

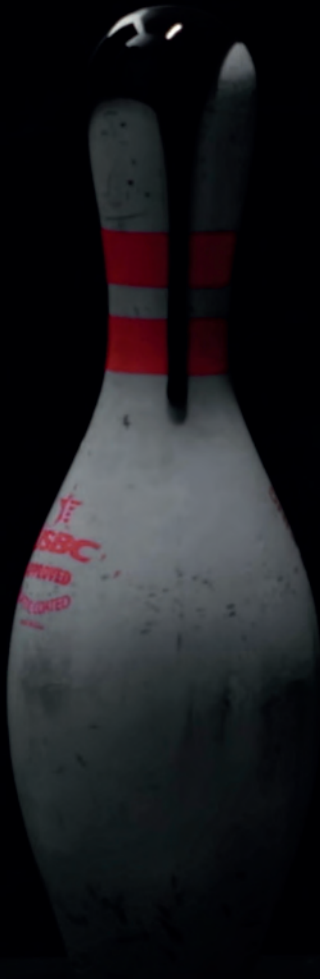
Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

# INDIES & IDOLS

Directed by Richard Tognetti

JUNE 2019



## Program in Short

Your five-minute read  
before lights down

p.8

## A Lesson in Inheritance

Anwen Crawford on  
the thread that runs  
between composers

p.16

# One great performance deserves another.

With 99% coverage of the Australian population, the Telstra Mobile Network performs for the ACO in more places than any other.



Find out more at **telstra.com** or call **13 2200**.

THINGS YOU NEED TO KNOW: The spectrum device and <sup>TM</sup> are trade marks and © are registered trade marks of Telstra Corporation Limited, ABN 33 051 775 556.



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.2**



### Program

Listing and  
concert timings

**p.5**



### Program in Short

Your five-minute read  
before lights down

**p.8**



### Musicians

Players on stage for  
this performance

**p.14**



### A Lesson in Inheritance

Anwen Crawford on the thread  
that runs between composers

**p.16**



### Acknowledgments

The ACO thanks our  
generous supporters

**p.40**

# WELCOME

I am delighted to welcome you to *Indies & Idols*.

Featuring the orchestral music of some of indie-rock's most celebrated luminaries – Radiohead's Jonny Greenwood, The National's Bryce Dessner and singer-songwriter Sufjan Stevens – alongside the classical sources of their inspiration, this concert exemplifies why the ACO is acclaimed around the world for its bold, inspired and stimulating approach to programming and performance.

Of these composers, Richard Tognetti and the Orchestra have forged a particularly close connection with Jonny Greenwood. Jonny was the ACO's first ever composer-in-residence in 2012, where he spent three months immersed in rehearsals and concerts. The result was the sublimely hypnotic work *Water*, which we released on vinyl in 2017.

Following this national tour, the Orchestra will reunite with one of Australia's great artists, the acclaimed photographer Bill Henson, for a reimagination of our musical and visual feast, *Luminous*, to be performed in concert halls around the country in August.

It is thanks to you that we are able to tour these concerts, as well as our education programs, across Australia each year. The ACO earns 90% of its own revenue, and ticket sales only make up 40% of what it takes to bring our work to stages and classrooms around the country.

Donations from the public are vital to our existence. I encourage you to consider making a tax-deductable donation to the ACO before 30 June.

Thank you for joining us in the concert hall and I hope you enjoy the performance.



**Richard Evans**  
Managing Director

Join the conversation     #ACO19

## News



### Play a role in our future

**DONATE BEFORE 30 JUNE**

ACO Patrons are our lifeblood. With only 12% of our funding provided from government sources, you play a vital role in helping us to shape the musical landscape through bringing the Orchestra's artistic vision to life. A tax-deductible donation will help us maintain our position as one of the world's great chamber orchestras.

## Coming up



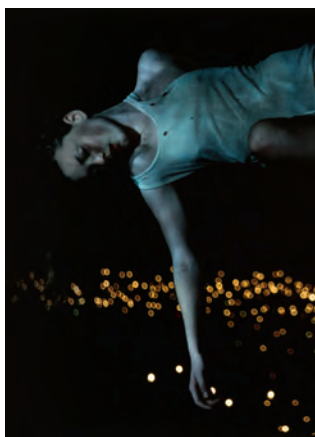
## JUL

### ACO Academy

**7-12 JULY**

Sydney

Our program for talented school aged string players, led by ACO violinist Aiko Goto. Participants spend an inspirational week in rehearsal with ACO musicians, culminating in a public performance at City Recital Hall.



## AUG

### Luminous

**10-23 AUGUST**

Adelaide, Brisbane, Canberra, Melbourne, Perth and Sydney

Ten years since its last performance, we bring back our ground-breaking musical and visual collaboration with photographer Bill Henson, revived and refreshed, and featuring singer-songwriter Lior.

**Bill Henson**  
Untitled, 2000/2003  
LMO SH177 N2A  
Courtesy of the artist, Tolarno Galleries  
and Roslyn Oxley9 Gallery.



## SEP

### Celebrating Mozart

**5-17 SEPTEMBER**

Wollongong, Canberra, Melbourne, Adelaide and Sydney

Pianist Dejan Lazić reunites with Richard Tognetti and the Orchestra for a celebration of Mozart's symphonies and concertos.



## OCT

### Barbican Residency

**3-5 OCTOBER**

London

We return to London for the second of our three seasons in residence as International Associate Ensemble at Milton Court at the Barbican Centre.

# BUILD YOUR 2019 SEASON

## Luminous

Our ground-breaking collaboration  
with artist Bill Henson

**10–23 AUGUST**

## Celebrating Mozart

With pianist Dejan Lazić

**5–17 SEPTEMBER**

## Intimate Bach

With Richard Tognetti, Erin Helyard  
and Brett Dean

**19–30 OCTOBER**

## Brahms & Dvořák

The Double Concerto and Eighth Symphony

**9–22 NOVEMBER**

\*Prices vary according to state, venue, concert and reserve. Booking fees apply.  
Full terms and conditions at [aco.com.au/terms-and-conditions](http://aco.com.au/terms-and-conditions)

Richard Tognetti – Artistic Director & Lead Violin

Three concert flexi-packs from \$147\*

EXPLORE & BOOK

[aco.com.au/flexi](http://aco.com.au/flexi)

GOVERNMENT PARTNERS



PRINCIPAL PARTNER





# PROGRAM

Richard Tognetti Director  
Australian Chamber Orchestra

<b>PRE-CONCERT TALK</b>	45 mins prior to the performance See page 8 for details	mins
LUTOSŁAWSKI	Overture for Strings	5
BRYCE DESSNER	Réponse Lutosławski Australian Premiere <i>I. Resonance</i> <i>II. Preludio</i> <i>III. Des Traces</i> <i>IV. Warsaw Canon</i> <i>V. Residue</i>	20
SUFJAN STEVENS (arr. Michael Atkinson)	Suite from Run Rabbit Run <i>I. Year of the Ox</i> <i>II. Enjoy Your Rabbit</i> <i>III. Year of Our Lord</i> <i>IV. Year of the Boar</i>	15
<b>INTERVAL</b>		20
KRZYSZTOF PENDERECKI	Three Pieces in Baroque Style: I. Aria	2
KRZYSZTOF PENDERECKI	String Quartet No.1	8
JONNY GREENWOOD	Suite from There Will Be Blood <i>Open Spaces</i> <i>Future Markets</i> <i>HW/Hope of New Fields</i> <i>Proven Lands</i> <i>Prospector's Quartet</i>	14
SZYMANOWSKI (arr. Richard Tognetti)	String Quartet No.2, Op.56 <i>I. Moderato, dolce e tranquillo</i> <i>II. Vivace, scherzando</i> <i>III. Lento</i>	19

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



ACO concerts are regularly broadcast on ABC Classic.



Screenshot from *Indies & Idols* trailer

Directed by Versus Media

**View online:** [aco.com.au/blog/post/indies-and-idols-trailer](http://aco.com.au/blog/post/indies-and-idols-trailer)





# PROGRAM IN SHORT

Your five-minute read  
before lights down.

## Pre-concert talks

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

### Newcastle

Joseph Nizeti

Fri 14 June, 6.45pm

### Sydney Opera House

Joseph Nizeti

Sun 16 June, 1.15pm

### Brisbane – QPAC

Gillian Wills

Mon 17 June, 6.15pm

### Perth Concert Hall

Roslind Appleby

Wed 19 June, 6.45pm

### Arts Centre Melbourne

Andrew Aronowicz

Sun 23 June, 1.45pm

Mon 24 June, 6.45pm

### Sydney – City Recital Hall

Joseph Nizeti

Tue 25 June, 7.15pm

Wed 26 June, 6.15pm

Fri 28 June, 12.45pm

Sat 29 June, 6.15pm

Pre-concert speakers are subject to change.

## Witold Lutosławski

(1913–1994)

### Overture for Strings

Witold Lutosławski composed his *Overture for Strings* in 1947, dedicating it to Mirko Očadlík, director of the Prague Radio Symphony Orchestra, which premiered the work in 1949. Originally titled “Intermezzo”, it is Lutosławski’s first attempt at creating a new sound language. It grows out of the tradition of Bartók’s *Divertimento* and Stravinsky’s *Concerto in D*, and foreshadows Lutosławski’s *Musique Funèbre* of 1958, the first work the composer recognised as representing his true musical voice. The *Overture*, which is composed in sonata allegro form with two contrasting themes, contains the building blocks for the composer’s characteristic “chain” technique, in which different strands of music overlap and gradually exchange material.

## 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.”

## Sufjan Stevens

(1975–)

### Suite from Run Rabbit Run

Arranged for string orchestra by  
Michael Atkinson

Sufjan Stevens’ 2001 album *Enjoy Your Rabbit* has become the source of inspiration for numerous arrangements and collaborations, including the album *Run Rabbit Run*, which contains string quartet arrangements by such composers as Michael Atkinson, Rob Moose, Nico Muhly and Gabriel Kahane. It was this album that caught the attention of choreographer Justin Peck, who commissioned a new orchestration by Michael Atkinson for New York City Ballet’s 2012 production of *Year of the Rabbit*. Sufjan Stevens describes Michael Atkinson’s four-movement suite as “to my ears, more alive, more capable, more full realised than their original recordings. I was constructing Frankenstein’s monster ... what is revealed is a full-grown man ... It’s alive!”

## Krzysztof Penderecki

(1933–)

### Three Pieces in Baroque Style: I. Aria

Penderecki's *Three Pieces in Baroque Style* were originally composed as film music for Wojciech Has's 1964 film *The Saragossa Manuscript*. In the film, two army officers from opposite sides of the Napoleonic Wars discover a manuscript that tells the story of one officer's grandfather, many years before. Renowned for his heavily avant-garde compositions, *Three Pieces in Baroque Style* present Penderecki as a skilful stylist and imitator, who creates a pastiche of early music that includes a wistful baroque Aria and two Minuets in the rococo style.

## Krzysztof Penderecki

### String Quartet No.1

Penderecki's String Quartet No.1 of 1960 consists not of melodies, harmonies or even conventional rhythms, but of a wide range of sounds and colours produced by unconventional string techniques that are rendered on paper as scattered, almost graphic notation (similar to his famous *Threnody to the Victims of Hiroshima*). Although Penderecki had already found success in Europe, this short but thoroughly engrossing quartet helped to make him an international success. It was his first work to receive its world premiere in the United States, and along with other works of his, the quartet was selected to appear in the score for the 1973 film *The Exorcist*, for which it was highly praised.

## Jonny Greenwood

(1971–)

### Suite from There Will Be Blood

Famous as the lead guitarist of the iconic band Radiohead, Jonny Greenwood is also a leading composer of film music, notably for the films of Paul Thomas Anderson. The 2007 film *There will be Blood*, starring Daniel Day-Lewis, relies heavily on Greenwood's underscore to set mood and atmosphere, and to propel the drama in a film about relentless ambition in the oil fields of early-20th-century California. Greenwood's desolate, menacing score is influenced by his experiences with 20th-century classical music, notably Messiaen, Ligeti and Penderecki. "I tried to write to the scenery, and the story rather than specific 'themes' for characters. It's not really the kind of narrative that would suit that. It was all about the underlying menace in the film."

“Szymanowski’s quartet seamlessly fuses together the classical tradition with a neo-romantic, even expressionistic, sound world, such that the quartet remains one of Richard Tognetti’s favourite works.”

## Karol Szymanowski

(1882–1937)

### String Quartet No.2, Op.56

Arranged for string orchestra by  
Richard Tognetti

Szymanowski’s String Quartet No.2 was composed in 1927, the year following the premiere of his great opera *King Roger*, and a time when he was re-discovering his appreciation for Polish folk music. The quartet makes use of Polish folk idioms without quoting actual folk melodies, and sees the composer expanding traditional classical forms. The first movement is a modified sonata form; the second movement is a loose rondo with its melody and rhythm inspired by Gorale folk music; the third movement is a four-part double fugue with folk-derived themes. Composed in a period of neo-classicism, Szymanowski’s quartet seamlessly fuses together the classical tradition with a neo-romantic, even expressionistic, sound world, such that the quartet remains one of Richard Tognetti’s favourite works.



Screenshot from *Indies & Idols* trailer

Directed by Versus Media

**View online:** [aco.com.au/blog/post/indies-and-idols-trailer](http://aco.com.au/blog/post/indies-and-idols-trailer)





# MUSICIANS

The musicians on stage  
for this performance.

## Discover more

---

Learn more about our musicians, watch us Live in the Studio, go behind-the-scenes and listen to playlists at:

[aco.com.au](http://aco.com.au)



**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.



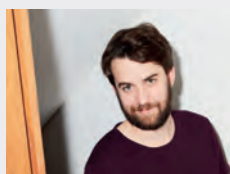
**Helena Rathbone**  
**Principal Violin**

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



**Satu Vänskä**  
**Principal Violin**

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



**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.



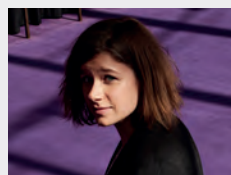
**Mark Ingwersen**  
**Violin**

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.



**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.



## Maja Savnik

### Violin

Maja plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreæ 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 Paulo 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 appears courtesy of Melbourne Symphony Orchestra. Elizabeth plays her own 1968 Parisian viola by Pierre M. Audinot. The Viola 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 Andreæ 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.

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.

# A LESS INHERI







# ON IN TANCE



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

**T**his 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”.

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

---

Left. ACO Artistic Director  
Richard Tognetti.



“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.

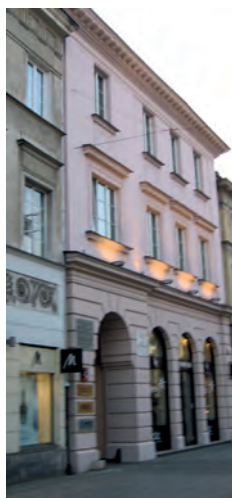
Take the life of Karol Szymanowski, “one of the great Modernist composers”, in Tognetti’s words, whose String Quartet No.2, Op.56 anchors this program. Szymanowski was born in 1882, into a wealthy family whose landed estates were to be found in the Polish village of Tymoszkówka, which was a part of the 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.

Right. Bryce Dessner.



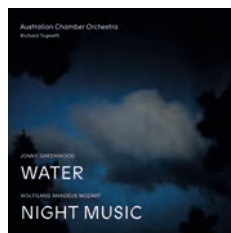
appointment as the ensemble's composer-in-residence, during which time he wrote *Water*, a "hypnotic piece", in Tognetti's words, for flute, upright piano, chamber organ, tanpura and string orchestra.

"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



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



Left. Witold Lutosławski  
Above. Film poster for *There Will Be Blood*, a 2007 American drama film written and directed by Paul Thomas Anderson. The film stars Daniel Day-Lewis, Paul Dano, Kevin J. O'Connor, Ciarán Hinds, and Dillon Freasier.

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 clichéd 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." ●



Above. Film poster for *The Revenant*, a 2015 American semi-biographical western film directed by Alejandro González Iñárritu. The film stars Leonardo DiCaprio, Tom Hardy, Domhnall Gleeson, and Will Poulter.





Screenshot from *Indies & Idols* trailer

Directed by Versus Media

**View online:** [aco.com.au/blog/post/indies-and-idols-trailer](http://aco.com.au/blog/post/indies-and-idols-trailer)





# 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 their 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 their commitment to creating transformative musical experiences.

The Orchestra regularly collaborates with artists and musicians who share their ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers.

In addition to their 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, *Heroines*, recorded with Australian soprano Nicole Car, and the soundtrack to the acclaimed cinematic collaboration, *Mountain*.

[aco.com.au](http://aco.com.au)







**Wesfarmers Arts**

PRINCIPAL PARTNER



**COLLECTIVE**

PEKKA KUUSISTO ARTISTIC DIRECTOR



Richard Tognetti AO, ACO Artistic Director & Lead Violin and Pekka Kuusisto, ACO Collective Artistic Director

# BEHIND THE SCENES

## Board

**Guido Belgiorno-Nettis AM**

Chairman

**Liz Lewin**

Deputy

**Bill Best**

**Judy Crawford**

**John Kench**

**Anthony Lee**

**Martyn Myer AO**

**James Ostrobrski**

**Heather Ridout AO**

**Julie Steiner**

**John Taberner**

**Nina Walton**

**Simon Yeo**

## Artistic Director

**Richard Tognetti AO**

## Administrative Staff Executive Office

**Richard Evans**

Managing Director

**Alexandra Cameron-Fraser**

Chief Operating Officer

**Claire Diment**

Human Resources Manager

**Robin Hall**

Archival Administrator

## Artistic Operations

**Luke Shaw**

Director of Artistic Operations

**Anna Melville**

Artistic Administrator

**Lisa Mullineux**

Tour Manager

**Tom Farmer**

Assistant Tour Manager

**Stephanie Dillon**

Travel Coordinator

**Bernard Rofe**

Librarian

## Learning & Engagement

**Tara Smith**

Learning & Engagement Manager

**Caitlin Gilmour**

Emerging Artists & Regional Touring Executive

**Cressida Griffith**

Learning & Engagement Coordinator

## 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

**Rory O'Maley**

Digital Marketing Manager

**Christie Brewster**

Lead Creative

**Emma Fisk**

CRM Executive

**Isabelle Ulliana**

Marketing & Content Coordinator

**Penny Cooper**

Partnerships Manager

**Tessa Mullen**

Partnerships Executive

**Colin Taylor**

Ticketing Sales & Operations Manager

**Dean Watson**

Customer Relations & Access Manager

## 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

## 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





Screenshot from *Indies & Idols* trailer

Directed by Versus Media

**View online:** [aco.com.au/blog/post/indies-and-idols-trailer](http://aco.com.au/blog/post/indies-and-idols-trailer)





# ACKNOWLEDGEMENTS

The ACO thanks the following people for supporting the Orchestra.

## ACO Medici Program

**MEDICI PATRON**  
The late Amina Belgiojorno-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  
Kay Bryan

**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  
**Liisa Pallandi**  
The Melbourne Medical Syndicate  
**Maja Savnik**  
Alenka Tindale  
**Ike See**  
Di Jameson

*Viola*  
**Nicole Divall**  
Ian Lansdown  
**Ripieno Viola**  
Philip Bacon *AM*

*Cello*  
**Melissa Barnard**  
Dr & Mrs J Wenderoth  
**Julian Thompson**  
The Grist & Stewart Families

**ACO COLLECTIVE**  
**Pekka Kuusisto**  
Artistic Director & Lead Violin  
Horsey Jameson Bird

**GUEST CHAIRS**  
**Brian Nixon**  
Principal Timpani  
Mr Robert Albert *ao* & Mrs Libby Albert



## 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  
Ruth Bell  
Dave Beswick  
Dr Catherine Brown-Watt *psm* &  
Mr Derek Watt

Sandra Cassell  
Sandra Dent  
Dr William F Downey  
Peter Evans  
Carol Farlow  
Suzanne Gleeson  
Lachie Hill  
David & Sue Hobbs  
Patricia Hollis  
Penelope Hughes  
Toni Kilsby & Mark McDonald  
Judy Lee  
John Mitchell  
Selwyn M Owen  
Michael Ryan & Wendy Mead  
Michael Soo  
Cheri Stevenson  
Jeanne-Claude Strong  
Leslie C. Thiess  
Dr Lesley Treleaven  
Ngaire Turner  
GC & R Weir  
Margaret & Ron Wright  
Mark Young  
Anonymous (18)

**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 Colin Enderby  
The late Neil Patrick Gillies  
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 Richard Ponder  
The late Geoffrey Francis Scharer  
The late Ernest Spinner



**IN A CHANGING WORLD,  
OUR PRESENCE IN AUSTRALIA  
HAS REMAINED CONSTANT.**

**SUPPORTING THE AUSTRALIAN ECONOMY FOR  
NEARLY 140 YEARS.**

From financing the wool trade in the early days to investing in new and innovative solutions today for a better future.



**BNP PARIBAS**

**The bank  
for a changing  
world**

### 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 Special Initiatives

The ACO thanks Dame Margaret Scott AC DBE for establishing the

**Dame Margaret Scott AC DBE  
Fund for International  
Guests and Composition**

### SPECIAL COMMISSIONS PATRONS

Mirek Generowicz

### BRANFORD MARSALIS CIRCLE

Deborah & David Friedlander  
David & Sandy Libling

### 2018 EMANUEL SYNAGOGUE PATRONS

#### Lead patron

The Narev Family

#### Patrons

Leslie & Ginny Green

The Sherman Foundation

Justin Phillips &

Louise Thurgood-Phillips

#### Corporate partner

Adina Apartment Hotels

### LUMINOUS CIRCLE

#### Patrons

Leslie & Ginny Green

#### Supporters

Connie Kimberley &

Craig Kimberley OAM

Naomi Milgrom Foundation

Martyn Myer AO & Louise Myer

Peter & Victoria Shorthouse

#### Friends

Andrew Clouston

Detached Hobart

Peter Jopling AM OC

Patricia Mason & Paul Walker

### ACO Reconciliation Circle

The Reconciliation Circle directly 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.

Kerry Landman

Peter & Ruth McMullin

Patterson Pearce Foundation

The Hon Justice Anthe Philippides

Sam Ricketson & Rosie Ayton

### Regional Touring Party

Stephen Byrne

Craig & Nerida Caesar

Stephen & Jenny Charles

Justine Clarke

Jennifer Darin & Dennis Cooper

Dee de Bruyn & Mike Dixon

Wendy Edwards

Anita George

Colin Golvan AM OC & Debbie Golvan

Joelle Goudsmit

Craig Kimberley OAM &

Connie Kimberley

THEME  
VARIATIONS  
PIANO SERVICES



*Proud sponsor and piano technicians of choice to  
the ACO for over 15 years*

[themeandvariations.com.au](http://themeandvariations.com.au)

PIANO SALES | TUNING | REPAIRS | RESTORATIONS | HIRE | TUITION

Andrew Low  
 Anthony & Suzanne Maple-Brown  
 Julianne Maxwell  
 Paddy McCrudden  
 Helen Telfer  
 Rob & Jane Woods

### 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 Belgiorio-Nettis AM  
 Chairman, ACO

Philip Bacon AM  
 Director, Philip Bacon Galleries

David Baffsky AO

Marc Besen AC & Eva Besen AO

Craig & Nerida Caesar

Michael & Helen Carapiet

John Casella  
 Managing Director, Casella Family Brands (Peter Lehmann Wines)

Michael Chaney AO  
 Chairman, Wesfarmers

Matt Comyn  
 Chief Executive Officer,  
 Commonwealth Bank

Mark Coppleson  
 Judy Crawford

Rowena Danziger AM &  
 Kenneth G. Coles AM

Doug & Robin Elix

Daniel Gauchat  
 Principal, The Adelante Group

Robert Gavshon & Mark Rohald  
 Quartet Ventures

James Gibson  
 Chief Executive Officer  
 Australia & New Zealand  
 BNP Paribas

John Grill AO & Rosie Williams

Janet Holmes à Court AC

Simon & Katrina Holmes à Court  
 Observant

Andrew Low

David Mathlin

Julianne Maxwell

Michael Maxwell

Sam Meers AO

Naomi Milgrom AO

Jan Minchin  
 Director, Tolarno Galleries

Jim & Averill Minto

Alf Moufarrige AO

Chief Executive Officer, Servcorp

John P Mullen  
 Chairman, Telstra

Martyn Myer AO

Gretel Packer

Robert Peck AM &  
 Yvonne von Hartel AM  
 peckvonhartel architects

Carol Schwartz AM

Paul Scurrah  
 Chief Executive Officer,  
 Virgin Australia

Glen Sealey  
 Chief Operating Officer  
 Maserati Australasia & South Africa

Tony Shepherd AO

Peter Shorthouse  
 Senior Partner  
 Crestone Wealth Management

Peter Slattery  
 Managing Partner  
 Johnson Winter & Slattery

Malcolm Turnbull &  
 Lucy Turnbull AO

Vanessa Wallace & Alan Liddle

Paul Whittaker  
 Chief Executive Officer  
 Australian News Channel

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 Jill Colvin, Director of Philanthropy, on (02) 8274 3835.

Adrian Barrett  
 Justine Clarke  
 Este Darin-Cooper & Chris Burgess  
 Anna Cormack  
 Sally Crawford  
 Shevi de Soysa  
 Amy Denmeade  
 Jenni Deslandes & Hugh Morrow  
 Sarah & William Forde  
 Dr Anita George  
 Rebecca Gilsenan & Grant Marjoribanks  
 The Herschell Family  
 Ruth Kelly  
 Evan Lawson  
 Aaron Levine & Daniela Gavshon  
 Royston Lim  
 Dr Caroline Liow

Dr Nathan Lo  
 Pennie Loane  
 Carina Martin  
 Paddy McCrudden  
 Rachael McVean  
 Pat Miller  
 Bede Moore  
 Lucy Myer & Justin Martin  
 James Ostrobrski  
 Nicole Pedler & Henry Durack  
 Kristian Pithie  
 Rob Clark & Daniel Richardson  
 Emile & Caroline Sherman  
 Tom Smyth  
 Michael Southwell  
 Prudence Smith & Lucy Smith-Stevens  
 Helen Telfer  
 Sophie Thomas  
 Max Tobin  
 Nina Walton & Zeb Rice  
 Peter Wilson & James Emmett  
 Thomas Wright  
 Anonymous (2)

### National Patrons' Program

Thank you to all our generous donors who contribute to our Learning & Engagement, Excellence, Instruments, International Touring and Commissioning Programs. We are extremely grateful for the support we receive to maintain these annual programs. To discuss making a donation to the ACO, or if you would like to direct your support in other ways, please contact Jill Colvin, Director of Philanthropy, on (02) 8274 3835.

*Program names as at 7 May 2019*

### PATRONS

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

### \$20,000+

Australian Communities Foundation –  
 Balandry (Peter Griffin Family) Fund  
 Dr Catherine Brown-Watt PSM &  
 Mr Derek Watt  
 Euroz Charitable Foundation  
 Daniel & Helen Gauchat  
 Andrew Low  
 Jim & Averill Minto  
 Louise & Martyn Myer Foundation  
 The Barbara Robinson Family  
 Margie Seale & David Hardy  
 Rosy Seaton & Seumas Dawes  
 Tony Shepherd AO  
 Susan Thacore  
 E Xipell  
 Peter Young AM & Susan Young  
 Anonymous (2)

### \$10,000–\$19,999

Robert Albert AO & Libby Albert  
 Geoff Alder

Karen Allen & Dr Rich Allen  
Allens – in memory of Ian Wallace  
Walter Barda & Thomas O'Neill  
Steven Bardy & Andrew Patterson  
Michelle Belgiorno-Nettis  
Rod Cameron & Margaret Gibbs  
Jane & Andrew Clifford  
In memory of Wilma Collie  
Judy Crawford  
Eureka Benevolent Foundation –  
Belinda Hutchinson AM &  
Roger Massy-Greene  
Mr & Mrs Bruce Fink  
Dr Ian Frazer AC & Mrs Caroline Frazer  
Leslie & Ginny Green  
John Griffiths & Beth Jackson  
Tony & Michelle Grist  
G B & M K Ilett  
Miss Nancy Kimpton  
Irina Kuzminsky & Mark Delaney  
Kerry Landman  
Anthony & Sharon Lee Foundation  
Liz & Walter Lewin  
Anthony & Suzanne Maple-Brown  
Jennie & Ivor Orchard  
James Ostrobrski & Leo Ostrobrski  
Sandra Plowman  
Bruce & Joy Reid Trust  
Angela Roberts  
Ryan Cooper Family Foundation  
Paul Schoff & Stephanie Smees  
Servcorp  
Jon & Caro Stewart  
Anthony Strachan  
Leslie C Thiess  
Pamela Turner  
Shemara Wikramanayake  
Cameron Williams

**\$5,000–\$9,999**

Jennifer Aaron  
The Belalberi Foundation  
Helen Breekveldt  
Veronika & Joseph Butta  
Craig & Nerida Caesar  
Stephen & Jenny Charles  
Roxanne Clayton  
Caroline & Robert Clemente  
Annie Corlett AM & Bruce Corlett AM  
Carol & Andrew Crawford  
Darin Cooper Foundation  
Dee de Brugn & Michael Dixon  
Ari & Lisa Droga  
Maggie & Lachlan Drummond  
Suellen Enestrom  
Paul R Espie AO  
Euroz Securities Ltd.  
Bridget Faye AM  
JoAnna Fisher & Geoff Weir  
Cass George  
Gilbert George  
Colin Golvan AM OC &  
Dr Deborah Golvan  
Tom & Julie Goudkamp  
Ms Joelle Goudsmit  
Warren Green  
Kim & Sandra Grist  
Liz Harbison  
Anthony & Conny Harris

Annie Hawker  
Doug Hooley  
Peter Jopling AM OC  
I Kallinikos  
The Key Foundation  
Lorraine Logan  
Joan Lyons  
Macquarie Group Foundation  
The Alexandra & Lloyd Martin  
Family Foundation  
Neometals Ltd  
Morgan & Bree Parker  
K & J Prendiville Foundation  
John Rickard  
Fe & Don Ross  
In memory of Lady Maureen Schubert –  
Marie-Louise Thiele &  
Felicity Schubert  
Greg Shalit & Miriam Faine  
Edwina & Paul Skamvougeras  
J Skinner  
Petrina Slaytor  
Jeanne-Claude Strong  
Rosemary White  
Rob & Jane Woods  
Dr Mark & Anna Yates  
Peter Yates AM & Susan Yates  
Anonymous (2)

**\$2,500–\$4,999**

Annette Adair  
Peter & Cathy Aird  
Rae & David Allen  
Warwick Anderson  
Will & Dorothy Bailey Charitable Gift  
Lyn Baker & John Bevan  
The Beeren Foundation  
Vicki Brooke  
Neil & Jane Burley  
Mr Stephen Byrne  
Laurie Cox AO & Julie Ann Cox AM  
Anne & Thomas Dowling  
Don & Marie Forrest  
Elizabeth Foster  
Anne & Justin Gardener  
Anita George  
Paul Greenfield & Kerin Brown  
Peter & Helen Hearl  
Merilyn & David Howorth  
Warwick & Ann Johnson  
Phillip & Sairung Jones  
Charlie & Olivia Lanchester  
Janet Matton & Robin Rowe  
Paddy McCrudden  
Peter & Ruth McMullin  
Jane Morley  
Sandra & Michael Paul Endowment  
Prof David Penington AC  
Patricia H Reid Endowment Pty Ltd  
Ralph & Ruth Renard  
Tiffany Rensen  
D N Sanders  
Carol Schwartz AM & Alan Schwartz AM  
Jenny Senior & Jenny McGee  
Maria Sola  
Ezekiel Solomon AM  
Mark Stanbridge  
Josephine Strutt  
Helen Telfer

Rob & Kyrenia Thomas  
Ralph Ward-Ambler AM &  
Barbara Ward-Ambler  
Kathy White  
Kim Williams AM  
Anne & Bill Yuille  
Rebecca Zoppetti Laubi  
Anonymous (4)

**\$1,000–\$2,499**

Jane Allen  
Joanna Baevski  
A & A Banks  
Adrienne Bassier  
Doug & Alison Battersby  
Robin Beech  
Jessica Block  
In memory of Peter Boros  
Brian Bothwell  
Diana Brookes  
Elizabeth Brown  
Sally Bufé  
Gerard Byrne & Donna O'Sullivan  
The Caines  
Ray Carless & Jill Keyte  
Ann Cebon-Glass  
Connie Chaird  
Julia Champaloup & Andrew Rothery  
Alex & Elizabeth Chernov  
Kaye Cleary  
Dr Peter Clifton  
Richard Cobden SC  
Angela & John Compton  
Leith & Darrel Conybeare  
Michael & Barbara Coombes  
Anne Craig  
Cruickshank Family Trust  
John Curotta  
Peter & Penny Curry  
Sharlene Dadd  
Michael & Wendy Davis  
George & Kathy Deutsch  
Martin Dolan  
In memory of Ray Dowdell  
Dr William F Downey  
Emeritus Professor Dexter Dunphy  
Peter Evans  
Julie Ewington  
Bridget Faye AM  
Penelope & Susan Field  
Jean Finnegan & Peter Kerr  
Ron Forster & Jane Christensen  
Chris & Tony Froggatt  
Brian Goddard  
Louise Gourlay OAM  
Camilla & Joby Graves  
Emeritus Professor William &  
Mrs Ruth Green  
Kathryn Greiner AO  
Grussgott Trust  
In memory of Jose Gutierrez  
Paul & Gail Harris  
Kingsley Herbert  
Linda Herd  
Jennifer Hershon  
Christopher Holmes  
Michael Horsburgh AM &  
Beverley Horsburgh  
Gillian Horwood



## Spotlight on

## YOUNG HENRYS

We caught up for a beer with Oscar McMahon, co-founder of Young Henrys, and asked him a few questions.

**Why did Young Henrys become involved with the ACO?**

We're avid supporters of the arts at Young Henrys, and the ACO clocks up around 100 gigs a year. They are a coal-faced cornerstone of the music scene in Australia. They bring classical arrangements to all of Australia, inspiring as many people as possible – which we think is awesome and important.

**What drives your passion for supporting live music on the local and national stage?**

Maintaining a vibrant live music scene is something we hold dear to our hearts. From our brewers, to

the bar staff and office nerds, Young Henrys is littered with musicians, and we've always looked to support the pubs, clubs, hotels and venues that allow live music to thrive.

**What drove the recent expansion of Young Henrys from a brewery to distillery?**

A love of gin and sodas, (and taking note of our gradually expanding waistlines), helped give birth to Young Henrys Noble Cut Gin. Creator and Newtown native Josh Mitchell uses techniques and flavours from both brewing and distillation, as well as locally sourced Australian botanicals to create this unique New World Gin.

**You recently celebrated your seventh birthday, congratulations! What's been the highlight so far and what do you have planned for the year ahead?**

From presenting the Young Henrys Small World Festival to making a beer with the Foo Fighters, it's been an exciting few years of collaboration with people from near and far. Looking ahead, we'll focus on existing relationships, and some interesting cultural festivals and projects. Now more than ever in Australia we need to see more companies supporting and promoting culture, art and music.

**YOUNG HENRYS**  
SERVE THE PEOPLE

**YOUNG HENRYS**  
MOTORCYCLE  
Delicious  
HOPPY PORTER OIL  
"Serve the People" 375ml

**YOUNG HENRYS**  
ACO POP-UP 2014

ROAD TRIP 1/3/2014

**REINFORCES  
MO  
LUBRICATION**

**NOW AVAILABLE**  
AT ALL GOOD BARS & BOTTLESHOPS

YOUNGHENRYS.COM

SEATTLE INDEPENDENT

Sarah Hue-Williams  
 Penelope Hughes  
 Dr & Mrs Michael Hunter  
 Stephanie & Mike Hutchinson  
 Dr Anne James & Dr Cary James  
 Owen James  
 Anthony Jones & Julian Liga  
 Brian Jones  
 Bronwen L Jones  
 Nicky Joye  
 Justin Foundation  
 Mrs Angela Karpin  
 Professor Anne Kelso AO  
 Josephine Key & Ian Breden  
 In memory of Francis William King  
 Lionel & Judy King  
 Delysia Lawson  
 Professor Gustav Lehrer FAA AM &  
     Mrs Nanna Lehrer  
 Angela & Geoff Loftus-Hills  
 Megan Lowe  
 Diana Lungren  
 Nicholas Maartens  
 Prof Roy & Dr Kimberley MacLeod  
 Don Maloney  
 Garth Mansfield OAM &  
     Margaret Mansfield OAM  
 Mr Greg & Mrs Jan Marsh  
 James Marshall  
 Patricia Mason & Paul Walker  
 Greg & Jan Marsh  
 James Marshall  
 Jane Matthews AO  
 Kevin & Deidre McCann  
 Abbey McKinnon  
 Diana McLaurin  
 Helen & Phil Meddings  
 Michelle & Brett Mitchell  
 Peter & Felicia Mitchell  
 Dr Robert Mitchell  
 Baillieu & Sarah Myer  
 Dr G Nelson  
 Nola Nettheim  
 Barry Novy & Susan Selwyn  
 Kenichi & Jeanette Ohmae  
 Mimi & Willy Packer  
 Benita Panizza  
 Catherine Parr & Paul Hattaway  
 Leslie Parsonage  
 Rob Priestly  
 Greeba Pritchard  
 Dr S M Richards AM & Mrs M R Richards  
 John & Virginia Richardson  
 Em Prof A W Roberts AM  
 Mark & Anne Robertson  
 Philip Rossi  
 John & Donna Rothwell  
 Irene Ryan & Dean Letcher OC  
 J Sanderson  
 In Memory of H. St. P. Scarlett  
 David & Daniela Shannon  
 Diana Snape & Brian Snape AM  
 Dr Peter & Mrs Diana Southwell-Keely  
 Kim & Keith Spence  
 Cisca Spencer  
 The Hon James Spigelman AC OC  
     & Mrs Alice Spigelman AM  
 Harley Wright & Alida Stanley  
 Dr Charles Su & Dr Emily Lo  
 Team Schmoopy

Robyn Tamke  
 Jane Tham & Philip Maxwell  
 Dr Jeneper Thomas  
 Mike Thompson  
 Joanne Tompkins & Alan Lawson  
 Anne Tonkin  
 Ngaire Turner  
 Kay Vernon  
 John & Susan Wardle  
 Simon Watson  
 Brian Zulaikha & Janet Laurence  
 Anonymous (24)

#### \$500–\$999

Dr Judy Alford  
 Elsa Atkin AM  
 Ms Rita Avdiév  
 Christine Barker  
 In memory of Dr Hatto Beck  
 Kathrine Becker  
 Ruth Bell  
 L Bertoldo Hyne  
 Philomena Billington  
 Lynne & Max Booth  
 Jan Bowen AM  
 Denise Braggett  
 Henry & Jenny Burger  
 Mrs Pat Burke  
 Elise Callander  
 Ian & Brenda Campbell  
 Joan Carney  
 Pierre & Nada Chami  
 Fred & Angela Chaney  
 Fred & Jody Chaney  
 Patrick Charles  
 Colleen & Michael Chesterman  
 Richard & Elizabeth Chisholm  
 Stephen Chivers  
 Captain David Clarke  
 Warren & Linda Coli  
 Dr Jane Cook  
 R & J Corney  
 Sam Crawford Architects  
 Donald Crombie AM  
 Julie Crozier & Peter Hopson  
 Marie Dalziel  
 Amanda Davidson  
 Mari Davis  
 Dr Michelle Deaker  
 Amy Denmeade  
 Jennifer Douglas  
 In memory of Raymond Dudley  
 Sandra Dunn  
 John Field  
 Penny Fraser  
 Kerry Gardner AM  
 Don & Mary Glue  
 Leo & Paula Gothelf  
 Professor Ian Gough AM &  
     Dr Ruth Gough  
 Carole A P Grace  
 Jennifer Gross  
 Kevin Gummer & Paul Cummins  
 Rita Gupta  
 Rob Hamer Jones  
 Lesley Harland  
 Rohan Haslam  
 Sandra Haslam

Dr Penny Herbert in memory  
     of Dunstan Herbert  
 Dr Marian Hill  
 Sue & David Hobbs  
 Geoff Hogbin  
 Peter & Edwina Holbeach  
 Geoff & Denise Illing  
 Peter & Rosemary Ingle  
 Di Jagelman  
 Caroline Jones  
 Bruce & Natalie Kellett  
 Ruth Kelly  
 Ashley Lucas  
 Geoffrey Massey  
 Dr Donald & Mrs Jan Maxwell  
 Susan Maxwell-Stewart  
 Stephen McConkey  
 Pam & Ian McDougall  
 Brian & Helen McFadyen  
 J A McKernan  
 Margaret A McNaughton  
 Justine Munsie & Rick Kalowski  
 Nevarc Inc.  
 Andrew Naylor  
 J Norman  
 Paul O'Donnell  
 Robin Offler  
 Mr Selwyn Owen  
 S Packer  
 Yvonne von Hartel AM & Robert Peck  
 Ian Penboss  
 Helen Perlen  
 Kevin Phillips  
 Erika Pidcock  
 Beverly & Ian Pryer  
 Jennifer Rankin  
 Alison Reeve  
 Prof. Graham & Felicity Rigby  
 Jakob Vujcic & Lucy Robb Vujcic  
 Jennifer Royle  
 Trish & Richard Ryan  
 Peter & Ofelia Scott  
 Margaret Seares  
 Bernard Seeber  
 Jan Seppelt  
 Mr Michael Sharpe  
 Ann & Quinn Sloan  
 Michael Southwell  
 Ross Steele AM  
 Roger Steinepreis  
 Cheri Stevenson  
 C A Scala & D B Studdy  
 Dr Douglas Sturkey CVO AM  
 In memory of Dr Aubrey Sweet  
 Gabrielle Tagg  
 Susan & Yasuo Takao  
 C Thomson  
 Juliet Tootell  
 Phi Phi Turner  
 TWF See & Lee Chartered Accountants  
 Joy Wearne  
 GC & R Weir  
 Sally Willis  
 Joyce Yong  
 Anonymous (37)

## ACO Instrument Fund

The Instrument Fund offers investors the opportunity to participate in the ownership of a bank of historic stringed instruments. The Fund's assets are the 1728/29 Stradivarius violin, the 1714 'ex Isolde Menges' Joseph Guarnerius filius Andreae violin and the 1616 'ex-Fleming' Brothers Amati Cello. For more information please call Yeehwan Yeoh, Investor Relations Manager on (02) 8274 3878.

### 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  
Carla Zampatti Foundation  
Sally Collier  
Michael Cowen & Sharon Nathani  
Marco D'Orsogna  
Dr William Downey  
Garry & Susan Farrell  
Gammell Family  
Adriana & Robert Gardos  
Daniel & Helen Gauchat  
Edward Gilmartin  
Lindy & Danny Gorog Family Foundation  
Tom & Julie Goudkamp  
Laura Hartley & Stuart Moffat  
Philip Hartog  
Peter & Helen Hearl  
Brendan Hopkins  
Angus & Sarah James  
Paul & Felicity Jensen  
Jos Luck  
Mangala SF  
Media Super  
Nelson Meers Foundation  
Daniel & Jo Phillips  
Sam Reuben & Lilia Makhlina  
Ryan Cooper Family Foundation  
Andrew & Philippa Stevens  
Dr Lesley Treleaven  
John Taberner & Grant Lang  
The late Ian Wallace & Kay Freedman

## 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 Paradis – Co-Chair  
Camilla Bates  
Jessica Block  
Judy Crawford  
Camilla Marr  
David McCann  
Steve Paradis  
John Taberner  
Alastair Walton

## ACO UK Directors

John Taberner – Chair  
Professor Edward Byrne AC  
Richard Evans  
Alison Harbert  
Rebecca Hossack  
Kathy Lette  
Sonya Leydecker  
The Rt Hon. the Baroness Liddell  
of Coatdyke  
Paul Orchart  
Patricia Thomas OBE

## ACO Committees

### SYDNEY DEVELOPMENT COMMITTEE

Heather Ridout AO (Chair)  
Chair  
Australian Super

Guido Belgiorno-Nettis AM  
Chairman  
ACO

Gauri Bhalla  
CEO  
Curious Collective

John Kench

Jason Li  
Chairman  
Vantage Group Asia

Jennie Orchard

Peter Shorthouse  
Senior Partner  
Crestone Wealth Management

Mark Stanbridge  
Partner, Ashurst

Alden Toevs

### THE MELBOURNE COMMITTEE

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

Peter McMullin (Deputy Chair)  
Chairman, McMullin Group

David Abela  
Managing Director  
3 Degrees Marketing

Colin Golvan AM QC

James Ostrobrurski  
CEO  
Kooyong Group

Rachel Peck  
Principal  
peckvonhartel architects

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)  
Lillian Armitage  
Jane Clifford  
Deeta Colvin  
Barbara Coombes  
Lucinda Cowdroy  
Fay Geddes  
Julie Goudkamp  
Lisa Kench  
Liz Lewin  
Julianne Maxwell  
Rany Moran  
Alexandra Ridout  
Lynne Testoni  
Sue Tobin  
Susan Wynne

### *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.

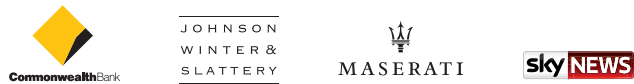
PRINCIPAL PARTNER



PRINCIPAL PARTNER:  
ACO COLLECTIVE



NATIONAL TOUR PARTNERS



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



MEDIA PARTNERS



LEARNING & ENGAGEMENT PARTNERS



Holmes à Court Family Foundation      The Ross Trust

VENUE SUPPORT





Australian  
Chamber  
Orchestra

A photograph by Bill Henson showing a woman lying on her back, wearing a light blue tank top and shorts. She is positioned against a dark background, with a horizontal line of numerous small, warm-toned bokeh lights just below her. Her expression is serene, and her arms are slightly extended.

# LUMINOUS

*A ground-breaking musical and visual collaboration*

Richard Tognetti *Director & Violin*

Australian Chamber Orchestra

Bill Henson *Photography, Cinematography, Editing*

Lior *Vocals*

**10–23 AUGUST | TICKETS FROM \$59\***

Canberra, Melbourne, Adelaide, Perth, Sydney, Brisbane

\*Prices vary according to state, venue, concert and reserve. Booking fees apply.

Bill Henson  
*Untitled, 2000/2003*  
LMO SH177 N2A

*Courtesy of the artist,  
Tolarno Galleries and  
Roslyn Oxley9 Gallery.*

BOOKINGS

[aco.com.au](http://aco.com.au)

NATIONAL TOUR PARTNER



GOVERNMENT PARTNERS



PRINCIPAL PARTNER







# For anything you need. Even if it's just a smile.

Feel lighter when you fly with 2019's  
World's Best Cabin Crew as voted by  
[AirlineRatings.com](http://AirlineRatings.com)

Principal Partner of  
Australian Chamber Orchestra

