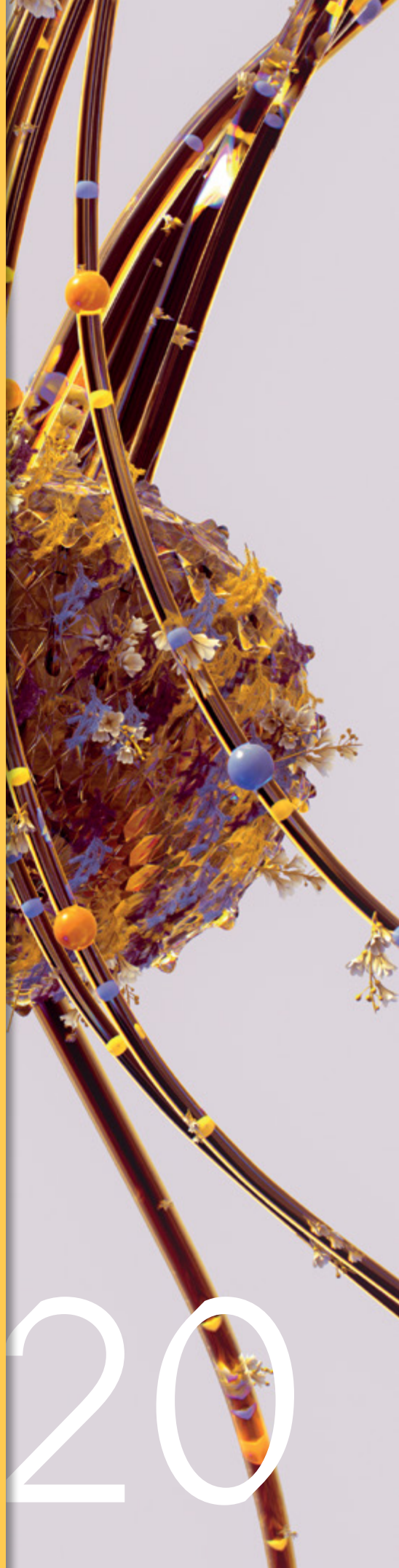


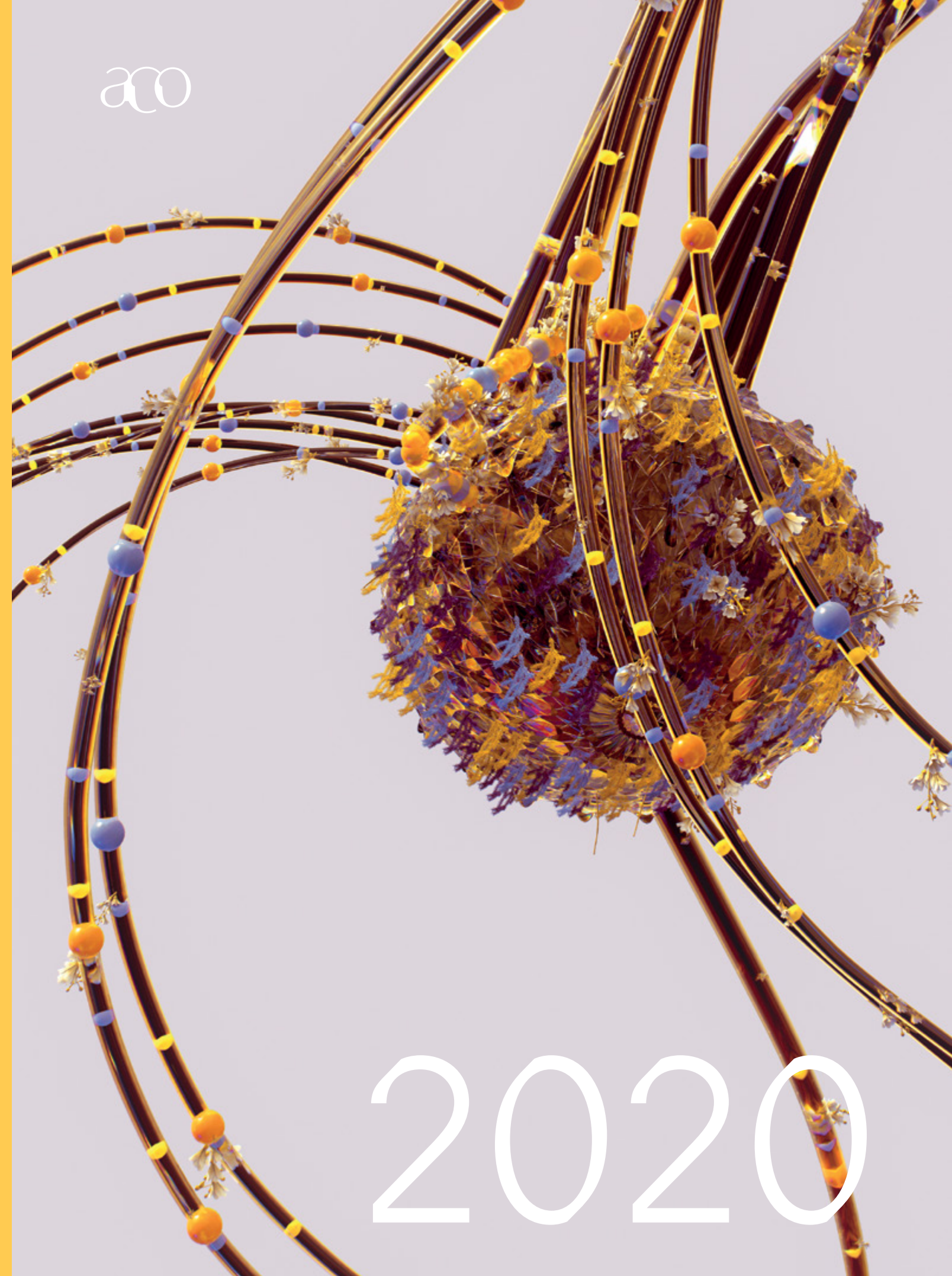
ACO 2020



"The ACO plays with supple poise and meticulous attention to style over a span of more than three centuries of music. The seamless blend of themed programs continues to delight and excite, even after decades of Richard Tognetti's stimulating programming and the stellar artistic standards he requires of his performers and associates. These he consistently delivers in spades."

The Australian, 2019

aco



2020

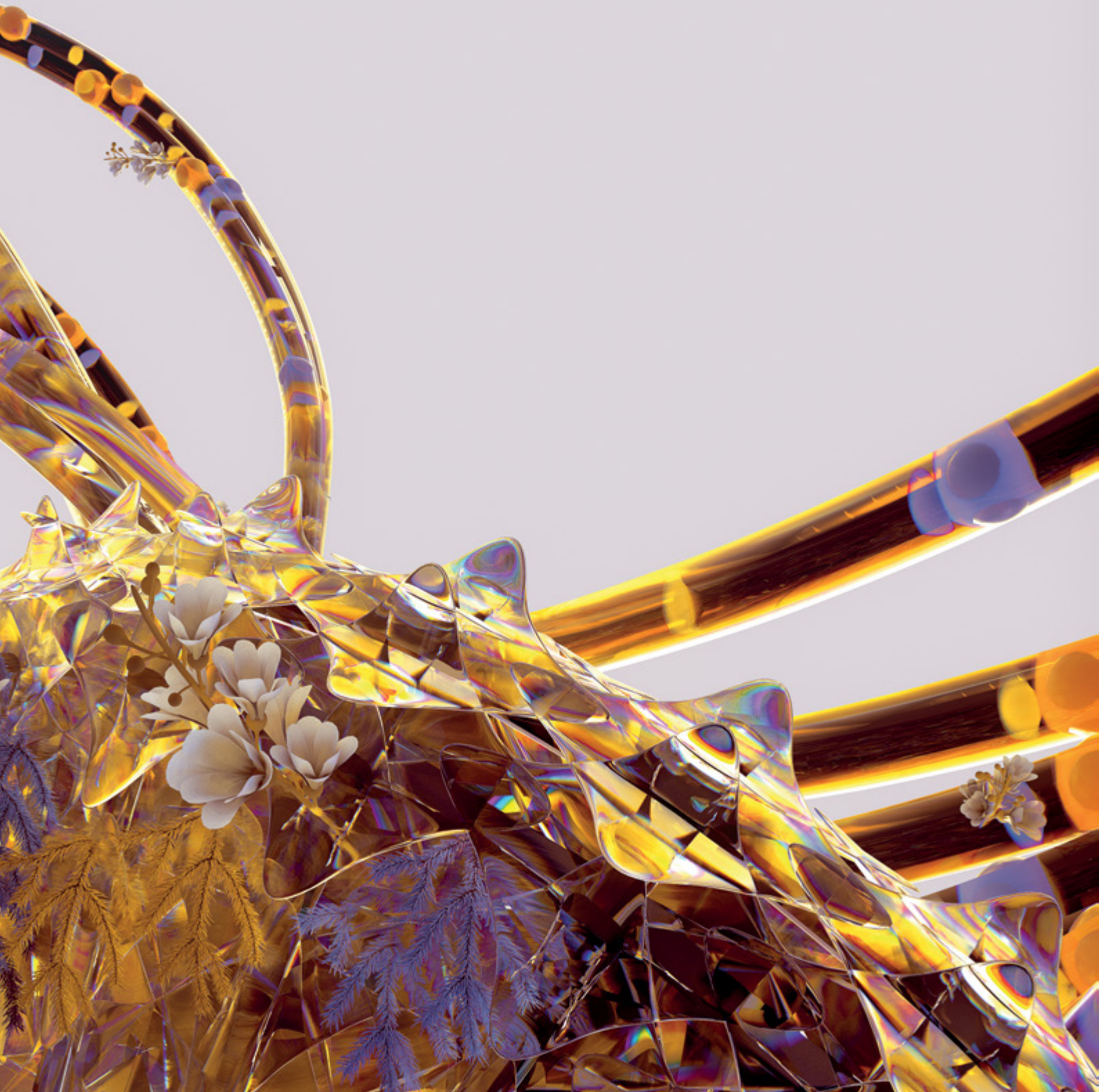
In 2020 we celebrate 30 years of fearless artistic leadership with Richard Tognetti.

“Pärt’s genius is being in touch with the physical and the divine in such a compelling way.”

— The Musician, Satu Vänskä

“There is a sense of a creature or a god-like being, but it is invisible. The only thing we see is the dynamic movement of the strings.”

— The Artist, Nidia Dias



OUR 2020 SEASON REIMAGINED THROUGH DIGITAL ART

Collaboration and experimentation lie at the very heart of everything we do at the ACO. So in a year where we mark 30 years of artistic leadership with Richard Tognetti, and 250 years of enduring musical influence by Beethoven, we decided to celebrate these milestones by commissioning a series of short films, inspired by our musicians and the music in our 2020 Season. These sound and motion experiments utilise the latest 3D animation technology to communicate humanity, emotion and the often visceral response we have to music.

As you explore our 2020 Season, you’ll find visuals from these films featured throughout the brochure, like the one opposite. This was created by artist Nidia Dias in response to Arvo Pärt’s *Tabula Rasa*. Nidia was also inspired by Principal Violin Satu Vänskä who contributed her unique insights and interpretation of Pärt’s music to the project. Each film was imagined in this way – a collaboration between artist and musician.

We encourage you to visit our website to experience these digital art pieces and engage with the music in our Season in a unique and unexpected way.

aco.com.au/2020digitalart

Cover & Inside Cover:
Nidia Dias creative response
to Arvo Pärt’s *Tabula Rasa*.
In collaboration with Satu Vänskä.

“Lookin’ forward, lookin’ back, it’s a long way down the track. Still a long way left to go, lookin’ forward, lookin’ back.”

And so goes Don Walker’s humble ballad written for Slim Dusty’s vulnerable yet reassuring country tenor.

2020 is a season where we look to our history while considering our future, looking forward.

250 years ago, Ludwig van Beethoven, the Grand Mogul from Bonn (as Haydn cheekily referred to him) was born. The German composer, whose own extraordinary story famously includes suffering from profound deafness from his late 20s, would become regarded as the great musical liberator, forging the course of the Romantic movement and beyond. We kickstart our Season with the first three of his nine symphonies, including the magnificent ‘Eroica’.

Alongside great, obscure, modest and grand music of the more distant past, we continue to invigorate with new commissions. As I write this, four works are yet to be conceived – thrilling enough, just for the anticipation.

Subscriber or single ticket buyer, music lover or dabbler, without you we are...nothing. So I thank you for sustaining the ACO ecology by imbibing our musical dreams. It’s been an intense and edifying 30 years.

I speak on behalf of my colleagues at the ACO as well, when I welcome you to browse through the following pages.

Richard Tognetti

Richard Tognetti
Artistic Director



In 2020 we celebrate Richard Tognetti’s 30th year at the helm of the ACO.

Over the past three decades Richard has experimented and collaborated; he has expertly pushed and pulled, invented the new and honoured the past, and in so doing has lifted music to a new level for audiences the world over.

Pushing the very limits of our artform is our passion at the ACO, and Richard and the Orchestra will continue this pursuit throughout our 2020 Season. From groundbreaking collaborations with today’s most imaginative musical minds, to an ongoing celebration of that most enduring and beloved of composers, Ludwig van Beethoven, 2020 is a season that will challenge, delight and enliven.

Be this your first year with the ACO or, like Richard’s, your 30th, I invite you to enter a world of transformative musical experiences in 2020.

Richard Evans

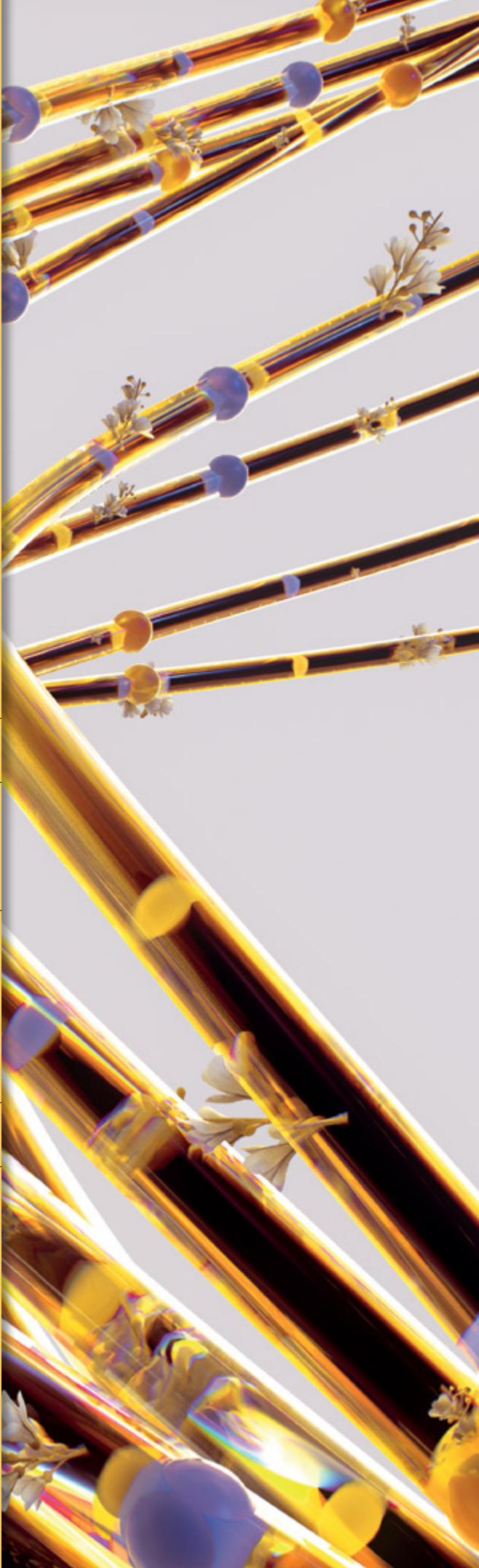
Richard Evans
Managing Director



THE SEASON

A program of national, regional and international tours, festivals and special events.

- 1 **Beethoven 1, 2 & 3**
8–17 February, p.9
- 2 **Arvo Pärt & Shostakovich**
19 March – 1 April, p.12
- 3 **Music to Heal**
1–13 May, p.17
- 4 **Mahler’s Song of the Earth**
23 May – 4 June, p.18
- 5 **The Four Seasons & Beyond**
19 June – 1 July, p.23
- 6 **Intimate Mendelssohn & Bach**
1–12 August, p.24
- 7 **Baroque Brilliance**
27 August – 11 September, p.27
- 8 **Beethoven 250**
5–20 November, p.30
- 9 **Beethoven & Janáček**
1 October, p.34
- 10 **Nordic Noir**
2 December, p.35
- 11 **ACO Collective**
10–18 September, p.36
- 12 **Special Events**
February – December, pp.37–39



“Lookin’ forward, lookin’ back, it’s a long way down the tr
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Richard Tognetti

Richard Tognetti
Artistic Director



THE COLLABORATIONS

A series of digital artworks inspired
by the music in our 2020 Season.

Beethoven’s ‘Eroica’ Symphony
Richard Tognetti & Helen Hsu, p.8

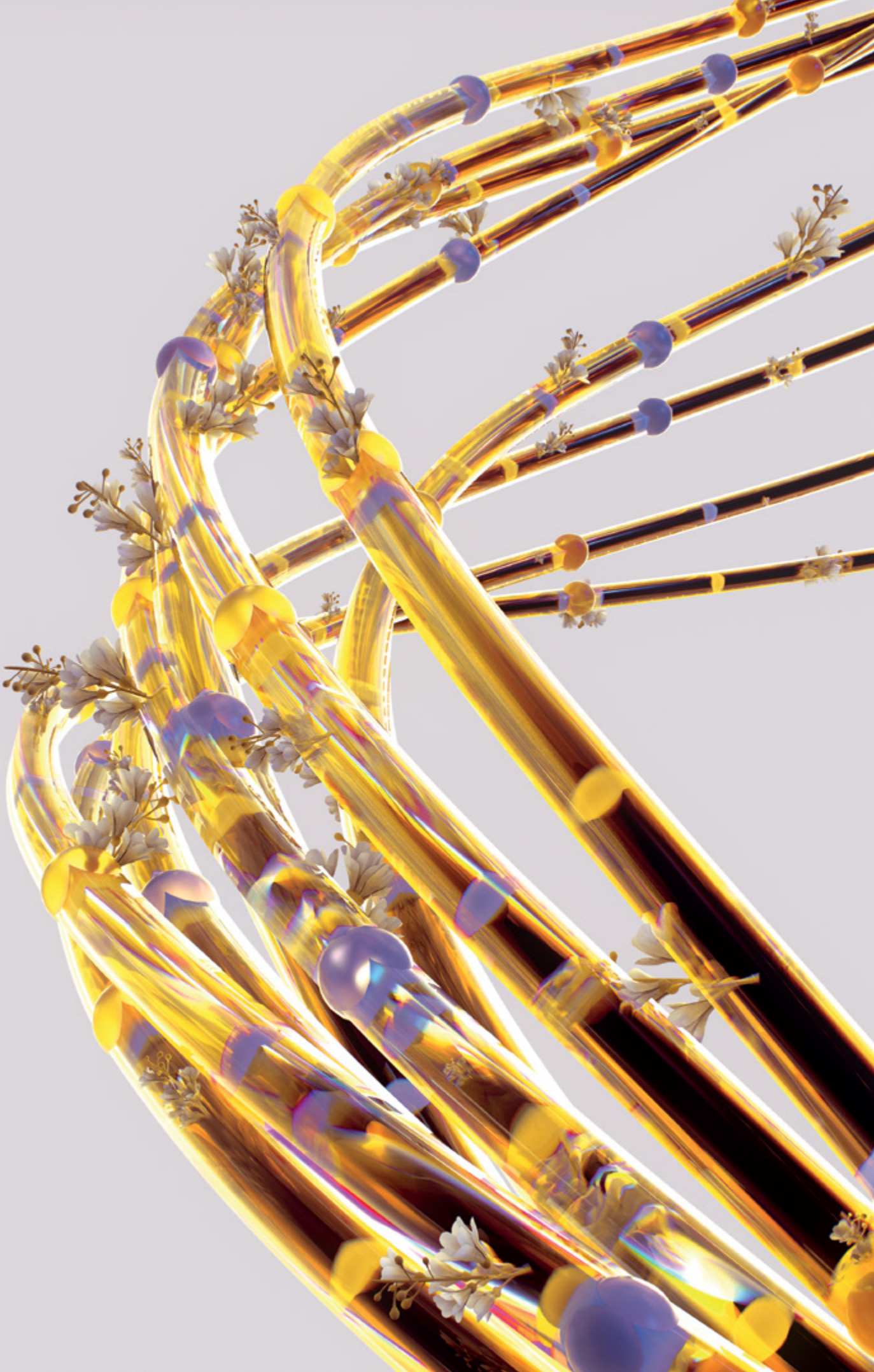
Arvo Pärt’s *Tabula Rasa*
Satu Vänskä & Nidia Dias, Cover + p.7
Shostakovich’s Chamber Symphony
Ilya Isakovich & Rory McLean, p.13

Mahler’s *Song of the Earth*
Maja Savnik & Scott Geersen, p.19

Geminiani’s *La Folia*
Timo-Veikko Valve & Rich Nosworthy, p.26

Vaughan Williams’s *The Lark Ascending*
Helena Rathbone & Martina Stiftinger, p.31

Right:
Nidia Dias creative response
to Arvo Pärt’s *Tabula Rasa*.
In collaboration with Satu Vänskä.





1.

BEETHOVEN 1, 2 & 3

The first three symphonies by the great liberator of the symphonic form.

“Everyone has a relationship with Beethoven,” says Richard Tognetti, and in 2020, the 250th anniversary of Beethoven’s birth, that relationship is as relevant and thrilling as it ever was.

This electrifying season opener, featuring added forces from the Australian National Academy of Music (ANAM), presents the rare opportunity to hear Beethoven’s first three symphonies together, including the ACO’s first ever performance of the spirited Symphony No.2.

The almost playful beginning of Symphony No.1 – a question rather than a declaration you might say – sets an effervescent tone. Written as a new century dawned, it finds the 29-year-old Beethoven acknowledging the influence of his teacher, Haydn, but already showing an inventiveness far beyond imitation.

Yet all roads lead to Symphony No.3, the ‘Eroica’. This beloved juggernaut rises beyond its initial dedication to Napoleon Bonaparte to encompass heroism, disillusion and grandeur.

PROGRAM

Beethoven Symphony No.1 in C major

Beethoven Symphony No.2 in D major

Beethoven Symphony No.3 in E-flat major ‘Eroica’

ARTISTS

Richard Tognetti Director
Australian Chamber Orchestra
with musicians from the
Australian National
Academy of Music (ANAM)



VENUES

Canberra – Llewellyn Hall
Sat 8 Feb 8pm

Melbourne – Arts Centre Melbourne
Sun 9 Feb 2.30pm
Mon 10 Feb 7.30pm

Sydney – City Recital Hall
Tue 11 Feb 8pm
Wed 12 Feb 7pm
Fri 14 Feb 1.30pm
Sat 15 Feb 7pm
Sun 16 Feb 2pm

Brisbane – QPAC Concert Hall
Mon 17 Feb 7pm

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

Left & Overleaf:

Helen Hsu creative response to
Beethoven’s ‘Eroica’ Symphony.

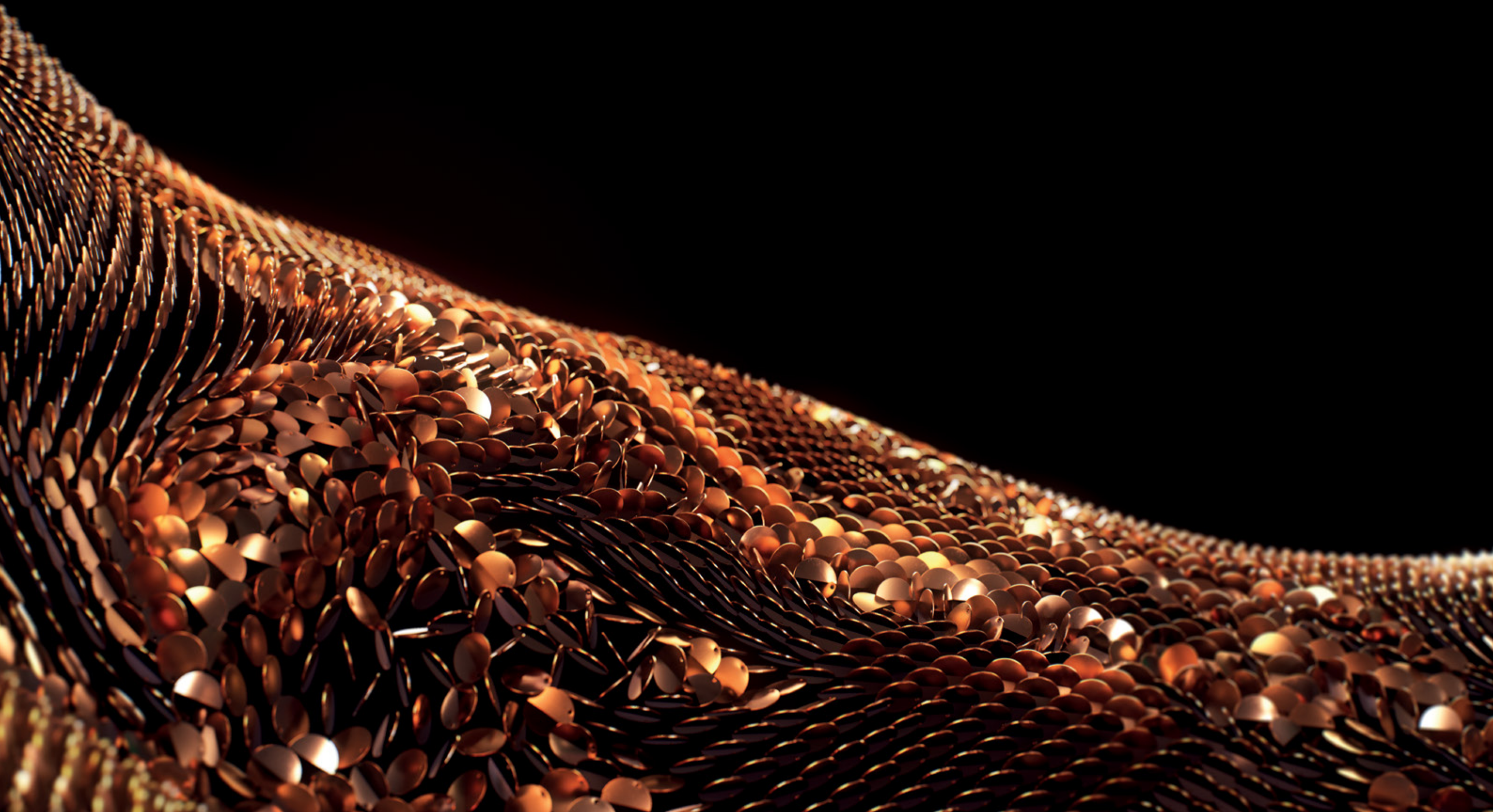
In collaboration with Richard Tognetti.

“Symphony No.3, the great
‘Eroica’, with all its political
overtones and the crossing out
of the Napoleonic dedication,
is a great dramatic story.”

— The Musician, Richard Tognetti

“We take a journey to find
the ideal hero that Beethoven
was trying to portray.”

— The Artist, Helen Hsu

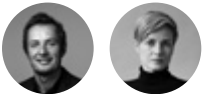


2.

ARVO PÄRT & SHOSTAKOVICH

ARTISTS

Richard Tognetti Director & Violin
Satu Vänskä Violin
Australian Chamber Orchestra



VENUES

- Wollongong Town Hall
Thu 19 Mar 7.30pm
- Canberra – Llewellyn Hall
Sat 21 Mar 8pm
- Melbourne – Arts Centre Melbourne
Sun 22 Mar 2.30pm
Mon 23 Mar 7.30pm
- Sydney – City Recital Hall
Tue 24 Mar 8pm
Wed 25 Mar 7pm
- Newcastle City Hall
Thu 26 Mar 7.30pm
- Sydney – City Recital Hall
Sat 28 Mar 7pm
Sun 29 Mar 2pm
- Brisbane – QPAC Concert Hall
Mon 30 Mar 7pm
- Adelaide Town Hall
Tue 31 Mar 7.30pm
- Perth Concert Hall
Wed 1 Apr 7.30pm

Great art and the Soviet regime.

Joy and creativity can't be held down forever, so even in the darkest decades of cruel oppression that spread from Soviet Russia through Eastern Europe in the 20th century, music bloomed and imaginations flew. Humour, black as some of it may have been, also thrived. This was life, as the Russians like to say, "laughing through tears".

Estonian Arvo Pärt is one of the most performed and influential living composers. In his deeply loved work *Tabula Rasa*, for two violins, prepared piano and orchestra, he extends "small steps of tolerance to the world", seeking spirituality and independence through silence and harmony.

Meanwhile, within Russia, Shostakovich and Prokofiev represented two still hotly contested strands: the supposed collaborators and the resisters. Shostakovich's Chamber Symphony in C minor, a signature piece for the virtuosic ACO, was a lament for victims of fascism and war, but also an act of self-reflection whose movements evolve from elegy and brutal force into acceptance and farewell.

Resistance will be whispered, literally, during Saariaho's *Nymphéa: Misterioso*. The short piece by the Finnish composer, whose country has always had a complicated and delicate relationship with its large neighbour, Russia, includes a poem by the great 20th-century Russian poet, Arseny Tarkovsky, which will be whispered by members of the Orchestra.

PROGRAM

- Kilar Orawa
- Arvo Pärt *Tabula Rasa*
- Prokofiev Sonata for Solo Violin in D major, Op.115
(performed by all the violinists in the ACO)
- Kajja Saariaho (arr. strings) *Nymphéa: Misterioso* (Australian premiere)
- Shostakovich (arr. Barshai) Chamber Symphony in C minor

Right & Overleaf:
Rory McLean creative response
to Shostakovich's Chamber Symphony.
In collaboration with Ilya Isakovich.





“The sense of terror, fear, and
turmoil is palpable, suggesting
the towering oppression of
the state.”

— The Artist, Rory McLean

“Every time I play Shostakovich’s
music it speaks straight to my
heart. All his music comes from
a place of suffering.”

— The Musician, Ilya Isakovich



3.

MUSIC TO HEAL

Mindfulness, wellbeing and the restorative powers of music.

Music's ability to lift us from despair or deep pain, or at least express our response to spiritual and physical wellness, are neither new nor new age, as 12th-century composer and healer Hildegard von Bingen well understood.

English violinist Hugo Ticiati, who will direct this program of meditative but emotionally charged music in his Australian debut, experienced these qualities and “the interconnectedness of everything” as he sought ways to alleviate physical pain so severe it would force him to stop playing.

Exploring such responses to life-changing upheavals, Latvian composer Pēteris Vasks’ neo-spiritual *Lonely Angel* was written as a meditation on Mother Earth and redemption. Beethoven’s String Quartet in A minor, a hymn of thanksgiving that begins as a slow prayer before becoming jubilant and ecstatic, emerged from Beethoven’s recovery from a serious illness.

An even greater blow to Beethoven, the realisation of inevitable early deafness, saw his utter despair and futility expressed in the unsent letter of farewell known as the *Heiligenstadt Testament*. Australian Brett Dean’s *Testament* draws inspiration from this writing, capturing the fluctuations of hesitancy and passion, and the search for clarity, for healing, in this “wretched despair”.

PROGRAM

Tavener (arr. strings) Mother of God, here I stand
Philip Glass Company for string orchestra
Max Richter On the Nature of Daylight
Terry Riley Half-Wolf Dances Mad in Moonlight (Australian premiere)
Pēteris Vasks Lonely Angel
Brett Dean (arr. strings) Testament
Hildegard (arr. strings) Vos flores rosarum
Beethoven (arr. strings) String Quartet in A minor, Op.132:
III. Holy song of thanksgiving of a convalescent to the Deity, in the Lydian mode.
Molto adagio – Andante

TALK

For this tour, a special free pre-concert talk on music and wellbeing will be available to all ticket holders.

ARTISTS

Hugo Ticiati Guest Director & Violin
Australian Chamber Orchestra



VENUES

Sydney – City Recital Hall
Fri 1 May 1.30pm
Sun 3 May 2pm
Tue 5 May 8pm

Wollongong Town Hall
Thu 7 May 7.30pm

Melbourne – Arts Centre Melbourne
Sun 10 May 2.30pm
Mon 11 May 7.30pm

Adelaide Town Hall
Tue 12 May 7.30pm

Perth Concert Hall
Wed 13 May 7.30pm

Music to Heal is not included in our Tuesday, Wednesday or Saturday City Recital Hall subscription packages. You can purchase tickets to these performances as an add-on to your Subscription, as part of a Flexi-subscription or as a single ticket once available.

4.

MAHLER’S SONG
OF THE EARTH

Featuring Stuart Skelton and Christianne Stotijn in an enlightened performance of Mahler’s beloved song cycle.

In an exclusive appearance, the Australian recognised as one of the world’s greatest living heldentenors, Stuart Skelton, and Dutch mezzo-soprano Christianne Stotijn, will perform Mahler’s symphony for two vocalists and orchestra, *Das Lied von der Erde* (Song of the Earth), arranged for chamber ensemble by Schoenberg.

This expressive and incredibly personal song-symphony, whose alternating movements are based on translations of ancient Chinese poetry, emerged from a traumatic period for Mahler and is not for the faint-hearted. Skelton, at the peak of his powers, and the renowned Stotijn, are the ideal performers to bring its virtuosity and drama to life.

Schoenberg worshipped Mahler and was attracted to the uncharacteristic transparency and lightness of *Song of the Earth*. His arrangement for chamber orchestra is extraordinary, and some may even argue better than the original, with Mahler’s intimate and delicate textures more emphatically revealed. For these performances, Tognetti restores Mahler’s original trumpet and mandolin parts for added authenticity. Impressively, Schoenberg’s ability to “tighten the screws” of an already commanding composition helped emphasise its intellectual and spiritual underpinnings, and heightened the yin and yang of its independent, powerful voices.

The program opens with Wagner’s symphonic poem for chamber orchestra, *Siegfried Idyll*, a sublimely moving work written in celebration of the birthday of his beloved wife, Cosima.

PROGRAM

Wagner *Siegfried Idyll*
Mahler (arr. Schoenberg) *Das Lied von der Erde*

ARTISTS

Richard Tognetti Director
Stuart Skelton Tenor
Christianne Stotijn Mezzo-Soprano
Australian Chamber Orchestra



VENUES

Sydney – City Recital Hall
Sat 23 May 7pm

Melbourne Recital Centre
Mon 25 May 7.30pm

Sydney – City Recital Hall
Wed 27 May 7pm


Canberra – Llewellyn Hall
Fri 29 May 8pm

Sydney – City Recital Hall
Sun 31 May 2pm
Tue 2 Jun 8pm

Melbourne Recital Centre
Thu 4 Jun 7.30pm


Right & Overleaf:
Scott Geersen creative response
to Mahler’s *Song of the Earth*.
In collaboration with Maja Savnik.





“Mahler’s music comes
from a dark but beautiful
place that aspires to
create eternal perfection.”

— The Musician, Maja Savnik



“While Mahler’s music
contains sorrowful moments,
I’ve focused on the more
colourful celebration of life.”

— The Artist, Scott Geersen



5.

THE FOUR SEASONS & BEYOND

Celebrating 30 years with Richard Tognetti.

2020 marks Richard Tognetti's 30th year as the ACO's Artistic Director. In celebration of his versatility and contribution to the Orchestra as arranger, composer, champion of new works and lost gems, and as a source of inspiration for new music, this program is a chance to look to the future as much as the past.

From the past is Tognetti's acclaimed arrangement of Haas's *From The Monkey Mountains*, a vivid tone poem composed in a Nazi ghetto that imagines a carefree life beyond the walls where the "rhythm of the open countryside and birdsong... the warm song of the human heart" resonate.

Looking to the future is the world premiere of a new work for electric violin by Samuel Adams, 33-year-old composer of acoustic and electroacoustic music and son of 20th century giant John Adams, written especially for Tognetti's 30th anniversary with the Orchestra.

Tognetti's progressive edge is highlighted in his own composition, *Beyond*, with vocals provided by the ACO's Satu Vääskä, and in a new approach to Vivaldi's *Four Seasons*, long a favourite of the Orchestra and beloved of ACO audiences, now channelled through Scottish composer and electronica explorer Anna Meredith.

In its Australian premiere, Meredith's *ANNO* intertwines Vivaldi's *Four Seasons* with new compositions for electronics and string orchestra, moving through the seasons to create one continuous musical year that offers a fresh and invigorated experience of Vivaldi's masterpiece. Featuring Richard Tognetti as soloist, Meredith herself will join the ACO to perform live electronics for these performances, a reminder of the adventure and imagination that has characterised this Orchestra and its artistic leader for 30 years.

ARTISTS

Richard Tognetti Director,
Violin & Electric Violin
Satu Vääskä Vocals
Anna Meredith Electronics
Australian Chamber Orchestra



VENUES

Newcastle City Hall
Fri 19 Jun 7.30pm

Melbourne – Arts Centre Melbourne
Sun 21 Jun 2.30pm

Brisbane – QPAC Concert Hall
Mon 22 Jun 7pm

Adelaide Town Hall
Tue 23 Jun 7.30pm

Sydney – City Recital Hall
Fri 26 Jun 1.30pm
Sat 27 Jun 7pm
Sun 28 Jun 2pm

Melbourne – Arts Centre Melbourne
Mon 29 Jun 7.30pm

Sydney – City Recital Hall
Tue 30 Jun 8pm
Wed 1 Jul 7pm

PROGRAM

Samuel Adams New Work for Electric Violin and Strings* (World premiere)
Richard Tognetti Beyond
Haas (arr. Tognetti) String Quartet No.2, Op.7 'From the Monkey Mountains'
Anna Meredith & Vivaldi ANNO: Four Seasons** (Vivaldi's *Four Seasons* interspersed with original music and electronics by Anna Meredith. Australian premiere)

* Commissioned by the Australian Chamber Orchestra.

** Co-commissioned by Scottish Ensemble and Spitalfields Music (Premiered by Scottish Ensemble, June 2016).

6.

INTIMATE
MENDELSSOHN
& BACH

Featuring Polina Leschenko and Richard Tognetti performing Mendelssohn’s Double Concerto.

Polina Leschenko is already a favourite of both the Orchestra and Australian audiences from her previous collaborations with the ACO. With playing described as both exhilarating and sweet-toned, and technique that can swing from tender to explosive, Leschenko’s musicality will be on show in an intimate program featuring Mendelssohn’s Concerto for Violin and Piano, where she will be joined by Richard Tognetti. This concerto composed by the 14-year-old Prussian prodigy flows with youthful exuberance and an abundance of ideas.

Mendelssohn’s Octet in E-flat major, with its soaring lines and moments of ethereal beauty, is one of the most popular chamber pieces in the repertoire. Written when the composer was just 16, it was recognised as possibly the greatest accomplishment by any prodigy. Dare we say it – greater than Mozart?

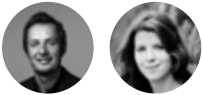
In addition to his own musical legacy, we also have Mendelssohn to thank for rediscovering and repopularising JS Bach (his sister Fanny, also featured in this program, was a huge Bach fan as well). Here we’ll present an “Impromptu” Bach set, that in true salon style will change for each performance.

PROGRAM

Fanny Mendelssohn (arr strings) String Quartet in E flat major: Allegro molto vivace
Felix Mendelssohn Concerto for Violin, Piano and Strings in D minor
Bach “Impromptu” set
Felix Mendelssohn Octet in E-flat major

ARTISTS

Richard Tognetti Director & Violin
Polina Leschenko Piano
Australian Chamber Orchestra



VENUES

- Canberra – Llewellyn Hall
Sat 1 Aug 8pm
- Melbourne – Arts Centre Melbourne
Sun 2 Aug 2.30pm
Mon 3 Aug 7.30pm
- Adelaide Town Hall
Tue 4 Aug 7.30pm
- Perth Concert Hall
Wed 5 Aug 7.30pm
- Sydney – City Recital Hall
Sat 8 Aug 7pm
Sun 9 Aug 2pm
- Brisbane – QPAC Concert Hall
Mon 10 Aug 7pm
- Sydney – City Recital Hall
Tue 11 Aug 8pm
Wed 12 Aug 7pm





7. BAROQUE BRILLIANCE

The dazzling and timeless music of Bach, Vivaldi, Geminiani and Handel.

Is it possible that all roads lead from *La Folia*? Probably the oldest known musical theme of European culture, it has resonated through the centuries, from Corelli, Liszt and Beethoven, through to the artists of today.

In what marks the Australian debut of perennially in-demand director Jonathan Cohen, whose packed list of directorships includes The Saint Paul Chamber Orchestra, Arcangelo and Les Violons du Roy, this virtuosic and evocative program may help answer this question as it moves from Vivaldi and Handel to the lesser known but harmonically gifted Francesca Caccini.

Naturally, the family Bach is also prominent. Principal Cello Timo-Veikko Valve is at the helm of CPE Bach's impassioned Cello Concerto in A major, while the composer's father, Johann Sebastian, features twice, including his final masterpiece *The Art of Fugue*, devised not for a patron but as the fruit of his late-in-life focus on pure composition. A world premiere from composer Paul Stanhope will present a modern take on the *La Folia* theme before Geminiani's own famed *La Folia* variations, the Concerto Grosso in D minor.

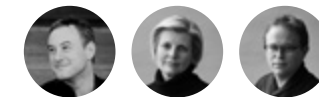
PROGRAM

- Locatelli Concerto Grosso in E-flat major, Op.7 No.6 'Il pianto d'Arianna'
- JS Bach The Art of Fugue, BWV1080: Contrapunctus 8
- Handel Concerto Grosso in A minor, Op.6 No.4
- Mozart Fugue in E-flat major, K.405, No.2 (after Bach's BWV876)
- Vivaldi Concerto for Strings in G minor, RV156
- JS Bach Die Himmel erzählen die Ehre Gottes, BWV76: Sinfonia
- CPE Bach Cello Concerto in A major, Wq.172
- Francesca Caccini Ciaccona
- Paul Stanhope Giving Ground* (World premiere)
- Geminiani Concerto Grosso in D minor, H.143 'La Folia'

* Commissioned by the Australian Chamber Orchestra.

ARTISTS

Jonathan Cohen
Guest Director & Keyboard
Helena Rathbone Violin
Timo-Veikko Valve Cello
Australian Chamber Orchestra



VENUES

- Newcastle City Hall
Thu 27 Aug 7.30pm
- Canberra – Llewellyn Hall
Sat 29 Aug 8pm
- Melbourne – Arts Centre Melbourne
Sun 30 Aug 2.30pm
Mon 31 Aug 7.30pm
- Adelaide Town Hall
Tue 1 Sep 7.30pm
- Perth Concert Hall
Wed 2 Sep 7.30pm
- Sydney – City Recital Hall
Sat 5 Sep 7pm
- Brisbane – QPAC Concert Hall
Mon 7 Sep 7pm
- Sydney – City Recital Hall
Tue 8 Sep 8pm
Wed 9 Sep 7pm
Fri 11 Sep 1.30pm

Left & Overleaf:

Rich Nosworthy creative response to Geminiani's *La Folia*. In collaboration with Timo-Veikko Valve.

“*La Folia* is an incredibly versatile form which enables us to let loose and improvise on its building blocks, reinventing the music each time it is performed.”

— The Musician, Timo-Veikko Valve

“These layered, abstract structures represent the format of *La Folia*, a base that’s been built upon as a foundation for modern music.”

— The Artist, Rich Nosworthy



8.

BEETHOVEN 250

250 years of Beethoven, in six chapters and seven composers.

What might link Mozart and Vaughan Williams? Schubert and George Crumb? Signposting every 50 years from Beethoven's birth with a significant composition of each era, this is an opportunity to grasp the sheer magnitude of Beethoven's enduring influence and the development of music over the past 250 years.

Mozart met the young Beethoven in 1787 when he was sent to study in Vienna by wealthy benefactors in Bonn. However, by that time, Beethoven was already so immersed in Mozart's music, he even worried that he may have unintentionally imitated him. For Schubert, who composed his Quartettsatz in C minor 50 years after Beethoven's birth, the challenge was how to emerge from the vast shadow cast by Beethoven, in particular his imposing legacy on the string quartet.

If the lightness of the *Pizzicato Polka*, co-composed by the brothers Johann Strauss junior and Josef Strauss, works as a cheeky contrast, Vaughan Williams's *The Lark Ascending*, performed by Richard Tognetti, is a continuation of forms once championed by Beethoven: the pastoral form and romance for violin and orchestra.

Where Schubert worked within Beethoven's string quartet model, George Crumb sought to break it apart 150 years later in *Black Angels*, written in 1970 as a response to the Vietnam War. *Black Angels* created a new musical chapter, as will Anna Clyne's new commission for strings, which will also show the ongoing connections to Beethoven in the early 21st century.

But there may be no better evidence of Beethoven's enduring influence than the final number, his Cavatina & Grosse Fuge, the last major work he composed shortly before his death. Its presence serves to emphasise how contemporary Beethoven remains, resounding with perpetual modernity.

PROGRAM

- 1770 Mozart Mitridate, K.87: Overture
- 1820 Schubert (arr. strings) Quartettsatz in C minor
- 1870 Johann Strauss II Pizzicato Polka
- 1920 Vaughan Williams The Lark Ascending
- 1970 George Crumb (arr. Tognetti) Black Angels
- 2020 Anna Clyne New commission* (World premiere)
Beethoven (arr. Tognetti) Cavatina & Grosse Fuge

* Commissioned by the Australian Chamber Orchestra.

Right & Overleaf

Martina Stiftinger creative response to Vaughan Williams's *The Lark Ascending*. In collaboration with Helena Rathbone.

ARTISTS

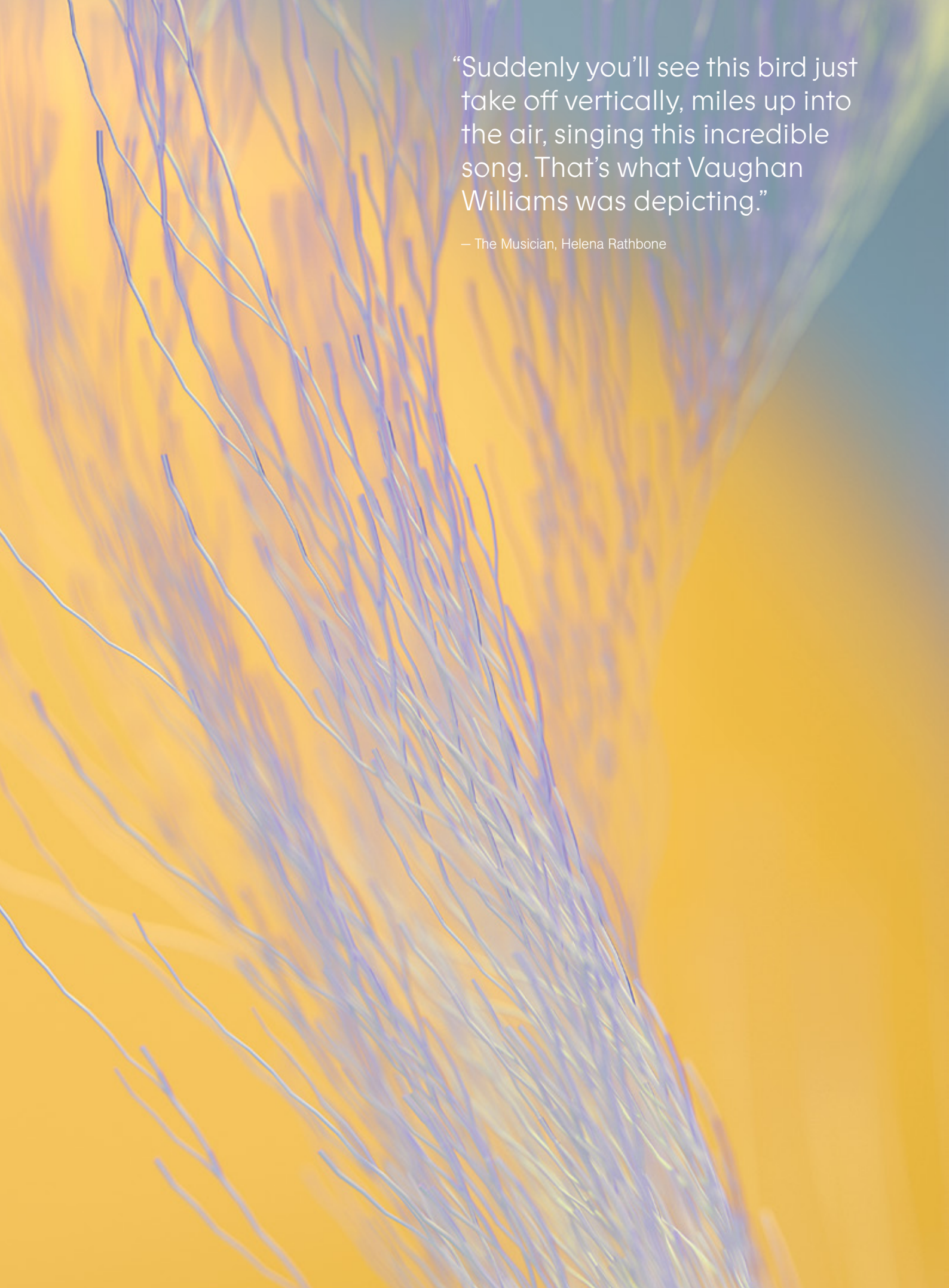
Richard Tognetti Director & Violin
Australian Chamber Orchestra



VENUES


- Wollongong Town Hall
Thu 5 Nov 7.30pm
- Canberra – Llewellyn Hall
Sat 7 Nov 8pm
- Melbourne – Arts Centre Melbourne
Sun 8 Nov 2.30pm
Mon 9 Nov 7.30pm
- Adelaide Town Hall
Tue 10 Nov 7.30pm
- Perth Concert Hall
Wed 11 Nov 7.30pm
- Sydney – City Recital Hall
Sat 14 Nov 7pm
Sun 15 Nov 2pm
- Brisbane – QPAC Concert Hall
Mon 16 Nov 7pm
- Sydney – City Recital Hall
Tue 17 Nov 8pm
Wed 18 Nov 7pm
Fri 20 Nov 1.30pm





“Suddenly you’ll see this bird just take off vertically, miles up into the air, singing this incredible song. That’s what Vaughan Williams was depicting.”

— The Musician, Helena Rathbone



“I wanted to capture the poetic act of ascending in the form of a feather floating elegantly upwards into the air.”

— The Artist, Martina Stifting

9.

BEETHOVEN & JANÁČEK

Melbourne Recital
Centre Exclusive

The Kreutzer.

It's not enough that Beethoven's charged and complex 'Kreutzer' is one of the greatest violin sonatas. It also spurred an infamous Leo Tolstoy story of jealousy and murder, and then a "response" to both a century later – both of which are presented here in arrangements by Richard Tognetti. Tolstoy's novella, *The Kreutzer Sonata*, turns on a man whose damaged attitude to love leads him to suspect his wife is having an affair with a violinist, with whom she is playing Beethoven's intensely dramatic, and intensely demanding, sonata of the same name. It dives deeply into the idea of a woman "tormented and run down" for her desires. Unsurprising, given Tolstoy was an advocate for less passion and more reason in relationships.

In contrast to this, Janáček's String Quartet No.1, after Tolstoy's *The Kreutzer Sonata*, is driven by bursts of emotion and strong passions, and resonates with understanding, rather than condemnation, of love. Janáček said that in his writing "note after note fell smouldering from my pen". This is a program full of unleashed passion.

PROGRAM

Beethoven (arr. Tognetti) Violin Sonata in A major 'Kreutzer'
Tchaikovsky (arr. Tognetti) String Quartet No.1 in D major: II. Andante cantabile
Janáček (arr. Tognetti) String Quartet No.1 'Kreutzer Sonata'



ARTISTS

Richard Tognetti Director & Violin
Australian Chamber Orchestra



VENUE

Melbourne Recital Centre
Thu 1 Oct 7.30pm

10.

NORDIC NOIR

Melbourne Recital
Centre Exclusive

Sibelius, Grieg, Rautavaara & Vasks.

Exploring the Nordic realms is almost second nature for the ACO, whose Finnish contingent within the Orchestra is just one element of the connection they've built to the region over the years.

Is it the lush melodies and the way the music can evoke landscapes rich with extremes? Is it the way the past influences and infiltrates the present, whether in folk melodies repurposed or nods to composers past?

In a program that ranges from Iceland and Finland to Denmark and Norway, with a diversion to the outlier, Latvia, Sibelius's *Andante Festivo* and Grieg's *Erotikk* bring an elegant, sometimes sombre romanticism to the fore, while arrangements of traditional Danish folks songs offer something playful and joyful.

Excitingly, there is the Australian premiere of *Illumine* by one of this century's most electrifying talents, Iceland's Anna Thorvaldsdottir, who balances subtle sounds within ruggedly grand musical landscapes.

On a more intimate, but hardly less dramatic, scale will be Maxime Bibeau's solo double bass tour-de-force in Vasks' *Bass Trip* which amplifies the Latvian composer's own background as a double bass player, while the free fantasies of Rautavaara's *The Fiddlers* reconnects contemporary Finland with its folk roots.

PROGRAM

Anna Thorvaldsdottir *Illumine* (Australian premiere)
Sibelius *Andante Festivo*
Pettersson *Sonata for Two Violins No.2*
Grieg (arr. Tognetti) *Erotikk*, Op.43 No.5
Rautavaara *The Fiddlers*, Op.1
Pēteris Vasks *Bass Trip*
Leifs (arr. Strings) *String Quartet No.3, Op.64 'El Greco': V. The Resurrection*
Traditional (arr. Danish String Quartet) *Wood Works: selections*
Olli Mustonen *Nonetto No.1*



ARTISTS

Richard Tognetti Director & Violin
Satu Vänskä Violin
Maxime Bibeau Double Bass
Australian Chamber Orchestra



VENUE

Melbourne Recital Centre
Wed 2 Dec 7.30pm

11.

ACO COLLECTIVE: MUSIC OF WAR AND PEACE

Bartók, Shostakovich, Arvo Pärt and the uncrushable human spirit.

This is a program that explores the ever-present clash that exists within humanity: our twin urges to seek peace and joy, and to wage war.

Arvo Pärt sought peace through stillness in a way that is almost sublime in *Fratres*, a minimal but deeply spiritual work from an Eastern Europe still feeling the repercussions of war. That same continent, on the brink of a great conflagration but still trusting in life and optimism, permeates Bartók’s Divertimento, written in 1939 and a signature piece for the ACO. A folk melody and a rhythmic waltz serve as a calm prelude to the mark of fear and darkness in the Molto Adagio, the need to escape clear. The answer is movement, hope emerging through rushing dance that brims with life.

In Shostakovich’s Chamber Symphony hope is harder to find but emerges from the acceptance of peace. The internal struggles, like the European battles expressed in Heinrich Biber’s *Battalia*, reflect a wisdom hard earned, and now expressed in grandeur and the flowering of human spirit.

—

PROGRAM

Arvo Pärt *Fratres* for string orchestra
Shostakovich (arr. Barshai) Chamber Symphony in C minor
Biber *Battalia*
Melody Eötvös *Water Without Fixed Dimensions** (World premiere)
Bartók *Divertimento*

* Commissioned by the Australian Chamber Orchestra.

—

ABOUT ACO COLLECTIVE


ACO Collective features members of the ACO alongside musicians from our Emerging Artist Program – young, professional musicians at the outset of their careers. With British Guest Director Matthew Truscott leading this tour across Western Australia, the result is an ensemble full of youthful energy along with the dynamism and artistry for which the ACO is renowned.



—

ARTISTS

Matthew Truscott Guest Director
ACO Collective



—

VENUES

Karratha – Red Earth Arts Precinct
Thu 10 Sep


Mandurah Entertainment Centre
Sat 12 Sep

Bunbury Regional
Entertainment Centre
Mon 14 Sep

Margaret River Cultural Centre
Wed 16 Sep

Albany Entertainment Centre
Fri 18 Sep

PRINCIPAL PARTNER:
ACO COLLECTIVE



12.

BEETHOVEN CHAMBER CONCERTS

BEETHOVEN ARRANGED BY
BEETHOVEN

Beethoven
String Quintet in C minor, Op.104
Beethoven (arr. string quintet)
Violin Sonata in A major,
Op.47 ‘Kreutzer’

—

ARTISTS

Helena Rathbone Violin
Maja Savnik Violin
Stefanie Farrands Viola
Nicole Divall Viola
Timo-Veikko Valve Cello
Melissa Barnard Cello

—

VENUES

Sydney – Verbrugghen Hall
Sat 29 Feb 3pm

Melbourne Recital Hall – Salon
Mon 2 Mar 7pm

COMPLETE SONATAS
FOR CELLO AND PIANO

Beethoven
Sonata No.1 in F major, Op.5, No.1
Sonata No.2 in G minor, Op.5, No.2
Sonata No.3 in A major, Op.69
Sonata No.4 in C major, Op.102, No.1
Sonata No.5 in D major, Op.102, No.2

—

ARTISTS

Timo-Veikko Valve Cello
Aura Go Piano

—

VENUE

Sydney – Verbrugghen Hall
Thu 23 Jul 7pm

The concert will include
a 30 min interval.

Intimate Beethoven with ACO Musicians.

Continuing our Beethoven 250 celebrations, we’ll be presenting a series of concerts in Sydney and Melbourne that feature ACO musicians performing rare arrangements of some of Beethoven’s most beloved chamber music. Principal Cello Timo-Veikko Valve will also give a special performance of the complete set of sonatas for cello and piano together with Aura Go.

Tickets are available to purchase as an add on to your subscription or as single tickets when they go on sale. More programs will be added so sign up to our enews to keep up with the latest announcements.



FESTIVALS & INTERNATIONAL TOURS

This page, clockwise from top left: Maja at the Barbican Centre; Julian, Melissa and Maja walking through the streets of London; Ilya tests acoustics in the hall during a rehearsal in London.

Opposite, clockwise from top left: Ilya, Tipi, Liisa and Glenn take some time out in Tokyo; Liisa and Liz in concert; Aiko outside a classical music café in Tokyo; the musicians enjoy a moment at the end of a performance.

2020 includes a series of special performances outside our national subscription season. We return to two of Australia’s most loved wine regions for our annual Vasse Felix and TarraWarra festivals, along with performances in the Adelaide Hills and Tasmania.

Internationally, we travel to London for our third and final season-in-residence at the Barbican Centre. Plus we return to Tokyo, a city with deep personal ties for Richard and the Orchestra.



Tasmania
10–12 March

We’re thrilled to be visiting Tasmania where we will be presented by the Tasmanian Symphony Orchestra as part of their 2020 Season in Hobart. We’ll also perform in other exciting venues, so sign up to our enews for the latest announcements.

TarraWarra Festival
18–19 April

Now in its ninth year, this festival at the TarraWarra Museum of Art is a weekend of music, art, wine and some of the most breathtaking views in Victoria’s Yarra Valley. For an exclusive audience of just 200, you’ll need to book early for this intimate cultural weekend.

Tokyo
6–7 October

Richard and the Orchestra always look forward to returning to this vibrant city. The Orchestra will perform at Tokyo’s Kioi Hall, famous for its incredible acoustics. Aiko Goto will also run a string orchestra workshop at the Toho Gakuen School of Music.

London’s Barbican Centre
19–21 October

We return to London for our third and final residency as the Barbican’s International Associate Ensemble at Milton Court. The program will be announced early 2020, so sign up to our enews to be one of the first in the know.

UKARIA in the Adelaide Hills
5–6 December

Experience the ACO in nature at this exciting new festival in the Adelaide Hills. Flooded by natural light, the UKARIA Cultural Centre offers spectacular views of the Mount Barker Summit through its glass-walled stage. Purpose built for chamber music, with exceptional acoustics, you’ll hear and feel every nuance of the music.






Vasse Felix Festival
11–13 December

Our annual pilgrimage to Vasse Felix is a highlight of the year. Our concerts form part of the Vasse Felix Sound and Sense Festival, which is a celebration of music, wine and culinary art in Margaret River. Places are limited for this sell-out festival.



Australian Chamber Orchestra
performing at the Konzerthaus, Vienna

INFORMATION &
BOOKINGS

tti  Helena
u Vänskä
sen  Aiko
wersen
 Liisa
Savnik
ole Divall
Inough 
e  Melissa
Thompson
u



Read more about the musicians at
aco.com.au/musicians

RICHARD TOGNETTI, ARTISTIC DIRECTOR & LEAD 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 Judith 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 Andreae violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.

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

NICOLE DIVALL, VIOLA
Nikki plays a 2012 Bronek Cison viola. Her Chair is sponsored by Ian Lansdown.

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

TIMO-VEIKKO VALVE, PRINCIPAL CELLO
Tipi plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Peter Weiss AO.

MELISSA BARNARD, CELLO
Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Dr & Mrs J Wenderoth.

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

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

PRINCIPAL VIOLA CHAIR
Sponsored by peckvonhartel architects – Robert Peck AM, Yvonne von Hartel AM, Rachel Peck & Marten Peck.

GUEST TIMPANI CHAIR, BRIAN NIXON
Sponsored by Robert Albert AO & Mrs Libby Albert.

THE MUSICIANS

 Richard Tognetti  Helena Rathbone  Satu Vänskä
 Glenn Christensen  Aiko Goto  Mark Ingwersen
 Ilya Isakovich  Liisa Pallandi  Maja Savnik
 Ike See  Nicole Divall
 Elizabeth Woolnough  Timo-Veikko Valve  Melissa Barnard  Julian Thompson
 Maxime Bibeau

SUPPORT US

Your role in our future.

Each time Richard Tognetti and the ACO walk onstage, you know you are about to experience something special.

For centuries, private support by generous individuals has enabled artistry, creativity and innovation, playing a pivotal role in shaping arts and culture. The ACO relies on support from such donors to maintain excellence in our programming and performance. By making a tax-deductible donation, you actively participate in – and help us ensure the future of – the classical music tradition.

Your donation will support us in continuing to present work that is bold, new and imaginative, and bring to life the dynamic performances that you've grown to expect and love.

All donations over \$500 will be acknowledged in our programs and on our website.

aco.com.au/donate



STUDENTS AND UNDER 30S

Access that's affordable.

We offer discounted tickets to full-time students and those under 30 to help keep our performances accessible to the next generation of musicians and music lovers.

STUDENTS

- Subscriptions \$20 per ticket per concert*
- Single tickets \$25 each**
- Savings of up to 80% off the cost of a full price subscription and 90% off full price single tickets.

UNDER 30S

- Subscription prices range from \$37–\$52 per ticket per concert***
- Single tickets \$49**
- Savings of up to 60% off the cost of a full price subscription and 70% off full price single tickets.

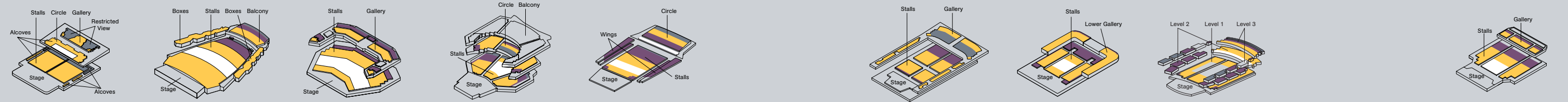
Email through proof of your full-time student status/age to boxoffice@aco.com.au after you book online so your order can be processed.

* Best available A, B and C reserve

** Excluding Premium reserve

*** Premium, A, B and C reserve





Adelaide Town Hall	Brisbane QPAC Concert Hall	Canberra Llewellyn Hall	Melbourne Arts Centre Melbourne	Melbourne Recital Centre	Newcastle City Hall	Perth Concert Hall	Sydney City Recital Hall	Wollongong Town Hall	
Arvo Pärt & Shostakovich Tue 31 Mar 7:30pm	Beethoven 1, 2 & 3 Mon 17 Feb 7pm	Beethoven 1, 2 & 3 Sat 8 Feb 8pm	Beethoven 1, 2 & 3 Sun 9 Feb 2:30pm Mon 10 Feb 7:30pm	Mahler’s Song of the Earth Mon 25 May 7:30pm Thu 4 Jun 7:30pm*	Arvo Pärt & Shostakovich Thu 26 Mar 7:30pm	Arvo Pärt & Shostakovich Wed 1 Apr 7:30pm	Beethoven 1, 2 & 3 Tue 11 Feb 8pm Wed 12 Feb 7pm Fri 14 Feb 1:30pm Sat 15 Feb 7pm Sun 16 Feb 2pm	The Four Seasons & Beyond Fri 26 Jun 1:30pm Sat 27 Jun 7pm Sun 28 Jun 2pm Tue 30 Jun 8pm Wed 1 Jul 7pm	Arvo Pärt & Shostakovich Thu 19 Mar 7:30pm
Music To Heal Tue 12 May 7:30pm	Arvo Pärt & Shostakovich Mon 30 Mar 7pm	Arvo Pärt & Shostakovich Sat 21 Mar 8pm	Arvo Pärt & Shostakovich Sun 22 Mar 2:30pm Mon 23 Mar 7:30pm	Beethoven & Janáček Thu 1 Oct 7:30pm	The Four Seasons & Beyond Fri 19 Jun 7:30pm	Music to Heal Wed 13 May 7:30pm			Music To Heal Thu 7 May 7:30pm
The Four Seasons & Beyond Tue 23 Jun 7:30pm	The Four Seasons & Beyond Mon 22 Jun 7pm	Mahler’s Song of the Earth Fri 29 May 8pm	Music to Heal Sun 10 May 2:30pm Mon 11 May 7:30pm	Nordic Noir Wed 2 Dec 7:30pm	Baroque Brilliance Thu 27 Aug 7:30pm	Intimate Mendelssohn & Bach Wed 5 Aug 7:30pm	Arvo Pärt & Shostakovich Tue 24 Mar 8pm Wed 25 Mar 7pm Sat 28 Mar 7pm Sun 29 Mar 2pm	Intimate Mendelssohn & Bach Sat 8 Aug 7pm Sun 9 Aug 2pm Tue 11 Aug 8pm Wed 12 Aug 7pm	
Intimate Mendelssohn & Bach Tue 4 Aug 7:30pm	Intimate Mendelssohn & Bach Mon 10 Aug 7pm	Intimate Mendelssohn & Bach Sat 1 Aug 8pm	The Four Seasons & Beyond Sun 21 Jun 2:30pm Mon 29 Jun 7:30pm	*The performance on Thu 4 Jun is not part of the Melbourne Recital Centre full-season Subscription. You can purchase this as an add-on to your Subscription, as part of a Flexi-subscription or as a single ticket once available.		Baroque Brilliance Wed 2 Sep 7:30pm	Music To Heal Fri 1 May 1:30pm Sun 3 May 2pm Tue 5 May 8pm**	Baroque Brilliance Sat 5 Sep 7pm Tue 8 Sep 8pm Wed 9 Sep 7pm Fri 11 Sep 1:30pm	
Baroque Brilliance Tue 1 Sep 7:30pm	Baroque Brilliance Mon 7 Sep 7pm	Baroque Brilliance Sat 29 Aug 8pm	Intimate Mendelssohn & Bach Sun 2 Aug 2:30pm Mon 3 Aug 7:30pm				Mahler’s Song of the Earth Sat 23 May 7pm Wed 27 May 7pm Sun 31 May 2pm Tue 2 Jun 8pm	Beethoven 250 Sat 14 Nov 7pm Sun 15 Nov 2pm Tue 17 Nov 8pm Wed 18 Nov 7pm Fri 20 Nov 1:30pm	
Beethoven 250 Tue 10 Nov 7:30pm	Beethoven 250 Mon 16 Nov 7pm	Beethoven 250 Sat 7 Nov 8pm	Baroque Brilliance Sun 30 Aug 2:30pm Mon 31 Aug 7:30pm						
			Beethoven 250 Sun 8 Nov 2:30pm Mon 9 Nov 7:30pm						

- Premium
- A Reserve
- B Reserve
- C Reserve

Note: These venue maps indicate 2020 subscription season reserves and are subject to change for single ticket sales.

2020 SEASON OVERVIEW

WHY
SUBSCRIBE?

1

The best seats
You'll enjoy priority booking ahead of the general public. When it comes time to renew, we'll hold your seats so you won't have to start your booking process from scratch and risk losing them.

2

The best price
As a reward for your ongoing commitment to the ACO, full-season Subscribers save up to 60% off the cost of single tickets.

3

Flexibility
Life can be unpredictable, plans change. We offer free exchanges* to full-season Subscribers so you can swap your tickets for another concert in the season.

4

Payment plans
Only full-season Subscribers have the option of paying by instalments – pay 50% to secure your seats and the remaining balance in late November 2019.

5

Exclusive offers
Full-season Subscribers have access to a host of special offers from us and our partners including:

- Discounts with our arts and entertainment partners
- Dining and accommodation offers

A full list of benefits can be found at aco.com.au/benefits

6

Be in the know
When you subscribe we'll keep you up to date on all things ACO. Our subscriber enews includes exclusive content, advance notice of new concerts, updates on subscriber benefits and more.

Subscribe to Win!

Subscribe by Wednesday 11 September to go in the draw to win a weekend for two in December 2020 to the new UKARIA festival in the Adelaide Hills. Your prize includes:

- Return flights for two from anywhere in Australia
- Two nights' accommodation at the Adina Apartment Hotel Adelaide Treasury
- Two tickets to all three ACO concerts at the UKARIA festival

Terms and conditions apply. Visit aco.com.au for details.

*Subscribers can exchange, at no cost, up to 14 days before a performance. After that an exchange fee of \$7.50 applies.



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Subscribe online at aco.com.au/subscribe or complete both sides of this form.

01. Your Details

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First Name

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By supplying your email address you agree to receive ACO email communications including customer service emails, notifications of artist changes, ACO enews and invitations to special events. If you do not wish to receive these please tick the circle.

☐

If you are subscribing for more than one person, please attach their details on a separate sheet so they can receive a subscriber card and enjoy all subscriber benefits, including invitations to special events and the ability to manage their own tickets.

02. Choose Your Subscription Package

Indicate the number of packages you require within each price reserve.

	Premium reserve			A reserve			B reserve			C reserve			Stud	Total
	Full	Conc	U30	Full	Conc	U30	Full	Conc	U30	Full	Conc	U30	Pkg	
Adelaide 7:30pm	\$648	\$546	\$324	\$594	\$492	\$270	\$486	\$396	\$258	N/A			\$120	\$ _____
Brisbane 7pm	\$648	\$546	\$324	\$594	\$492	\$270	\$486	\$396	\$258	\$354	\$276	\$228	\$120	\$ _____
Canberra 8pm	\$648	\$546	\$324	\$594	\$492	\$270	\$486	\$396	\$258	\$354	\$276	\$228	\$120	\$ _____
Melbourne Arts Centre Sun 2:30pm	\$812	\$707	\$378	\$749	\$644	\$315	\$637	\$532	\$301	\$476	\$392	\$266	\$140	\$ _____
Melbourne Arts Centre Mon 7:30pm	\$812	\$707	\$378	\$749	\$644	\$315	\$637	\$532	\$301	\$476	\$392	\$266	\$140	\$ _____
Melbourne Recital Centre 7:30pm	\$348	\$303	\$162	\$321	\$276	\$135	\$273	\$228	\$129	\$204	\$168	\$114	\$60	\$ _____
Newcastle 7:30pm	\$306	\$252	\$162	\$276	\$219	\$135	\$222	\$186	\$129	N/A				\$ _____
Perth 7:30pm	\$540	\$455	\$270	\$495	\$410	\$225	\$405	\$330	\$215	\$295	\$230	\$190	\$100	\$ _____
Sydney City Recital Hall Tue 8pm	\$812	\$707	\$378	\$749	\$644	\$315	\$637	\$532	\$301	\$476	\$392	\$266	\$140	\$ _____
Sydney City Recital Hall Wed 7pm	\$812	\$707	\$378	\$749	\$644	\$315	\$637	\$532	\$301	\$476	\$392	\$266	\$140	\$ _____
Sydney City Recital Hall Fri 1:30pm	\$540	\$475	\$270	\$495	\$450	\$225	\$445	\$375	\$215	\$340	\$280	\$190	\$100	\$ _____
Sydney City Recital Hall Sat 7pm	\$812	\$707	\$378	\$749	\$644	\$315	\$637	\$532	\$301	\$476	\$392	\$266	\$140	\$ _____
Sydney City Recital Hall Sun 2pm	\$812	\$707	\$378	\$749	\$644	\$315	\$637	\$532	\$301	\$476	\$392	\$266	\$140	\$ _____
Wollongong 7:30pm	\$306	\$252	\$162	\$276	\$219	\$135	\$222	\$186	\$129	N/A				\$ _____
SUBTOTAL														\$ _____

03. Seating Preference

Please note your desired locations in the relevant sections of the venues below, in order of preference.
Seat maps can be found on pages 46–47. We will do our best but not all seating requests will be possible.

Sydney – City Recital Hall	<input type="radio"/> Level 1	<input type="radio"/> Level 2	<input type="radio"/> Level 3
All other venues	<input type="radio"/> Stalls	<input type="radio"/> Circle	<input type="radio"/> Box
	<input type="radio"/> Balcony	<input type="radio"/> Gallery	<input type="radio"/> Other

Special requirements – If you use a wheelchair or have any access seating requirements, please tell us here:

I have included photocopied proof to qualify for a discounted price:

☐ Under 30 proof of age

☐ Full-time Student card, Centrelink Pension card, Veterans’ Affairs Pensioner card, Health Care card or Commonwealth Seniors Health Care card

04. Payment

Subscription package(s) total	\$	
Booking fee*	\$	7.50
I would like to make a tax-deductible donation to support the ACO	\$	
TOTAL PAYMENT	\$	

* Mandatory booking fee of \$7.50 applies.

05. How to Pay

☐ Cheque or money order payable to ‘Australian Chamber Orchestra Pty Ltd’

☐ Charge my credit card for the full amount

☐ Charge my credit card for 50% now with the remaining balance automatically deducted from the same credit card in late Nov 2019*

☐ American Express☐ Mastercard☐ Visa☐ Diners

Cardholder's name

Card number

Expiry date

Signature

Date

* Please ensure card is valid through to November 2019.

06. Submit Your Subscription

Website [aco.com.au](#)
Post ACO Subscriptions, PO Box R21, Royal Exchange, NSW 1225
Phone 1800 444 444 (Mon–Fri, 9am–5pm)

If you subscribed to the 2019 Season and have not received a renewal notice, please call 1800 444 444 (Mon–Fri, 9am–5pm).

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HOW TO BOOK

Key Dates

11 SEP

Renewal deadline
You'll need to renew your full-season Subscription by this date to guarantee your seats for the 2020 Season.

7 OCT

Flexi-subscription presale
Your exclusive presale on ACO 2020 Flexi-subscriptions opens. Flexi-subscriptions become available to the general public on 10 Oct.

28 OCT

Single ticket presale
Your exclusive presale on ACO 2020 single tickets opens. Single tickets become available to the general public on 31 Oct.

Online

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

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

Phone

1800 444 444
Our Box Office can process your order over the phone Mon–Fri 9am–5pm (AEST).

Mail

**PO Box R21
Royal Exchange NSW 1225**
Complete the booking form on page 49–50 or if you're renewing an existing subscription complete the personalised form that was sent to you with this brochure.

In Person

At time of printing the ACO is in planning stages for an office and Box Office relocation. Information will be communicated as soon as our new home is confirmed.

Please note the following before placing your subscription order:

- If you're booking a concession you must provide proof of age/ concession card with your form or email boxoffice@aco.com.au after placing your order online. For a list of eligible concessions please visit [aco.com.au/terms-and-conditions](#)
- Tickets will be allocated in date order of receipt and subscription renewals will be processed before new subscriptions.
- Your credit card will be debited or your cheque banked on receipt of your application.
- Tickets will be mailed out before December 2019.
- Full terms and conditions can be found at [aco.com.au/terms-and-conditions](#)
- If you need assistance at any time with your booking please do not hesitate to contact our Box Office on 1800 444 444 (Mon–Fri 9am–5pm AEST) and we will be very happy to help you.

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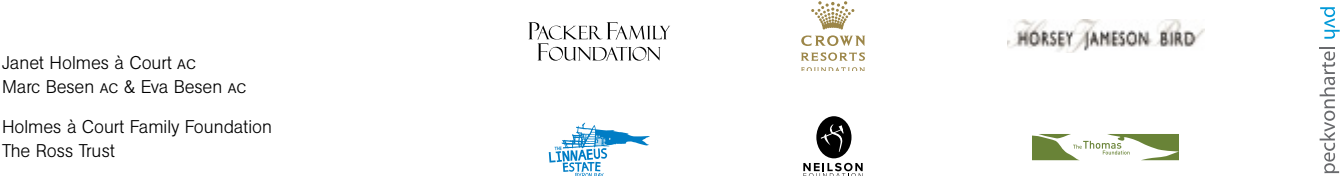
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