable experiences for life. Our 2018 season will be life-affirming. Hopefully transforming.

Together, let’s explore.

Richard Tognetti
Artistic Director

Richard Evans
Managing Director

RICHARD TOGNETTI
Artistic Director & Violin

“I’ve been with the ACO for half my life. And this is what I know: it’s all about the upbeat and the out breath. Some think it’s science but it’s more like religion – all these different personalities and talents coalescing to create a moment in time. And it’s our job to bring the listener in through our portal. A numinous moment when, hopefully, we can make time stand still.”

Born in Canberra, Australia, Richard grew up in Wollongong and was appointed Artistic Director of the ACO in 1990. He plays a 1743 Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by the late Michael Ball AM& Daria Ball, Wendy Edwards, Peter & Ruth McMullin, Andrew & Andrea Roberts.

ILYA ISAKOVICH
Violin

“Since my first orchestral experience as a schoolboy, I was captivated by the magic of creating music collectively. I knew immediately this was my destiny.”

Born in Krivoy Rog, Ukraine, Ilya joined the ACO in 2004. Ilya currently plays a 1728/29 Stradivarius violin kindly on loan from the ACO Instrument Fund. He also plays a 1600 Marcin Groblicz violin made in Poland. His Chair is sponsored by The Humanity Foundation.

MARK INGWERSEN
Violin

“Music is more than just a profession for me. As long as I can remember I have played music and collaborated with others playing music. It has very much become part of who I am. I enjoy listening to others play live music and experiencing that feeling where you know something is being created right there and then.”

Born in Canberra, Australia, Mark joined the ACO in 1999. He plays a contemporary violin made by the American violin maker David Gusset in 1989 and his Chair is sponsored by Julie Steiner & Judyth Sachs.

MAJA SAVNIK
Violin

“Music is its own language, it has no barriers or borders, we are all born with a built-in understanding of it because in many ways it is older than all of us. My Mum always tells me being a musician is the most pure profession; it does nothing but bring happiness and pleasure to our listeners, even if only for a moment.”

Born in Ljubljana, Slovenia, Maja joined the ACO in 2014. She plays the ‘ex Isolde Menges’, a 1714 Giuseppe Guarneri filius Andreæ violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.

HELENA RATHBONE
Principal Violin

“I was born into a musical family so music has always been part of my life. If I go for an extended period of time without playing my violin, I get really irritable. Guess it’s like an addiction!”

Born in London, England, Helena joined the ACO in 1994. She plays a 1759 Giovanni Battista Guadagnini violin kindly on loan from the Commonwealth Bank Group and her Chair is sponsored by Kate & Daryl Dixon.

IKE SEE
Violin

“For me, music is warmth; it’s a means of connecting with people on and off the stage. It ties us all together.”

Born in Singapore, Ike joined the ACO in 2013. He plays a violin by Johannes Cuypers made in 1790 in The Hague and his Chair is sponsored by Di Jameson.

JULIAN THOMPSON
Cello

“Music is a universal language – to some degree we are all affected by its spell. Our joy is to discover, explore and perform some of the pinnacles of musical creativity – so human in origin and yet somehow able to transcend experience in a way nothing else can. Music is uniquely able to express the inexpressible.”

Born in Canberra, Australia, Julian joined the ACO in 2006. He currently plays a 1729 Giuseppe Guarneri filius Andreæ cello with elements of the instrument crafted by his son, Giuseppe Guarneri del Gesù, kindly donated to the ACO by Peter Weiss AO. He also plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund. Julian’s Chair is sponsored by The Grist & Stewart Families.

NICOLE DIVALL
Viola

“I can’t remember a time when I didn’t want to be a musician. Music excites me, moves me and always leaves me wanting more.”

Born in Sydney, Australia, Nikki joined the ACO in 2005. She plays a 2012 Bronek Cison viola, and also a 1610 Giovanni Paolo Maggini viola kindly on loan from a private Australian benefactor. Her Chair is sponsored by Ian Lansdown.

LIISA PALLANDI
Violin
“I love that music can be at once communal and intensely personal. It’s a tough career – you have to be both vulnerable and dauntless – but I wouldn’t want to be anywhere else.”

Born in Sydney, Australia, Liisa joined the ACO in 2015 after being an ACO Emerging Artist. She currently plays Helena Rathbone’s violin which is a Giovanni Battista Gabrielli c.1760, and also plays a 1946 Charles Clarke violin made in Sydney. Liisa’s Chair is sponsored by The Melbourne Medical Syndicate.

TIMO-VEIKKO VALVE
Principal Cello

“Music for me is about that shared adventure and connection, that trip we call life.”

Born in Helsinki, Finland, Tipi joined the ACO in 2006. He currently plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund. He also plays a 1729 Giuseppe Guarneri filius Andreæ cello with elements of the instrument crafted by his son, Giuseppe Guarneri del Gesù, kindly donated to the ACO by Peter Weiss AO. Tipi’s Chair is sponsored by Peter Weiss AO.

MAXIME BIBEAU
Principal Bass

“One of the most exciting aspects of music-making to me is associating ourselves with some of the world’s most imaginative composers. We explore, create and bring new works of the highest calibre to life, not only for the audiences of today, but for musicians and audiences of the future.”

Born in Warwick, Québec, Max joined the ACO in 1998. He plays a late-16th- century Gasparo da Salò bass kindly on loan from a private Australian benefactor and his Chair is sponsored by Darin Cooper Foundation.

SATU VÄNSKÄ
Principal Violin

“The world is ever rotating and there is little meaning except for music. It’s a novel pursuit in many ways, but for me it sets the standard for everything.”

Born in Tokushima on the island of Shikoku, Japan, Satu joined the ACO in 2004. She will soon be announced as the custodian of a significant new violin kindly on loan to the ACO by private benefactors. Her Chair is sponsored by Kay Bryan.

GLENN CHRISTENSEN
Violin

“Playing music is when I feel most alive. I love the joy of trying to create and communicate this, and the freedom of self-expression.”

Born in Mackay, Australia, Glenn joined the ACO in 2014 after being an ACO Emerging Artist in 2012. He plays a George Wulme-Hudson, an English violin from 1936, and his Chair is sponsored by Terry Campbell AO & Christine Campbell.

AIKO GOTO
Violin

“Music gives me joy and has helped me in my life. I always enjoy the opportunity to share music with family, friends, and all music-lovers!”

Born in Sagamihara, Japan, Aiko joined the ACO in 1998. She plays on a French violin by Jean-Baptiste Vuillaume and her Chair is sponsored by the Anthony & Sharon Lee Foundation.

MELISSA BARNARD
Cello

“I grew up surrounded by music – opera, oratorios, chamber music – and dance, so it mostly just felt like a natural thing to play and to practice. I love the purity and absolute honesty of being on stage. Sometimes it feels totally physical and at other times otherworldly, like you can just disappear into an ephemeral realm.”

Born in Vienna, Austria, Melissa joined the ACO in 1995. She plays a cello by Jean-Baptiste Vuillaume, made in 1846 and her Chair is sponsored by Martin Dickson AM & Susie Dickson.

THE SEASON BEGINS

1 **TOGNETTI TCHAIKOVSKY BRAHMS**

Brahms’ Sextet in G major is so rich, so melodic, and so emotively powerful that, when bolstered in our new arrangement for full string orchestra, Richard Tognetti calls it Brahms’ ‘Fifth Symphony’. Add to that the relentlessly youthful energy from the players of the Australian National Academy of Music (ANAM), and you’re witnessing something akin to alchemy. When your senses need soothing, Tchaikovsky’s soaring Serenade for Strings makes sure that whatever lies deep in our hearts gets a chance to gasp for air. Then it’s back to the future with two new works by Missy Mazzoli and Anna Clyne.

Brooklyn-born Mazzoli’s world premiere concerto was commissioned especially for our Principal Double Bass Maxime Bibeau, in honour of his 20 years with the Orchestra. Anna Clyne’s Grammy Award-nominated double violin concerto, *Prince of Clouds*, which the New York Times described as ‘ravishing’, gives two of our newest stars, Ike See and Glenn Christensen their moment to shine. In one word: epic.

**PROGRAM**
**TCHAIKOVSKY** Serenade for Strings in C major
**MISSY MAZZOLI** Concerto for Double Bass and Strings *World Premiere*\*
**ANNA CLYNE** Prince of Clouds
*Australian Premiere*
**BRAHMS** (arr. strings) String Sextet No.2 in G major

*\* Commissioned by the Australian Chamber Orchestra and Aurora Orchestra*

**ARTISTS**
**Richard Tognetti** Director & Violin
**Maxime Bibeau** Double Bass
**Ike See** Violin
**Glenn Christensen** Violin
with **Musicians from the Australian National Academy of Music**

**VENUES
Adelaide**Tue 6 Feb 7:30pm

**Brisbane**Mon 12 Feb 7pm

**Canberra**Sat 3 Feb 8pm

**Melbourne – Arts Centre Melbourne**Sun 4 Feb 2:30pm
Mon 5 Feb 7:30pm

**Sydney – City Recital Hall**Sat 10 Feb 7pm
Tue 13 Feb 8pm
Wed 14 Feb 7pm
Fri 16 Feb 1:30pm

**Sydney Opera House**Sun 11 Feb 2pm

**Wollongong**Thu 1 Feb 7:30pm

2 **ALINA IBRAGIMOVA DEATH AND THE MAIDEN**

SCHUBERT, BARBER, MOZART
Witnessing Alina Ibragimova play violin is an experience that often produces the kind of awe-inspiring energy that crackles the air and raises goose bumps on the arms. Yet her fiery intensity is balanced by an exquisitely nuanced subtlety to her playing.

We begin with Barber’s universally adored Adagio for Strings which frequently reduces audiences to tears, along with Karl Amadeus Hartmann’s *Concerto funebre*, written in response to the horrors of the Second World War (initially bearing the title *Music of Mourning*). We reach our climax with Schubert’s darkly romantic ‘Death and the Maiden’, which forms the heart of the program. Far from gloomy, but full-on in its ambition, this concert touches on such a range of human emotions – and all the light and darkness therein – that it will stay with you for weeks.

**PROGRAM
BARBER** Adagio for Strings
**MOZART** Adagio and Fugue in C minor
**HARTMANN** Concerto funebre
**ARVO PÄRT** Silouan’s Song
**SCHUBERT** (arr. strings) String Quartet in D minor ‘Death and the Maiden’

**ARTISTS**

**Alina Ibragimova** Guest Director & Violin

**VENUES**

**Canberra**Sat 17 Mar 8pm

**Melbourne – Arts Centre Melbourne**Sun 18 Mar 2:30pm
Mon 26 Mar 7:30pm

**Newcastle**Thu 15 Mar 7:30pm

**Sydney – City Recital Hall**Tue 20 Mar 8pm
Wed 21 Mar 7pm
Fri 23 Mar 1:30pm
Sat 24 Mar 7pm

**Sydney Opera House**Sun 25 Mar 2pm

3 **NICOLE CAR**

SINGS MOZART AND BEETHOVEN HEROINES
Nicole Car is one of Australia’s best-loved, world-class operatic success stories. Known for her outstanding performances around the world – from Covent Garden and Paris, to Berlin and across North America – Nicole has risen to stratospheric heights. Hear her in her only Australian orchestral performances in 2018, in a program that celebrates the majesty and musicality of this special voice with works by Mozart, Beethoven and Verdi. Continuing this thème des femmes, our Principal Violin Satu Vänskä will play Beethoven’s Romance in F major, and after 800 years, 12th-century German Benedictine abbess Hildegard of Bingen will make her ACO mainstage debut with her ‘Ave Maria, O auctrix vite’, paired with Verdi’s ‘Ave Maria’ from *Otello*.

Richard Tognetti concludes the program leading the ACO’s first performance of Mozart’s sparkling Symphony No.27.

**PROGRAM**

**HANDEL** Overture and Dances from Alcina
**MOZART** Basta, vincesti –
Ah, non lasciarmi, no
**BEETHOVEN** Romance for Violin and Orchestra in F major
**BEETHOVEN** Ah! Perfido
**HILDEGARD** (arr. strings) Ave Maria,
O auctrix vite
**VERDI** Ave Maria from Otello
**MOZART** Misera, dove son! –
Ah! non son io che parlo
**MOZART** Symphony No.27 in G major

**ARTISTS**
**Richard Tognetti** Director
**Nicole Car** Soprano
**Satu Vänskä** Violin

**VENUES
Brisbane**
Mon 16 Apr 7pm

**Melbourne – Arts Centre Melbourne**
Mon 9 Apr 7:30pm
Sun 22 Apr 2:30pm

**Perth**
Wed 11 Apr 7:30pm

**Sydney – City Recital Hall**
Sat 14 Apr 7pm
Wed 18 Apr 7pm
Fri 20 Apr 1:30pm
Tue 24 Apr 8pm

**Sydney Opera House**
Sun 8 Apr 2pm

**TOUR SUPPORTED BY**Robert Albert AO and Libby Albert

4 **STEVEN ISSERLIS PLAYS SHOSTAKOVICH**

**Presented by Johnson Winter & Slattery**

FEATURING TWO WORLD PREMIERES BY SAMUEL ADAMS & ELENA KATS-CHERNIN
When Steven Isserlis and Richard Tognetti get together, you know there are going to be fireworks when their ideas ignite. Friends for over 20 years, their concert will hold a special place in this season.

Shostakovich’s monumental first cello concerto sees Isserlis at his sublime best, while Haydn’s ‘London’ symphony – arguably the pinnacle of his compositional achievement – lies at the very heart of the ACO’s repertoire. Adding to this special program are two world premieres – one by Australian composer Elena Kats-Chernin, whose colourful and expressive style makes a welcome return to the ACO, and a modern retelling of the concerto grosso by Samuel Adams, one of the most original compositional voices in the world today.

**PROGRAM
SAMUEL ADAMS** Concerto Grosso *World Premiere*\*
**SHOSTAKOVICH** Cello Concerto No.1 in E-flat major
**ELENA KATS-CHERNIN** New Work *World Premiere*\*\*
**HAYDN** Symphony No.104 in D major ‘London’

*\* Commissioned by the Australian Chamber Orchestra and Stanford Live*

*\*\* Commissioned by Mirek Generowicz to share the dramatic story of his family’s journey to Australia.*

**ARTISTS
Richard Tognetti** Director & Violin
**Steven Isserlis** Cello

**VENUES
Adelaide**
Tue 26 Jun 7:30pm

**Canberra**
Sat 23 Jun 8pm

**Melbourne – Arts Centre Melbourne**
Sun 24 Jun 2:30pm
Mon 25 Jun 7:30pm

**Perth**Wed 27 Jun 7:30pm

**Sydney – City Recital Hall**
Sat 30 Jun 7pm
Tue 3 Jul 8pm
Wed 4 Jul 7pm

**Sydney Opera House**
Sun 1 Jul 2pm

5 **OSBORNE TOGNETTI VALVE IN RECITAL**

**NATIONAL TOUR PARTNER**Johnson Winter & Slattery

DVOŘÁK AND BRAHMS
Professional musicians are unique in that their work is often also their life’s passion. So, when they get together to have fun, make music and create something special, you really don’t want to miss it.

World-renowned pianist and frequent ACO guest Steven Osborne joins Richard Tognetti and Timo-Veikko Valve for a warm and intimate program of Dvořák and Brahms piano trios. Bohemian composer Antonín Dvořák’s ‘Dumky’ Trio for piano, violin and cello is one of his most original and folkiest. In contrast Brahms’ trio is vast, herculean, and something of a musical juggernaut. (If you’re a movie lover, you might even hear the odd motif reappearing in the soundtrack of *ET: The Extra Terrestrial.*) A heart-warming homage to two beloved composers.

**PROGRAM
DVOŘÁK** Piano Trio No.4 in E minor ‘Dumky’ **BRAHMS** Piano Trio No.1 in B major

**ARTISTS**
**Steven Osborne** Piano
**Richard Tognetti** Violin
**Timo-Veikko Valve** Cello

**VENUES**
**Brisbane**Sun 29 Jul 2:30pm

**Melbourne Recital Centre**
Fri 27 Jul 7:30pm

**Perth**
Wed 25 Jul 7:30pm

**6 GOLDBERG VARIATIONS**

**Presented by Commonwealth Bank**

BACH, STRAVINSKY, ADÈS
You may be somewhat surprised to learn that ‘An Aria with Diverse Variations for the Harpsichord with Two Manuals. Composed for Music Lovers to Refresh their Spirits by Johann Sebastian Bach’ is now known simply as the *Goldberg Variations*. Legend has it that a student of Bach’s used to play the Variations to his friend, a former Russian ambassador to Saxony, who suffered from frequent bouts of insomnia. Despite its unwieldy title, there is no mistaking this body of work as one of the greatest pieces of music ever written.

Thomas Adès’ ‘Nightfalls’ will set the nocturnal scene before we present to you the Australian premiere of Canadian composer/ conductor Bernard Labadie’s string arrangement of Bach’s iconic keyboard work. A transformation of the original – which many of you will recognise – it offers something fresh and inventive. This is a Bach celebration that brings together the old and the new – in an utterly unique and illuminating way.

**PROGRAM**
**BACH** (arr. Richard Tognetti) Canons on a Goldberg Ground
**STRAVINSKY** Three Pieces for String Quartet
**THOMAS ADÈS** (arr. strings) Nightfalls from The Four Quarters
**BACH** (arr. Bernard Labadie) Goldberg Variations *Australian Premiere*

**ARTISTS**
**Richard Tognetti** Director & Violin
**Erin Helyard** Keyboards

As part of a wider celebration of Bach’s *Goldberg Variations*, we will present the original solo keyboard version with Erin Helyard. Venues and details will be announced at a later date.

**VENUES
Adelaide**
Tue 7 Aug 7:30pm

**Brisbane**
Mon 13 Aug 7pm

**Canberra**
Sat 4 Aug 8pm

**Melbourne – Arts Centre Melbourne**
Sun 5 Aug 2:30pm
Mon 6 Aug 7:30pm

**Newcastle**Thu 2 Aug 7:30pm

**Sydney – City Recital Hall**
Wed 8 Aug 7pm
Fri 10 Aug 1:30pm
Sat 11 Aug 7pm
Tue 14 Aug 8pm

**Sydney Opera House**Sun 12 Aug 2pm

**Wollongong**
Thu 16 Aug 7:30pm

**NATIONAL TOUR PARTNER**
Commonwealth Bank

7 **TRANSFORMING STRAUSS & MOZART**

A GRAND MUSICAL OFFERING

As Richard Strauss got older, he became fascinated by the textures in chamber music. *Metamorphosen* is one such example. Usually performed by 23 string players, here you’ll witness it stripped back to its raw, powerful core in a chamber program curated by our Principal Cello, Tipi.

Wagner’s gut-wrenching Prelude to *Tristan und Isolde* depicts our most intimate and passionate feelings, while Mozart’s popular Sinfonia Concertante for violin and viola, in the composer’s arrangement for sextet called the Grande Sestetto Concertante, is a showcase for the supreme talents of the ACO musicians. Together with Bach and Dowland this is a program full of inspirational music and palpable emotions. Not to be missed.

**PROGRAM**
**DOWLAND** Lachrimæ Antiquæ
**WAGNER** (arr. Sebastian Gürtler) Prelude to Tristan und Isolde
**BACH** Ricercar a 6 from Musical Offering
**R STRAUSS** (arr. Rudolf Leopold) Metamorphosen
**MOZART** Grande Sestetto Concertante

**ARTISTS INCLUDE**
**Helena Rathbone** Violin
**Aiko Goto** Violin
**Nicole Divall** Viola
**Timo-Veikko Valve** Cello
**Melissa Barnard** Cello
**Maxime Bibeau** Double Bass

**VENUES
Adelaide**
Tue 11 Sep 7:30pm

**Canberra**
Sat 8 Sep 8pm

**Melbourne Recital Centre**
Mon 10 Sep 7:30pm

**Sydney – City Recital Hall**
Sat 15 Sep 7pm
Tue 18 Sep 8pm
Wed 19 Sep 7pm

**Wollongong**
Thu 13 Sep 7:30pm

8 **ILYA GRINGOLTS PLAYS PAGANINI**

**Presented by Maserati**

THE VIRTUOSIC VIOLIN
Richard Tognetti first experienced the young Russian violin sensation Ilya Gringolts on the radio while driving. He was listening to Paganini’s first violin concerto, and was so mesmerised he had to pull over to find out who had made such a visceral impression. Today, for his ACO debut, Ilya Gringolts will be the one in the driver’s seat – directing the Orchestra while performing the very same concerto.

Béla Bartók’s Divertimento was part of the Australian Chamber Orchestra’s inaugural concert in 1975 – and is still one of our folk-inspired favourites today. Vivaldi’s Concerto for Violin and 2 Cellos in C major, and CPE Bach’s String Symphony in C major, round out this dazzling, virtuosic display.

**PROGRAM**
**CPE BACH** String Symphony in C major
**PAGANINI** (arr. Bernard Rofe) Violin Concerto No.1 in D major
**VIVALDI** Concerto for Violin and 2 Cellos in C major
**BARTÓK** Divertimento

**ARTISTS
Ilya Gringolts** Guest Director & Violin
**Timo-Veikko Valve** Cello
**Julian Thompson** Cello

**VENUES**
**Adelaide**
Tue 2 Oct 7:30pm

**Brisbane**Mon 8 Oct 7pm

**Melbourne – Arts Centre Melbourne**
Sun 30 Sep 2:30pm
Mon 1 Oct 7:30pm

**Perth**Wed 3 Oct 7:30pm

**Sydney – City Recital Hall**
Fri 5 Oct 1:30pm

**Sydney Opera House**
Sun 7 Oct 2pm

**NATIONAL TOUR PARTNER**
Maserati

**9 TOGNETTI’S BEETHOVEN**

**Presented by Virgin Australia**

VIOLIN CONCERTO AND FIFTH SYMPHONY
Hum ‘Da Duuuuum’ out loud, and most people will realise you’re channelling the great Ludwig van Beethoven, such is the power and ubiquity of the first four notes of his Fifth Symphony. For this performance, the ACO will expand its forces, and also showcase another outstanding signature work, Beethoven’s mighty Violin Concerto. It has been some 25 years since Richard Tognetti gave his first performance of the Beethoven Violin Concerto with the ACO back in 1993, and he last performed it with the Orchestra 11 years ago. It’s long overdue, but as ever, entirely worth the wait, and it’s our choice for the climactic concert of the ACO’s 2018 season. It promises to leave you exhilarated, rejuvenated and all set for 2019!

**PROGRAM**
**BEETHOVEN** Violin Concerto in D major
**BEETHOVEN** Symphony No.5 in C minor

**ARTISTS
Richard Tognetti** Director & Violin

**VENUES
Adelaide**Tue 13 Nov 7:30pm

**Brisbane**Mon 19 Nov 7pm

**Canberra**Sat 10 Nov 8pm

**Melbourne – Arts Centre Melbourne**Sun 11 Nov 2:30pm
Mon 12 Nov 7:30pm

**Newcastle**Thu 8 Nov 7:30pm

**Perth**Tue 14 Nov 7:30pm

**Sydney – City Recital Hall**Sat 17 Nov 7pm
Tue 20 Nov 8pm
Wed 21 Nov 7pm

**Sydney Opera House**Sun 18 Nov 2pm

**PRINCIPAL PARTNER**Virgin Australia

10 **SONATAS FOR STRINGS**

FEATURING ELGAR, WALTON AND SCULTHORPE
“We must agree that the beauty of a work of art will always remain a mystery,” declared Claude Debussy. This program epitomises exactly that, as many of these pieces don’t have an explanatory narrative, but a rich vein of timeless beauty.

William Walton’s Sonata for Strings is a seemingly effortless interweaving of parts, while fellow Brit, Sir Edward Elgar’s Serenade for Strings holds a special place in the heart of the ACO and it remains a favourite for musicians and audiences alike. Peter Sculthorpe’s first Sonata for Strings, Ravel’s Two Hebrew Melodies and Debussy’s *Girl with the Flaxen Hair* and *Interrupted Serenade* complete this musical treat.

**PROGRAM**
**SCULTHORPE** Sonata for Strings No.1
**DEBUSSY** (arr. Richard Tognetti) The Girl with the Flaxen Hair and The Interrupted Serenade from Preludes Book I
**RAVEL** (arr. Richard Tognetti) Two Hebrew Melodies
**ELGAR** Serenade for Strings
**WALTON** Sonata for Strings

**ARTISTS**
**Richard Tognetti** Director & Violin

**VENUES
Melbourne Recital Centre**
Wed 5 Dec 7:30pm

**ACO Collective**

ACO Collective combines members of the ACO with young professional musicians at the outset of their careers.

**2018 Season**

ACO Collective began its musical journey in 2007, with performances across Australia. Since 2007, the Ensemble has performed in more than 85 regional centres in every state and territory, all of Australia’s state capitals, and has even toured to Japan. In 2018, this critically acclaimed 17-piece string ensemble will take in regional centres across New South Wales and Western Australia, showcasing the world’s best music to a wide audience.

The Ensemble combines musicians of the ACO with young professional musicians at the outset of their careers. Fresh from the success of an exceptional 2017 10th-anniversary season, and with the brilliant violinist Pekka Kuusisto as its Artistic Director for a third year, ACO Collective will perform repertoire as diverse as Purcell to Britten, Corelli to Kurtág, Bach to Gubaidulina, Stravinsky to Vivaldi, as well as a world premiere of a new work by Australian composer Cyrus Meurant.

**The Hush Foundation**

ACO Collective has joined forces with renowned charity, The Hush Foundation, and will record their 2018 CD. ‘Hush 18’ will have its debut with ACO Collective at a launch concert on Monday 17 September at the Melbourne Recital Centre. The concert will showcase established and emerging Australian composers inspired by time spent with young people with chronic illness and mental health challenges at children’s hospitals around Australia. Composers include Matthew Hindson, Paul Stanhope, Stuart Greenbaum and Katia Beaugeais.

This exciting event is in addition to their annual touring schedule, cementing ACO Collective as the finest group of young up-and-coming musicians in the country today.

**LEARN MORE**
For more information on ACO Collective visit **aco.com.au**

**PRINCIPAL PARTNER: ACO COLLECTIVE**Wesfarmers Arts

11 THE LARK ASCENDING

Presented by Wesfarmers Arts

Did Vaughan Williams know when he wrote *The Lark Ascending* that it would go on to become one of the most popular classical works ever written? We are excited to present ACO Collective Artistic Director, Pekka Kuusisto, playing this poignantly brilliant masterpiece.

Joining *The Lark* on this program are two other English works separated by some 265 years: Henry Purcell’s *Fantasia upon One Note* contains a middle voice that plays literally one note throughout, and Benjamin Britten’s Second String Quartet was written to commemorate 250 years since Purcell’s death, providing a neat link between these two works. To open this concert, we have a world premiere by Cyrus Meurant, an Australian composer with a growing reputation, who has written a new work especially for these remarkable musicians.

**PROGRAM
CYRUS MEURANT** New Work *World Premiere*\*
**VAUGHAN WILLIAMS** (arr. Adam Johnson) The Lark Ascending
**PURCELL** Fantasia upon One Note
**BRITTEN** (arr. David Matthews) String Quartet No.2

*\* Commissioned by the Australian Chamber Orchestra*

**ARTISTS**
**Pekka Kuusisto** Director & Violin
**ACO Collective**

**VENUES
Geraldton – Queens Park Theatre**Thu 15 Mar

**Kalgoorlie – Goldfields Arts Centre**Fri 16 Mar

**Mandurah Performing Arts Centre**Sat 17 Mar

**Bunbury Regional Entertainment Centre**Tue 20 Mar

**Margaret River Cultural Centre**Thu 22 Mar

**Albany Entertainment Centre**Sat 24 Mar

**PRINCIPAL PARTNER: ACO COLLECTIVE**Wesfarmers Arts

12 **CELEBRATING BACH & VIVALDI**

**Presented by Virgin Australia**

Matthew Truscott, who was recently appointed concertmaster of the Mahler Chamber Orchestra and is also one of the Leaders of the Orchestra of the Age of Enlightenment, will be the guest director of ACO Collective’s second tour.

Truscott has chosen to explore the many facets of the Concerto Grosso for his first tour with the ACO. The program features music by Corelli, Vivaldi, Bach and Stravinsky, with Bach’s Third Brandenburg Concerto among one of the finest examples ever of concerto grosso writing, which allows the orchestra to enjoy moments of individual brilliance as soloists. Interwoven with this is music by Shostakovich’s Soviet successor, Sofia Gubaidulina, and the Hungarian György Kurtág whose musical lineage traces from Bartók through to Webern and Stravinsky.

**PROGRAM
CORELLI** Concerto Grosso in D major, Op.6 No.1
**GYÖRGY KURTÁG** Sinfonia breve per archi
**VIVALDI** Concerto for Four Violins in B minor
**MUFFAT** Armonico tributo: Sonata No.2 in G minor
**GYÖRGY KURTÁG** a Százévesnek
**STRAVINSKY** Concerto in D
**SOFIA GUBAIDULINA** Reflections on the Theme B-A-C-H
**BACH** Brandenburg Concerto No.3 in G major
**BACH** (arr. Igor Stravinsky) Prelude No.4 in B minor from The Well-Tempered Clavier

**ARTISTS**
**Matthew Truscott** Guest Director & Violin
**ACO Collective**

**VENUES**
**Taree – Manning Entertainment Centre**
Sat 1 Sep

**Orange Civic Theatre**
Wed 5 Sep

**Dubbo Regional Theatre**
Fri 7 Sep

**Wagga Wagga Civic Theatre**
Sat 8 Sep

**Albury Entertainment Centre**
Wed 12 Sep

**Goulburn Conservatorium**
Fri 14 Sep

**PRINCIPAL PARTNER** Virgin Australia

**Festivals & Events**

In addition to the national subscription concert tours, the ACO performs at venues and festivals around Australia and continues to tour internationally each year, cementing our reputation as one of the most admired and respected chamber orchestras on the world stage.

**Vasse Felix Festival**

7 – 9 DECEMBER

Music. Wine. Food. For some, this is the holy trinity of entertainment. The ACO’s annual pilgrimage to Vasse Felix is one of the highlights of the year and makes an ideal pre-Christmas treat. Concerts are held in the Art Gallery of Margaret River’s oldest vineyard and winery.

**ARTISTS**

**Richard Tognetti** Director & Violin

Places are strictly limited. For more information visit aco.com.au/vassefelix2018

**TarraWarra Festival**

3 – 4 MARCH

Bringing together fine art, stunning views and live music directed by Richard Tognetti, the festival features concerts in the TarraWarra Museum of Art in the Yarra Valley. Tickets are limited to 200 guests and offer an intimate musical experience. Each weekend package includes three concerts with the ACO, a masterclass, and a guided tour of the Museum’s exhibitions.

**ARTISTS**

**Richard Tognetti** Director & Violin

Places are strictly limited. For more information visit aco.com.au/tarrawarra2018

EVENT PARTNER
RACV Club

**ACO in Hobart and Darwin**

HOBART SUN 13 MAY 3PM DARWIN SAT 16 JUN 7:30PM

Can you believe it’s been 20 years since the ACO’s last mainstage concert in Tasmania’s capital and 40 since the ACO performed in Darwin! This is just the right concert to reignite the senses and set the sparks flying as Richard Tognetti and Joseph Tawadros bring their own blend of musical alchemy to this program featuring Vivaldi’s *Four Seasons* interspersed with original works by the Egyptian-Australian oud player and composer extraordinaire, Tawadros.

**ARTISTS**

**Richard Tognetti** Director & Violin
**Joseph Tawadros** Oud
**James Tawadros** Riq’, Bendir

HOBART PRESENTING PARTNER
Tasmanian Symphony Orchestra

DARWIN PRESENTING PARTNER
TOTAL

VIRGIN AUSTRALIA

Visit aco.com.au/virgin for Virgin Australia flight offers and packages to our festivals.

**Subscriptions**

**Students & Under 30s**

Announcing our very first Student subscription pack. The Student subscription is available online for all our venue packages. No more queuing on the day of the concert – you can secure your seats now to every concert in the season.

**Student Subscriptions**

Students pay just $20 per ticket per concert.

BENEFITS

1. Full-time students save up to 80% off the cost of a full-price subscription
2. Student subscription seats are best available in A, B and C reserve.

**Under 30 Subscriptions**

Under 30s pay just $49 per ticket per concert.

BENEFITS

1. Under 30s save up to 60% off the cost of a full-price subscription
2. Under 30s subscription seats are available in Premium, A, B and C reserve.

Simply email through proof of your full-time student status/age to boxoffice@aco.com.au after you book online so your order can be processed.

**Make a Difference**

ACO Patrons are the lifeblood of our vision. They play a vital role in helping us to shape the musical landscape, and in turn introduce world-class music to new audiences.

Join the Inner Circle

Even a small tax-deductible donation added to your subscription can help us maintain our position as one of the world’s great chamber orchestras. With less than 12% of our funding from government sources, we rely heavily on the generosity of our supporters.

DONATE ONLINE AT aco.com.au/donate

**Why Subscribe?**

Here are seven great reasons to join us in 2018.

You get the best seats

Subscribers enjoy priority booking ahead of the general public. We also hold your seats into the next season so you won’t have to start your booking from scratch each year and risk losing your seats.

You get the best price

Subscribers save up to 50% off the cost of single tickets and receive a 10% discount off additional adult single tickets.1

Enjoy exclusive offers

As a subscriber you can access special offers from us and our partners including:

* 10% off the base fare for Virgin Australia domestic and international flights.2
* 25% off ACO CDs from the ACO online shop.3

Flexibility

Can’t make one of the concerts in the season? We offer free exchanges to subscribers.4 Swap your tickets for another concert in the season.

Payment Plans

Only subscribers have the option to pay by instalments – pay 50% to secure your seats and the balance in early December 2017.

Be in the know

When you subscribe, we’ll keep you up to date on all things ACO. Our subscriber newsletter includes exclusive content, links to download concert programs, advance notice of new concerts on sale, updates on subscriber benefits and more.

Share your passion

An ACO subscription is a meaningful and transformative gift that lasts for the entire year. Gift subscriptions can be purchased online or through the Box Office.

1 Percentage discounts vary according to venue, concert and seating reserve.

2 Full terms and conditions at aco.com.au

3 Discount applies to physical CDs only from the ACO online shop and cannot be used in conjunction with any other offer.

4 Subscribers can exchange, at no cost, up to 14 days before a performance. After that time an exchange fee of $7.50 will apply.

**Win a Trip for Two to the Annual Sell-Out TarraWarra Festival**

Subscribe before 13 September 2017 and go in the draw to win a weekend for two to the exclusive and intimate TarraWarra Festival.

PRIZE INCLUDES:

* Return flights for two from anywhere in Australia with our Principal Partner, Virgin Australia
* Two nights accommodation at the Healesville Country Club courtesy of our Partner, the RACV Club
* Two tickets to all three ACO concerts

**SUBSCRIBER BOOKING PRICE TABLE**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | A ResFull | A ResConc. | A ResU30 | B ResFull | B ResConc. | B ResU30 | C ResFull | C ResConc. | C Res U30 | StudentPackage | TOTALS |
| Adelaide 7.30pm | $570  | $462  | $276  | $456 | $372  | $246 | - | - | - | $120 | $ |
| Brisbane 7pm | $558  | $456  | $276  | $450 | $360 | $246  | $336  | $252  | $216  | $120 | $ |
| Canberra 8pm | $558  | $456  | $276  | $450  | $360  | $246  | $336  | $252  | $216 | $120 | $ |
| MelbourneArts Centre, Sun 2.30pm | $714  | $609 | $322  | $574 | $483  | $287 | $441  | $343 | $252 | $140 | $ |
| MelbourneArts Centre, Mon 7.30pm | $714  | $609 | $322  | $574 | $483  | $287 | $441  | $343 | $252 | $140 | $ |
| Melbourne Recital Centre, 7.30pm | $324 | $276  | $147 | $255  | $216 | $135  | $195 | $156 | $114 | $60 | $ |
| Newcastle 7.30pm | $264 | $195  | $138 | $207 | $168 | $123 | - | - | - | $60 | $ |
| Perth 7.30pm | $475 | $385  | $230 | $380  | $310 | $205  | $280 | $215  | $180 | $100 | $ |
| SydneyCity Recital Hall, Tue 8pm | $714 | $609  | $322 | $574  | $483 | $287  | $441 | $343  | $252 | $140 | $ |
| SydneyCity Recital Hall, Wed 7pm | $714 | $609  | $322 | $574  | $483 | $287  | $441 | $343  | $252 | $140 | $ |
| SydneyCity Recital Hall, Fri 1.30pm | $510 | $435  | $230 | $410 | $345 | $205  | $315 | $245 | $180 | $100 | $ |
| Sydney City Recital Hall, Sat 7pm | $714 | $609  | $322 | $574  | $483 | $287  | $441 | $343  | $252 | $140 | $ |
| SydneyOpera House, Sun 2pm | $714 | $609  | $322 | $574 | $483  | $287 | $441  | $343 | $252 | $140 | $ |
| Wollongong 7.30pm | $264 | $195  | $138 | $207  | $168 | $123 | - | - | - | $60 | $ |

**HOW TO SUBSCRIBE**

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aco.com.au

The fastest and easiest way to renew or subscribe for the first time is online:

1. If you’re renewing you’ll need to log into your account at **aco.com.au/renew**
2. Subscribe for the first time at **aco.com.au/subscribe**

**Phone**

1800 444 444

Our Box Office can process your order over the phone Mon–Fri 9am–5pm (AEST).

**Mail**

PO Box R21 Sydney 2000

Complete the booking form on page 31 or if you’re renewing an existing subscription complete the personalised form that was sent to you with this brochure.

**In person**

Opera Quays, 2 East Circular Quay

We’d love to see you and our Box Office staff can process your order on the spot.

**Placing your subscription**

Please note the following before placing your subscription order:

1. If you’re booking a concession/ student subscription you must provide a proof of age/ concession card with your form or email as an attachment to boxoffice@aco.com.au after placing your order online. For a list of eligible concessions please visit aco.com.au/terms-and-conditions
2. Tickets will be allocated in order of receipt. Subscription renewals will be processed before new subscriptions
3. Your credit card will be debited, or your cheque banked, on receipt of your application
4. Tickets will be mailed out before December 2017
5. Full terms and conditions can be found at aco.com.au/terms-and-conditions

If you need assistance at any time with your booking, please do not hesitate to contact our Box Office on 1800 444 444 (Mon–Fri 9am–5pm AEST). We will be very happy to help you.

**Key Dates**

WED 13 SEPTEMBER 2017

Subscription renewal deadline

You’ll need to renew by this date to retain your seats for the 2018 season.

MON 23 OCTOBER 2017

ACO flexi-pack presale

Flexi-packs go on sale to the general public Thu 26 October.

MON 30 OCTOBER 2017

ACO single ticket presale for the 2018 season

Single tickets go on sale to the general public Thu 2 November.

**Stay in Touch**

Join the conversation. Tag #ACO18.

Twitter @A\_C\_O

Facebook AustralianChamberOrchestra

Instagram @AustChamberOrchestra

ACO Blog

Read interviews, watch videos and learn more about our upcoming concerts.

aco.com.au/blog

Watch

Watch us live in the Studio, go behind-the-scenes.

youtube.com/AustralianCO

Listen

Join us for a Spotify Session, hear concert tasters and playlists.

@AustChamberOrchestra

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We thank our partners for their generous support

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The ACO pays tribute to the Patrons of our National Education Program, which focuses on the development of young Australian musicians.

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E Xipell

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In the time-honoured fashion of the great Medici family, the ACO’s Medici Patrons support individual players’ Chairs and assist the Orchestra to attract and retain musicians of the highest calibre.

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The late Amina Belgiorno-Nettis

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The ACO Instrument Fund offers patrons and investors the opportunity to participate in the ownership of a bank of historic stringed instruments. The Fund has a 1728/29 Stradivarius violin, a 1714 Joseph Guarneri filius Andreæ violin and a 1616 Brothers Amati cello.

VISIONARY – $1M+

Peter Weiss AO

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The late Amina Belgiorno-Nettis

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Formed by the ACO’s Chairman, Guido Belgiorno-Nettis AM, the Chairman’s Council is an association of high level executives and enlightened individuals who support the ACO’s international touring program.

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