

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

TARRAWARRA FESTIVAL

19–20 MARCH 2022



TARRAWARRA
MUSEUM
OF ART

aco



TarraWarra Museum of Art recognises and values the Wurundjeri people of the Kulin Nation as the original custodians of the lands and waters on which the Museum stands.

Designed by acclaimed Australian architect Allan Powell, TarraWarra Museum of Art opened in December 2003, winning the Premier's Design Award in 2004.

Not only did the founding patrons Marc Besen AC and the late Eva Besen AO gift the building that houses the Museum, they also donated a significant proportion of their collection of modern and contemporary Australian art for the enjoyment of the public.

Building on the Marc and Eva Besen gift, TarraWarra Museum of Art actively engages with art, place and ideas, where unexpected links between contemporary art and modernism are presented within global, national and Indigenous contexts.

We value our non-urban environment and immersive atmosphere which provides a retreat for the imagination, and we actively engage with the rich Indigenous culture of the Yarra Valley. The Museum provides artists, thinkers and visitors with the opportunities to actively participate in the world around them.

WELCOME



Welcome to the 2022 TarraWarra Festival. We are delighted to return for what has become a highlight of the ACO's year.

This year's program showcases a musical array of both old and new, with works spanning from the familiar to the lesser known and brand new – including a world premiere by young Australian composer, Holly Harrison. We are proud of our ongoing relationship with the Australian National Academy of Music and pleased to have students joining us again this year for the third concert and workshop on Sunday.

This year in the gallery, we are surrounded by the artworks of David Noonan whose collages draw on a diverse range of found imagery. Exploring themes of memory and impermanence, the exhibition includes tapestries, collages and film, each contributing to the immersive experience that makes the TarraWarra Festival so unique.

On behalf of everyone at the ACO, I pay special tribute to the late Eva Besen AO. This will be the first year without Mrs Besen's quiet presence in the gallery and we remember her for her kindness, interest and support of our TarraWarra partnership. We extend our warmest thanks to our generous host, Marc Besen AC, without whose generosity this experience would not be possible.

Finally, the weekend would not be complete without the coming together of so many of our most loyal patrons, and I thank you all for your continued support.

A handwritten signature in dark ink, appearing to read 'Richard Evans', written in a cursive style.

Richard Evans
Managing Director, ACO

SATURDAY 19 MARCH, 12.30PM

Concert 1

Richard Tognetti Director and Violin
Australian Chamber Orchestra

BEETHOVEN (arr. strings) String Quartet in C minor, 8
Op.18, No.4: I. Allegro ma non tanto

GABRIELA LENA FRANK Leyendas – An Andean Walkabout: 10
Selections

II. Tarqueada

III. Himno de Zampoñas

VI. Coqueteos

OSVALDO GOLIJOV Tenebrae 6

BEETHOVEN (arr. Tognetti) Violin Sonata in A major, 36
Op.47 “Bridgetower”

I. Adagio sostenuto – Presto

II. Andante con variazioni

III. Finale: Presto

The concert will last approximately one hour.



DAVID NOONAN
Mnemosyne 2021
(film still)
16mm film
film duration 00:20:35
Courtesy the artist,
Modern Art, London

SATURDAY 19 MARCH, 6.00PM

Concert 2

Richard Tognetti Director and Violin
Satu Vänskä Principal Violin and Vocals
Stefanie Farrands Principal Viola
Australian Chamber Orchestra

HANDEL Concerto Grosso in D major, Op.6, No.5	16
<i>I. Larghetto, e staccato</i>	
<i>II. Allegro</i>	
<i>III. Presto</i>	
<i>IV. Largo</i>	
<i>V. Allegro</i>	
<i>VI. Menuet. Un poco larghetto</i>	
BACH (arr. strings) Three-Part Invention No.4 in D minor, BWV790	3
BACH (arr. Tognetti) Sonata for Solo Violin No.2	5
in D minor, BWV1004: Chaconne	
STRAVINSKY Apollon musagète: X. Apotheosis	4
HASSLER Finnish Hymn: "Oi rakkain Jeesuskeni"	4
BACH St Matthew Passion, BWV244: "Erbarme Dich"	6
Interval	
RESPIGHI Ancient Airs and Dances: Suite III	16
<i>I. Italiana</i>	
<i>II. Arie di corte</i>	
<i>III. Siciliana</i>	
<i>IV. Passacaglia</i>	
BACH Violin Concerto in A minor, BWV1041: I. [Allegro]	3
ARVO PÄRT Collage on B-A-C-H: I. Toccata (Preciso)	3
BACH Violin Concerto in A minor, BWV1041: II. Andante	6
ARVO PÄRT Fratres for violin, strings and percussion	12
BACH Violin Concerto in A minor, BWV1041: III. Allegro assai	4

The concert will last approximately one hour and 35 minutes, including a 20-minute interval.

SUNDAY 20 MARCH, 11.00AM

Workshop

Satu Vänskä leads an octet of ACO and ANAM musicians in preparation for this afternoon's concert.

MENDELSSOHN Octet in E-flat major, Op.20:
I. Allegro moderato, ma con fuoco

Led by **Satu Vänskä** Violin

Mark Ingwersen Violin

Stefanie Farrands Viola

Melissa Barnard Cello

Donica Tran Violin*

Felix Pascoe Violin*

Andrew Crothers Viola*

Daniel Chiou Cello*

*Courtesy of ANAM

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

The Australian National Academy of Music (ANAM) is dedicated to the artistic and professional development of the most exceptional young classical musicians from Australia and New Zealand. It is a place in which musicians fulfil their potential as music leaders, distinguished by their skill, imagination and courage, and by their determined contribution to a vibrant music culture.

The only professional performance training institute in Australia, and one of the few in the world, ANAM musicians learn and transform through public performance. During the year, ANAM invites an impressive list of national and international guest artists to work with its esteemed Faculty and musicians to present over 180 events including concerts, masterclasses and discussions.

With an outstanding track record of success, ANAM alumni regularly receive major national and international awards, and are currently working in orchestras and chamber ensembles around the world, performing as soloists, and contributing to educating the next generation of musicians. ANAM aims to inspire these future music leaders and encourages audiences to share the experience.

Concert 3

Richard Tognetti Director

Satu Vänskä Principal Violin and Vocals

Stefanie Farrands Principal Viola

Australian Chamber Orchestra

MENDELSSOHN Octet in E-flat major, Op.20: I. Allegro moderato, ma con fuoco*	13
BRITTEN Variations on a Theme of Frank Bridge, Op.10: Selections <i>III. March</i> <i>IV. Romance</i> <i>V. Aria Italiana</i> <i>VI. Bourrée classique</i> <i>VII. Wiener waltz</i> <i>VIII. Moto perpetuo</i>	10
HOLLY HARRISON Black Ice (world premiere)**	8
VIEUXTEMPS Capriccio for solo viola "Hommage à Paganini"	4
JOHN LUTHER ADAMS (arr. strings) The Wind in High Places: II. Maclaren Summit	5
SCULTHORPE Sonata for Strings No.1: Selections <i>I. Sun Song</i> <i>II. Chorale</i> <i>III. Interlude</i>	8
RANDY NEWMAN (arr. Tognetti) Texas Girl at the Funeral of her Father	3
BARTÓK (arr. Willner) Romanian Folk Dances: Selections <i>I. Jocul cu bâță</i> (Stick Dance) <i>III. Pe loc</i> (In One Spot) <i>V. Poarga Românească</i> (Romanian Polka) <i>VI. Mărunțel</i> (Fast Dance)	3

* Featuring musicians from ANAM

** Commissioned by the Australian Chamber Orchestra

The concert will last approximately one hour.



DAVID NOONAN

Untitled 2015

silkscreen on linen collage

222.5 x 122.5 cm

TarraWarra Museum of Art collection

Purchased 2015

Concert 1

Ludwig van Beethoven (1770–1827)

String Quartet in C minor, Op.18, No.4:

I. Allegro ma non tanto

arranged for string orchestra

C minor, the key of the *Pathétique* Sonata and Fifth Symphony, is often thought of as *the* archetypical Beethoven key – music of great dramatic substance seizing fate by the throat. Beethoven's 4th string quartet, composed around the same time as the *Pathétique*, is no exception. Its first movement in particular boasts an abundance of passion and urgency, supported by sonorous scoring which lends itself to this arrangement for string orchestra.

Gabriela Lena Frank (1972–)

Leyendas – An Andean Walkabout: Selections

The Washington Post listed Gabriela Lena Frank as one of the 35 most significant women composers in history. Her music reflects her own personal experience as a multi-racial Latina, as well as her studies of Latin American cultures, incorporating poetry, mythology, and native musical styles into her own unique framework.

Leyendas: An Andean Walkabout, composed for string quartet in 2001 and re-worked for string orchestra in 2003, draws inspiration from the idea of *mestizaje* as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

CONCERT 1: WHAT YOU'RE ABOUT TO HEAR

Oswaldo Golijov (1960–)

Tenebrae, for string quartet
arranged for string orchestra

The composer writes: I wrote *Tenebrae* as a consequence of witnessing two contrasting realities in a short period of time in September 2000. I was in Israel at the start of the new wave of violence that is still continuing today, and a week later I took my son to the new planetarium in New York, where we could see the Earth as a beautiful blue dot in space. I wanted to write a piece that could be listened to from different perspectives. That is, if one chooses to listen to it “from afar”, the music would probably offer a “beautiful” surface but, from a metaphorically closer distance, one could hear that, beneath that surface, the music is full of pain. I lifted some of the haunting melismas from Couperin’s *Troisième Leçon de Tenebrae*, using them as sources for loops, and wrote new interludes between them, always within a pulsating, vibrating, aerial texture. The compositional challenge was to write music that would sound as an orbiting spaceship that never touches ground.

Ludwig van Beethoven

Violin Sonata in A major, Op.47 “Bridgetower”
arranged by Richard Tognetti

In 1803, Beethoven was introduced to an exciting 24-year-old virtuoso violinist of West Indian descent named George Polgreen Bridgetower. The two men immediately became friends, and they decided to hold a concert together, premiering a new sonata Beethoven had written for them to play.

The concert was a triumph, and Bridgetower’s hot-blooded, larger-than-life personality had brought out something new in Beethoven. Ultimately, their fiery personalities got the better of them, and they parted ways over “some silly quarrel about a girl”. Beethoven re-dedicated the sonata to the violinist Rodolphe Kreutzer, who probably never played it. Bridgetower was never heard from again, dying in poverty and obscurity.

Richard Tognetti and the ACO wish to correct the injustice of the sonata’s re-dedication. Therefore, we present it once again as the *Bridgetower Sonata*, in recognition of the man who inspired and first performed it. Tognetti has orchestrated the work as a concerto for violin and strings. His arrangement is dedicated to the great Israeli violinist Ivry Gitlis, who performed it with the ACO in 2000 and 2001.

SATURDAY 19 MARCH, 6.00PM

Concert 2

George Frideric Handel (1685–1759)

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

Handel is one of the few Baroque composers who could truly be said to be in Bach's league, with Bach himself saying that Handel was "the only person I would wish to see before I die, and the only person I would wish to be, were I not Bach." His Concerto Grosso in D major, Op.6, No.5 is part of a set of 12 composed over the course of only a few weeks, each inspired by the concerti grossi of Arcangelo Corelli and Francesco Geminiani. As with those of his contemporaries, Handel's concerti grossi feature a group of concertino soloists who are pitted against the orchestra.

Johann Sebastian Bach (1685–1750)

Three-Part Invention No.4 in D minor, BWV790

arranged for string trio

Bach's Two- and Three-Part Inventions are a collection of 30 short keyboard compositions in different keys, each with a unique character and feeling, which Bach intended for his 12-year-old son, Wilhelm Friedemann Bach, and other students "to learn to play cleanly in two parts, but also, after further progress, to handle three parts correctly and well." Bach's main aim in these Three-Part Inventions (also known as Sinfonias) was to ensure each part was played clearly in a singing style, which makes them especially suited for performance on string instruments. With this in mind, they are presented here in an arrangement for string trio.



DAVID NOONAN
Untitled 2021
Jacquard tapestry
195 x 290 cm
Courtesy the artist
and Anna Schwartz
Gallery, Melbourne

CONCERT 2: WHAT YOU'RE ABOUT TO HEAR

Johann Sebastian Bach

Sonata for Solo Violin No.2 in D minor, BWV1004: Chaconne
arranged by Richard Tognetti

Bach's six sonatas and partitas for solo violin stand as one of western music's most glorious and monumental achievements. The Chaconne that concludes the Partita in D minor is perhaps the single greatest piece written for unaccompanied violin. It is a series of variations on a repeating four-bar ground bass, but over the course of its 15-plus minutes, seems to transcend time and music itself. It is presented here in an arrangement for string orchestra by Richard Tognetti.

Igor Stravinsky (1882–1971)

Apollon musagète: X. Apotheosis

Stravinsky's ballet *Apollo*, composed in 1927 and 1928, is magnificently at odds with the modern world. His first collaboration with choreographer George Balanchine, it is among the purest, most serenely tonal of Stravinsky's neoclassical works: its steadily pulsing rhythms recall dances at the court of Louis XIV, in particular the ballets of Lully. The story tells of the maturation of the young god Apollo, who receives instruction from the Muses. In the final movement, "Apotheosis", which depicts Apollo's ascent to Parnassus, hypnotically circling patterns suggest a sublime stasis. As rhythmic values progressively lengthen, the mythic figures seem to dissolve into a motionless frieze, their flesh turning to marble.

Hans Leo Hassler (1564–1612)

Finnish Hymn: "Oi rakkain Jeesukseni"

At the heart of many of Bach's church cantatas and Passions were the chorale melodies of the Lutheran church, tunes which were intrinsic to people's everyday experience of liturgical worship. Bach set this particular melody (written by Paul Gerhardt and harmonised by Hans Leo Hassler) five times in his *St Matthew Passion*, which has led to it becoming known as the Passion Chorale. So popular and versatile is the melody that it has entered into the Finnish hymnal as "Oi rakkain Jeesukseni" ("O my dearest Jesus").

CONCERT 2: WHAT YOU'RE ABOUT TO HEAR

Johann Sebastian Bach

St Matthew Passion, BWV244: "Erbarme Dich"

If the Passion Chorale is the heart of the *St Matthew Passion*, then one could call "Erbarme Dich" its soul – exemplifying a tragic sadness that ties Bach's Passion together as a whole. Following Peter's betrayal of Jesus, this haunting aria expresses Peter's penitence and bitter lamentation: "Have mercy, O God, for my tears' sake. Look how my heart and eyes weep bitterly before Thee." Originally sung by an alto, the aria becomes even more emotional as a duet for a weeping cello accompanied by solo violin.

Ottorino Respighi (1879–1936)

Ancient Airs and Dances: Suite III

It may seem surprising, but for much of the 19th and 20th centuries, the music of pre-Classical composers was largely unknown to the general concert-going public. As a student, Ottorino Respighi became exposed to a significant amount of this music – works that had long been forgotten or dismissed as old fashioned. His three suites of *Ancient Airs and Dances* are based on pieces he re-discovered in Italian libraries and wanted to bring to life once again.

The 'Italiana' that opens Suite III combines an anonymous late-16th-century galliard (a lively dance) with another, *La Cesarina*, by Santino Garsi da Parma. The 'Arie di corte' is based on *Airs de Cour* – six court airs published in 1603. The 'Siciliana' is based on a tune better known in the 17th century as *Spagnoletta*. And the 'Passacaglia' (variations on a ground bass) is based on a 1692 guitar publication called *Capricci armonici*.

Johann Sebastian Bach

Violin Concerto in A minor, BWV1041

Outside of the Brandenburg Concertos, much of Bach's music from his time at the Weimar court (1708–17) is lost, or its provenance obscured, so little is known about the circumstances that led to the composition of his two violin concertos. It is likely that the Violin Concerto in A minor was performed by the court's lead violinist, Joseph Spiels, one of a number of fine musicians whom Prince Leopold had recruited from the Prussian royal court orchestra in Berlin.

CONCERT 2: WHAT YOU'RE ABOUT TO HEAR

Of Bach's two violin concertos, the first in A minor is more compact and formal. Its first movement boasts a forceful ritornello which returns after multiple solo episodes from the violin. In the second movement, the soloist sings over a stately accompaniment, striving for freedom from some inexorable sorrow. The finale is a lively gigue demanding more virtuosity from the violinist than anywhere else in the work.

Arvo Pärt (1935–)

Collage on B-A-C-H: I. Toccata (Preciso)

Living in Estonia under the Soviet regime, Pärt's earliest pieces were subject to the forced doctrine of conservative Socialist realism, with his experiments in avant-garde serialism (where music is composed using strict processes) provoking official disapproval. This tension, combined with his own illicit religious convictions, led to a crisis in his search for a musical identity, resulting in a period of near silence through the 1960s and 70s.

Before emerging from this silence with his signature tintinnabuli style, Pärt turned to early music: Orthodox chant, Renaissance polyphony and Bach. In his 1964 *Collage on B-A-C-H* (Bach's musical signature, B-flat, A, C, B-natural), Pärt juxtaposes a pastiche of Bach's style with his own minimalist, modernist tendencies. The opening Toccata, a kind of moto perpetuo, gradually shifts from B-flat to B minor, Bach's key of suffering and transcendence.

Arvo Pärt

Fratres for violin, strings and percussion

It has been remarked that *Fratres* is something of a “musical franchise”, with no fewer than 19 versions in existence. The composition's musical substance, however, is remarkably simple – a hymn played over a drone, which grows richer in texture and develops into a state of profound peace and beauty. In this version, the violin performs a series of variations over the hymn, but always with a sense of meditative silence. As Pärt says, “musical silence is sacred.”

Concert 3

Felix Mendelssohn (1809–1847)

Octet in E-flat major, Op.20: I. Allegro moderato, ma con fuoco

The young Felix Mendelssohn grew up in a Berlin household that fostered an abundance of music making. It played host to regular salons and concerts during which visitors would enjoy music and dignified conversation with philosophers, artists and diplomats. It was out of this that a 16-year-old Mendelssohn composed his Overture to *A Midsummer Night's Dream* and Octet for strings – his first undisputed masterpiece. Mendelssohn had already composed 13 string symphonies which demonstrated his compositional proficiency, but this was something else. The Octet soars and sparkles with youthful fervour, combining technical mastery with melodic imagination, and has remained an audience favourite ever since.

Benjamin Britten (1913–1976)

Variations on a Theme of Frank Bridge, Op.10: Selections

Benjamin Britten, the major British composer of the 20th century, was Frank Bridge's only composition student, having been taught by Bridge from his teenage years. Today, Bridge is known almost solely through this set of variations on the theme from the second of his *Three Idylls*. Britten decided that each of the ten variations should reflect an aspect of his teacher's personality, namely his integrity, energy, charm, humour, tradition, enthusiasm, vitality, sympathy, reverence and skill, each rendered using a different musical style. History often forgets great teachers, but Britten's tribute ensures that his own composition teacher will always be remembered.

CONCERT 3: WHAT YOU'RE ABOUT TO HEAR

Holly Harrison (1988–)

Black Ice

*world premiere**

The composer writes:

Black Ice explores two sides of an Australian Winter – the harsh and treacherous, and the delicate and fragile. Within this, the work is primarily concerned with a winter hazard: black ice. Common in the Blue Mountains, black ice is an often-invisible layer which forms after snow or sleet, creating dangerous driving conditions. This can lead to slipping, sliding, and skidding – all activities that are imagined in the work during a mountainous descent. Yet, not all is doom and gloom: *Black Ice* also pays homage to the thrill-seeking behaviour associated with the pursuit of Australian snow. Keep an ear out for the drama of metal and punk threaded throughout, along with the playfulness of blues and bluegrass.

Growing up, my family often referred to me as Safety Officer Harrison, due to my unparalleled ability to imagine a whirlwind of unforeseen hazards, so perhaps it's fitting that I'm finally able to explore this in musical form!

* *commissioned by the Australian Chamber Orchestra*



DAVID NOONAN

Mask 2015

silkscreen on
dyed linen collage,
steel tray frame
214 x 304 cm
Courtesy the artist
and Roslyn Oxley9
Gallery, Sydney
Collection of the
Art Gallery of Ballarat

CONCERT 3: WHAT YOU'RE ABOUT TO HEAR

Henri Vieuxtemps (1820–1881)

Capriccio for solo viola “Hommage à Paganini”

Niccolò Paganini and Henri Vieuxtemps were famous across Europe as virtuoso violinists, but were also exceptional viola players. Vieuxtemps' Capriccio in C minor was published posthumously, and reads as both a virtuosic showpiece for the viola, dedicated to Paganini and recalling the 24 Caprices, and an intimate soliloquy of musical thoughts as the Vieuxtemps approached the end of his own life.

John Luther Adams (1953–)

The Wind in High Places: II. Maclaren Summit *arranged for string orchestra*

John Luther Adams composed *Three High Places* for solo violin in memory of his close friend Gordon Wright, the Alaskan composer, conductor and environmentalist who died suddenly in 2007. It was this work that Adams transformed into his first string quartet, entitled *The Wind in High Places*, a series of vignettes representing moments he and Wright had shared while camping. Using only string harmonics, Adams evokes the windswept highlands and panoramic views from the beautiful Maclaren Summit in Alaska.

Peter Sculthorpe (1929–2014)

Sonata for Strings No.1

Peter Sculthorpe's first Sonata for Strings is based on his 10th string quartet, commissioned in 1983 by the Kronos Quartet. In writing for the American quartet, Sculthorpe writes that it seemed fitting to use material associated with the United States. Drawing on materials from the other side of the Pacific rim for the first time, the outer movements and Interlude incorporate transformations and rhythms found in ones of the Pueblo Indians. At the same time, the music suggests the breadth of the Australian landscape and its different rates of change. Sculthorpe writes that “My overriding intention in writing this work was to fashion music of straightforward line and structure. Such a music, I believe, relates easily to Australia.”

David Noonan:
Only when it's cloudless

TarraWarra Museum of Art
24 March – 10 July 2022

Curated by TarraWarra Museum of Art Director, Victoria Lynn, in close collaboration with the artist, *Only when it's cloudless* is conceived as a single installation.

As a collagist, Noonan works with found images — ranging across dance, theatre, sub-cultures, abstract art and everyday scenes — holding them in refined tension. This is an art of juxtaposition, where one world can rub up against another, triggering memories and feelings within the viewer.

Noonan works in black and white, and the shades of grey in between. The reduced palette furthers the enigmatic nature of his work. It also emphasises the archival quality of the images. As he comments, "The purely greyscale palette is a distilled aesthetic that serves to create a tonal continuity between the works."

Only when it's cloudless is adapted from Yoshida Kenkō, *Essays in Idleness: The Tsurezuregusa of Kenkō*. The 14th-century Japanese Buddhist monk offers the observation that we should be more mindful of our present moment, and not look at the moon "only when it is cloudless". He stresses the impermanence of life, creating a book of fleeting moments and memories.

Noonan's recently completed film, *Mnemosyne*, shot on 16mm, is presented in a sculptural form across a bank of six large screens. The title of the film is inspired by the Greek goddess of memory, Mnemosyne, who had the power to grant the dead access to memories. We experience a series of still images across which the camera pans from left to right. The images include kites, children, gatherings and street parades. The additional element in this film are the clouds of acidic yellow and black dye which float across the images. The introduction of colour into Noonan's overall greyscale palette, which has informed and characterised his practice since 2015, adds an ethereal quality to this film, which is further enhanced by the evocative score by Warren Ellis whose soundtrack is haunted with a sense of both tense expectation and passages of sombre tones.

Two new *Untitled* Jacquard tapestries, created in collaboration with weavers in Flanders, Belgium, and Magnolia Editions in Oakland, California, draw on a series of images the artist began to work with in 2019 depicting a performer being dressed for the stage. While the attending seamstress holds scissors in her hand, the background references black abstract brushwork. Curator, TarraWarra Director Victoria Lynn, says:

“The figures often appear to be caught ‘off guard’, accidentally captured during moments of quiet and intimate introspection. They possess an uncanny quality that sits somewhere between being themselves and being ‘on display’. Caught in this transformation from one state to another, they appear to be ‘outside’ conventional behavioural patterns. Archival images hover and drift in a liminal space.

Tinged with melancholy, Noonan’s works engender a sense of longing for fleeting moments that have since disappeared. But at the same time, the collection of imagery takes us to other places and possible futures. Time is cut up, and we are dislocated by these images.”

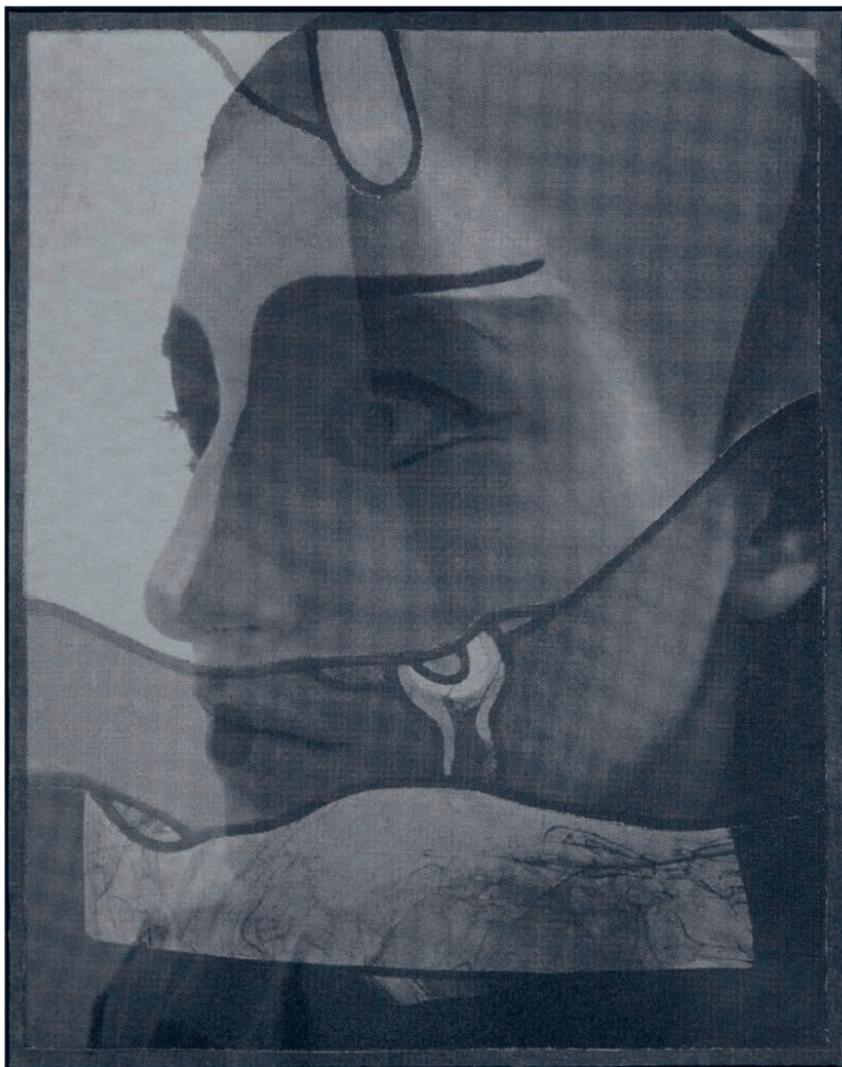
Major exhibition partner
The Balnaves Foundation



DAVID NOONAN
Mnemosyne 2021
(film still)
16mm film
film duration 00:20:35
Courtesy the artist and
Modern Art, London



DAVID NOONAN
Untitled 2016
unique Jacquard tapestry
150 x 110 cm
Courtesy the artist and
Studio Voltaire, London



DAVID NOONAN

Untitled 2016

silk screen linen collage mounted
on wooden panel, steel frame
90 x 70 cm

Courtesy the artist and
Roslyn Oxley9 Gallery, Sydney



DAVID NOONAN

Tudor Style 2003

silkscreen on wood

69.8 x 50.6 cm

Collection of the Art Gallery of Ballarat

Gift of the artist, 2019



Richard Tognetti

Artistic Director & Lead Violin

"...it's our job to bring the listener in through our portal. A numinous moment when, hopefully, we can make time stand still."

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 of the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director. He was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

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 a director or soloist, Richard has appeared with many of the world's leading orchestras, and in 2016 was the first Artist-in-Residence at the Barbican Centre's Milton Court Concert Hall. Richard has also composed for numerous film soundtracks, including the ACO's documentary films *River*, *Mountain*, *The Reef* and *Musica Surfica*.

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. He performs on the 1743 'Carrodus' Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.



Satu Vänskä

Principal Violin & Vocals

Satu Vänskä is Principal Violin of the Australian Chamber Orchestra. She regularly performs as lead violin and soloist with the ACO.

She is the director, frontwoman, violinist and vocalist of electro-acoustic ensemble ACO Underground, and as a violinist and singer has collaborated with artists that include Barry Humphries, Meow Meow, Jonny Greenwood, The Presets and Jim Moginie.

In addition to the busy ACO schedule Satu has also performed as orchestra leader and soloist in the 2018 London production of *Barry Humphries' Weimar Cabaret* with the Aurora Orchestra at the Barbican Centre, as soloist with the Tasmanian Symphony Orchestra and Arctic Chamber Orchestra and in recital at the Sydney Opera House and the Melbourne Recital Centre, opening their Great Performers Series in 2019.

Satu was born to a Finnish family in Japan where she began violin lessons at the age of three. Upon her family's relocation to Finland, she studied with Pertti Sutinen at the Lahti Conservatorium and the Sibelius Academy in Finland, and later at the Hochschule für Musik in Munich as a pupil of Ana Chumachenco where she finished her diploma.

She plays the 1726 'Belgiorno' Stradivarius violin, kindly on loan from ACO Chairman Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis.

THE MUSICIANS



Stefanie Farrands Principal Viola

Stefanie Farrands was appointed as Principal Viola in 2020.

Prior to her appointment with the ACO, Stefanie was Principal Viola with the Tasmanian Symphony Orchestra from 2015. She has performed extensively throughout Europe, America, Asia and Australia with orchestras including the Berlin Philharmonic, the Chamber Orchestra of Europe and Camerata Salzburg and has performed as Guest Principal Viola with the Strasbourg Philharmonic, Amsterdam Sinfonietta, Australian World Orchestra, Melbourne Symphony Orchestra and Sydney Symphony Orchestra.

Stefanie has won numerous awards and chamber music prizes including the Asia Pacific Chamber Music Competition (as a member of the Hamer Quartet) and has been recipient of the Freedman Classic Fellowship. She grew up in Melbourne and studied at the Australian National Academy of Music before continuing her studies with the renowned violist Tabea Zimmermann at the Hochschule für Musik in Berlin.

Stefanie is an alumna of the ACO Emerging Artist Program.

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 and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences. The Orchestra regularly collaborates with artists and musicians who share its ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers.

In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Recent releases include *Water / Night Music*, the first Australian-produced classical vinyl for two decades, *Brahms Symphonies 3 & 4*, and the soundtrack to the cinematic collaboration, *River*.

In 2020 the ACO launched its inaugural digital subscription 'ACO StudioCasts', an acclaimed season of cinematic and immersive concert films.

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MUSICIANS ON STAGE



Richard Tognetti¹
Director and Violin

Chair sponsored by Wendy Edwards, Peter McMullin AM & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts.



Satu Vänskä²
Principal Violin

Chair sponsored by David Thomas AM.



Aiko Goto³
Violin

Chair sponsored by Anthony & Sharon Lee Foundation.



Mark Ingwersen⁴
Violin

Chair sponsored by Prof Judyth Sachs & Julie Steiner AM.



Ilya Isakovich⁵
Violin

Chair sponsored by Meg Meldrum.



Ike See⁶
Violin

Chair sponsored by Ian Lansdown & Tricia Bell.



Stefanie Farrands⁷
Principal Viola

Chair sponsored by peckvonhartel architects.



Meagan Turner⁸
Viola



Melissa Barnard⁹
Cello

Chair sponsored by Dr & Mrs J Wenderoth.



Julian Thompson¹⁰
Cello

Chair sponsored by The Grist & Stewart Families.



Maxime Bibeau¹¹
Principal Bass

Chair sponsored by Darin Cooper Foundation.

1) Richard plays the 1743 'Carrodus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. **2)** Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis. **3)** Aiko plays her own French violin by Jean-Baptiste Vuillaume. **4)** Mark plays a 1728/29 Stradivarius violin on loan from the ACO Instrument Fund. **5)** Ilya plays his own 1600 Marcín Groblicz violin made in Poland. **6)** Ike plays a 1590 Brothers Amati violin on loan from the ACO Instrument Fund. **7)** Stefanie plays her own 2016 viola made by Ragnar Hayn in Berlin. **8)** Meagan plays a 2019 viola by Samuel Zygmuntowicz on private loan. **9)** Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. **10)** 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 the late Peter Weiss AO. **11)** Max plays a late-16th-century Gasparo da Salò bass kindly on loan from a private Australian benefactor.

David Noonan

David Noonan was born in Ballarat, Victoria, Australia, in 1969. He lives and works in London. David Noonan's work has recently been the subject of solo exhibitions at such institutions as Art Gallery of Ballarat, Australia (2020); Fremantle Arts Centre, Fremantle, WA, Australia (2019); Gertrude Contemporary, Melbourne, Australia (2018); the University of the Arts, Philadelphia, USA (2015); Contemporary Art Museum, St. Louis, MO, USA (2011); Australian Centre for Contemporary Art, Melbourne, Australia (2009); Chisenhale Gallery, London (2008); and Palais De Tokyo, Paris, France (2007).

Noonan's work has been included in the recent group exhibitions including *Monster Theatres: 2020 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, Australia (2020); *Simon Denny: Mine*, Museum of Old and New Art, Hobart, Australia, (2019); *Drawing Biennial 2019*, Drawing Room, London (2019); *Images en lutte. La culture visuelle de l'extreme gauche en France (1968-1974)*, Palais des Beaux-Arts, Paris, France (2018); *The Trick Brain*, curated by Massimiliano Gioni, Aishti Foundation, Antelias, Lebanon (2017); *Call of the Avant-Garde: Constructivism and Australian Art*, Heide Museum of Modern Art, Melbourne, Australia (2017); *Return to Mulholland Drive*, curated by Nicolas Bourriaud, La Panacée, Centre for Contemporary Culture, Montpellier, France (2017).

Noonan's work is held in public and private collections including Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum, New York; Museum of Contemporary Art, Chicago; Los Angeles County Museum of Art; Mamco-Modern and Contemporary Art Museum, Geneva; National Gallery of Canada, Ottawa; National Gallery of Australia, Canberra; Museum of Contemporary Art, Sydney; and Art Gallery of Ballarat.

ACKNOWLEDGEMENTS

Thank you

The ACO would like to sincerely thank Marc Besen AC and the late Eva Besen AO for their wonderful support of the TarraWarra Music Festival. We thank all supporters of the TarraWarra Festival and the ACO's National Patrons who make our programs possible.

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If you would like to make a donation or leave a gift in your will to the ACO, or would like to direct your support in other ways, please contact Celeste Moore, Philanthropy Manager, on (02) 8274 3803 or celeste.moore@aco.com.au.

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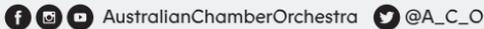
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