



AUSTRALIAN
CHAMBER
ORCHESTRA
RICHARD TOGNETTI ARTISTIC DIRECTOR

2015
ANNUAL
REPORT



PRINCIPAL PARTNER



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MISSION STATEMENT

To inspire and challenge audiences everywhere through the music we play.

VISION

To be recognised as one of the finest chamber orchestras in the world, renowned for the integrity and excellence of its musicianship, the boldness and vitality of its programming, and the loyalty of its audiences, stakeholders and supporters.

CORE VALUES

The core values of the ACO are the principles which have been adopted over the years to provide guidance and context for the Orchestra's artistic development and its relationships with audiences and stakeholders:

- performing music of a quality and at a standard that both challenges and satisfies audiences and players alike;
- adherence to principles of trust, honesty, candour and integrity in dealing with the needs and contributions of all players, members of staff and members of the board of directors in furthering the organisation's achievements;
- developing a holistic culture within the organisation that nurtures and supports the Orchestra's artistic aspirations;
- ensuring that all stakeholders are welcomed into the broad ACO family and are recognised for the contributions they make to it; and
- aspiring to be distinctive and worthy representatives of Australian culture throughout the world.



ORCHESTRA LIST

Richard Tognetti Ao Artistic Director & Violin

Helena Rathbone Principal Violin

Satu Vänskä Principal Violin

Glenn Christensen Violin

Aiko Goto Violin

Mark Ingwersen Violin

Ilya Isakovich Violin

Liisa Pallandi Violin

Maja Savnik Violin

Ike See Violin

Christopher Moore Principal Viola

Alexandru-Mihai Bota Viola

Nicole Divall Viola

Timo-Veikko Valve Principal Cello

Melissa Barnard Cello

Julian Thompson Cello

Maxime Bibeau Principal Double Bass

PART-TIME MUSICIANS

Zoë Black Violin

Caroline Henbest Viola

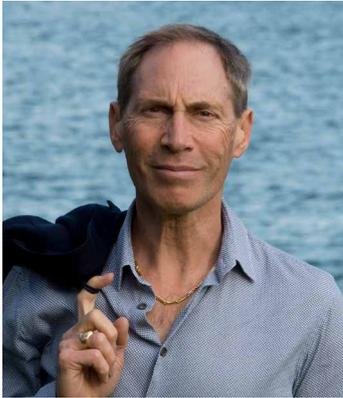
Daniel Yeadon Cello

As at 31 December 2015



CHRISTOPHER MOORE PHOTO: GARY HEERY

CHAIRMAN'S REPORT



2015 was a year of milestones – the 40th anniversary of the Australian Chamber Orchestra itself, 25 years with Richard Tognetti at its helm as Artistic Director, and 10 years of the National Education Program.

To celebrate the 40th anniversary season, the Orchestra covered approximately 450 years

of music by more than 60 composers, performing with over 30 guest artists. There were myriad highlights in 2015, but perhaps the most poignant was *Reflections on Gallipoli*, commemorating the Anzac Day centenary. This program was a year in the planning, with creative partners Neil Armfield, Nigel Jamieson, Carl Vine, Sean Bacon and Richard Tognetti developing the themes and ideas. This dramatic, multi-media performance brought together moving music, stunning visual imagery and touching spoken word. This concert won a Helpmann Award for Best Symphony Orchestra Concert.

The Orchestra returned to the United States in April – a remarkable ten concerts in nine cities in 16 days – joining up with clarinetists Charles Neidich and Sharon Kam, touring to California, Georgia, New Jersey, Virginia, New Hampshire, Florida, Kentucky, culminating in a performance at New York's Carnegie Hall. Repertoire included the US premiere performances of Jonny Greenwood's *Water*, written specially for Richard Tognetti and the Orchestra. While in New York, the Orchestra also performed at a special private Anzac Day event, co-hosted by the Australian Consul-General in New York, The Hon Nick Minchin and our longstanding partner, the Commonwealth Bank.

In its second international tour of the year, the Orchestra took up residence in Hong Kong for a week in November, presenting the acclaimed collaboration with the Sydney Dance Company, *Project Rameau*. Principal Violin Satu Vänskä also directed a program with ACO Underground at the suitably edgy venue, PMQ Qube. ACO Virtual was also installed, giving Hong Kong audiences a very wide-ranging sense of everything the ACO is about.

We ended the year's subscription season as we started – with *The Four Seasons*, featuring Egyptian oud superstar Joseph Tawadros. This tour also included a special one-off performance at the Joan Sutherland Performing Arts Centre in Penrith, NSW.

The ACO's National Education Program began an exciting new partnership in 2015 with The Joan and the Penrith Symphony Orchestra. This orchestral training program for talented young string players in Western Sydney, gave them the opportunity to work with musicians from the ACO and Penrith Symphony Orchestra in intensive workshops and performances.

In 2015, we said goodbye to two treasured members of the ACO family – Principal Viola Chris Moore took up a position with the Melbourne Symphony Orchestra after nine years with the ACO and General Manager Tim Calnin moved to the Opera House. Tim was a steady hand at the helm of the ACO for five and a half years and was an invigorating leader for the ACO's hardworking management team. I salute them both for their dedication, passion and commitment to the Orchestra. At the same time I welcome Richard Evans as the ACO's new Managing Director, bringing with him a wealth of arts administration experience and successes, and unwavering commitment.

The Australian Chamber Orchestra is the country's only truly national performing arts company, and as such, I'd like to pay tribute to the Orchestra's Principal Partner, Virgin Australia, and its visionary CEO John Borghetti, for enabling the ACO to bring great music to the entire country and taking such great care of our musicians and their extraordinary instruments. I would like to thank all of our supporters for enabling 2015 to be such an exciting and vibrant year of celebration.

I am proud to announce a consolidated surplus of \$226,424, which reflects, among other things, the increase in the value of the ACO Instrument Fund, after allowing for the interests of the external unit holders.

It has been an honour to chair the Australian Chamber Orchestra during its 40th anniversary year. I would like to thank my fellow Board Directors for their tireless dedication to the Orchestra. Their depth of knowledge, experience and expertise is vital to the continued success of this energetic and much-loved cultural institution. I would also like to congratulate Richard Tognetti on his remarkable 25 years as Artistic Director. Richard's devotion to the ACO can be measured by its continued growth and prosperity. My profound thanks also go to Richard's musical colleagues, who share his enthusiasm and commitment.

I look forward to many exciting years ahead.

A handwritten signature in black ink, reading "Guido Belgiorno-Nettis". The signature is fluid and cursive, with a long horizontal stroke at the end.

GUIDO BELGIORNO-NETTIS AM
Chairman

ARTISTIC DIRECTOR'S REPORT



The 40th anniversary year of the Australian Chamber Orchestra was a great success. And knowing that I have been part of that journey, for more than half of it in fact, is a privilege.

It's a daunting task to pick out highlights of the year gone by. Constructing a subscription season is, as I've said before, like being a curator in an art gallery,

experimenting with unlikely elements, hearing how different works sound side by side, and exploring the sonic spectrum in unexpected ways.

We worked with an array of the world's most talented musicians – oud virtuoso Joseph Tawadros, American violin superstar Stefan Jackiw, early music aficionado Richard Egarr, sublime mezzo-soprano Susan Graham, and Finnish firebrand Olli Mustonen.

We also celebrated the outstanding performers found within our own ranks: Principal Violin Satu Vänskä, Principal Viola Christopher Moore, Principal Cello Timo-Veikko Valve and Principal Bass Maxime Bibeau, all of whom stepped up and took centre stage. Max's long-held dream to play the Bottesini Gran Duo Concertante was fulfilled, made even more special because it was played on one of the great basses of the world – the magnificent Gasparo da Salò. I was in the audience for one performance and it was proof that far from being simply a base on which the orchestra builds its sound, the double bass in Max's hands is capable of elegant flight.

All the Principals of the ACO are incredibly fortunate to have benefactors who ensure they play on the very best instruments – Satu on the glorious Stradivarius, Helena on the dark and beautiful Guadagnini, Chris on the extraordinary Maggini, Tipi on the incredible Guarneri, Max on the giant da Salò, and myself on the magnificent Carrodus – and we are all incredibly grateful for their vision and generosity in allowing us to share these valuable instruments with Australia and the world.

Even though Guido and Richard Evans have both paid tribute to Principal Viola Chris Moore and General Manager Tim Calnin, I too would like to thank them for their contribution to the ACO. Chris stepped in as Guest Principal Viola in October 2006 and from that very first concert, I knew there was a spark, something electric. There was an energy and dynamism about his playing that fit perfectly with our ethos. So in June 2007, we welcomed this mowhawked madman as our Principal Viola on a full-time basis. And from that moment on, Chris has been one of the most loved characters on the ACO stage. Performing with Chris has certainly been one of the highlights of my musical life.

Tim Calnin came on board as General Manager in 2010. The Orchestra had established a strong subscriber base, and our concerts were very well attended throughout the country. Tim continued not only to build on this foundation, but also expanded the Orchestra's reach, seeking out adventurous musical possibilities in the international arena. He raised the ACO's profile away from home, focussing particularly on the United States and Asia. Tim's devotion to the Orchestra was apparent in everything he did and achieved. I wish him all the very best as he takes on new challenges at the Sydney Opera House.

We are very fortunate that Richard Evans has taken on the role of Managing Director. Richard's more than 20 years in the arts includes being Executive Director of The Bell Shakespeare Company, Managing Director of Sydney's BridgeClimb, Executive Director of The Australian Ballet, Interim Managing Director of the Melbourne Symphony Orchestra and CEO of Sydney Opera House. I look forward to working with him as the ACO looks towards the next 40 years and the 40 after that.

Finally, my thanks to our devoted audiences around the country, without whom there would be no ACO at all. I think that the ACO has the best audiences in the country. Our loyal and engaged concertgoers are some of the most knowledgeable we perform for anywhere in the world and we truly appreciate the leap of faith they are prepared to take with us each year.

RICHARD TOGNETTI AO
Artistic Director

MANAGING DIRECTOR'S REPORT



In 2015, the Australian Chamber Orchestra turned 40. To mark the event, the entire season was programmed as a series of celebrations which reflected on the Orchestra's 40 years of music-making across the country and around the world, encompassing everything from the smallest chamber ensemble to a Romantic symphony orchestra.

Back in 1975, a small group of like-minded string players came up with the idea of creating a small ensemble that would play music like an expanded string quartet. Later that year, they gave their first performance as the Australian Chamber Orchestra. Five superb musicians led the ACO until 1990, when a young man from Wollongong, who was passionate not only about music but surfing too, was appointed to head up the Orchestra. Richard Tognetti is still at the helm today.

An experimenter by nature, and brimming with ideas, Richard dispensed with the traditional concert dress and forged partnerships with up and coming fashion designers; the violins and violas were made to stand; a collegiate atmosphere was encouraged; and, he set about converting orchestral and smaller chamber pieces into the ACO-friendly fare which has become the Orchestra's lifeblood.

In 2015, along with the Orchestra's anniversary, we celebrated 25 years of Richard Tognetti's artistic directorship of the ACO. During his quarter century with the ACO, Richard has covered a lot of territory – he has performed with the Orchestra more than 2,500 times, including 165 tours around our country, 47 overseas tours, playing 1,660 different works, commissioned 22 Australian composers, and premiered 54 new works.

During his first year as Artistic Director, Richard performed all three of Mozart's final symphonies under the baton of the visionary early music specialist, the late Frans Brüggen. To celebrate his 25th year, the Orchestra revisited this triptych, this time with Richard himself directing. *Mozart's Last Symphonies* was one of the most popular concerts of 2015, and deservedly so.

In 2015, the Australian Chamber Orchestra also took on an adventurous new role, as impresario. The Basel Chamber Orchestra, with guest cellist Sol Gabetta, made their Australian debut in November, the first in a series of exchanges with counterparts from around the world. We look forward to further cultural exchanges in the coming years.

A°O₂ was very busy in 2015, visiting areas of New South Wales and Queensland with the *Around the World* tour; and the Northern Territory, Victoria and South Australia with *The Best of British* tour. On these tours, they showcased the talents of Emerging Artists Harry Bennetts, Madeleine Jevons, Amy Brookman (violins), Martin Alexander (viola), Ruben Palma (cello) and Aurora Henrich (double bass).

ACO Virtual chartered new territory with its international debut in Hong Kong. Our interactive and immersive digital installation was also exhibited in six regional and two metropolitan centres (including inaugural visits to the Northern Territory and Western Australia), reaching approximately 21,200 people.

Now in its second year, ACO Move, under the direction of the irrepressible Dean Watson (our Customer Relations Manager and Access Manager), welcomed 11 students with disability to a series of weekend workshops at the ACO Studio at Circular Quay. Dean worked with ACO musicians and percussionist Claudia Chambers to create a program of task-related exercises designed to develop physical responses to live music. This highly successful program will continue in 2016.

As the Chairman has already mentioned in his message, the ACO has as its lifeblood, the incomparable Richard Tognetti and his band of extraordinary musicians. With their shared commitment to excellence and their passion for their craft, the ACO is firmly established as one of the finest chamber orchestras in the world and we can be confident of its continued success. I acknowledge the incredible work done by the dedicated support staff behind the scenes – my colleagues in Artistic & Operations, Education, Development, Finance, Information System, Marketing, and the Executive Office. My thanks to them for another great year and here's to the next 40!

A handwritten signature in blue ink, appearing to read 'Richard Evans'. The signature is fluid and cursive, with a prominent initial 'R'.

RICHARD EVANS
Managing Director

NATIONAL CONCERT SEASON



NICOLE DIVALL PHOTO: GARY HEERY

THE FOUR SEASONS

9-23 FEBRUARY

GABRIELI Sonata XXI 'con tre violini'

TAWADROS Kindred Spirits

VIVALDI Spring from The Four Seasons, Op.8, No.1

TAWADROS Sleight of Hand

VIVALDI Summer from The Four Seasons, Op.8, No.2

TAWADROS Eye of the Beholder

VIVALDI Grave from Concerto per la solennità di s. Lorenzo, RV562

VIVALDI Presto from Concerto for Violin in A minor, RV356

TAWADROS Permission to Evaporate

TAWADROS Give or Take

VIVALDI Autumn from The Four Seasons, Op.8, No.3

MARCELLO Andante from Sinfonia to Il pianto e il riso delle quattro stagioni

TAWADROS Point of Departure

VIVALDI Winter from The Four Seasons, Op.8, No.4

TAWADROS Constantinople

(All works by Joseph Tawadros arranged by Richard Tognetti & Joseph Tawadros and orchestrated by Richard Tognetti.)

Richard Tognetti Director & Violin

Joseph Tawadros Oud

James Tawadros Riq', Bendir

"The Four Seasons is perfect repertoire for the ACO and its leader, Richard Tognetti, a modern-day virtuosic Vivaldi. To spice up this standard repertoire, Tognetti has teamed up with brothers Joseph and James Tawadros and their modern brand of Eastern music."

THE AUSTRALIAN

"This was probably one of the best classical crossover concerts I've seen in years. No. That's probably not true. Make that decades."

SYKE ON STAGE

"In slow improvisatory passages (as in the Grave from the Concerto RV 562) there was a common languor and sensuousness from both players but it was in the fiery fast music that this convergence of spirits resulted in a genuinely new re-energised playing style."

THE SYDNEY MORNING HERALD



Brisbane

Mon 9 Feb 8pm

Canberra

Sat 14 Feb 8pm

Melbourne – Arts Centre

Sun 22 Feb 2.30pm, Mon 23 Feb 8pm

Newcastle

Thu 19 Feb 7.30pm

Sydney – City Recital Hall Angel Place

Tue 10 Feb 8pm, Wed 11 Feb 7pm,
Fri 13 Feb 1.30pm, Sat 21 Feb 7pm

Sydney Opera House

Sun 15 Feb 2pm, Tue 17 Feb 7pm

Wollongong

Wed 18 Feb 7.30pm

PRINCIPAL PARTNER



REFLECTIONS ON GALLIPOLI

14-27 MARCH

BARTÓK Allegro molto capriccioso from String Quartet No.2
KELLY Elegy for strings 'In Memoriam Rupert Brooke'
SARISÖZEN (arr. Meurant) Çanakale Türküsü
VINE Soliloquy WORLD PREMIERE
TRADITIONAL (arr. Meurant) Ceddin Deden
ELGAR Sospiri, Op.70
KODALLI Adagio for String Orchestra
MEHVEŞ HANIM (arr. Meurant) Kaçsam Bırakıp Senden Uzak Yollara Gitsem
TRADITIONAL (arr. Meurant) Nihavend Longa
VINE Our Sons WORLD PREMIERE
VAUGHAN WILLIAMS The Lark Ascending

Richard Tognetti Director & Violin

Neil Armfield Director

Nigel Jamieson Deviser

Sean Bacon Video Designer

Matthew Cox Lighting Designer

Taryn Fiebig Soprano

Yalin Ozucelik Actor

Nathaniel Dean Actor

Reflections on Gallipoli was filmed at the City Recital Hall and produced as a DVD. The DVD was sent to every school in Australia, and was also given as a gift to all subscribers. It was published on the ACO's YouTube channel on ANZAC Day 2016.

"Soprano Taryn Fiebig's impassioned delivery revealed the bitterness of this grief, writ large on the huge projection behind the ensemble. The effect was haunting and deeply, desperately moving."

LIMELIGHT MAGAZINE

"... while respecting its message of reconciliation, Carl Vine's setting of Ataturk's words in Our Sons conveyed the anguish of loss and grief with equal force, thanks to Fiebig and the ACO's expressive performance."

THE AUSTRALIAN

"Popular works in the repertoire bookmarked each half – Elgar's Sospiri and Vaughan Williams' The Lark Ascending – offering exquisite opportunities for the orchestra to demonstrate various states of blissful contemplation, and offering space for the audience to reflect on this significant event in Australia's history."

THE AGE



Adelaide

Tue 17 Mar 8pm

Brisbane

Mon 23 Mar 8pm

Canberra

Sat 14 Mar 8pm

Melbourne – Arts Centre

Mon 16 Mar 8pm, Sun 22 Mar 2.30pm

Perth

Wed 18 Mar 8pm

Sydney – City Recital Hall

Sat 21 Mar 7pm, Tue 24 Mar 8pm

Wed 25 Mar 7pm, Fri 27 Mar 1.30pm

Sydney Opera House

Sun 15 Mar 2pm

NATIONAL TOUR PARTNER



Reflections on Gallipoli was supported by Warwick & Ann Johnson, Connie & Craig Kimberley.

MOSTLY MENDELSSOHN

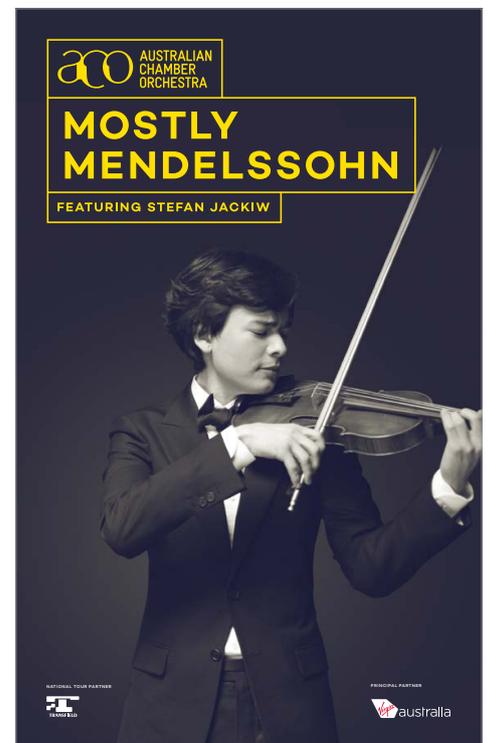
14-25 MAY

MENDELSSOHN String Symphony No.9 in C major 'La Suisse'
BOTTESINI Gran Duo Concertante for Double Bass & Violin
WOLF Italian Serenade
MENDELSSOHN (arr. Tognetti) Violin Concerto in E minor, Op.64

Satu Vänskä Lead Violin
Stefan Jackiw Violin
Maxime Bibeau Double Bass

"... an earnest, breathless and strikingly accomplished performance of Mendelssohn's Violin Concerto in an arrangement by Richard Tognetti. Jackiw's sound is lean and transparent, and characterised by brilliance and refined colour ..."
THE SYDNEY MORNING HERALD

"The performers were superb: their swift speeds, sensitive phrasing and astute contrasts in mood, tempo and dynamics captured the concerto's balance of energy, drama and lyricism."
THE AUSTRALIAN



Canberra

Sat 16 May 8pm

Melbourne Recital Centre

Sun 24 May 2.30pm,
Mon 25 May 8pm

Newcastle

Thu 14 May 7.30pm

Sydney Opera House

Sun 17 May 2pm

Sydney – City Recital Hall

Tue 19 May 8pm, Wed 20 May 7pm,
Fri 22 May 1.30pm, Sat 23 May 7pm

NATIONAL TOUR PARTNER



EGARR & THE GOLDEN AGE

13-28 JUNE

PURCELL The Fairy Queen (selections)

W LAWES Fantasy No.1 from Consort Set in 6 parts in C major

JS BACH Violin Concerto in A minor, BWV1041

HAYDN Concerto for Keyboard in D major

HAYDN Symphony No.44 in E minor 'Trauersinfonie'

Richard Egarr Guest Director & Keyboards

Satu Vänskä Lead Violin

"The Australian Chamber Orchestra rose with ease to the high energy set by Egarr."

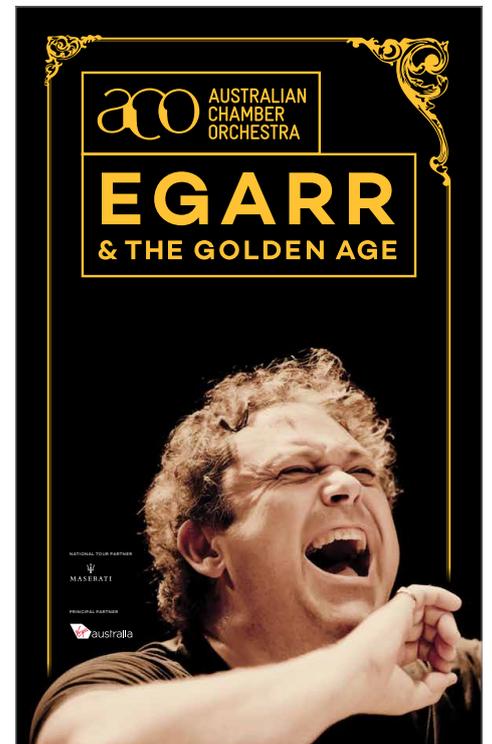
THE AGE

"The man at the helm, and the harpsichord too, was Richard Egarr, authentic to his fingertips."

THE TIMES (UK)

"The concert was a meeting of strong musical forces: the Australian Chamber Orchestra's dynamism, for which 18th century classicism has always been mother's milk, and the extrovert baroque (in every sense) brilliance of keyboard player and conductor Richard Egarr."

THE SYDNEY MORNING HERALD



Adelaide

Tue 16 Jun 8pm

Brisbane

Mon 22 Jun 8pm

Canberra

Sat 13 Jun 8pm

Melbourne – Arts Centre

Sun 14 Jun 2.30pm, Mon 15 Jun 8pm

Perth

Wed 17 Jun 7.30pm

Sydney – City Recital Hall

Tue 23 Jun 8pm, Wed 24 Jun 7pm,
Fri 26 Jun 1.30pm, Sat 27 Jun 7pm

Sydney Opera House

Sun 28 Jun 2pm

Wollongong

Sat 20 Jun 7.30pm

NATIONAL TOUR PARTNER



MASERATI

A FRENCH CELEBRATION WITH SUSAN GRAHAM

11-22 JULY

RAVEL Trois poèmes de Stéphane Mallarmé

RAVEL Piano Trio in A minor

RESPIGHI Il tramonto

FRANCK Piano Quintet in F minor

Susan Graham Mezzo-Soprano

Karen Gomyo Violin

Ike See Violin

Christopher Moore Viola

Timo-Veikko Valve Cello

Christian Ihle Hadland Piano

“American mezzo soprano Susan Graham is an artist at the height of her powers. In both of the works she performed in this concert with the Australian Chamber Orchestra, one was struck by her sinuous sense of line, focused tonal core and highly sophisticated expressive style.”

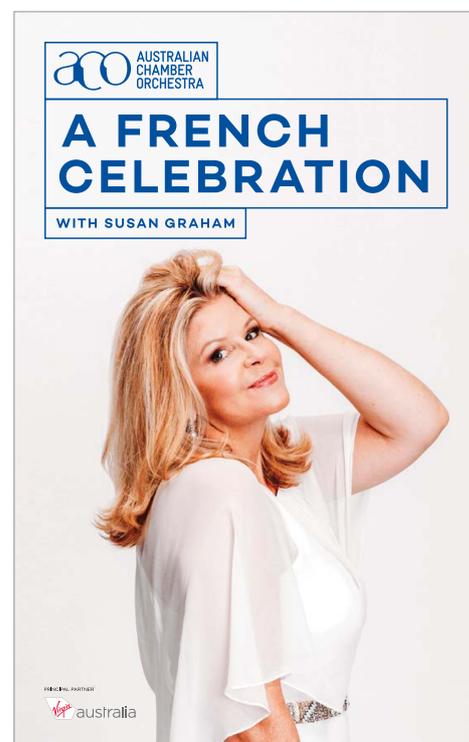
THE AUSTRALIAN

“Multi-awarded Japanese violinist Karen Gomyo led the chamber ensemble for the entire program. With such colleagues as Norwegian Christian Ihle Hadland, the pianist all chambers players dream about, and ACO familiars Ike See (violin), Christopher Moore (viola) and Timo-Veikko Valve (cello) she seemed at ease.”

ADELAIDE ADVERTISER

“It was a performance powered by palpable effort and virtuosity: impressive, demonstrative even ...”

THE SYDNEY MORNING HERALD



Adelaide

Tue 21 Jul 8pm

Melbourne Recital Centre

Mon 20 Jul 8pm

Newcastle

Sat 11 Jul 7.30pm

Perth

Wed 22 Jul 7.30pm

Sydney – City Recital Hall

Tue 14 Jul 8pm, Wed 15 Jul 7pm,
Fri 17 Jul 1.30pm, Sat 18 Jul 7pm

BRAHMS 3

16-26 AUGUST

MOZART Overture from The Magic Flute

MOZART Sinfonia Concertante in E-flat major

BRAHMS Symphony No.3 in F major

Richard Tognetti Director & Violin

Christopher Moore Viola

“Alongside the ACO's retiring principal viola, Christopher Moore, Tognetti headed a generous and ardent reading [of Mozart's Sinfonia Concertante] in which the two solo voices fused without surrendering any individuality.”

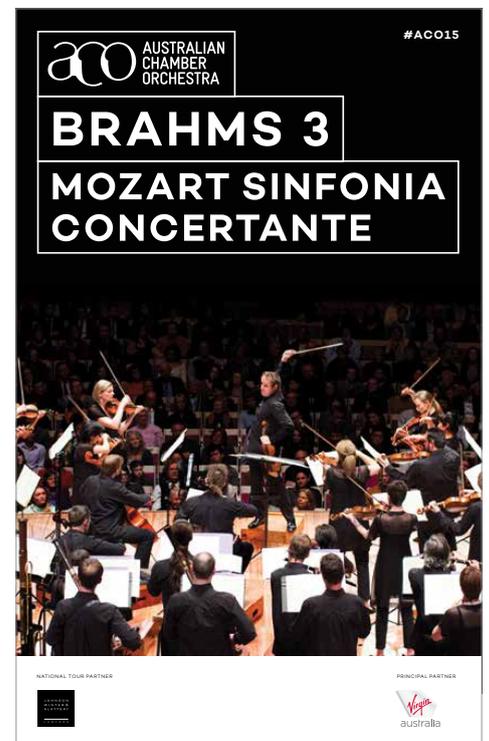
BRISBANE TIMES

“This performance of [Brahms'] third symphony was revelatory as Tognetti and his players conjured up a thrilling maelstrom of turbulent drama and poignant lyricism. The key to their success was emphatic yet scrupulously controlled use of tempo and dynamic contrasts. Forceful attack, explosive sforzandos and cleverly employed acclerandos generated compelling urgency and overwhelming power.”

THE AUSTRALIAN

“Yet again, the ACO re-animated a glowing masterpiece [Brahms' 3] that many of us thought held no more surprises.”

THE AGE



Adelaide

Tue 25 Aug 8pm

Brisbane

Mon 17 Aug 8pm

Melbourne – Arts Centre

Sun 23 Aug 2.30pm, Mon 24 Aug 8pm

Sydney – City Recital Hall

Tue 18 Aug 8pm, Wed 19 Aug 7pm,
Fri 21 Aug 1.30pm, Sat 22 Aug 7pm

Sydney Opera House

Sun 16 Aug 2pm

NATIONAL TOUR PARTNER



OLLI MUSTONEN, BACH & SHOSTAKOVICH

12-20 SEPTEMBER

JS BACH Concerto for Keyboard No.3 in D major, BWV1054
HINDEMITH The Four Temperaments
OLLI MUSTONEN Sonata for Cello & Orchestra WORLD PREMIERE
SHOSTAKOVICH (arr. Timo-Veikko Valve) String Quartet No.9

Olli Mustonen Conductor & Piano
Satu Vänskä Lead Violin
Timo-Veikko Valve Cello

“His unusual playing style is immediately on display in the Bach Concerto for Keyboard No.3 in D major. Mustonen's hands bounce methodically around the keys. His average lift-off between phrases is larger than the flourish that most pianists would allow themselves at the conclusion of a concert. Mustonen is an all-body, kinetic performer. He taps his feet audibly, and rather than simply spanning out his arms he contorts his entire body left and right to reach notes.”

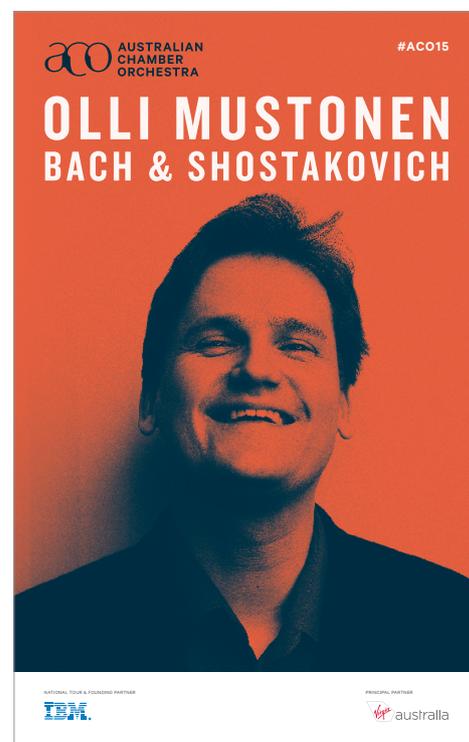
THE SYDNEY MORNING HERALD

“Reinforced by a woodwind quartet, harp and percussion, the ACO strings have made a brisk case for the merits of this old/new construct where the fireworks of the cello meld deftly into a finely calibrated soundscape, engaging the listener in a clever narrative that leads to an exhilarating climax.”

THE AGE

“Pleasantly straightforward and cleverly voiced, Veikko-Valve's Shostakovich arrangement retains the moody quartet's tensions and jagged stings while adding generous doses of tonal depth and texture as the ensemble judiciously refrained from adding excessive bite to this tense finale.”

THE AUSTRALIAN



Adelaide

Tue 15 Sep 8pm

Canberra

Sat 12 Sep 8pm

Melbourne – Arts Centre

Sun 13 Sep 2.30pm, Mon 14 Sep 8pm

Perth

Wed 16 Sep 7.30pm

Sydney Opera House

Sun 20 Sep 2pm

Wollongong

Sat 19 Sep 7.30pm

NATIONAL TOUR PARTNER



MOZART'S LAST SYMPHONIES WITH RICHARD TOGNETTI

29 SEPTEMBER – 12 OCTOBER

MOZART Symphony No.39

MOZART Symphony No.40

MOZART Symphony No.41 'Jupiter'

Richard Tognetti Director & Violin

The whole performance was recorded live and sent to all concert attendees by email shortly after the concert.

"During the past 25 years Tognetti has given the ACO a sense of eternal youthfulness, and Mozart has always been a potent ingredient in the elixir. Bravo and here's to many more quarter centuries."

THE SYDNEY MORNING HERALD

"The sound produced was unique, robust and without exception well-articulated. Vibrato became a tool for expressive articulation and thus was selectively used, rather than as a standard tone colour."

BACHTRACK

"Tognetti was in dynamic form, choosing airy tempos for some movements, but never sacrificing Mozart's intent, and all three slow movements were given their full due. And what better way to finish a concert than with the exhilarating "fugal finale" of the 41st ..."

DAILY TELEGRAPH



Brisbane

Mon 12 Oct 8pm

Melbourne – Arts Centre

Sun 4 Oct 2.30pm, Tue 6 Oct 8pm

Newcastle

Fri 9 Oct 7.30pm

Sydney – City Recital Hall

Tue 29 Sep 8pm, Wed 30 Sep 7pm,

Fri 2 Oct 1.30pm, Sat 3 Oct 7pm

Sydney Opera House

Wed 7 Oct 7pm

NATIONAL TOUR PARTNER



BNP PARIBAS

The bank for a changing world

TCHAIKOVSKY'S SERENADE

23-26 OCTOBER

CPE BACH String Symphony in B-flat major

BRITTEN Les Illuminations

HAYDN Violin Concerto in C major

PËTERIS VASKS Vox Amoris

TCHAIKOVSKY Serenade for Strings

Richard Tognetti Director & Violin

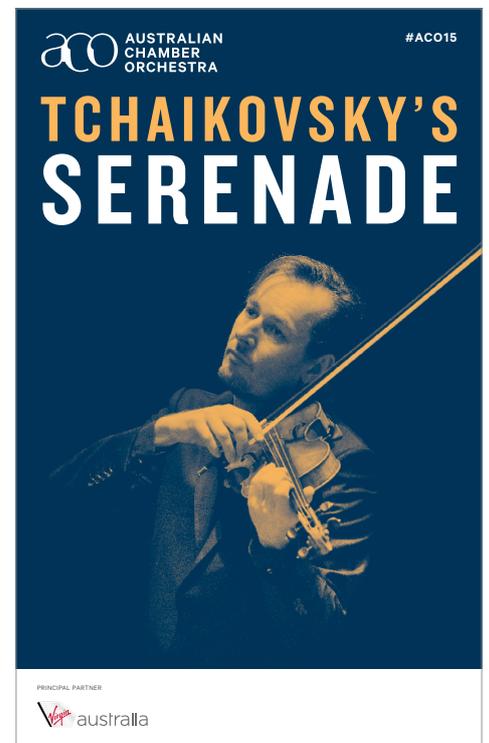
Taryn Fiebig Soprano

"... you could not fault the cracking attack and impressive ensemble accuracy, particularly in the title work which outlined with finesse the Serenade's combination of melodic breadth and emotional persuasiveness. With this, the ACO demonstrated its pre-eminence and the Murdoch Hall audience saluted this reading with justifiable enthusiasm."

THE AGE

"As soloist in Haydn's C Major Violin Concerto, Tognetti employed a crisp approach, punctuated by two athletic cadenzas, that for the Adagio lead into three bars of superlatively articulated chords."

THE SYDNEY MORNING HERALD



Melbourne Recital Centre

Mon 26 Oct 8pm

Wollongong

Fri 23 Oct 7.30pm

SOL GABETTA & BASEL CHAMBER ORCHESTRA

22-29 NOVEMBER

BARTÓK Divertimento for string orchestra

SAINT-SAËNS (arr. Walter) Cello Concerto No. 1 in A minor, Op.33

PĒTERIS VASKS Cello Concerto No. 2 'Presence'

BOCCHERINI Cello Concerto No.10 in D major, G.483

HEINZ HOLLIGER Meta Arca

HAYDN Symphony No.59 in A major 'Fire'

Basel Chamber Orchestra

Yuki Kasai Concertmaster

Sol Gabetta Cello

"Cellist Sol Gabetta entered like Antares sweeping down from the heavens in her red sparkling gown, and performed the Saint-Saëns Cello Concerto No.1 in A minor from memory as easily as if she was playing nothing more difficult than her morning exercises. Her embodiment of the music she performs is clear in her direct communication with other musicians and in her every gesture."

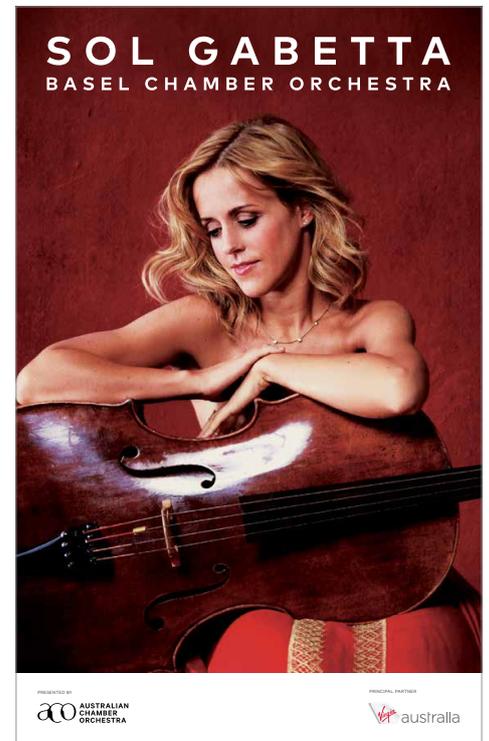
BRISBANE TIMES

"Vasks' Cello Concerto No.2 – Presence – is a masterpiece. In the hands of Gabetta, the solo cello explored a multitude of sound worlds beginning with the col legno bow flexing, then engaging the bow hair to develop the sobbing melody line with micro tonality under which the ensemble played chords sounding like ghosts moving beneath raw emotion."

CANBERRA TIMES

"Not afraid to venture into challenging soundscapes, Sol Gabetta and the Basel Chamber Orchestra are champagne for the ears."

CANBERRA TIMES



Brisbane

Wed 25 Nov 8pm

Canberra

Fri 27 Nov 8pm

Melbourne – Arts Centre

Sun 22 Nov 2.30pm, Mon 23 Nov 8pm

Sydney Opera House

Sun 29 Nov 2pm

THE FOUR SEASONS

28 NOVEMBER – 9 DECEMBER

- GABRIELI** Sonata XXI 'con tre violini'
TAWADROS Kindred Spirits
VIVALDI Spring from The Four Seasons, Op.8, No.1
TAWADROS Sleight of Hand
VIVALDI Summer from The Four Seasons, Op.8, No.2
TAWADROS Eye of the Beholder
VIVALDI Grave from Concerto per la solennità di s. Lorenzo, RV562
VIVALDI Presto from Concerto for Violin in A minor, RV356
TAWADROS Permission to Evaporate
TAWADROS Give or Take
VIVALDI Autumn from The Four Seasons, Op.8, No.3
TAWADROS Point of Departure
VIVALDI Winter from The Four Seasons, Op.8, No.4
TAWADROS Constantinople

(All works by Joseph Tawadros arranged by Richard Tognetti & Joseph Tawadros and orchestrated by Richard Tognetti.)

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

"This collaboration between Egyptian-Australian oud virtuoso Joe Tawadros, his percussion-playing brother James and the Australian Chamber Orchestra...is more rock than baroque, it borders on genius."

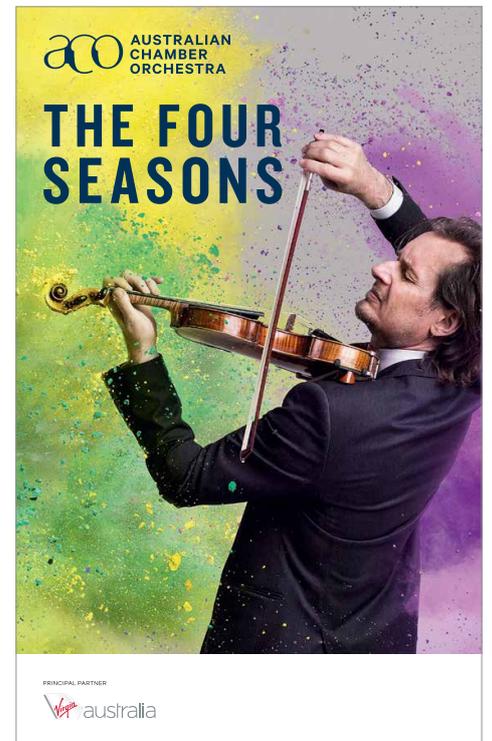
THE WEST AUSTRALIAN

"Needless to say, the standing ovation was long and loud. This was a Four Seasons for all seasons."

THE WEST AUSTRALIAN

"The great Antonio Vivaldi would have entirely subscribed to this maxim ["o come piace"], and so too the Australian Chamber Orchestra's Richard Tognetti, with his legendary eye, and ear, for an opportunity."

ADELAIDE ADVERTISER



Adelaide

Tue 1 Dec 8pm

Melbourne – Recital Centre

Wed 9 Dec 8pm

Penrith – Joan Sutherland Performing Arts Centre

Sat 28 Nov 7.30pm

Perth

Wed 2 Dec 7.30pm

Sydney Opera House

Mon 7 Dec 7pm

PRINCIPAL PARTNER



SPECIAL EVENTS



ALEXANDRU-MIHAI BOTA PHOTO: GARY HEERY

A NIGHT OF NIGHTS

24 FEBRUARY

JS BACH Concerto for Two Violins in D minor, BWV1043
HAYDN (arr. Rofe) Symphony No.83 in G minor 'La Poule'
BEETHOVEN (arr. Tognetti) Finale from Violin Sonata No.9 in A major, Op.47 'Kreutzer'

Richard Tognetti Director & Violin
Satu Vänskä Violin

Melbourne Synagogue

LEAD PARTNERS

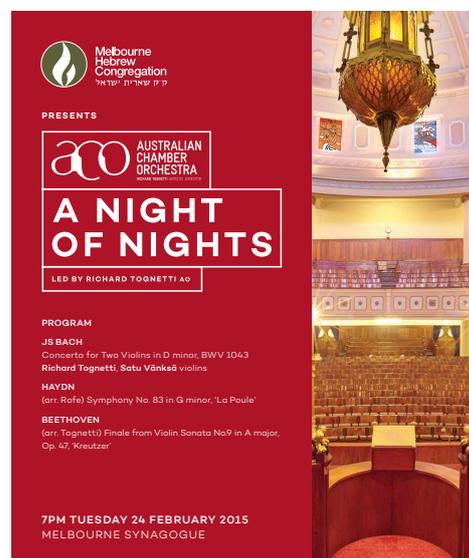


PRESENTED BY



PATRONS

Marc Besen AC & Eva Besen AO
Leo & Mina Fink Fund
Drs Victor & Karen Wayne



LEAD PATRONS



PATRONS

Marc Besen AC and Eva Besen AO
Leo and Mina Fink Fund
Drs Victor and Karen Wayne

TARRAWARRA FESTIVAL

7-8 MARCH

A SCULTHORPE HOMAGE

Sat 7 Mar 12.30pm

VIVALDI Concerto for Strings and Continuo in C major, RV117

SCULTHORPE Djilile for string orchestra

SCULTHORPE Sonata for Strings No.2

VIVALDI Concerto in A minor, RV356 from L'estro armonico

SCULTHORPE Sonata for Strings No.1

VIVALDI Concerto Grosso in D minor, RV565 from L'estro armonico

Richard Tognetti Director & Violin

Satu Vänskä Violin

Timo-Veikko Valve Cello

COLOUR AND STRUCTURE

Sat 7 Mar 6pm

BACH Contrapunctus 1-4 from The Art of Fugue

DEBUSSY (arr. Christopher Moore) Allegro vivo from Sonata for Violin and Piano

MUSTONEN Nonet No.2 for two String Quartets and Double Bass

FRANCK (arr. Richard Tognetti) Allegro ben moderato from Sonata for Violin and Piano in A major

STRAVINSKY Apotheosis from Apollo

SAINT-SAËNS (arr. Richard Tognetti) Introduction and Rondo Capriccioso

Richard Tognetti Director & Violin

MASTERCLASS

Sun 8 Mar 11am

PROKOFIEV Allegro from String Quartet No.1 in B minor

Quartet Masterclass was led by ACO Principal Cello Timo-Veikko Valve, featuring students from the Australian National Academy of Music.

ITALY FROM THE OUTSIDE

Sun 8 Mar 2.30pm

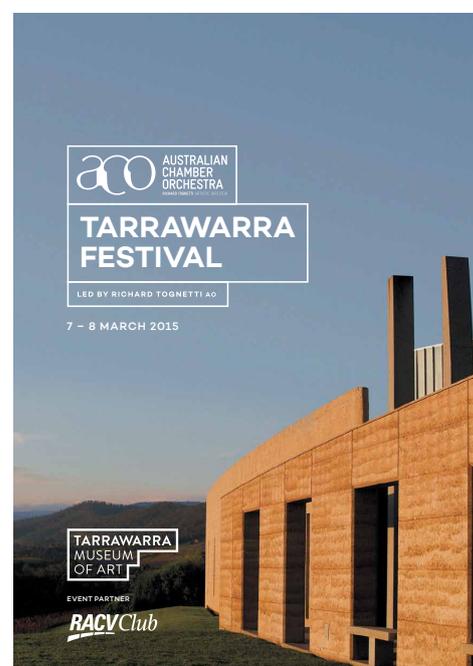
MOZART Divertimento in F major, K.138/125c

BARBER Adagio for strings

TCHAIKOVSKY Souvenir de Florence, Op.70

Richard Tognetti Director & Violin

Satu Vänskä Violin



TARRAWARRA
MUSEUM
OF ART

EVENT PARTNER

RACV Club

TRIPTYCH

25 SEPTEMBER – 10 OCTOBER

PART 1: SIMPLE SYMPHONY
PART 2: LES ILLUMINATIONS
PART 3: VARIATION 10

Katie Noonan Vocalist
Thomas Gould Guest Director & Violin
A°O2
Sydney Dance Company

Roslyn Packer Theatre, Walsh Bay

"Triptych presents an effortless collaboration of dance, voice and music and this new work by the masterful Bonachela is certainly not to be missed."

THE MUSIC (SYDNEY)

"Triptych, as the name suggests, is a three-fold night of dance pieces from renowned choreographer Rafael Bonachela in tribute to the compositions of Benjamin Britten. The pieces themselves are energetic, loaded with sensuality and always revolving around intimate relationships."

THE BRAG



ACO AT EMANUEL SYNAGOGUE

19 OCTOBER

BARTÓK Romanian Folk Dances I, II, IV, V, VI and VII

CPE BACH String Symphony in B-flat major, Wq.182/2

SCHUBERT Andante con moto from Quartet in D minor
'Death and the Maiden'

MENDELSSOHN Allegro molto appassionato from Violin
Concerto in E minor, Op.64

WEILL Tango-Habanera 'Youkali'

TCHAIKOVSKY Serenade for Strings in C major, Op.48

RAVEL Kaddish from Deux Melodies Hébraïques

Richard Tognetti Director & Violin
Students from Emanuel School

Emanuel Synagogue

PRESENTED BY



LEAD PATRON

The Narev Family

CORPORATE PARTNERS

Adina Apartment Hotels

Meriton Group

PATRONS

David Gonski AC

Leslie & Ginny Green

The Sherman Foundation

Justin Phillips & Louise Thurgood-Phillips



ILLUMINATED

25 OCTOBER

VARIATION 10
LES ILLUMINATIONS
PROJECT RAMEAU

Taryn Fiebig Soprano
Richard Tognetti Director & Violin
Australian Chamber Orchestra
Sydney Dance Company

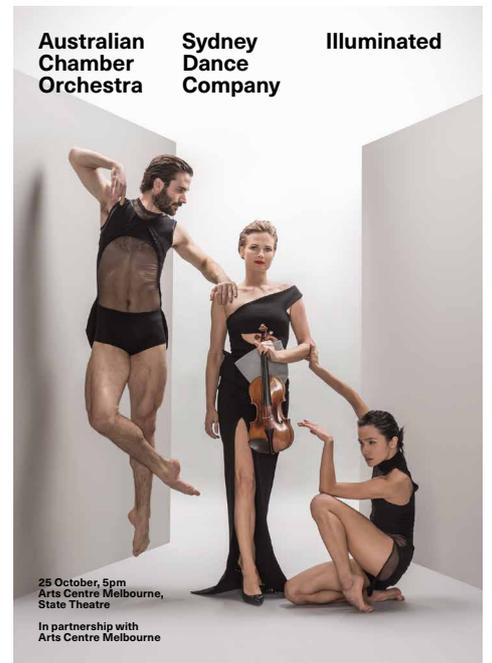
State Theatre, Arts Centre Melbourne
Fri 30 Oct 5pm

"Australian arts reaches its peak of excellence with the marriage of Sydney Dance Company and Australian Chamber Orchestra."

DANCE WRITER

"If I can greedily have my baroque with dance and my dance with a chamber orchestra on stage, I will. Heightened. Elevated. Glorious."

FJORD REVIEW



ULURU FESTIVAL

30-31 OCTOBER



PROGRAM ONE

Fri 30 Oct 5pm

RAMEAU Entr'acte: Suite des Vents from Les Boréades
PĒTERIS VASKS Vox Amoris
RAMEAU (arr. Ross) Chaconne from Dardanus
GRANDAGE / ATKINS Immutable
RADIOHEAD (arr. Tognetti) How to Disappear Completely
MARK ATKINS Improvisation
SEEGER (arr. Tognetti) Where Have All the Flowers Gone?

Richard Tognetti Director & Violin

Mark Atkins Didgeridoo

Satu Vänskä Voice

PROGRAM TWO

Sat 31 Oct 11am

VIVALDI Spring from The Four Seasons
SCULTHORPE Djilile
VIVALDI Grave from Concerto per la solennità di S Lorenzo
VIVALDI Presto from Violin Concerto in A minor, RV356
VIVALDI Autumn from The Four Seasons
MARCELLO Sinfonia (Andante) from Il pianto e il riso delle quattro stagioni
SCULTHORPE Sonata for Strings No.2
VIVALDI Summer from The Four Seasons

Richard Tognetti Director & Violin

PROGRAM THREE

Sat 31 Oct 5pm

JS BACH Concerto for Two Violins in D minor
ARVO PÄRT Silouan's Song
BACH Contrapunctus 1-4 from The Art of Fugue
ARVO PÄRT Fratres
KILAR Orawa
STEPHEN PIGRAM (arr. Grandage) Being
PIGRAM BROTHERS Saltwater Cowboy
STEPHEN PIGRAM (arr. Grandage) Mimi

Richard Tognetti Director & Violin

Satu Vänskä Violin

Stephen Pigram Guitar & Voice

Voyages Ayers Rock Resort

VASSE FELIX FESTIVAL

11-13 DECEMBER

THE CLASSICAL SESSION

Fri 11 Dec 6pm

JS BACH Prelude from Cello Suite No.1 in G major

MOZART Allegro from Duo for Violin and Viola in G major

KODÁLY Intermezzo for String Trio

ROSSINI Sonata a quattro No.2 in A major

MENDELSSOHN Allegro vivace from String Quintet No.2 in B-flat, Op.87

JACK SYMONDS ...to taste dark water: three Schiele pictures for 11 strings

WORLD PREMIERE

BRITTEN Variations on a Theme by Frank Bridge, Op.10

A[°]O₂

Helena Rathbone Director & Violin

METRANOME GASTRONOME

Sat 12 Dec 5.30pm

BORODIN Allegro moderato from String Quartet No.2 in D major

JOE CHINDAMO Toccata for Solo Violin

PIAZZOLLA Four for Tango

BARTÓK 44 Duos (selections)

WIRÉN Serenade for Strings, Op.11

A[°]O₂

Helena Rathbone Director & Violin

SUNDAY SOUNDS

Sun 13 Dec 11am

HAYDN String Quartet in A major, Op.20, No.6

JS BACH Cello Suite No.1 in G major, BWV1007 (selections)

MENDELSSOHN String Symphony No.2 in D major

HANDEL Concerto Grosso in D major, Op.6, No.5

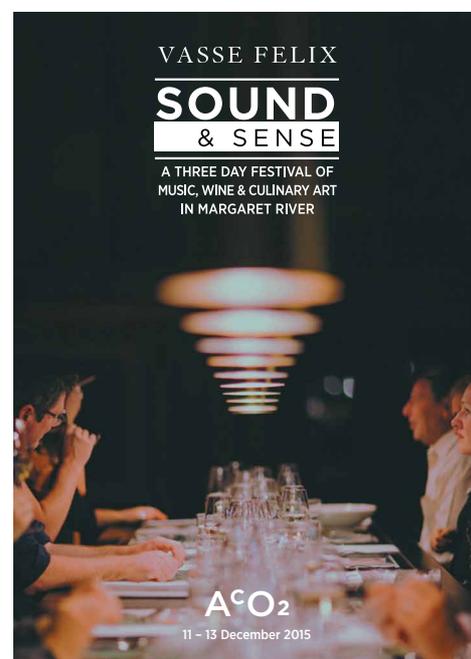
BIBER Sonata Representativa

SCULTHORPE Djilile

BACH Presto from String Symphony No.1 in G major

A[°]O₂

Helena Rathbone Director & Violin



INTERNATIONAL TOURS



MELISSA BARNARD PHOTO: GARY HEERY

NORTH AMERICAN TOUR

10-26 APRIL

PROGRAM ONE

HAYDN Symphony No.83 in G minor 'La poule'
MOZART Clarinet Concerto in A major, K.622
JONNY GREENWOOD Water
MOZART Symphony No.40 in G minor, K.550

Richard Tognetti Director & Violin
Charles Neidich Clarinet

STANFORD

Bing Concert Hall
Fri 10 Apr 7.30pm

PROGRAM TWO

PROKOFIEV (arr. Barshai/Tognetti) Visions fugitives, Op.22
MOZART Clarinet Concerto in A major, K.622
JONNY GREENWOOD Water
MOZART Symphony No.40 in G minor, K.550

Richard Tognetti Director & Violin
Charles Neidich Clarinet (Morrow & Princeton)
Sharon Kam Clarinet (Fort Lauderdale & Richmond)

MORROW

Spivey Hall, Clayton State University
Sun 12 Apr 3pm

PRINCETON

Richardson Auditorium, Princeton University
Thu 16 Apr 8pm

FORT LAUDERDALE

Au-Rene Theater, Broward Center for the Performing Arts
Wed 22 Apr 8pm

RICHMOND

Center for the Arts, Eastern Kentucky University
Fri 24 Apr 7.30pm

PROGRAM THREE

HAYDN Symphony No.83 in G minor 'La poule'
MOZART Clarinet Concerto in A major, K.622
PROKOFIEV (arr. Barshai/Tognetti) Visions fugitives, Op.22
MOZART Symphony No.40 in G minor, K.550

Richard Tognetti Director & Violin
Charles Neidich Clarinet

THOMASVILLE

Thomasville Center for the Arts
Tue 14 Apr 7.30pm

PROGRAM FOUR

PROKOFIEV (arr. Barshai/Tognetti) Visions fugitives, Op.22
MOZART Clarinet Concerto in A major, K.622
JONNY GREENWOOD Water
HAYDN Symphony No.83 in G minor 'La poule'

Richard Tognetti Director & Violin
Charles Neidich Clarinet (Blacksburg & Hanover)
Sharon Kam Clarinet (New York)

BLACKSBURG

Center for the Arts at Virginia Tech
Fri 17 Apr 7.30pm

HANOVER

Hopkins Center, Dartmouth College
Sun 19 Apr 7pm

NEW YORK

Zankel Hall, Carnegie Hall
Sun 26 Apr 3pm

HONG KONG RESIDENCY

11-14 NOVEMBER

ACO Virtual

Black Box Theatre, Kwai Tsing Theatre

String Workshop with string students from the Hong Kong Academy of Performing Arts

Concert Hall, Hong Kong Academy for Performing Arts

SHOSTAKOVICH Largo & Allegro from Chamber Symphony, Op.110a

Thu 12 Nov 4.30pm

ACO Underground

WALTON Yodelling Song from Façade

WALTON Allegro molto from String Quartet No.2 in A minor

RICHARD TOGNETTI Transfiguration

HOLLÄNDER (arr. Grandage) Wenn ich mir was wünschen dürfte

GABRIEL YARED Lullaby for Cain

PURCELL Dido's Lament from Dido and Aeneas

GEORGE CRUMB Black Angels: God Music

YOUMANS Tea for Two

JS BACH (arr. Tognetti) Fugue from Sonata No.1 in G minor

NEIL FINN (arr. Tognetti) Into Temptation

KRZYSZTOF PENDERECKI String Quartet No.1 (excerpt)

TOCH Geographical Fugue

SHOSTAKOVICH Allegro molto from String Quartet No.8

WEBERN Sehr labhaft from Five Movements for String Quartet

NINE INCH NAILS (arr. Tognetti) Something I Can Never Have

Satu Vänskä Director, Violin & Voice

Katie Noonan Guest Vocals

Richard Tognetti Violin

Glenn Christensen Violin

Christopher Moore Viola

Julian Thompson Cello

Maxime Bibeau Double Bass

Joseph Nizeti Electronics

Jim Moginie Guitar

Brian Ritchie Bass Guitar

PMQ Qube

Thu 12 Nov 8.30pm

Illuminated

VARIATION 10

LES ILLUMINATIONS

PROJECT RAMEAU

Katie Noonan Soprano

Richard Tognetti Director & Violin

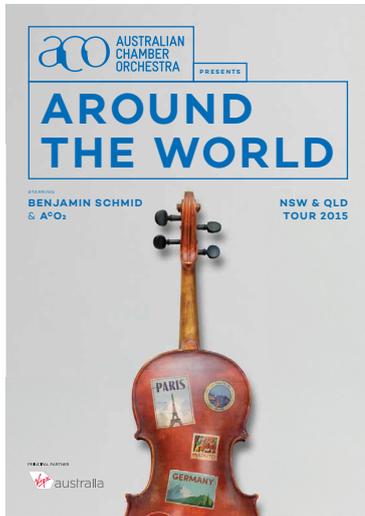
Australian Chamber Orchestra

Sydney Dance Company

Kwai Tsing Theatre Auditorium

Fri 13 & Sat 14 Nov 8pm

A^{CO}2 TOURS



AROUND THE WORLD WITH BENJAMIN SCHMID NSW & QLD

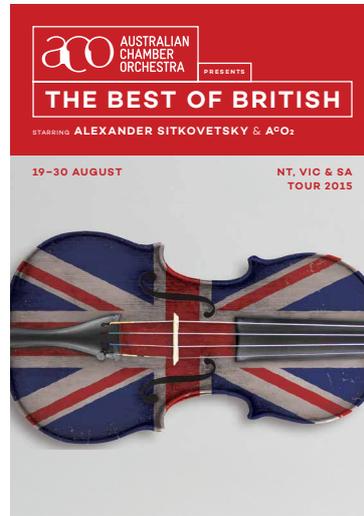
14–29 May 2015

JS BACH Violin Concerto No.2 in E major, BWV1042
TCHAIKOVSKY Souvenir de Florence, Op.70
BARBER Adagio for Strings
BERGER Metropoles Suite for violin and strings

Benjamin Schmid Guest Director & Violin
A^{CO}2

Armidale Town Hall, Thu 14 May
Bellingen Memorial Hall, Sat 16 May
St John's School Hall Mullumbimby, Sun 17 May
Gold Coast Arts Centre, Tue 19 May
Nambour Civic Centre, Fri 22 May
Moncrieff Theatre Bundaberg, Sat 23 May
Gladstone Entertainment & Convention Centre, Sun 24 May
Redlands Performing Arts Centre, Wed 27 May
Outback at Isa, Mount Isa, Thu 28 May
(Quartet performance)

PRINCIPAL PARTNER



BEST OF BRITISH WITH ALEXANDER SITKOVETSKY NT, VIC & SA

19–30 August 2015

HANDEL Concerto Grosso in G major, Op.6, No.1, HWV319
PURCELL Chacony in G minor, Z.730
PANUFNIK Violin Concerto
HOLST St Paul's Suite, Op.29, No.2
BRITTEN Variations on a Theme of Frank Bridge, Op.10

Alexander Sitkovetsky Guest Director & Violin
A^{CO}2

Darwin Entertainment Centre, Wed 19 Aug
The Memo, Healesville, Fri 21 Aug
Montrose Town Hall, Sun 23 Aug
The Capital, Bendigo, Wed 26 Aug
Lighthouse Theatre, Warrnambool, Thu 27 Aug
Sir Robert Helpmann Theatre, Mount Gambier, Fri 28 Aug
Elder Hall, University of Adelaide, Sun 30 Aug

ACO UNDERGROUND

5 NOVEMBER

KAIJA SAARIAHO ...de la terre

JS BACH Adagio from Sonata No.3 in C major, BWV1005

BRYCE DESSNER Aheym

RICHARD TOGNETTI Visitation

RICHARD TOGNETTI Heston

RICHARD TOGNETTI Transfiguration

JS BACH (arr. Tognetti) Canons on Goldberg Ground

HOLLÄNDER (arr. Grandage) Wenn ich mir was wünschen dürfte

NEIL FINN (arr. Tognetti) Into Temptation

SIBELIUS Scene VI from Kuolema

ANTHONY PATERAS An Island off an Island off an Island

WEBERN Sehr bewegt from Five Movements for String Quartet

ARVO PÄRT My Heart's in the Highlands

NINE INCH NAILS (arr. Tognetti) Something I Can Never Have

Satu Vänskä Director, Violin & Voice

Richard Tognetti Violin

Glenn Christensen Violin

Christopher Moore Viola

Julian Thompson Cello

Maxime Bibeau Double Bass

Joseph Nizeti Electronics

Jim Moginie Guitar

Brian Ritchie Bass Guitar

Timothy Constable Percussion

stereogamous (pre-show)

The Factory, Marrickville



RECORDINGS



TIMO-VEIKKO VALVE PHOTO: GARY HEERY

ACO SESSIONS ON SPOTIFY

In a new partnership with Spotify, the Australian Chamber Orchestra released six concert recordings throughout 2015 as ACO Sessions on Spotify. Mastered and released for Spotify, the sessions have been selected from the ACO's extensive live performance back catalogue.

RELEASES

BRAHMS Symphony No.4

Release date: 27 Feb

BARBER Adagio for Strings

Release date: 27 Mar

SIBELIUS Symphony No.6

Release date: 29 May

MENDELSSOHN (arr. Tognetti) String

Quartet No.3

Release date: 31 Jul

HAYDN Symphony No.49 'La passione'

Release date: 30 Oct

MOZART Eine kleine Nachtmusik

Release date: 18 Dec

SUPPORTED BY

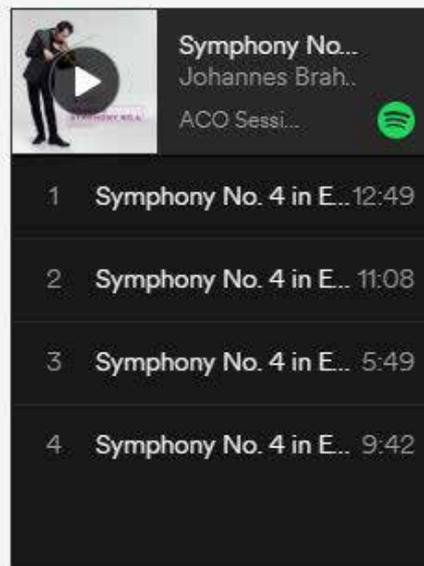


[About Us](#) / ACO Sessions on Spotify



ACO SESSIONS ON SPOTIFY

Supported by The Thomas Foundation



EDUCATION REPORT

In 2015, over 5,400 people from schools and communities across Australia participated in events as a part of the ACO Schools' Education Program.

ACO ACADEMY

ACO Academy returned to Sydney in 2015, bringing with it 22 of the most talented secondary school string players from across Australia. The intensive week of rehearsals culminated in a triumphant public performance with guest violinist Anna Da Silva Chen at City Recital Hall. Under the direction of ACO violinist Aiko Goto, students honed their technical skills while learning how to play in a chamber orchestra and small chamber groups. The enthusiasm and energy, matched by excellence and style made for a wonderful experience for all involved.

"It was very inspiring and I love the way the ACO members moved with the music and the strong emotion they played with was infectious."

EMILY, ACO ACADEMY PARTICIPANT

PARTNERSHIP WITH AUSTRALIAN CHILDREN'S MUSIC FOUNDATION (ACMF)

Every week during 2015, ACMF music teachers inspired and engaged thousands of children across Australia, mostly in disadvantaged and remote schools.

In partnership with ACMF, during 2015 ACO musicians visited Soldiers' Settlement Public School (SSPS) in Matraville and Our Lady of Mount Carmel School (OLMC) in Waterloo in Sydney and presented concerts and workshops to over 320 students, deepening the students' understanding and appreciation of music. A select group of students from SSPS and OLMC also attended an ACO Open Rehearsal at the ACO Studio where they were given the opportunity to see the musicians work and meet them afterwards over lunch in the Green Room.

"Dear Richard, We wish to thank you for our wonderful visit to the ACO to watch you rehearse with your orchestra... Our favourite part of The Four Seasons was the music painting the picture of the hunt. You told us we could scream when the prey was captured. We loved that!"

YEARS 3 AND FOUR, OLMC

During 2015 the ACO also supported the ACMF's Matraville Strings Program, which provides weekly instrumental lessons, ensemble rehearsals and access to a string instrument for 16 students from SPSS.

"Every lesson during this semester was exciting – I can tell you, you were making my day".

MATRAVILLE STRINGS PARTICIPANT

In 2015, our partnership with ACMF expanded to include three schools in Melbourne's western suburbs. The ACO Inspire Quartet visited Sunshine Harvester Primary School, Albion Primary School and Ardeer Primary School throughout the year and delivered interactive workshops and concerts to over 700 students.

PENRITH YOUTH ORCHESTRA PROGRAM

In partnership with the Penrith Symphony Orchestra (PSO) and the Joan Sutherland Performing Arts Centre (The Joan), in 2015 the ACO established the Penrith Strings Program in Western Sydney.

This orchestral training program for talented young string players in Western Sydney aims to become the basis of a Penrith Youth Orchestra in coming years. Thirty-one participants, mostly secondary and upper primary school age, received regular tutoring from PSO and ACO mentors and presented public performances at The Joan. Penrith Strings is complemented by the ACO Music & Art Program, which was delivered at two local primary schools in 2015 – Penrith Public School and St Mary's North Public School. This Program is supported by the Crown Resorts Foundation and the Packer Family Foundation.

"It was wonderful to see the talent and passion of the young musicians, playing side by side with their accomplished mentors. What a wonderful initiative and partnership this is. Congratulations."

DR MARK HOWIE, PRINCIPAL, SPRINGWOOD HIGH SCHOOL

ACO MUSIC & ART PROGRAM

In 2015 we expanded the ACO Music & Art Program to five schools in NSW, VIC and WA. Throughout the year, American teacher artist, violinist and regular ACO collaborator, Sharon Roffman, delivered fun and engaging classes to each school via video conferencing, culminating in the creation of artworks by the students in response to music. These artworks were showcased at ACO and A^{CO}2 performances during the year.

"I just wanted to write to you to say thanks, I have learned so much. You have taught me about tempo, duration, feelings, lots of different instruments and you also taught me about all the different families like the strings. My favorite part was when you came to the school and played my musical piece. I hope you enjoyed teaching 3R."

ELICIA, PARTICIPANT, ACO MUSIC & ART PROGRAM

STRING WORKSHOPS

In 2015, 475 students participated in ACO String Workshops across metro and regional Australia. These workshops gave top string students from around Australia the opportunity to be part of the ACO for the day. Working alongside ACO musicians, participating students rehearsed as part of a chamber orchestra and developed their skills in technical accuracy, interpretation and style. The workshops culminated in an informal concert for parents, friends and teachers.

Strings workshops were held in Adelaide, Brisbane, Canberra, Hobart, Melbourne, Sydney and Perth, as well as regional centres - Armidale, Bellingen and Byron Bay (NSW); Gold Coast, Mt Isa and Noosa (QLD); and Bendigo, Healesville, Montrose, and Woodend (VIC). Special workshops were also held for strings students from the Jewish community in Sydney as part of the ACO's annual Synagogue series, and for the string section of the Victorian State Schools Spectacular Orchestra. In addition, in November as part of the ACO's Hong Kong residency, the Orchestra gave a string workshop for musicians of the Hong Kong Academy of Performing Arts.

"It was really awesome to be able to play with ACO musicians who taught so well and to be able to work with other passionate musicians."

JADE, PARTICIPANT, ADELAIDE STRING WORKSHOP

CONCERTS FOR SECONDARY SCHOOL STUDENTS

In 2015, A^{CO}2 presented schools' concerts for 1,396 students in Mt Isa and Cleveland (QLD), Woodend (VIC) and as a part of the Sydney Dance Company's Triptych season of performances in Sydney. Educational, entertaining and inspiring, these interactive concerts gave students the opportunity to listen to stunning classical music while exploring the musical meaning behind the performance. Education resources for teachers and students accompanied the concerts.

ACO INSPIRE QUARTET

In 2015, we launched the ACO Inspire Quartet. This dedicated education quartet is made up of musicians from A^{CO}2, selected specifically to work on a variety of ACO Education projects. Based in Melbourne, these musicians have a passion for music education and engaging with school students. As well as delivering our schools concerts and workshops in Sunshine area in Melbourne, the ACO Inspire Quartet toured to Carnarvon, Port Hedland and Geraldton in Western Australia to deliver schools' concerts to 593 students from six schools and also gave a community concert in Geraldton.

"What a fantastic morning we had here. The Quartet truly are inspiring! They are indeed talented performers and educators!"

KARINA, COMMUNITY MANAGER, LEANING TREE COMMUNITY SCHOOL

OPEN REHEARSALS

The ACO opened its doors to 152 students of all ages in 2015, with open rehearsals for school students and for students with disability. This behind the scenes experience offered students the opportunity to watch the Orchestra go through their paces as they prepared for concerts.

ONLINE LESSONS

The ACO added to its online education resources in 2015 and created an engaging video lesson on how to perform in a string quartet. Using Shostakovich's String Quartet No. 8 as an example, a quartet of ACO musicians introduced students to how to approach performing a string quartet, taking context and composer history into consideration for the interpretation and performance. The lesson, along with others previously recorded by the ACO, is available on the ACO's YouTube channel.

\$20 SCHOOLS' TICKETS

One hundred and ninety-eight students and teachers from schools across Australia booked tickets through the ACO's \$20 Schools' Tickets Program in 2015. These discounted tickets to ACO National Subscription season concerts offered students and teachers the opportunity to engage with the ACO when they might not otherwise have had the opportunity to do so. Curriculum aligned schools resources accompanied the tickets, providing a deeper understanding of the music being presented and free pre-concert talks, printed programs and ACO CDs provided additional opportunities to engage with the ACO.

"Thank you for having these tickets for students – I hope we can continue to come to your concerts because our students love them. Even those who have no understanding of classical music have come out raving!"

MUSIC TEACHER, ILLAWARRA GRAMMAR SCHOOL

ACO MOVE WORKSHOPS & OPEN REHEARSAL FOR STUDENTS WITH DISABILITY

ACO Move workshops engaged 11 young people with disability in five, three-hour workshops over the period of a month at both the ACO Studio and Sydney Opera House. In these workshops, led by the ACO's Customer Relations Manager & Access Manager Dean Watson, participants were invited to sit within the orchestra and feel the instruments and, under Dean's direction, developed physical responses to the live music. ACO Move is part of the ACO's Disability Action Plan.

"Congratulations on what was clearly a most successful ACO Move for 2015...Your event is a perfect example of disability action plans in action, making a difference to lives through access and inspiring the rest of us. Having worked in disability discrimination law and policy in the past and having just joined The Ministry for the Arts, I'm heartened and excited to see these types of activities flourish."

RACHEL ANTONE, ASSISTANT SECRETARY ACCESS AND PARTICIPATION, MINISTRY FOR THE ARTS

TARRAWARRA MASTERCLASS

As a part of the annual TarraWarra Music Festival in March 2015, ACO Principal Cellist, Timo-Veikko Valve led a masterclass with a quartet of students from the Australian National Academy of Music. Audience members observed the students workshoping their performance under Timo-Veikko's direction.



ACO MUSICIANS VISITING SOLDIERS' SETTLEMENT PUBLIC SCHOOL (SSPS) IN MATRAVILLE.

DISABILITY ACTION PLAN

OUR ACCESSIBILITY VISION

As one of Australia's leading arts organisations, it is our vision to remove barriers to our organisation for people with disability to participate fully in our activities and programs.

We will achieve this through: Leadership, Accessibility and Performances and Programming.

After the successful development and implementation of the ACO's original Disability Action Plan (2012-2014), we are focused on achieving the outcomes set out in our current (2015-17) Disability Action Plan.

Reflecting back on the first year of the current Disability Action Plan, the ACO has delivered new, major and tangible outcomes for people with disability across Australia. Highlights for 2015 included:

- A formal briefing and training of staff on the Disability Action Plan and disability awareness, as well as appropriate language when communicating with people with disability.
- The introduction of subsidised ticketing incentives for people with disability for concerts at the Sydney Opera House.
- The production of a Venue Access Guide document for all main stage and regional venues.

2015 also saw the presentation of our first audio described performance with the *Reflections on Gallipoli* concert. Based on the successful collaboration with the Sydney Opera House and the blind and sight-impaired community, the ACO intends to continue this practice when producing or collaborating on performances with graphic visual content.

Our program of open rehearsals for high school students with disability continued in 2015, bringing in senior students from St. Edmund's College, Wahroonga.

The ACO Move program for adolescents with disability was well-attended and received overwhelmingly positive feedback. A total of 11 students with varying disabilities, accompanied by ACO musicians, were led by ACO Customer Relations Manager and Access Manager Dean Watson to combine music, movement and dance. Looking forward, the extension of the ACO Move program is set to be incorporated into Sydney Opera House's Access Program and Arts Centre Melbourne's Education Program.

The ACO has continued to demonstrate that disability, accessibility and inclusion are long-term priorities for us as an organisation, and that we are committed to extending our existing work in terms of disability and access.

The ACO gratefully acknowledges the expertise and support of our Disability Advisory Committee members Morwenna Collett and Amanda Tink.



INSTRUMENT FUND REPORT

2015 was a year of consolidation for the ACO Instrument Fund with solid growth in our investor base. Units are now held by some 28 investors in the Fund other than the ACO. Our investors include individuals, companies, family trusts, Self-managed super funds (SMSFs) and Private Ancillary Funds (PAFs).

In February, following a significant change in the AUD/USD exchange rate, the Directors of the ACOIF Board undertook an Informal Valuation. This reflects the most recent Formal Valuation (carried out in May 2014), the relevant exchange rate and certain adjustments for deferred tax and liquidity. Taking into account all the factors associated with undertaking an Informal Valuation, the Board set a new unit price of \$1.40. This compares with a unit price of \$1.20 at the end of 2014 and a unit price of \$1.00 at the Fund's launch in 2011. The increase is consistent with the Fund's objective of achieving long-term capital gains from investment in high-quality stringed instruments.

During the year, we held events in Perth, Brisbane and Sydney which showcased the instruments of the Fund – the 1728/29 Antonio Stradivari violin played by Principal Violin Satu Vänskä and the 1714 Joseph Guarneri filius Andreae violin played by Violinist Mark Ingwersen. These events provide an opportunity for prospective investors to learn about the history of the instruments and hear from the musicians themselves about what it means to play them.

The Fund meanwhile continues to benefit the ACO in unexpected ways. For example, the 1728/29 Stradivarius is one of the instruments for which Elena Kats-Chernin will write Miniatures for Strings. Each miniature will embrace a host of influences, and each will have its own infectious personality and compelling story. We look forward to this world premiere in 2016 and in particular to hearing Elena's story of the Fund's Stradivarius.

We also hope in 2016 to secure a third instrument for the Fund. This takes considerable time and effort. From identifying the instrument to testing it, from carrying out due diligence to negotiating the price, we want to ensure we choose an instrument which complements the ACO's international standing as well as retaining the potential for capital gain.



1714 JOSEPH GUARNERI FILIUS ANDREÆ VIOLIN

EMERGING ARTISTS AND A^{CO}O₂ REPORT

2015 was the 10th anniversary of the ACO Emerging Artists' Program.

Six ACO Emerging Artists were chosen from 48 applicants Australia-wide. This was the highest number of applications received since the program began.

2015 ACO EMERGING ARTISTS:

Harry Bennetts, Violin (NSW)

Amy Brookman, Violin (QLD)

Madeleine Jevons, Violin (VIC)

Martin Alexander, Viola (QLD)

Ruben Palma, Cello (ACT)

Aurora Henrich, Double Bass (NSW)

The ACO Emerging Artists' Program provides a pathway for the next generation of Australia's finest young string musicians to bridge the gap between tertiary studies and life as a professional musician. In 2015, these Emerging Artists participated in four intensive periods playing in the ACO's regional touring orchestra A^{CO}O₂, and in smaller chamber music groups with ACO musicians. The young artists were mentored throughout the year and given private lessons by their ACO mentors and tickets to ACO concerts. They were also given the opportunity to perform a 'mock' audition to ACO musicians, presented in the format of a 'real' audition, with immediate feedback.

In May, A^{CO}O₂ toured to New South Wales and Queensland with guest director and lead violin, Benjamin Schmid. A^{CO}O₂ performed concerts in Armidale, Bellingen and Mullumbimby in New South Wales; and the Gold Coast, Nambour, Bundaberg, Gladstone and Cleveland in Queensland, plus a schools' concert for secondary students in Cleveland and string workshops in Armidale, Bellingen, Lismore, Noosa and the Gold Coast. Five out of eight performances were sold out and the program included the Australian premiere of Berger's Metropoles Suite for violin and strings.

"We would like to congratulate and say thank you, to Benjamin Schmid, & A^{CO}O₂, on an excellent concert... Everyone has such amazing talent, and it was a wonderful performance, in all aspects of the music they played. Keep up your great work. We hope A^{CO}O₂ will do more regional tours in the near future. Thank you very much again."

AUDIENCE MEMBER, BUNDABERG

At the end of the tour, a quartet from A^{CO}O₂ travelled to Mount Isa in central Queensland to work with students from Mount Isa School of the Air and the community string orchestra musicians in preparation for their performance at the Queensland Music Festival in July 2015. The quartet performed a public community concert, a concert for the students of Mount Isa Central State School and gave two workshops with the string players of the Mount Isa Community Orchestra. The highlight for the quartet was playing a concert over the radio for students of Mount Isa School of the Air, who live in such remote communities they can only be taught over the radio.

"To sum up any one performance in just one sentence is almost impossible. Each performance was most appropriately planned to cater for the audience and the quartet put their heart and soul into each one. The perfection of the Thursday evening concert was certainly a personal highlight. It was an engaging opportunity for our students to see and hear such professionalism. Even some staff members commented on how much they enjoyed the concert as they had never actually seen a live performance, let alone one of such a high calibre. Generally the comments were "They were SO good", how lucky were we. With the new Arts Curriculum looming over our education system, and changes in classroom music and instrumental education in review and change, it is now more important than ever to expose our students to performances by visiting artists. Keeping the fire of music education burning is most important in regional communities as music brings communities together. To then have A^{CO}O₂ work with our String Orchestra players, students and adults alike, in preparation for the Queensland Music Festival "Mount Isa Celebrates" made the trip to Mount Isa most memorable. To be so remote and to have been exposed to such an incredible experience as presented by the A^{CO}O₂ in Mount Isa has made us feel like city folk. Thank you again for coming to my schools and inspiring my students and sharing your personal passion and love of music."

YVONNE MOORE, MOUNT ISA DISTRICT INSTRUMENTAL MUSIC TEACHER

EMERGING ARTISTS AND A^{CO}2 REPORT

In August, A^{CO}2 toured to Darwin, Victoria and South Australia under the guest direction of Alexander Sitkovetsky, performing seven concerts across the three states including a performance to over 600 people as part of the 2015 Darwin Festival. The Orchestra then toured to Healesville, Montrose, Bendigo and Warrnambool in Victoria; and Mount Gambier and Adelaide in South Australia. The Adelaide performance was recorded for delayed broadcast by ABC Classic FM. A^{CO}2 also held a string workshop for the Resonance String Orchestra in Woodend, Victoria as well as performing a schools' performance to the students of Woodend Primary School. String Workshops were also held in Healesville, Montrose and Bendigo.

"(Alexander Sitkovetsky) was absolutely amazing. He is such an amazing violinist and mentor and was able to balance the perfect amount of intensity and fun throughout rehearsals. (He) had great time management skills during rehearsals and really pushed us to play at our best. He was generous with his time and I would love to work with him again in the future"

AMY BROOKMAN, 2015 ACO EMERGING ARTIST

"I just saw 'The Best of British' at the Sir Robert Helpmann Theatre in Mt Gambier ... the best classical music concert we've ever seen ... awesome and mesmerising ... pure genius! Come again anytime!"

ACO FACEBOOK PAGE COMMENT

"Thank you so much for your work on the workshop with Resonance String Orchestra at Woodend Primary School. This was an extraordinary experience for our students, and they got an enormous amount out of it. It was such a privilege to hear and play with the orchestra, and the students really appreciated how friendly and engaged the A^{CO}2 musicians were in their interactions with them... Many thanks again. It was a truly memorable day".

HEATHER CUMMINS, WOODEND MUSIC TEACHER

In September 2015, A^{CO}2 collaborated with Sydney Dance Company and Katie Noonan, performing 11 performances of *Triptych* at the Roslyn Packer Theatre in Sydney. The season featured three works by Benjamin Britten: *Simple Symphony*, *Les Illuminations* (with Katie Noonan) and a new choreographed work by Rafael Bonachela to Britten's *Variations on a Theme of Frank Bridge*.

The Sydney Morning Herald rated the performance 4.5 stars:

"A strong and entertaining program by the Sydney Dance Company and A^{CO}2 in top form"

SYDNEY MORNING HERALD

"Triptych is quite simply breathtaking from the minute the curtain raises"

DAILY TELEGRAPH

The 2015 ACO Emerging Artists' concluded their year with an intensive chamber music and professional development week with ACO mentors, followed by three performances at the Vasse Felix Festival in December. The Orchestra was led by A^{CO}2 Director and ACO Principal Violin, Helena Rathbone, with three challenging programs over the course of the Festival weekend. The program featured a world premiere by Sydney composer Jack Symonds ...to taste *dark water: three Schiele pictures for 11 strings*, which was commissioned by the ACO.



ACO VIRTUAL REPORT

In 2015, ACO Virtual reached 21,201 people and had its international debut in Hong Kong and inaugural seasons in the Northern Territory and Western Australia. ACO Virtual has been experienced by over 48,000 people since its launch in mid-2013.

ACO Virtual is the result of a creative collaboration between the ACO and Mod Productions. Audiences are surrounded on all sides by projections of the musicians and encircled by the rich recordings. An iPad console in the centre of the room allows audience members to spotlight the sound and visuals of the ensemble, highlighting one particular musician, a section of instruments, or their own desired selection of players. A streaming score runs under each musician, allowing the audience to understand the complexity of the musical arrangement – and even play along!

ACO Virtual features carefully selected music by Bach, Grieg, Piazzolla, and the Australian composer Roger Smalley, which maximises the opportunity for audience participation. A free smartphone app provides information about the composers, the musicians and their instruments. There is also an accompanying education kit, filled with resources and activities for teachers and students to deepen their understanding before, during and after visiting the installation.

ACO Virtual is part of a broader strategic commitment by the ACO to inspire and challenge audiences everywhere through the music that we play. ACO Virtual expands our capacity to reach outside of the capital cities, into regional Australia on a regular basis. It delivers a unique and inspiring learning environment, giving visitors the opportunity to engage with – and learn from – world-class musicians that they may not ordinarily be able to see.

In 2015, ACO Virtual was installed at the following venues:

Manly Art Gallery & Museum, NSW, 27 Mar – 3 May
Warwick Art Gallery, QLD, 9 May – 7 Jun
Tanks Arts Centre, Cairns, QLD, 10 May – 2 June
Gladstone Regional Art Gallery, QLD, 11 Jul – 8 Aug
Gatakers Artspace, Maryborough, QLD, 3–31 Jul
APACA Conference, Carriageworks, NSW, 18–20 Aug
Darwin Entertainment Centre, NT, 26 Sep – 8 Oct
Kwai Tsing Theatre, Hong Kong, 11–14 Nov
Bunbury Regional Art Galleries, WA, 7 Nov – 17 Jan 2016

PRAISE FOR ACO VIRTUAL:

"ACO (Virtual) was incredible! My 2-year-old son was transfixed – wonderful way to introduce classical music to children in an innovative way. Thank you."

AUDIENCE MEMBER, MANLY ART GALLERY & MUSEUM

"What a refreshing way to learn about how each instrument in an ensemble sounds – the focus/spotlight feature with the accompanying score line – Thanks!"

AUDIENCE MEMBER, MANLY ART GALLERY & MUSEUM

"Our visitors really appreciated the opportunity to see something so different in the Gallery. They were delighted by the quality of the sound and vision and also the experience of having the music surround them."

CURATOR, WARWICK ART GALLERY

"We really enjoyed this experience. Hope it's going to be also in the whole of Australia and outside!"

**AUDIENCE MEMBER, GATAKERS ARTSPACE,
MARYBOROUGH**

"It was beyond amazing."

AUDIENCE MEMBER, TANKS ARTS CENTRE, CAIRNS

"ACO Virtual was very successful for us – we had over 2,000 people through during the installation period which we have never achieved before... Thank you very much for the opportunity to show ACO Virtual at Gatakers Artspace – we miss it already!"

**SUSAN ROGERS, SENIOR ARTS AND CULTURAL
OFFICER, MARYBOROUGH**



The ACO is very grateful to the Commonwealth Bank – ACO Virtual Founding Partner; Aurizon – ACO Virtual Associate Partner; the Screen NSW Interactive Media Fund; the Australia Council for the Arts; and the Minderoo Foundation for their support of this initiative.

The ACO is also very grateful to Arts Queensland for their support of the Queensland installations of ACO Virtual in 2015.

ACO Virtual was produced by the ACO and Mod Productions

- Michela Ledwidge** Artist and Director
- Richard Tognetti** ACO Artistic Director
- Mish Sparks** Executive Producer
- Paul Nichola** Cinematographer
- Cristina Dio** VFX Producer
- Simon Lear** Producer
- B Sound** Sound Designer
- Louis Thorn** Visual Production Coordinator



FOUNDING PARTNER:
ACO VIRTUAL

ASSOCIATE PARTNER



CommonwealthBank



DEVELOPED WITH THE ASSISTANCE OF



EVENTS

FUNDRAISING EVENTS FOR THE ACO'S NATIONAL EDUCATION PROGRAM

In 2015 \$765,000 was raised from the following events:

18 Mar ACO Under the Stars – Perth Fundraising Event
The home of Simon and Jenny Yeo, Cottesloe WA

3 Sep Four Seasons at Cranlana – Melbourne Fundraising Gala
Cranlana, Toorak VIC

26 Nov Sounds of the Cinema – Sydney Fundraising Gala
Sydney Town Hall

SPECIAL EVENTS

In addition to National Concert Tour opening nights and events, the ACO hosted a number of private events for its Chairman's Council members, Medici Patrons and Major Patrons.

25 Feb Sydney Chairman's Council and Major Patrons' Cocktail Party
Government House Sydney

26 Mar Melbourne Chairman's Council and Major Patrons' Cocktail Party
Government House Melbourne

1 Jun Melbourne Chairman's Council and Major Patrons' Dinner
The Australian Club, Melbourne

17 Jul Sydney Chairman's Council and Major Patrons' Lunch
Jonah's, Whale Beach NSW

1 Sep Medici Dinner
The home of Carla Zampatti AC, Woollahra NSW



Medici Dinner: Carla Zampatti AC, Philip Bacon AM, Ros Packer AO, Akira Isogawa

SYDNEY DEVELOPMENT COMMITTEE

Heather Ridout AO (Chair), Guido Belgiorno-Nettis AM, Bill Best, Leigh Birtles, Maggie Drummond, Tony Gill, Andrea Govaert, John Kench, Jennie Orchard, Tony O'Sullivan, Peter Shorthouse, Mark Stanbridge, Alden Toevs and Nina Walton

MELBOURNE DEVELOPMENT COUNCIL

Peter Yates AM (Chair), Debbie Brady, Stephen Charles, Paul Cochrane, Ann Gamble Myer, Colin Golvan QC, Shelley Meagher, Christopher Menz, James Ostrobrurski, Joanna Szabo and Simon Thornton

NATIONAL FUNDRAISING COMMITTEES

SYDNEY

John Taberner (Chair), Lillian Armitage, Judy Anne Edwards, Sandra Ferman, Fay Geddes, Julie Goudkamp, Elizabeth Harbison, Lisa Kench, Julianne Maxwell, Elizabeth McDonald, Catherine Powell, Nicola Sinclair, Lynne Testoni, Liz Williams and Judi Wolf

BRISBANE

Philip Bacon, Kay Bryan, Andrew Clouston, Ian and Caroline Frazer, Cass George, Edward Gray, Wayne Kratzmann, Helen McVay, Shay O'Hara-Smith, Mary-Louise Thiele, Beverley Trivett, Bruce and Jocelyn Wolfe

Thank you to all who contributed to these programs and events, which supported our National Education Program, International Touring and our Players' Chairs.



Melbourne Chairman's Council and Major Patrons' Cocktail Party: Jessica Block, Timo-Veikko Valve, Ike See, Mrs Chernov, Alex Chernov AC QC, Governor of Victoria, Richard Tognetti AO, Alexandru-Mihai Bota, Peter Yates AM

ATTENDANCE FIGURES

ACO NATIONAL SUBSCRIPTION SEASONS CONCERTS

		Adelaide	Brisbane	Canberra	Melbourne	Newcastle	Perth	Sydney	Wollongong	Total
The Four Seasons (Subs 1 & 11*)	Concerts	1	1	1	3	1	1	7	1	17
	Attendance	972	1,518	1,319	4,668	743	1,585	10,684	760	22,249
Reflections on Gallipoli	Concerts	1	1	1	2	-	1	5	-	11
	Attendance	805	1,073	1,087	2,532	-	1,282	4,998	-	11,777
Mostly Mendelssohn	Concerts	-	-	1	2	1	-	5	-	9
	Attendance	-	-	1,203	1,374	685	-	5,113	-	8,375
Egarr & the Golden Age	Concerts	1	1	1	2	-	1	5	1	12
	Attendance	785	1,089	1,176	2,439	-	1,086	4,656	522	11,753
A French Celebration	Concerts	1	-	-	1	1	1	4	-	8
	Attendance	814	-	-	940	625	1,076	3,247	-	6,702
Brahms 3	Concerts	1	1	-	2	-	-	6	-	10
	Attendance	932	1,202	-	3,142	-	-	6,018	-	11,294
Olli Mustonen Bach & Shostakovich	Concerts	1	-	1	2	-	1	1	1	7
	Attendance	747	-	1,089	2,451	-	1,058	1,302	443	7,090
Mozart's Last Symphonies	Concerts	-	1	1	2	1	-	5	-	10
	Attendance	-	1,317	1,046	3,302	747	-	5,255	-	11,667
Tchaikovsky's Serenade	Concerts	-	-	-	1	-	-	-	1	2
	Attendance	-	-	-	900	-	-	-	558	1,458
Basel Chamber Orchestra	Concerts	-	1	1	2	-	-	1	-	5
	Attendance	-	1,087	1,215	2,829	-	-	2,053	-	7,184
TOTAL CONCERTS		6	6	7	19	4	5	39	4	91
TOTAL ATTENDANCE		5,055	7,286	8,135	24,577	2,800	6,087	43,326	2,283	99,549

ACO NON-SUBSCRIPTION CONCERTS

	Concerts	Attendance
TarraWarra Festival (VIC)	4	790
Illuminated (ACO/Sydney Dance Company) (VIC)	1	1,814
Uluru Festival (NT)	3	1,200
ACO Underground (NSW)	1	473
The Four Seasons (presented by the Joan Sutherland Performing Arts Centre) (NSW)	1	546
TOTAL	10	4,823

ACO VIRTUAL PUBLIC EXHIBITION ATTENDANCE

	Attendance
Manly Art Gallery	4,891
Warwick Art Gallery	782
Tanks Arts Centre, Cairns	3,944
Gatakers Artspace, Maryborough	2,044
Gladstone Regional Art Gallery & Museum	3,282
APACA Conference, Carriageworks	250
Darwin Entertainment Centre	150
Kwai Tsing Theatre, Hong Kong	1,500
Bunbury Regional Art Gallery	4,358
TOTAL	21,201

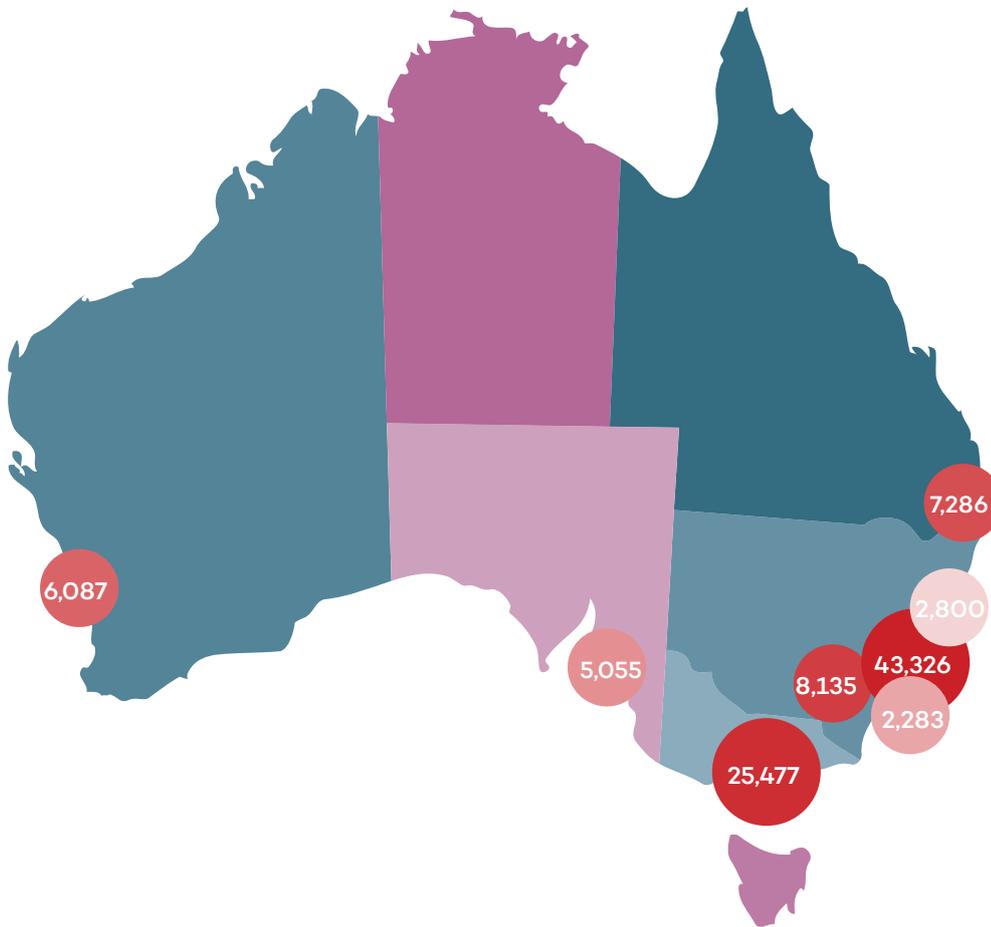
INTERNATIONAL CONCERTS

	Concerts	Attendance
North America	9	5,475
Hong Kong Residency	3	1,365
TOTAL	12	6,840

A°O₂ CONCERTS

	Concerts	Attendance
A°O ₂ Around the World tour (NSW & QLD)	8	1,873
A°O ₂ Best of British tour (NT, VIC & SA)	7	1,585
Triptych (presented by Sydney Dance Company) (NSW)	11	9,384
Vasse Felix Music Festival (WA)	3	464
TOTAL	29	13,306

ATTENDANCE FIGURES

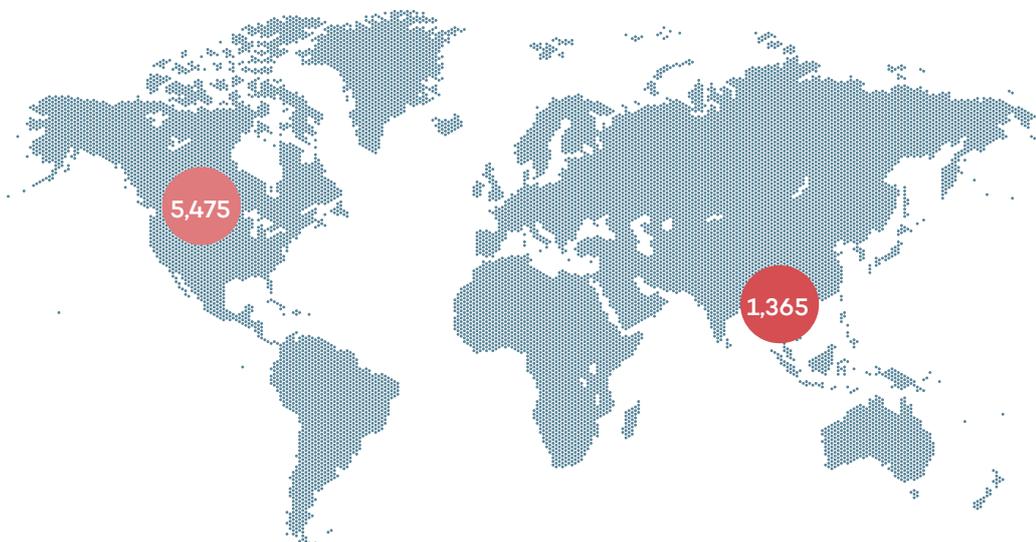


NATIONAL CONCERTS

- SYDNEY
- MELBOURNE
- CANBERRA
- BRISBANE
- PERTH
- ADELAIDE
- NEWCASTLE
- WOLLONGONG

INTERNATIONAL CONCERTS

- NORTH AMERICA
- HONG KONG



CORPORATE GOVERNANCE

INTRODUCTION

This statement outlines the Australian Chamber Orchestra's (ACO) corporate governance practices and addresses the updated Essential Governance Practice Principles published and monitored by the Australia Council for the Arts. These principles are based on the recommendations published by the ASX Corporate Governance Council, 3rd Edition.

The ACO's Governance Manual was prepared and progressively adopted by the Board in 2007. The implementation of the governance practices embodied in the Manual ensures that the ACO achieves compliance with the Governance Practice Principles and the ACNC Governance Standards.

The Board is committed to further strengthening its governance practices progressively through 2016 to ensure compliance with the updated Principles. Its compliance with each of the Principles with reference to the relevant sections of the ACO's Governance Manual, is outlined below.

PRINCIPLE 1: LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

The ACO's Governance Manual incorporates Board and Committee Charters (S.1.1), a Code of Conduct (S.3.1) and Director selection (S.2.2) and induction processes (S.1.2).

The Board Charter sets out the duties and responsibilities of the Board with regard to the Company's overall operations, performance and compliance.

PRINCIPLE 2: STRUCTURE THE BOARD TO ADD VALUE

The ACO is committed to having a Board of effective composition, size and commitment to adequately discharge its responsibilities and duties.

The ACO's Governance Manual defines the role of the Chairman (S.2.1), the processes for selection, appointment and renewal of directors (S.2.2) and the Board performance review process (S.6).

The Board includes Directors with a range of skills including finance and accounting, business (public companies, small business and not-for-profit) and commercial experience, public affairs, law, human resources, fundraising and philanthropy, orchestral music management and education and outreach. This experience is set out in their biographies published in the Annual Financial Report. All Directors are independent.

The Board is supported by its Nominations and Remuneration Committee in the recruitment of new Directors and the process for evaluating Board performance. The Committee Charter (Governance Manual S.2.3) establishes the primary functions of the Committee.

PRINCIPLE 3: ACT ETHICALLY AND RESPONSIBLY

The ACO's Code of Conduct (Governance Manual S.3.1) is the formal expression of the Company's values and ethics that:

- set the standard of ethical behaviour required of directors and officers;
- ensure compliance with legal and other obligations; and
- promote responsibility and accountability of individuals for reporting and investigating reports of unethical practices.

The ACO's procedures for handling conflicts of interest, actual or potential, are embodied in the Governance Manual "Conflict of Interest" (S.3.2).

PRINCIPLE 4: ENSURE DIVERSITY

The ACO aims to foster an organisational culture that embraces diversity. The Company has an Equal Employment Opportunity Policy approved by the Board.

The ACO's 2015 – 2017 Disability Action Plan was approved by the Board in 2015 and work has commenced on the development of a Reconciliation Action Plan. A Diversity Policy is being put in place in 2016, including measurable objectives to enhance our commitment to diversity in the workplace.

PRINCIPLE 5: SAFEGUARD INTEGRITY IN ALL REPORTING

The ACO has processes in place that independently verify and safeguard the integrity of the organisation's compliance and management reporting.

The Finance, Audit and Risk Management (FARM) Committee Charter (Governance Manual S.4.1) sets out its composition, functions and responsibilities. This Committee meets prior to every Board meeting and comprises up to three Directors and, by invitation, the Managing Director and the Chief Financial Officer and includes members with appropriate audit, finance and risk management expertise.

This Committee's responsibilities and duties cover review of the Company's management and statutory accounts and accounting policies and the results of the annual audit as well as making recommendations to the Board on the appointment, reappointment or replacement, remuneration and monitoring of the effectiveness of the external auditors.

PRINCIPLE 6: ENGAGE WITH STAKEHOLDERS

The ACO respects and observes its legal and other obligations, including the rights of all legitimate stakeholders. These principles are enshrined in the Company's Compliance Policy (Governance Manual S.6.1) and Stakeholder Communication Strategies (S.6.2).

The Board has the ultimate responsibility for overseeing the performance and activities of management and for legal and regulatory compliance.

To assist the Board in discharging its responsibility in relation to compliance, the Board has delegated the monitoring and review of compliance to the FARM Committee. An Annual Compliance Calendar is maintained in order to monitor requirements and reporting obligations.

The Board's duties and responsibilities specifically include ensuring effective communication with key stakeholders. The Code of Conduct sets the standard of ethical behaviour required of Directors and Officers, including ensuring that all stakeholders are recognised for the contributions they make and ensuring full, fair and understandable disclosure in reporting and public communications.

The Company's WHS System Manual, in place since 2010 and continually reviewed for effectiveness, provides for regular training of all employees, consultation, and routine reporting of incidents and injuries. Annual WHS plans are reviewed and implementation monitored by the FARM Committee and reports prepared for each meeting of the Board.

PRINCIPLE 7: RECOGNISE AND MANAGE RISK

The ACO has established a sound system of risk oversight and management and internal control. This system is designed to identify, assess, monitor and manage risk. The Company's risk management policy (S.5.1), responsibilities (S.5.2) and processes for review of the risk management system (S.5.3) are set out in the Governance Manual. The policies are further delineated in the company's Risk Management Plan.

The Board has the ultimate responsibility for overseeing the risk management framework and monitoring business risks and is assisted in discharging this responsibility by the FARM Committee whose responsibilities in relation to the Company's risk management system are contained in the Committee's charter.

The Risk Management Plan is under continual review; key risks are presented to each meeting of the Board and in addition, the FARM Committee considers the Company's risk profile as part of the annual strategy and budget setting process.

PRINCIPLE 8: REMUNERATE FAIRLY AND RESPONSIBLY

The ACO is committed to ensuring that the level and composition of remuneration is sufficient and reasonable and that its relationship to organisational and individual performance is defined.

The Company's Remuneration Policy (S.7.1) and Processes (S.7.2) are set out in the Governance Manual. The Board's Nominations and Remunerations Committee is responsible for reviewing and recommending to the Board the remunerations of the Managing Director and the Artistic Director. Staff and executive salaries are approved by the Board as part of the annual budget approval process. As a not-for-profit charitable institution, payment of any fees or salaries to directors of the Company is prohibited, in accordance with its constitution.

ARTISTIC VIBRANCY

The Australian Chamber Orchestra's Artistic Peer Review Panel (comprising representatives from the arts and education community across four states) is invited to the ACO's national subscription season and provides the ACO with regular feedback.

The panel assists the ACO by responding to the repertoire, soloist(s), audience engagement and concert experience of each program thereby informing the ACO's artistic self-assessment and programming patterns.

The 2015 the Panel was comprised as follows:

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Lyn Williams OAM

VIC

Professor Jane Davidson
Siobhan Lenihan
Marshall McGuire
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ACT

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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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Principal Double Bass

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Aiko Goto

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Principal Timpani

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As at 31 December 2015

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ACO General Purpose Patrons support the ACO's general operating costs. Their contributions enhance both our artistic vitality and ongoing sustainability.

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ACO Next is an exciting philanthropic program for young supporters, engaging with Australia's next generation of great musicians while offering unique musical and networking experiences.

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ACO INSTRUMENT FUND

The ACO has established its Instrument Fund to offer patrons and investors the opportunity to participate in the ownership of a bank of historic stringed instruments. The Fund's first asset is Australia's only Stradivarius violin, now on loan to Satu Vänskä, Principal Violin. The Fund's second asset is the 1714 Joseph Guarneri filius Andrea violin, the 'ex Isolde Menges', now on loan to Violinist Mark Ingwersen.

As at 31 December 2015

Peter Weiss AO

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The ACO would like to pay tribute to the following donors who support our international touring activities in 2015:

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The ACO pays tribute to all of our generous donors who have contributed to our National Education Program, which focuses on the development of young Australian musicians. This initiative is pivotal in securing the future of the ACO and the future of music in Australia. We are extremely grateful for the support that we receive. As at 31 December 2015

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