

AustralianChamberOrchestra

ACO

FROM WINTER'S STILLNESS

Directed by Richard Tognetti

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THANK YOU

We thank our wonderful family of supporters for their generosity in helping us take our music further this year. Every gift helps continue bringing the ACO to the stage, and to audiences and communities beyond it.

From all of us, thank you.



INSIDE

Inside you'll find features and interviews that shine a spotlight on our players and the music you are about to hear. Enjoy the read.

Share your experience

#ACO26Season



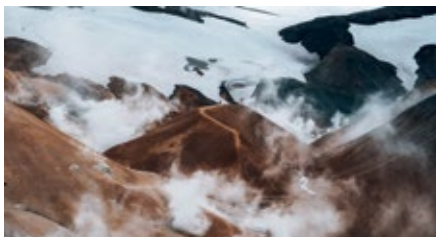
@AustralianChamberOrchestra

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WELCOME FROM THE ACO

Welcome to *From Winter's Stillness*.

This long-awaited collaboration between the ACO and the magnificent vocalists of Trio Mediaeval and trumpeter Arve Henriksen, directed by Richard Tognetti, basks in the ethereal beauty of music both old and new. Music from Europe's frozen North is presented alongside the fevered energy of music by 20th-century pioneers Terry Riley and Alfred Schnittke.

Featured in this concert is a new work by Icelandic composer Hildur Guðnadóttir, commissioned by the ACO for this tour. The winner of an Oscar, Golden Globe, Emmy, multiple Grammys and a BAFTA award, Guðnadóttir has become one of the world's most sought-after composers, so to have her write a new work especially for us is an enormous honour.

I am delighted to announce that JBWere has recently become the Principal Partner of ACO Collective, as well as the National Tour Partner for this program. JBWere has a long history with the ACO, as the ACO's Investment Advisor and as the Australian Financial Services Licence holder of the ACO Instrument Fund. Their partnership will play a vital role in nurturing the next generation of Australian string players, and we are deeply grateful for their support.

On behalf of all of us at the ACO, I extend our heartfelt thanks to those who contributed a tax-deductible donation to the Orchestra during our annual fundraising campaign. Your generosity ensures that the ACO can continue to bring our music to audiences in metropolitan and regional centres across Australia, and around the world.

As I write this, preparations are underway for the unveiling of the ACO's 2027 Season. Make sure to sign up to our eNews at our website to be the first in the know, and secure your seats for what promises to be an extraordinary year of music.

I trust you will enjoy this wonderful concert.



Richard Evans AM
Managing Director

PRINCIPAL PARTNER



Wesfarmers Arts



Australian Chamber Orchestra & Wesfarmers Arts
Bringing People & Music Together

WELCOME FROM JBWERE

As National Tour Partner of *From Winter's Stillness*, JBWere is delighted to welcome you to this performance by the Australian Chamber Orchestra. For over 185 years, JBWere has supported individuals, families and for-purpose organisations in building and preserving wealth, with a long-term perspective focused on passing on both financial and cultural legacies.

Directed by Richard Tognetti, this performance brings together the ACO with acclaimed vocal ensemble Trio Mediæval, known for their ethereal interpretations, and Norwegian trumpeter Arve Henriksen, whose distinctive sound bridges traditional and contemporary forms. Joining them are musicians from the ACO's Emerging Artist Program who have just returned from a regional tour in Victoria and NSW as part of ACO Collective.

Moving between ancient and modern sound worlds, this performance reflects themes of continuity, craftsmanship and connection – values closely aligned with JBWere's approach to intergenerational impact.

JBWere is proud to support the ACO's commitment to performance, mentorship and artistic excellence, helping ensure exceptional artistry continues to reach audiences across Australia and beyond.

We hope you enjoy this remarkable performance.



Michael Saadie

Executive NAB Private Wealth | CEO JBWere

JBWere

Where wealth finds purpose

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NEWS

Upcoming concerts
and the latest
announcements.

Latest News

ACO 2027

We're excited to unveil our 2027 Season in only a few weeks.

Make sure to sign up to our eNews to be the first to know about the extraordinary year of music we have planned for 2027.

JBWere

The ACO is delighted to share that JBWere has become Principal Partner of ACO Collective, providing invaluable support towards mentoring and training the next generation of Australian string musicians.

JBWere CEO Michael Saadie says, *"At JBWere, we recognise the importance of generations to come, whilst honouring the immense value of legacy."*

"In extending our relationship with the ACO as Principal Partner of ACO Collective, we are proud to support the sharing of knowledge and advice from the most experienced members of the ACO with those who will contribute to its future, and helping music reach communities across Australia."



1

On Tour

Mozart's Last Symphonies

19-25 SEP

Richard Tognetti directs an expanded ACO, joined by the country's leading wind and brass players, in a joyous celebration of Mozart's last three symphonies. This promises to be a highlight of the year.

Pekka Kuusisto:

Legends & Luminaries

3-19 OCT

Singular artist Pekka Kuusisto makes his long-awaited return to direct the ACO in music that transcends age and time, from Mozart and Mendelssohn to Ellen Reid and Nico Muhly.

Beethoven's Pastoral

12-25 NOV

Richard Tognetti directs the ACO in a thrilling season finale featuring Beethoven's epic and transportive Sixth Symphony.



2

ACO On The Pier

ACO Up Close: Trio Mediæval with Arve Henriksen

31 JUL

Step into a sacred space, where the sublime voices of Trio Mediæval and trumpet visionary Arve Henriksen bathe the Pier in a luminescent sound.

ACO Up Close: Attacca Quartet

8 AUG

The Grammy Award-winning Attacca Quartet plays at the cutting edge of classical music. The effect is intimate, electric, and unforgettable. Experience them perform the music of Radiohead, Caroline Shaw and Beethoven.

1.
ACO Viola Elizabeth
Woolnough and JBWere
CEO Michael Saadie

2.
Pekka Kuusisto

3.
Trio Mediæval

4.
Hand to Earth

5.
The Nutcracker



3

ACO Up Close: Satu in the Beyond

20 AUG

Join ACO Principal Violin Satu Vänскä and her electro-infused spin-off group Satu in the Beyond, featuring Richard Tognetti on electric violin, for the eagerly anticipated album release of *Satu in the Beyond: Far Field Theory*.

ACO Up Close: Hand to Earth with the ACO Quartet

11 SEP

An ACO string quartet led by Richard Tognetti joins forces with Hand to Earth, an astonishing ensemble that brings Yolŋu song cycles into conversation with bold contemporary approaches to music making, for an intimate, improvisation-fuelled collaboration that feels both ancient and electrifyingly new.



4

ACO Families

ACO Family Day

10-11 OCT

Bring the whole family to ACO On The Pier on Sydney Harbour to experience a vibrant 30-minute classical concert celebrating Vivaldi's beloved *Four Seasons*, followed by creative play activities and the opportunity to meet the musicians.

The Nutcracker

12-21 DEC

Join Clara and her Nutcracker on a magical journey in this stunning adaptation featuring live classical music and ballet.



5

ACO

MOZART'S LAST SYMPHONIES

19–25 September

Sydney, Brisbane, Melbourne and Canberra.

Experience the ACO at its joyous and inspirational best, performing Mozart's final three symphonies including the epic *Jupiter*.



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Tickets from \$69* | \$35* for U35s

*Transaction fee of \$8.50 applies

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Pre-Concert
Talks

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

CANBERRA – LLEWELLYN HALL
Bernard Rofe
Sat 25 Jul 6.45pm

MELBOURNE – ARTS
CENTRE MELBOURNE
Kym Dillon
Sun 26 Jul 1.45pm
Mon 27 Jul 6.45pm

ADELAIDE TOWN HALL
Kane Moroney
Tue 28 Jul 6.45pm

PERTH – WINTHROP HALL
William Yeoman
Wed 29 Jul 6.45pm

SYDNEY – CITY RECITAL HALL
Jack Stephens
Sat 1 Aug 6.15pm
Tue 4 Aug 7.15pm
Wed 5 Aug 6.15pm
Fri 7 Aug 6.15pm

BRISBANE – QPAC
CONCERT HALL
Matthew Hodge
Mon 3 Aug 6.15pm

SYDNEY OPERA HOUSE
Jack Stephens
Sun 9 Aug 1.15pm

PROGRAM

Richard Tognetti Director & Violin
Satu Vänskä Violin
Australian Chamber Orchestra
Arve Henriksen Trumpet

Trio *Mediæval*:
Anna Maria Friman Vocals
Ditte Marie Bræin Vocals
Jorunn Lovise Husan Vocals

COMPOSER	TITLE	MIN
Arve Henriksen	The Plume of Ash / Acceptance	6
Terry Riley	Half Wolf Dances Mad in the Moonlight	8
Tõnu Kõrvits	Kellamäng (Bells) (<i>Australian Premiere</i>) I. From village to village and arms to arms II. Steals in the night and appear the stars III. Who will these bells chime for?	12
Hildur Guðnadóttir	Tíminn og Vatnið (Time and the Water)* (<i>World Premiere</i>)	7
Traditional Norwegian ¹	Det lisle båret (The little child)	5
Sigur Rós ²	Fljótavík	4
Interval		20
Anonymous ³	St Birgitta Hymn – Rosa rorans bonitatem	4
Alfred Schnittke	Concerto Grosso No.1: I. Preludio	5
Anonymous ³	St Sunniva Hymn – Eterna Christi munera	4
Schnittke	Concerto Grosso No.1: II. Toccata	4
Traditional Swedish ⁴	Pris vare Gud (Praise be to God)	2
Schnittke	Concerto Grosso No.1: III. Recitativo	7
Anonymous ³	St Magnus Hymn – Nobilis humilis	4
Schnittke	Concerto Grosso No.1: IV. Cadenza, V. Rondo, VI. Postludio	12

* Commissioned by the Australian Chamber Orchestra.

1 Medieval ballad from Telemark. Vocals arranged by Tone Krohn. Chamber orchestra arranged by Helge Sunde.

2 Arranged by Guy Button.

3 Vocals and trumpet arranged by Trio Mediæval and Arve Henriksen. Strings arranged by Helge Sunde.

4 Traditional Swedish hymn. Melody as sung by Mats Fagerlund, Nuckö, Estonia. Arranged by Linn Andrea Fuglseth, Arve Henriksen and Helge Sunde.

The concert will last approximately two hours, including a 20-minute interval.
The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.

ACO concerts are regularly broadcast on ABC Classic. *From Winter's Stillness* will be broadcast on Wednesday 23 September, 1pm AEST and available on demand for 30 days after.

MUSICIANS ON STAGE



Richard Tognetti
Director & Violin

Richard plays a 1741–44 Giuseppe Guarneri del Gesù violin kindly on loan from the ACO. His Chair is sponsored by Gaby Kennard, Peter McMullin AM & Ruth McMullin, Andrew & Andrea Roberts, and Rosy Seaton & Seumas Dawes.



Anna Maria Friman
Vocals



Ditte Marie Bræin
Vocals



Jorunn Lovise Husan
Vocals



Arve Henriksen
Trumpet



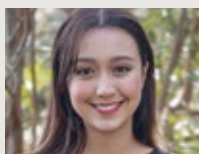
Helena Rathbone
Principal Violin

Helena plays the 1732 'ex-Dollfus' Stradivarius violin on loan from anonymous Australian private benefactors. Her Chair is sponsored by Margaret Gibbs & Rodney Cameron.



Satu Vänskä
Principal Violin

Satu plays a 1728/29 Stradivarius violin on loan from the ACO Instrument Fund. Her Chair is sponsored by David Thomas AM.



Anna da Silva Chen
Violin

Anna plays an 18th-century violin made in the style of Pietro Guarneri of Venice, on loan from Jannie Brown. Her Chair is sponsored by Alenka Tindale.



Aiko Goto
Violin

Aiko plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreae violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Anthony & Sharon Lee Foundation.



Ilya Isakovich
Violin

Ilya plays a 1590 Brothers Amati violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by anonymous donors and Colin Golvan AM KC & Dr Debbie Golvan.



Liisa Pallandi
Violin

Liisa plays a 1759 Giovanni Battista Guadagnini violin kindly on loan from the ACO. Her Chair is sponsored by the Melbourne Medical Syndicate.



Thibaud Pavlovic-Hobba
Violin

Thibaud plays his own 1842 Jean-Baptiste Vuillaume violin. His Chair is sponsored by The Minta Group.



Ike See
Violin

Ike plays his own 2021 Zygmuntowicz violin. His Chair is sponsored by Gus & Nanna Lehrer.



Véronique Serret[#]
Violin

Veronique plays a 1900 Leandro Bisiach violin.



Olivia Kowalik
Violin

2026 Emerging Artist



Benjamin Lam
Violin

2026 Emerging Artist



Lydia Sawires
Violin

2026 Emerging Artist



Theonie Wang
Violin

2026 Emerging Artist



Ida Klock-Bryhn[#]
Principal Viola

Ida plays a viola made by Giovanni and Francesco Grancino, Milan in 1665, on loan from the DNB Savings Bank Foundation, also known as Dextra Musica. She appears courtesy of Norwegian Chamber Orchestra.



Elizabeth Woolnough
Viola

Elizabeth plays a 1952 A.E. Smith viola on loan from the ACO. Her Chair is sponsored by Terry Campbell AO & Christine Campbell.

[#] Guest Musician



Andrew Jezek[#]
Viola

Andrew plays his own 1909 Anton Kreutzinger viola.



Sebastian Coyne
Viola

2026 Emerging Artist



Jamie Miles
Viola

Guest ACO
Emerging Artist



Richard Bamping[#]
Principal Cello

Richard plays a 1674 Andréa Guarneri cello. He appears courtesy of the Hong Kong Philharmonic Orchestra.



Julian Thompson
Cello

Julian plays a 1729 Giuseppe Guarneri filius Andreæ cello with elements of the instrument crafted by his son, Giuseppe Guarneri del Gesù, kindly donated to the ACO by the late Peter Weiss AO. His Chair is sponsored by the Stewart Family and Ms Julie Steiner AM & Prof Judyth Sachs.



Eliza Sdraulig[#]
Cello

Eliza plays a 2011 cello by Roberto Cavagnoli.



Max Wung
Cello

2026 Emerging Artist



Jeffrey Beecher[#]
Principal Bass

Jeffrey appears courtesy of Toronto Symphony Orchestra.



Harry Young
Bass

2026 Emerging Artist



Simon Tedeschi[#]
Piano & Harpsichord

Boston upright piano kindly provided by Theme & Variations Piano Services, prepared by Ken Hatfield.

Simon plays a Ruckers Double Harpsichord by Carey Beebe in Sydney, 2003. Supplied by Carey Beebe Harpsichords and prepared by Joanna Butler (Canberra, Melbourne, Adelaide) and Carey Beebe (Sydney, Brisbane).

In Perth, Simon plays a French Double harpsichord by Michael Johnson in 1987, courtesy of the Arts & Culture Trust and West Australian Symphony Orchestra, and prepared by Joanna Butler.

PRODUCTION CREDITS

Joe Cox
Head of Lighting

Felix Abrahams
Audio Engineer

[#] Guest Musician



In music and the law, great performances are never solo. That shared belief is why we proudly support the Australian Chamber Orchestra.

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JOHNSON | WINTER | SLATTERY

PROGRAM IN SHORT

Your five-minute read
before lights down.

Written by Russell Torrance



Arve Henriksen (1968-)

The Plume of Ash / Acceptance[#]

Norwegian trumpeter Arve Henriksen is revered for his unique sound that is reminiscent of the Japanese shakuhachi. His compositions are deeply rooted in electro-acoustic minimalism, combining ambient textures and mesmerising improvisations. *The Plume of Ash* comes from Henriksen's 2018 album *Composograph*, described as "a synthesis of wood, metal and electronics". This highly atmospheric music combines sounds and ornaments from traditional Norwegian folk music, contemporary music, improvisation and field recorded sounds. *Acceptance* comes from Henriksen's 2021 album *Mental Fatigue*, an introspective piece that captures melancholic, painful anxieties and listless atmospheres.



Terry Riley (1935-)

Half Wolf Dances Mad in the Moonlight

California-born Terry Riley is part of a musical scene that has as much in common with mid-20th-century counterculture as with the traditional concert hall. Think Haight-Ashbury, not Carnegie!

His music has many of the hallmarks of contemporaries Steve Reich and Philip Glass. It is "minimalist" – in other words, constructed from small figures that repeat and often collide to build mesmerising, shifting patterns. Like Steve Reich, Riley has also experimented with tape loops to add another texture to this mix.

Riley stands out from these other composers in his intense love of jazz – he called Charlie Parker and Miles Davis the "great chamber musicians" of the time – and his devotion to North Indian musical techniques and tuning systems.

Half Wolf Dances Mad in the Moonlight is part of an ambitious string quartet that began life in the mid-1980s

as a ballet. The final version, *Salome Dances for Peace*, was recorded by the Kronos Quartet in 1989 at George Lucas's Skywalker Ranch.

In the liner notes for the album, Terry Riley states, "I'm always trying to find ways that I can, besides doing music, contribute to world peace [...] I thought we ought to create a piece that can be played at the United Nations on special holidays."



Tõnu Kõrvits (1969-)

Kellamäng (Bells)[#]

Estonian composer Tõnu Kõrvits is known for his deeply atmospheric soundscapes and evocative orchestrations, composing music with profound poeticism and emotional resonance. *Kellamäng (Bells)*, composed for trumpeter Arve Henriksen and Trio Mediaeval, returns to a favourite theme for Kõrvits – the mystical sound of bells. A powerful setting of poetry by Estonian poet Doris Kareva, its three movements evoke the sounds of a church belfry, calling to the people below. A song begins to sound, pondering "Who will these bells chime for? / Who will my song belong to?" – for their dear one in a frosty night.



Hildur Guðnadóttir (1982-)

Tíminn og Vatnið (Time and the Water)[#] (World Premiere)

Hildur Guðnadóttir is an Academy Award-winning Icelandic composer, cellist, and singer whose work spans experimental pop, contemporary classical, and film music. She has emerged as one of the most innovative and emotionally resonant voices in modern composition, known for drawing vast sonic

landscapes from intimate sources. Her score for *Joker* earned her an Academy Award, Golden Globe, BAFTA, and Critics' Choice Award for Best Original Score. She also won a Primetime Emmy and Grammy for her work on HBO's *Chernobyl*, becoming the first solo female composer to win in either category.

Her newest work, *Tíminn og Vatnið (Time and the Water)*, was composed especially for the ACO and their tour with Trio Mediaeval and Arve Henriksen. In it, Guðnadóttir draws on the words of the modernist Icelandic poet Steinn Steinarr. The poem tells an age-old story of lost love, alluding to Dante's *Divine Comedy* as the poet searches for the ideal woman. The poet, tethered to an Icelandic estuary, is separated from his true love by the vast Atlantic Ocean. Steinarr says "Originally, I thought of these poetic stanzas as lyrics to a ballet, if it's even possible to talk about it in this way, in close relationship with certain legends and folk stories."

The composer writes:

"Both my grandmothers used to recite Steinn Steinarr's poetry to me, so I have a strong connection to his poems. He is one of Iceland's most beloved poets and *Tíminn og Vatnið* is regarded as a seminal work. When I originally spoke to Trio Mediaeval and Arve Henriksen about this work, they felt like water was a strong connection between the Nordic countries and this program, so I thought it was the perfect opportunity to finally work with the text of Steinn Steinarr that was such a big part of my upbringing."

Traditional / Anonymous

Det lisle båret (The little child), Pris vare Gud (Praise be to God), Hymns to the Saints[#]

For the Scandinavian vocalists of Trio Mediaeval, musicmaking is part of a never-ending oral tradition. Whether singing a hymn or a lullaby, "we become a link in a chain that began in the unknowable past and will stretch into the infinite future: a timeless continuum of solace and comfort." The works selected for this program invite us to experience this tradition first hand, and stand in poignant contrast to the polystylistic soundworld of Schnittke's Concerto Grosso No.1.

Det lisle båret (The little child) is a cautionary tale about a man named Gullmund who leaves his baby behind at home so that he can attend a feast. In his absence, he entrusts a fox to watch over the geese. The rose-cheeked baby somehow lures the fox inside, and Gellmund returns home to find a satisfied fox sitting by the door. Devastated, he offers to make endowment to the church as penance.

Pris vare Gud (Praise be to God) is a hymn that would have originally been sung heterophonically – with everyone singing freely together, the more skilful singers varying and ornamenting the melody.

The movements of Alfred Schnittke's Concerto Grosso are here interspersed with famous medieval hymns to three Saints: the monophonic chants of St Sunniva of Norway, St Birgitta of Sweden, and a two-voice hymn of St Magnus of Orkney. These hymns are central to the musical friendship between Trio Mediæval and Arve Henriksen. Their interpretations emerged from gatherings in the beautiful Dalsfjorden, Norway, where improvisation was an essential ingredient as the musicians explored chants, folk songs, religious hymns, and traditional fiddle tunes together.



Sigur Rós Fljótavík

Sigur Rós is an Icelandic band that swept to prominence in the late 1990s. Their distinctive sound uses electronics to create sweeping textures that build and release, in contrast to the traditional verse-chorus form of rock and pop. At the time, the sound was enthusiastically termed “post rock” and, for many listeners, formed a bridge between popular and art music.

This piece comes from Sigur Rós's 2008 album *Með suð í eyrum við spilum endalaust* (With a Buzz in Our Ears We Play Endlessly). The music takes you to Fljótavík – a remote, secluded bay on the windswept northwest coast of Iceland, green rocky hills plunging into the Atlantic.



Alfred Schnittke (1934–1998) Concerto Grosso No.1

The Concerto Grosso was an important musical style in the time of JS Bach – in fact, his Brandenburg Concertos are its most famous examples. There was a brief resurgence in interest in the 1920s when composers such as Igor Stravinsky began borrowing from the elegant style of the eighteenth century. Schnittke's Concerto Grosso No.1 follows on from this trend – but stylistically, it is a world apart.

Alfred Schnittke was a Russian-Soviet composer, and as a young man his style followed that of the most prominent Soviet composer of the day, Dmitri Shostakovich. He then had a period of being influenced by esoteric western European composition techniques such as serialism, where artistic choices are based on a number system.

Schnittke eventually settled on a style of his own devising, which he called – “polystylistic”. The point of this was to put “serious” music styles alongside those more associated with popular music. Schnittke said:

“I dream of the Utopia of a united style, where fragments of entertaining and serious are not used for comic effect but seriously represent multi-faceted musical reality.”

The Concerto Grosso No.1, from 1977, is one of the most famous examples of this “polystylism”, bringing in elements as diverse as film music, children's nursery rhymes and tango, and combining them with more “serious” concert hall styles such as Corelli and 20th century atonality.

At the time, Schnittke had fallen foul of the Soviet authorities and was not allowed to travel. Gidon Kremer, who commissioned the Concerto Grosso No.1, had other ideas: he insisted Schnittke join the Lithuanian Chamber Orchestra as a keyboard player, and so the composer was able to travel to Salzburg for the work's premiere.

Russell Torrance is an award-winning radio presenter and producer, and is currently the Mornings Presenter on ABC Classic. Russell's career began as an editor on the *New Grove Dictionary of Music and Musicians* and, as well as broadcast, has encompassed music teaching, composition and performance.

#Note by Bernard Rofo

ACO

PEKKA KUUSISTO: LEGENDS & LUMINARIES

3–19 October

Directed by Pekka Kuusisto

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from Mozart's *The Magic Flute* and music by
Mendelssohn, Nico Muhly and Ellen Reid.



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A full-page background image showing a vast, desolate landscape. In the foreground and middle ground, there are rolling hills of reddish-brown earth, likely volcanic ash. Large plumes of white steam or smoke are rising from several points across the landscape, creating a sense of movement and heat. The upper portion of the image shows snow-covered mountain peaks and ridges under a pale, overcast sky. The overall mood is one of cold, yet powerful, natural beauty.

At the heart of *From Winter's Stillness* – a collaboration between trumpeter Arve Henriksen, the celebrated group Trio Mediaeval and the Australian Chamber Orchestra – is the coldly luminous beauty of Nordic landscapes.

WINTER MAGIC

Written by Fiona Wright



When the Australian Chamber Orchestra's Artistic Director Richard Tognetti first contemplated collaborating with Arve Henriksen and Trio Mediaeval he knew, he says, that "we needed something really acidic" – something sharp and tart, almost caustic – to contrast with the purity of their music.

It didn't take long for him to land on Alfred Schnittke's Concerto Grosso.

"It might seem bizarrely contrasting," he says, "but actually the music is perfect." Schnittke is a self-described polystylist, bringing together in his music the ancient and the modern, pop, folk, the classical and the commercial. "Everything gets plastered on the walls," Tognetti says. He adds, after a pause, "I like that."

Tognetti sensed that Schnittke's mixing of styles and eras and registers would speak to a sensibility that Arve Henriksen and Trio Mediaeval share. They too, he says, are in their own way polystylists. And so the Schnittke Concerto – challenging, difficult and highly controversial in its time – is not a "foreign object" poking up against Henriksen's and Trio Mediaeval's work. It is, Tognetti says, "a portal into it, and a foil".

I mention to Anna Maria Friman, one of the founding members of Trio Mediaeval, that I am having trouble wrapping my head around the scale of the history, the sheer expanse of

time, covered by the music in *From Winter's Stillness*. Alongside a new commission – a world premiere – there are a number of hymns from Trio Mediaeval's regular repertoire that are around 1000 years old. I say this, and Friman nods excitedly. "This is," she says, "the very concept of the Trio Mediaeval." It's what she loves most about what the group can do.

What she means by this, she explains, is that there is real energy to be found in placing the very old and the very new side-by-side, in adding and combining epochs, moving in and out of different historical frameworks to see what happens in these kinds of combinations. Her favourite example of this is perhaps in the medieval music at the centre of the Trio's repertoire, which begins with ancient monophonic pieces – which have only a single line of melody – and then suddenly opens into polyphonic work.

"It is hard to imagine the impression that must have made," Friman says, "hearing that for the very first time." Hard to imagine an audience used solely to monophonic hymns suddenly experiencing multiple songlines, interwoven and entangled. It must have felt like magic.

"I want the music we play to sound like we're unpacking it for the first time," Tognetti



says. “It should always feel fresh.” It should always be experienced as new – as magic.

One way to go about this, of course, is by combination: the acid of Schnittke with the “purity, beauty and trueness” of Trio Mediæval and Arve Henriksen, the ancient with the entirely new.

Collaboration has always been central to the music of Trio Mediæval and Arve Henriksen, built into the core of their work. Collaboration, for them, is a source of energy. It is a means of exploring possibilities and pushing their practice in different ways. And – perhaps most importantly – it is a source of joy.

For Friman, the joy is in meeting and working with “kindred spirits”, in the way that working in collaboration allows a musician to be a part of something “much, much bigger” than themselves. “You almost become one instrument, one group sound,” she says. Everything else – your individual lives, careers, concerns – just falls away.

For Henriksen, the joy is in the different challenges that each collaboration brings, the way he has to learn each time how to “blend” his trumpet into the music. Each time, he says, “you get new sonic challenges” and you have to “lift yourself” to meet them.

But it is Friman who best describes the unique chemistry of collaboration. “You know your own charisma,” she says. “But you don’t know the other players’ charismas, or how they will meet.” There is so much room for the unknown, and unexpected.

Arve Henriksen and the Trio Mediæval have been frequent collaborators since 2006, when they first played together in a series of performances in Bergen, Norway’s second-largest city.

“Twenty years ago?” Henriksen asks.

“Yes, it’s 20 years this year.” Friman grins.

“So you see, it is a long-term relationship.”

Henriksen deadpans.

The joke is this: Henriksen and Friman first met for that collaboration. They are now married.

“I don’t know anything at all about the new commission,” Tognetti tells me. Not yet – it is exactly one month before the first performance when we speak. That is, he adds, exactly as it should be. “It’s best to just let composers go about their business. If you stick your nose in, it won’t work.”

The new commission is a piece by Hildur Guðnadóttir, something of a contemporary superstar as far as avant-garde composers go. Guðnadóttir is known for her scores for film and television, with credits that include the HBO series *Chernobyl*, the 2019 film *Joker* – for which she won an Oscar, BAFTA and a Golden Globe, the first solo female composer to

Collaboration has always been central to the music of Trio Mediæval and Arve Henriksen, built into the core of their work. Collaboration, for them, is a source of energy.

Page 18–19.
Kerlingarfjöll, Iceland.

Page 20.
Trio Mediæval.
Photo by Julia Marie Naglestad

The music in the program plays with ideas of harmony and dissonance, dynamic movement and meditative contemplation – but it always returns to this rootedness in place, an invitation to traverse the landscapes it evokes.

ever do so – and the 2022 film *Tár*, in which Cate Blanchett plays a fictional composer-conductor. “We were lucky to catch her between films,” Tognetti says. He knows the commission is a coup.

Tognetti is incredibly excited to “unwrap the present” of Guðnadóttir’s new work. Not knowing how things will turn out, or exactly what to expect of any program and any collaboration, is, he tells me, exactly how the ACO so often works.

“The music often evolves over the tour,” Tognetti says. This is part of what keeps the music fresh, keeps it sounding as if for the first time.

“You know,” says Anna Maria Friman, “no two of these performances will be exactly the same.” This is because Arve Henriksen is a jazz musician and improvisation is his *métier* – music as shifting and as happenstance as weather.

The sound that Arve Henriksen draws from his trumpet has been compared to the shakuhachi, the duduk – an Armenian double-reeded woodwind instrument – and the ocarina. All of these instruments are ethereal, fluting, breathy, sweet. The sound is often described as singular, entirely Henriksen’s own.

It’s no surprise that it surprises people, occasionally leaving them perturbed. During a run of concerts in Britain recently, Friman tells me, a woman was so disconcerted by Henriksen’s tone that she came up to him after one performance “to tell him that he needed to show people what a trumpet should really sound like.” Another pundit accused him of not being able to get the right sound out of the instrument. Both Friman and Henriksen are clearly delighted by these tales – and then Friman suddenly turns serious and says to me directly, “You have to listen. You have to listen to it to understand.”

Both Henriksen and Friman have a wonderful habit of adding to the other’s description of their own work. It’s not exactly finishing each other’s sentences, each other’s stories; rather, it’s more like an adding of emphasis or a filling in of context. Each time, they are making sure I understand the importance of the work the other person is doing, exactly what it is that is interesting, innovative, special about their music and their sound. Each time, they are making sure the other person doesn’t undersell themselves or speak too modestly. I’m not sure that they realise they are doing this. It is beautiful to watch: it too is collaboration, and profound.

But it is this particular instance that I keep thinking about in the days after we speak. I’m struck by the different tenor of Friman’s seriousness, its obvious and genuine esteem, by a sense that there

might be something in the music that is beyond language, that speaks in a way that words can't quite contain.

And so I listen to the music.

What I immediately think is this: Arve Henriksen's trumpet sounds like a human voice. And suddenly, this unusual collaboration – a vocal trio and a jazz trumpet – makes perfect sense.

It is not a foreign object. It is part of the body itself.

From Winter's Stillness is a program designed to take advantage of the strong sense of place – of time and of landscape – that is carried through so much Nordic music, and through the work of Trio Mediaeval and Arve Henriksen. To bring their sonic worlds, in their intensity and icy stillness, into contact with a new place, a new world with its own idiosyncrasies, its own commonalities and differences. The music in the program plays with ideas of harmony and dissonance, dynamic movement and meditative contemplation – but it always returns to this rootedness in place, an invitation to traverse the landscapes it evokes.

There is the steep-valleyed isolated bay Fljótavík in the north-west of Iceland that gives its name to the song by the rock band Sigur Rós, arranged here for the trumpet and strings, and the Icelandic volcano Eyjafjallajökull, whose 2010 explosion directly inspired Henriksen's original composition "Plume of

Ash", with its contemplation of deep geology and time. There is the island of Saaremaa, onto which the Estonian composer Tõnu Kõrvits transplants ancient myth and folklore. All of these are starkly beautiful, coldly luminous places carried in the music, across which the listener will be taken.

And then there is the work of Hildur Guðnardóttir, and the "extraordinary" soundscapes that are always at its heart. Guðnardóttir's music, with what Tognetti describes as its "dark textures" and "minimalistic, hard ambiance", is always evocative of place and space, of everything that shimmers and hums and is unsettled within a landscape. It is music that "eschews easy melody" in favour of texture, angularity, density: it is another portal, another foil.

Arve Henriksen talks about the landscape in which he was raised – and which inevitably informed his approach to his music – as the kind of landscape that is emblematic of the "sound worlds" and sensibility of *From Winter's Stillness*.

Henriksen grew up in a small village on the west coast of Norway, a region known for its rugged beauty, its glaciers and fjords, vertiginous valleys and mountains. It was here that he first started playing music as part of the local marching band – there is, he explains, a strong tradition of marching bands







in Norway, and all five of his siblings played in the troupe as well. That it was the trumpet he picked was “pure coincidence,” he says. “My father had a trumpet in the cupboard. So that was that.”

The west coast of Norway is also home to a tradition of folk singing that occurs up in the mountains, Friman explains, where cowherds call in their animals through song. This song she describes as resonant, as beautiful, “a penetrating, high sound” that echoes across the valleys.

“It gets lonely up there,” she says, “but you can sometimes hear people respond from kilometres away.”

I keep thinking about this music that finds its listener kilometres away, that traverses great distance and connects across them, as possessing some strange synchronicity with what *From Winter’s Stillness* sets out to do. That there is something about this music born of traditions of place resonating elsewhere, something about its ability to speak despite great difference, despite the different landscapes of our lives and hearts.

This kind of rugged, weather-tossed landscape, Henriksen says, has a psychological impact on the people who live within it. “You can’t avoid nature,” he says. You have to live according to what it dictates, from day to day and season to season.

You have to concede to its greater power: the fact that it demands sometimes that we bunker down.

I keep thinking, too, that so much of our experience of landscape – not only those landscapes that are vast and rugged or otherwise sublime – is an experience of intensity, about connection with something bigger, older, grander than ourselves. Something other, that makes us reconsider our very selves, as well as our position in the world. Something that might slow us down and hold us for a moment, suspended and still.

Fiona Wright is a writer, editor and critic from Sydney. Her first book, *Small Acts of Disappearance*, won the Nita B. Kibble Award and the Queensland Literary Award for Non Fiction. Her poetry collection *Domestic Interior* was shortlisted for the Prime Minister’s Literary Awards and her essay collection *The World Was Whole* was shortlisted for the 2020 NSW Premier’s Literary Award for non-fiction. Her most recent book is the novel *Kill Your Boomers* (2026).

Page 24.
Arve Henriksen.
Photo by Julia Marie Naglestad

Page 25.
Australian Chamber Orchestra.
Photo by Nic Walker

TEXT AND TRANSLATIONS

Kellamäng

I

Külalt külla ja sülest sülle
üks tornikell teisele heidab
täistunni kumedat kõla –
otsekui kullane kuul
mööda orgu see veereb
ja kaigub mägede vahel.

Tööle ja tundi ta hüüab,
palvusele ja aeda.
Küpseks saanud on õunad,
aeg on korjata neid.

II

Tuleb öö ja ilmuvad tähed.
Tuleb aeg ja ilmuvad sõnad.
Tasa, tasa
lööb kõlama laul

III

Kellele need kellad löövad?
Hallaööl, alli-lee,
kellele need kellad löövad?
Minu kallile.

Kellele mu laulud saavad?
Hallaööl, alli-lee,
kellele mu laulud saavad?
Minu kallile.

Hallaööl, alli-lee,
hallaööl, alli-lee,
lilled murti mulla pääle
minu kallile.

Text by Doris Kareva
English translation by Greete Kõrvits

Bells

From village to village and arms to arms
One belfry throws to the other
The dark sound of a full hour –
like a golden bowl
rolling down the valley
and booming between the hills.

It calls the hour and calls to work
calls to prayer and to the gardens.
Apples have ripened,
time to pick them.

Steals in the night and appear the stars.
Approaches the time and appear the words.
Quietly, quietly
a song begins to sound.

Who will these bells chime for?
In a frosty night, alli-lee,
Who will these bells chime for?
For my dear.

Who will my songs belong to?
In a frosty night, alli-lee,
Who will my songs belong to?
To my dear.

In a frosty night, alli-lee,
in a frosty night, alli-lee,
flowers were broken on the soil
For my dear.

Tíminn og Vatnið

Tíminn er eins og vatnið,
og vatnið er kalt og djúpt
eins og vitund mín sjálfs.

Og tíminn er eins og mynd,
sem er máluð af vatninu
og mér til hálf.

Og tíminn og vatnið
renna veglaust til þurrðar
inn í vitund mín sjálfs.

Sólin,
sólin var hjá mér,
eins og grannvaxin kona,
á gulum skóm.

Í tvítugu djúpi
svaf trú mín og ást
eins og tvíflitt blóm.

Og sólin gekk
yfir grunlaust blómið
á gulum skóm.

Undir þálfjalli tímans,
stóð þögn mín
eins og þroskað ax.

Ég sá sólskinið koma gangandi
eftir gráhvítum veginum,
og hugsun mín gekk til móts við sólskinið,
og sólskinið teygði ljósgult höfuð sitt
yfir vatnsbláan vegg.

Ég sá myrkrið fljúga
eins og málmerðan fugl
út úr moldbrúnum höndum mínum.

Og þögn mín breyttist
í þungan samhljóm
einskis og alls.

Meðan gljásvart myrkrið
flaug gullnum vængjum
í gegnum sólskinið.

Þögnin rennur
eins og rauður sjór
yfir rödd mína.

Þögnin rennur
eins og ryðbrunnið myrkur
yfir reynd þína.

Þögnin rennur
í þreföldum hring
kringum þögn sína.

Time and the Water

Time is like water,
and water is as cold and deep
as consciousness.

And time is like a reflection
made partly by water,
partly by me.

Time and water
rush trackless to vanish
inside my consciousness.

Sun,
the sun was with me
like a slender woman
in yellow shoes.

Twenty fathoms down
my love and faith slept
like a flowering anemone.

And the sun passed
over the unsuspecting flower
in yellow shoes.

Below time's snowless peak,
my silence waited
like ripening grain.

I saw sunlight walking
along a gray-white path,
and my thought reached out to meet the sunlight,
and the sunlight stretched its golden head
over the sea-blue wall.

I saw darkness fly away
like a metallic bird
from my earth-brown hands.

And my silence changed
into emphatic union
with nothing and everything.

While the glistening darkness
soared on golden wings
through the sunlight.

Silence flows
like a red sea
over my voice.

Silence drifts
like rusted darkness
across your reality.

Silence flows
outward in a three-fold circle
around silence.

Text by Steinn Steinarr: *Tíminn og vatnið* parts 1, 2, 16 and 20
English translation by Christopher Burawa and Cynthia Hogue

Det lisle bånnet

Å, Gullmund han ville te gjestebod fara
Sådomereven, kå gjorde han der?
å, reven sku taka gjæsann i vari.
Bånnet dotte, blomekinna.
Han lokka reven av bosjen inn.

Å, Gullmund han kom seg av gjestebodi heim
Sådomereven, kå gjorde han der?
å fyri satt reven, den valboren svein.
Bånnet dotte, blomekinna.
Han lokka reven av bosjen inn.

Å, kjære Gullmund, du biar meg ei stund,
Sådomereven, kå gjorde han der?
ti eg fær skifte mine sjælegaver um.
Bånnet dotte, blomekinna.
Han lokka reven av bosjen inn.

Det lisle bånnet gjev eg min skalle,
Sådomereven, kå gjorde han der?
han må så titt i golvet falle
Bånnet dotte, blomekinna.
Han lokka reven av bosjen inn.

Klokkaren gjeve eg min tunge,
Sådomereven, kå gjorde han der?
han må så ofte baa les og sjunge.
Bånnet dotte, blomekinna.
Han lokka reven av bosjen inn.

English translation by Andrew Smith

The little child

Gullmund was off, he'd been asked to a feast
Foolish fox, what was he up to?
and the fox was left to guard the geese.
The baby fell down, cheeks all rosy,
and lured the fox inside.

Gullmund returned from the banquet and saw
Foolish fox, what was he up to?
a satisfied creature, the fox by the door.
The baby fell down, cheeks all rosy
and lured the fox inside.

Dear Gullmund, stay with me for a while
Foolish fox, what was he up to?
until I've changed my ways.
The baby fell down, cheeks all rosy
and lured the fox inside.

To the little child I'll give my skull
Foolish fox, what was he up to?
for he seems prone to fall
The baby fell down, cheeks all rosy,
and lured the fox inside.

To the sexton I'll give my tongue
Foolish fox, what was he up to?
for he often has to read and sing.
The baby fell down, cheeks all rosy,
and lured the fox inside.

St Birgitta Hymn – Rosa rorans bonitatem

Rosa rorans bonitatem
stella stillans claritatem
Brigida vas gratie.
Rora celi pietatem
stillata vite puritatem
in vallem miserie.

Rose bearing dew of goodness,
star distilling drops of clearness,
Birgitta, vessel of grace.
Let dew of heaven's piety,
let drops of life's purity
fall into the valley of misery.

Text by Nils Hermansson (1326–1391)

English translation by Lars Brusletto Sveen

St Sunniva Hymn – Eterna Christi munera

Eterna Christi munera
lauda mater ecclesia
qui martyrum per vulnera
te stola vestit regia.

Praise the eternal gifts of Christ,
Mother Church,
who with the wounds of martyrs
dresses you in a royal robe.

Regum descendens stipite
celi scandit ad atria
sacro stipata milite
Sunniva regis filia.

Descending from a line of kings,
she rose up to the halls of heaven,
surrounded by the sacred army,
Sunniva, the king's daughter.

Carnem domant cilicio
quondam vestiti mollibus
delitias exilio
crebrisque risum fletibus.

They curb their flesh with goat's hair,
who once were softly dressed,
their delights with banishment,
their laughter with heavy weeping.

In his rosa cum lilio
nupta felici copula
sacro rubet martyrio
ruga carens et macula.

Trino deo et simplici
laus honor virtus gloria
qui martyris multiplici
glorificat victoria.
Amen.

English translation by Lars Brusletto Sveen

Among these, a rose, wed to a lily
in happy union,
reddens by the sacred martyrdom,
without wrinkles or spots.

Praise, honour, power and glory
be to the triune and one God,
who glorifies martyrs
with manifold victory.
Amen.

Pris vare Gud

Pris vare Gud, som låter
oss glada vakna opp
och över jorden åter
en nådedag gå opp,
en dag, som skall försvinna,
lik den igår förgick:
o, må vi då besinna
dess dyra ögonblick.

Vår kraft, o Gud, föröka,
att vi med trofasthet
må först ditt rike söka
och din rättfärdighet.
Då vill du nådigt skänka
allt övrigt åt envar.
O, må vi det betänka
i dag och alla da'r.

Text by Johan Olof Wallin, 1812
English translation by Andrew Smith

Praise be to God

Praise be to God
who lets us wake with joy
and brings a new day
of grace to the earth;
a day that shall disappear
as the day before has passed:
O, that we might store up
its precious moments.

Increase our strength, O God,
that we, with trustworthiness,
may first seek your kingdom
and your righteousness.
Then, by your grace, send us
your abundant gifts.
Let us dwell upon these things
this day and always.

St Magnus Hymn – Nobilis humilis

Nobilis humilis
Magne martyr stabilis
habilis utilis
comes venerabilis
et tutor laudabilis
tuos subditos
serva carnis fragilis
mole positos.

Preditus celitus
dono sancti spiritus
vivere temere
summo caves opere
carnis motus premere
studes penitus
ut carnis in carcere
regnet spiritus.
Amen.

English translation by Lars Brusletto Sveen

Noble, humble
Magnus, steadfast martyr,
able, beneficial,
venerable leader
and praiseworthy protector,
preserve your subjects,
burdened by the weight
of frail flesh.

Heavenly endowed
by the gift of the Holy Spirit,
you guard against living aimlessly
with the greatest effort,
you strive to suppress
the passions of the flesh utterly,
so that the spirit may reign
in the prison of flesh.
Amen.

Richard Tognetti

Artistic Director
& Violin



Richard Tognetti is Artistic Director of the Australian Chamber Orchestra. He has established an international reputation for his compelling performances and artistic individualism.

Richard began his studies in his home town of Wollongong with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances with the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director.

Richard performs on period, modern and electric instruments and his numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, Richard has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovene Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all the major Australian symphony orchestras. Richard performed the Australian premieres of Ligeti's Violin Concerto and Lutoslawski's Partita. In November 2016, he became the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London.

Richard created the Huntington Festival in Mudgee, New South Wales and was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard's arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. He curated and co-composed the scores for the ACO's documentary films *Musica Surfica*, *The Glide*, *The Reef* and *The Crowd & I*, and co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and Tom Carroll's film *Storm Surfers*. Richard collaborated with director Jennifer Peedom and *Stranger Than Fiction* to create the award-winning films *Mountain*, which went on to become the highest-grossing homegrown documentary in Australian cinemas, and *River*, which won Best Soundtrack at the ARIA, AACTA and APRA awards.

His recordings have received accolades around the world, and he is the recipient of seven ARIA awards, including three consecutive wins for his recordings of Bach's violin works.

Richard was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. In 2017 he was awarded the JC Williamson Award for longstanding service to the live performance industry. He performs on a 1741–44 Giuseppe Guarneri del Gesù violin, lent to him by the ACO.

Trio Mediaeval

Vocals

The crystalline voices of Trio Mediaeval have captivated audiences since the group was founded by Linn Andrea Fuglseth in Oslo in 1997. The Grammy-nominated trio's core repertoire features medieval sacred music from England, France and Italy, Nordic folk music (adapted and arranged by members of the group), contemporary Nordic jazz, specially commissioned works, and improvisation with or without instruments. The group's fruitful relationship with the legendary ECM Records, collaborative spirit, and busy touring schedule has earned them worldwide renown.

The trio has collaborated with a multitude of contemporary composers including Tõnu Kõrvits, Tord Gustavsen, Anna Clyne, Gavin Bryars, Ivan Moody, Sungji Hong and Andrew Smith. A 2006 collaboration with the Ensemble Musikfabrik in Cologne featured the work *Shelter* by Julia Wolfe, Michael Gordon and David Lang of the New York-based Bang on a Can composers' collective. This collaboration led to many more projects including Julia Wolfe's *Steel Hammer* composed for the trio and Bang on a Can All-Stars. The piece has been performed in the US and Europe (in venues such as Carnegie Hall, Barbican Centre/LSO, Elbphilharmonie Hamburg). The Bang on a Can collaboration also resulted in the full orchestral piece *Reason to believe* (2011) by David Lang, that Trio Mediaeval and The Norwegian Radio Orchestra premiered in Oslo. David Lang's piece *just (after song of songs)* composed for the trio and Garth Knox trio in 2014 was featured in Paolo Sorrentino's movie *Youth*.



More recently the trio has collaborated with musicians and orchestras such as Ringdown & Caroline Shaw, Catalina Vicens, Avanti! Chamber Orchestra, Arve Henriksen, Sinikka Langeland Ensemble, Mats Eilertsen Trio, Grauschumaker Piano Duo & Deutsches Symphonie-Orchester Berlin, Bang on a Can All-Stars, the Norwegian Chamber Orchestra, Kristiansand Symphony Orchestra, Stavanger Symphony Orchestra and Oslo Philharmonic Orchestra.

Trio Mediaeval has toured extensively in Europe and USA, and has visited Japan, Hong Kong, Macau, South Korea, and Australia. The group has performed in a variety of venues: churches, cathedrals, monasteries, farms, clubs, industrial spaces, private homes, outdoor arenas and museums and has been invited to appear on the most prestigious stages in the world. After releasing seven recordings on ECM Records between 2001 and 2017, the trio began a collaboration with Morten Lindberg and the 2L label in Norway. The ensemble has now released three albums on 2L: *Solacium*, *An Old Hall Ladymass* and *YULE*.

Photo by Julia Marie Naglestad

Arve Henriksen

Trumpet



Arve Henriksen was born in Stranda, a small town on the Norwegian western coast. Immersed in the dramatic landscapes of fjords and mountains, Arve's early life was shaped by the evocative beauty of his surroundings – a profound influence that would later manifest in his music.

Arve has gained international recognition as one of today's most innovative and expressive jazz/improvisation trumpet players. Deeply interested in sonic exploration, Arve found initial inspiration in Japanese music and the shakuhachi flute, profoundly influencing his trumpet tone and experimental approach. Over the years, he has absorbed elements from a variety of folk traditions, integrated electronic processing, and developed his own vocal techniques.

Arve has performed throughout Europe and has toured in Japan, China, Australia, Canada, USA, Brazil and Argentina. His extensive discography includes participation on over 250 recordings. He has worked predominantly with ECM Records, Rune Grammofon, and his own label, Arve Music – each outlet highlighting various aspects of his creative work.

His contributions extend well beyond the jazz genre; Arve has collaborated with a range of musicians, ensembles, choirs and orchestras, including Bill Frisell, John Paul Jones, Tigran Hamasyan, Jon Hassel, Imogen Heap, Laurie Anderson, Terje Isungset, Christian Wallumrød Ensemble, Trygve Seim Ensemble, Sinikka Langeland Ensemble,

Cikada String Quartet, The Norwegian Chamber Orchestra, Kristiansand and Trondheim Symphony Orchestras, London Sinfonietta, Opera North, Britten Sinfonia, Deutsche Kammerphilharmonie Bremen, The Norwegian Wind Ensemble, Danish Radio Big Band, The Trondheim Soloists, Latvian Radio Choir, The Swedish Radio Choir, and the Norwegian Radio Orchestra. These collaborative projects have enabled him to merge improvisational techniques with composed works, thereby exploring the dynamic interface between tradition and modernity.

His current collaborations include concerts and recordings with Clément Janinet's Garden of Silences, Jan Bang & Eivind Aarset, Arcanum with Trygve Seim, Anders Jormin and Markku Ounaskari, Supersilent, Jakob Bro & Jorge Rossy, Tord Gustavsen & Kim Rysstad, Trio Mediæval, Harmen Fraanje and David Kollar.

Photo by Julia Marie Naglestad

Australian Chamber Orchestra

“The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.”

— THE AUSTRALIAN

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances that redefine orchestral music. With its fearless leader of over three decades, Artistic Director Richard Tognetti, the ACO is acclaimed internationally as an ensemble of invention, disruption and unforgettable music-making.

The ACO performs more than 100 concerts each year, with programs that embrace celebrated classics alongside new commissions and groundbreaking collaborations, working with artists and musicians who share the Orchestra’s ideology: from

Emmanuel Pahud, Steven Isserlis, Polina Leschenko, Pekka Kuusisto, Nicolas Altstaedt and William Barton, to Jonny Greenwood, Neil Finn and Meow Meow; to visual artists and film makers such as Bill Henson, Shaun Tan, Jane Campion, and Jennifer Peedom, who co-create unique, hybrid productions for which the ACO has become renowned.

In addition to its national touring schedule, the ACO undertakes multiple international tours a year, regularly performing in cities including London, New York and Tokyo. Following the success of Richard Tognetti’s season as the Barbican’s first ever Artist-in-Residence at Milton Court Concert Hall, the Orchestra performed a three-year residency as International Associate Ensemble at Milton Court in partnership with London’s Barbican Centre from the 2018/19 season.

The ACO has a series of award-winning cinematic concert films, *ACO StudioCasts*, as well as an active recording program across vinyl, CD and digital. Its recordings of Bach’s violin works won two consecutive ARIA Awards. Recent releases include *Horizon*, *Beethoven & Brahms: Concertos for Violin and Orchestra*, featuring Richard Tognetti as soloist, *Water/Night Music*, the first Australian-produced classical vinyl for two decades, *Beethoven 1, 2, & 3 Eroica* and ARIA award-winning albums *River* and *Indies & Idols*.

In 2022 the ACO opened a new, world-class venue, ACO On The Pier, continuing the Orchestra’s dedication to creating and presenting transformative experiences for all music lovers.

aco.com.au



Spotlight on the University of Melbourne

An interview with Professor Richard Kurth, Director of the Melbourne Conservatorium of Music at the University of Melbourne



The University of Melbourne and the ACO have been partners since 2020. What does that partnership actually look like in practice?

It's a genuine embedding of ACO artistry into how we train our students at the Conservatorium. This isn't a ceremonial arrangement. ACO musicians work directly with our students across multiple annual workshops, performances, outreach and education initiatives, providing hands-on mentorship and real professional context that translates the unique ACO artistic level directly into the student experience.

What form does that mentorship take?

Intensive workshops and masterclasses, held both here in Melbourne at the Ian Potter Southbank Centre and in Sydney at the ACO's home, ACO On The Pier in the Walsh Bay Arts Precinct – two inspiring places! Students work through focused repertoire study, ensemble coaching and career guidance in concentrated bursts that accelerate their development. And of course there are wonderful individual exchanges between ACO musicians and Conservatorium students and staff, and we experience the artistic commitment that makes the ACO so unique. The Sydney residency component is particularly powerful: students prepare both chamber orchestra works and string quartets to professional rehearsal standards in the ACO's world-class facilities at Walsh Bay, and really feel the ACO energy there. Likewise, the ACO musicians are part of our family when they present workshops in Melbourne in The Ian Potter Southbank Centre.

There's also a research dimension to the partnership?

The University is running a five-year study examining the Orchestra's in-school ACO Foundations program. Academics from the Faculty of Fine Arts and Music and the Faculty of Education are investigating how classroom music-making shapes cognition, social development and wellbeing. It's serious longitudinal research, designed to generate evidence that can inform educators and policymakers.

What do you see as the lasting impact of the partnership?

The truly extraordinary ACO is unquestionably a world leader in both innovative creative concert programming and peak level performance. To engage with the ACO musicians throughout the year, and especially during the intensive workshops, is a constant inspiration and energy boost for us, showing us how to reach way past the present and achieve ambitious aspirations. Our graduates are not just better prepared for professional careers, they are inspired to a higher level, and that's immediate and tangible. And our teaching and artistic staff are likewise energised and their creative impulses elevated. The research findings are also helping shape music education policy and practice more broadly, and that's a longer game that matters enormously. This partnership has been an exciting growth experience, going wider and deeper each year. I think it's very positive and powerful for both institutions.

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Live and intimate, our ACO Up Close program delivers the genre-bending, the revelatory, the classical and the contemporary.



TRIO MEDIAEVAL WITH ARVE HENRIKSEN

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Step into a sacred space with Nordic jazz visionary Arve Henriksen and vocal phenomenon Trio Mediæval.

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20 Aug

Join ACO Principal Violin Satu Vanskä and her electro-infused spin-off group, featuring Richard Tognetti on electric violin.

HAND TO EARTH WITH THE ACO QUARTET

11 Sep

An astonishing ensemble centred on Yolŋu song cycles, unbound by genre, time, or tradition.

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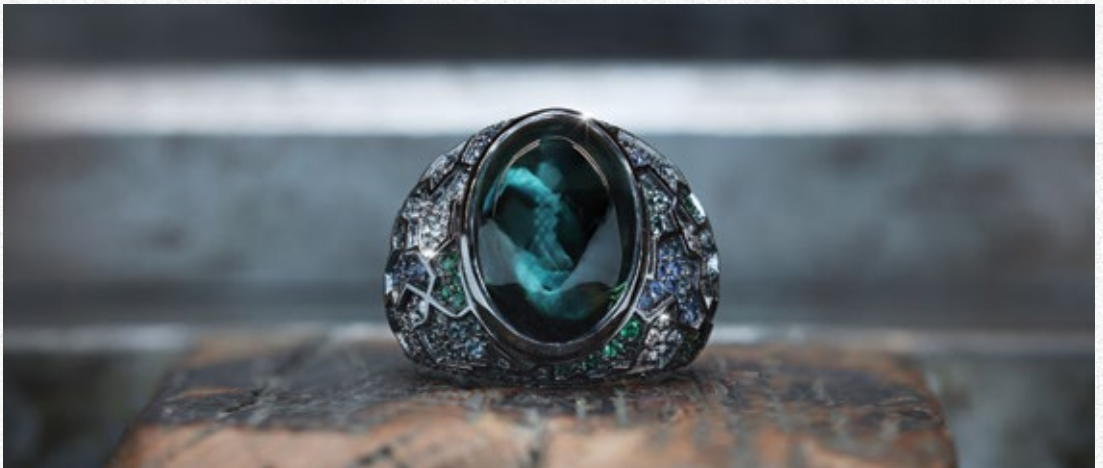
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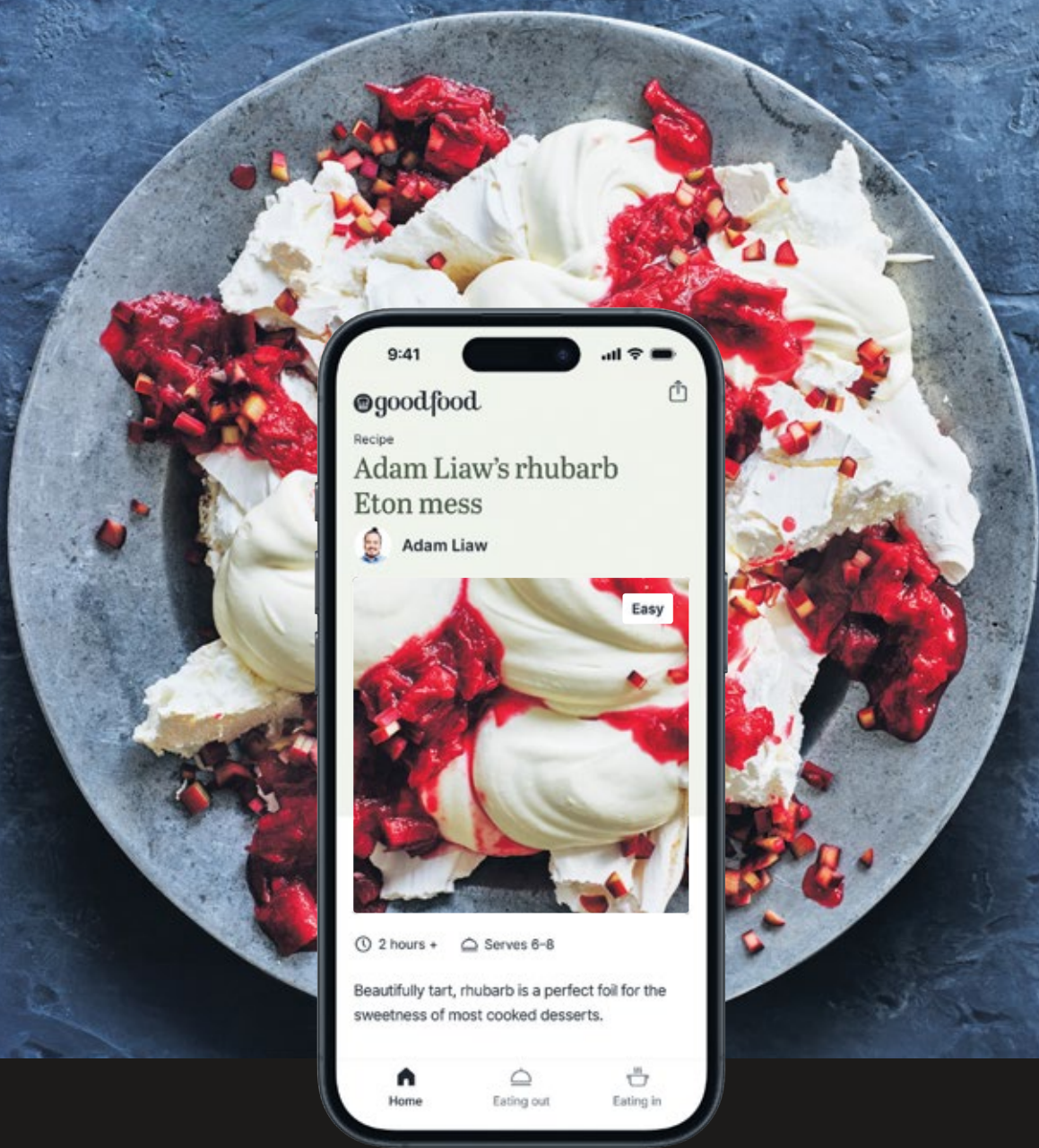
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