

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

# TARRAWARRA FESTIVAL

27–28 FEBRUARY 2021



TARRAWARRA  
MUSEUM  
OF ART



**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 Eva Besen AO and Marc Besen AC 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 Eva and Marc 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 the immersive atmosphere of 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 2021 TarraWarra Festival. We could not be more delighted to return after an unwelcome hiatus and are very grateful for your continued support in these unpredictable months.

The ACO is delighted to bring you three varying concerts featuring both our Principal Cellist, Timo-Veikko Valve and Principal Double Bassist, Maxime Bibeau. Once again, we have students from the Australian National Academy of Music joining us for a workshop on Sunday morning, in advance of participating in our third and final concert in the afternoon.

This year in the gallery we are enfolded by artworks from Judy Watson and Yhonnie Scarce. Exploring one artist's connection to Country and another's examination of elements which compose our natural world, the works of these two Australian artists deliver another dimension into our sound world and complete the immersive cultural experience that makes the TarraWarra Festival so distinctive.

On behalf of everyone at the ACO, I extend our warmest thanks to our generous hosts, Eva Besen AO and Marc Besen AC, for their generosity, patience and resilience in making this experience possible for us all. Of course, 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 black ink, appearing to read 'Richard Evans', written in a cursive style.

**RICHARD EVANS**  
MANAGING DIRECTOR, ACO

# TarraWarra Festival

## DAY 1

## SATURDAY 27 FEBRUARY

12.30PM

### CONCERT 1

P. 4

PROKOFIEV Sonata for Solo Violin in D major, Op.115	12'
SIBELIUS Impromptu in E minor, Op.5	6'
SIBELIUS String Quartet in D minor, Op.56 "Voces intimae": II. Vivace & III. Adagio di molto	11'
RAUTAVAARA The Fiddlers, Op.1	8'
PĒTERIS VASKS Bass Trip	10'
OLLI MUSTONEN Nonet No.2	15'

6.00PM

### CONCERT 2

P. 9

FANNY MENDELSSOHN (arr. strings) String Quartet in E-flat major: IV. Allegro molto vivace	6'
FELIX MENDELSSOHN (arr. Tognetti) Violin Concerto in E minor, Op.64	26'
Interval	
CRAWFORD SEEGER Andante for Strings	4'
GEORGE WALKER Lyric for Strings	6'
TCHAIKOVSKY Serenade for Strings in C major, Op.48	28'

## DAY 2

## SUNDAY 28 FEBRUARY

11.00AM

### WORKSHOP

P. 14

**BRAHMS** String Sextet No.1 in B-flat major, Op.18:  
IV. Rondo: Poco allegretto e grazioso

2.30PM

### CONCERT 3

P. 15

**BACH** Cello Suite No.4 in E-flat major, BWV1010 15'

**BRAHMS** String Sextet No.1 in B-flat major, Op.18:  
IV. Rondo: Poco allegretto e grazioso 10'

**BACH** (arr. Tognetti) Fugue from Violin Sonata  
No.1 in G minor, BWV1001 6'

**MELODY EÖTVÖS** Meraki (world premiere) 6'

**THOMAS ADÈS** O Albion 3'

**BRAHMS** (arr. Angerer) Chorale Preludes, Op.122:  
I. O Gott, du frommer Gott 6'

**BACH** (arr. Tognetti) The Musical Offering, BWV1079:  
Ricercar a 6 8'

The Australian Chamber Orchestra reserves the right to  
alter scheduled artists and programs as necessary.

SATURDAY 23 FEBRUARY, 12.30PM

# Concert 1

Richard Tognetti Director and Violin

Maxime Bibeau Double Bass

Australian Chamber Orchestra

mins

PROKOFIEV Sonata for Solo Violin in D major, Op.115 12

SIBELIUS Impromptu in E minor, Op.5 6

SIBELIUS String Quartet in D minor, Op.56 "Voces intimae":  
II. Vivace & III. Adagio di molto 11

EINOJUHANI RAUTAVAARA The Fiddlers, Op.1 8

PËTERIS VASKS Bass Trip 10

OLLI MUSTONEN Nonet No.2 15

The concert will last approximately one hour.



JUDY WATSON  
*resistance pins*  
2018 (detail)

cast bronze with  
patina finish  
dimensions variable  
Courtesy of the  
artist and Milani  
Gallery, Brisbane  
Photo: Cian Sanders

## Sergei Prokofiev

Sonata for Solo Violin in D major, Op.115

Having composed two sonatas and concertos for the violin, this solo sonata of 1947 is the last piece Prokofiev composed for the instrument. As the title suggests, it is often performed by a single player, but Prokofiev had originally composed the sonata with a sincere, militaristic Soviet agenda in mind: entire classes of violin students would, in true Russian style, play the sonata in total unison. With such students in mind, Prokofiev's musical material borders on "elementary", relying mainly on diatonic, white notes with subtle harmonic twists for which he is famous.

## Jean Sibelius

Impromptu in E minor, Op.5

Several years before composing his famous orchestral piece *Finlandia* – a tone poem that is today strongly associated with Finnish nationalism – Sibelius completed a set of six impromptus for piano. These impromptus pay similar homage to his homeland, containing traces of traditional folk melodies from the rural areas of eastern Finland and Karelia.

Sibelius adapted the final two of these for string ensemble as a part of the melodrama *Jealous Nights*, further refining them into a standalone arrangement for string orchestra. In this version, Sibelius reverses the characters of the original piano works: the rippling exhilaration of the fifth impromptu becomes a sombre lament, and the gentle lullaby in the sixth becomes a cheerful dance.

## Jean Sibelius

String Quartet in D minor, Op.56 "Voces intimae":  
II. *Vivace* & III. *Adagio di molto*

ARRANGED FOR STRINGS

*Voces intimae* was something of a watershed moment in Jean Sibelius's career. It is not a typical string quartet in that some of its movements anticipate the orchestral proportions which the composer would become best known for. The work seems to suggest a bigger ensemble, as Sibelius later admitted in his diary: "The melodic element is good, but the sound could be lighter, or – why not – more quartet-like."

The fast *Vivace*, characterised by fast tremolo and skipping melodies, flies past, leading to the emotional climax of the quartet: the middle movement *Adagio di molto* which holds the key to the work's subtitle. Sibelius is known to have written the words "Voces Intimae!" (Latin for "inner voices") next to the bars in his printed score where three E-minor chords (marked *ppp* or very, very softly) unexpectedly appear in the middle of a passage in F minor, interrupting the flow of music as if inviting the listener to pause and reflect.

## Einojuhani Rautavaara

The Fiddlers, Op.1

Einojuhani Rautavaara is Finland's best-known composer since Jean Sibelius. *The Fiddlers*, a 1952 work for piano, orchestrated for strings in 1972, is based on dances written by an early 18th-century folk fiddler named Samuel Rinda-Nickola. Each movement depicts fiddlers and scenes from Finnish country life:

*Narbolaisten Braa Speli* – The famous fiddlers from Narbo arrive, in a procession full of colour and rustic pomp.



*Kopsin Jonas* – In the strange light of the Nordic midsummer night Kopsin Jonas plays for the forest, for himself.

*Klockar Samuel Dikstrom* – Samuel the village organist improvising at a lonely moment of inspiration: he fills the little church with reminiscences of his daily Bach, of wedding tunes heard long ago.

*Pirun Polska* – a melancholy devil sits on his rock, listening to the dark, mysterious Finnish forest.

*Hypyt* – In a stamping, jumping dance they whirl, their broad faces are solemn as in the church, but a strange excitement lurks in their huge legs and hands.

## **Pēteris Vasks**

### Bass Trip

Latvian composer Pēteris Vasks' music pursues themes such as the complex interaction between man and nature, and the beauty of life pitted against the imminent ecological and moral destruction of the world. Before devoting his life to composition, Vasks initially trained as a double bass player, and his 2003 composition *Bass Trip* is an unaccompanied virtuoso piece for the instrument. Vasks explores the instrument's full range and difficult performance techniques, all while maintaining the intense, reflectional lyricism that defines much of his work. At the end of the piece lies an unusual surprise for the performer and listener alike: the player sings (or whistles) a simple waltz melody while accompanying themselves on the instrument pizzicato.

## Olli Mustonen

### Nonetto No.2

Olli Mustonen is known throughout the world as a fine pianist, but is also a leading conductor and composer, having trained with Einojuhani Rautavaara (whose music also features in this concert). His music reflects a balance between tradition and innovation – familiar techniques put in a new light. It should be no surprise then, that his Nonetto No.2 re-invents foundations laid by earlier composers, notably Schubert's harmonies and Beethoven's rhythms.

The brief first movement, *Inquieto*, contrasts restless, pulsing rhythms with lines of angular lyricism. The *Allegro impetuoso* that follows is far more outspoken in terms of expression, and hints at the sound world of fellow Finn Jean Sibelius. The *Adagio* recalls Schubert's Quintet in C major in its long, tranquil lines and floating harmonies. The *Finale* turns again to Finland, with buzzing folk instruments, folk rhythms and bells set against the "white nights" of a northern summer.

SATURDAY 23 FEBRUARY, 6.00PM

## Concert 2

Richard Tognetti Director and Violin  
Australian Chamber Orchestra

mins

FANNY MENDELSSOHN (arr. strings) String Quartet in E-flat major: IV. Allegro molto vivace

6

FELIX MENDELSSOHN (arr. Tognetti) Violin Concerto in E minor, Op.64

26

### INTERVAL

CRAWFORD SEEGER Andante for Strings

4

GEORGE WALKER Lyric for Strings

6

TCHAIKOVSKY Serenade for Strings in C major, Op.48

28

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



**JUDY WATSON**  
*spot fires, our country  
is burning now 2020*

synthetic polymer paint,  
pastel, graphite on canvas  
194 x 181 cm  
Assistant: Dorothy Watson  
Courtesy of the artist and  
Milani Gallery, Brisbane  
Photo: Carl Warner

## **Fanny Mendelssohn**

String Quartet in E-flat major: IV. Allegro  
molto vivace

ARRANGED FOR STRINGS

Like Felix, Fanny was a highly gifted child but, as a woman, her life took a different path. She was never allowed to pursue a career as a professional composer, instead focusing her activity on writing music for salon concerts which she hosted alongside her husband Wilhelm Hensel. Despite this, Fanny produced a canon of well over 400 pieces, including such remarkable works as the Piano Quartet from 1823 and a Piano Trio dating from the last full year of her all-too-brief life. In her only String Quartet, she writes with a formal freedom even her brother was not in a position to emulate, on full display in this ebullient final movement.

## **Felix Mendelssohn**

Violin Concerto in E minor, Op.64

ARRANGED BY RICHARD TOGNETTI

In 1826, two young musicians met in Berlin: Felix Mendelssohn and Ferdinand David. The 16-year-old Mendelssohn had already composed 12 symphonies for strings and five concertos, including one for violin in D minor. Ferdinand David, also 16, was a gifted violinist who, 10 years later, would become leader of Leipzig's Gewandhaus Orchestra on Mendelssohn's invitation.

Mendelssohn intended to compose a new violin concerto for his friend. He wrote to David: "One in E minor keeps running through my head, and the opening gives me no peace." The new concerto was premiered by David in 1845, and subsequently picked up by the celebrated virtuoso Joseph Joachim, who helped turn it into one of Mendelssohn's most popular works.

The violin launches into a passionate solo right from the start, foregoing the customary orchestral introduction. In a moment of genius, Mendelssohn places the violin cadenza before the recapitulation of the movement, not before the end, making it part of the movement's dramatic structure. A long note holds the music in suspense before moving into one of Mendelssohn's sweetest song melodies, segueing into a spritely finale of lightness and grace.

Joachim later wrote, "The Germans have four violin concertos. The greatest, most uncompromising is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's."

## **Ruth Crawford Seeger**

### Andante for Strings

Not one to fit the mould for a woman composer, Ruth Crawford developed a unique, unsentimental, "ultra-modern" voice very early in her career. When her earliest compositions were performed in the late 1920s, critics even remarked she could "sling dissonances like a man". In 1930, Crawford won a Guggenheim Fellowship to travel to Europe; the first woman so honoured. The following year, Crawford would compose her most important and famous work, the String Quartet, from which the Andante comes.

Crawford Seeger's 1931 String Quartet is widely considered to be a masterpiece. She described the slow movement as "a study in dissonant dynamics, the waxing and waning of crescendos and diminuendos carefully organised to be shaped through single pitches in each instrument". She arranged the slow movement for string orchestra in 1938. Describing its concentrated power, music critic Peter Dickinson described her as "a kind of American Webern".

## George Walker

### Lyric for Strings

George Walker began his career as a virtuoso pianist before being admitted to the prestigious Curtis Institute of Music, becoming the first black graduate of the renowned music school with a dual diploma in both piano and composition. His works demonstrate a wide range of artistic excellence in genres ranging from instrumental and vocal solos and chamber music to compositions for orchestra and other large ensembles. In 1996, Walker became the first black composer to be awarded the Pulitzer Prize for Music.

The *Lyric for Strings* was composed in 1946 when Walker was only 24 years old, forming the second movement of his first string quartet. Inspired by fellow Curtis Institute graduate Samuel Barber's *Adagio for Strings*, piece was initially titled "Lament", being dedicated to his grandmother who had passed away one year prior. Walker later orchestrated the movement for string orchestra, and as a stand-alone movement it has remained one of his most enduring compositions.

## Pyotr Ilyich Tchaikovsky

### Serenade for Strings in C major, Op.48

In the last half of 1880, Tchaikovsky completed two major compositions that could not be more different: his *1812 Overture* and his *Serenade for Strings*. He recalled: "I wrote the *Overture* without much warmth – the *Serenade* on the other hand, I wrote from inner conviction. It is a heartfelt piece and so, I dare to think, is not lacking in real qualities." The *Serenade* is indeed one of Tchaikovsky's most heartfelt pieces, with his former teacher, the pianist and conductor Anton Rubinstein, recognising these very qualities and declaring it Tchaikovsky's best piece at that time.

Beyond its lush romanticism, so typical of late-19th-century composers, Tchaikovsky's adoration of Mozart comes to the forefront in the *Serenade*. Mozart was Tchaikovsky's hero: "It is due to Mozart that I devoted my life to music. He gave me the first impulse in my efforts, and made me love it above all else in the world." Consequently, much of the *Serenade* is modelled on Mozart's style, with Tchaikovsky writing that "the first movement is actually in the style of Mozart. It is intended as an imitation, and I should be delighted if I thought that I had in any way approached my model."

Following the *Sonatina* first movement is a graceful *Waltz* that possesses a Mozartian lightness in Tchaikovsky's subtle decoration of its textures and melodies. In the *Elegy* that follows, Tchaikovsky reaches into something very deep and personal, without ever losing the charm and magic that characterise the *Serenade* as a whole. In the *Finale*, Tchaikovsky quotes a Russian folksong (*On the Green Meadow*) that speeds up and transforms into a rollicking dance (*Under the Apple Tree*). Before the *Serenade*'s conclusion, Tchaikovsky brings back the stately opening of the first movement, speeding it up and revealing it was actually one of the folksongs that we had been dancing to all along.

## Workshop

Helena Rathbone leads a sextet of ACO and ANAM musicians in preparation for this afternoon's concert.

**BRAHMS** String Sextet No.1 in B-flat major, Op.18:  
IV. Rondo: Poco allegretto e grazioso

Led by **Helena Rathbone** Violin

**Stefanie Farrands** Viola

**Timo-Veikko Valve** Cello

**Josephine Chung** Violin\*

**Ruby Shirres** Viola\*

**Charlotte Miles** 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.



SUNDAY 24 FEBRUARY, 2.30PM

## Concert 3

Richard Tognetti Director

Timo-Veikko Valve cello

Australian Chamber Orchestra

With musicians from

Australian National Academy of Music

mins

**BACH** Cello Suite No.4 in E-flat major, BWV1010

15

**BRAHMS** String Sextet No.1 in B flat major: IV. Rondo:  
Poco allegretto e grazioso

10

**BACH** (arr. Tognetti) Fugue from Violin Sonata No.1  
in G minor, BWV1001

6

**MELODY EÖTVÖS** Meraki (world premiere)

6

**THOMAS ADÈS** O Albion

3

**BRAHMS** (arr. Angerer) Chorale Preludes, Op.122:  
I. O Gott, du frommer Gott

6

**BACH** (arr. Tognetti) The Musical Offering, BWV1079:  
Ricercar a 6

8

The concert will last approximately one hour.

## **Johann Sebastian Bach**

Suite for Solo Cello No.4 in E-flat major, BWV1010

Like the sonatas and partitas for solo violin, Bach's six suites for unaccompanied cello represent the pinnacle of solo repertoire for the instrument. Each suite begins with a substantial Prelude followed by an assortment of French dances that show off the full range of the instrument's capabilities: an Allemande, Courante and Sarabande and a Gigue. For the fifth movements Bach selects Minuets for Suites 1 and 2, Bourrées for Suites 3 and 4, and Gavottes for the remaining two.

An air of mystery surrounds the Suites: The earliest known manuscript is not in Bach's hand, but the hand of his wife, Anna Magdalena, and it is not known why Bach composed the suites – he is not known to have played the cello. It took the skill and determination of Pablo Casals, who discovered the music in a second-hand shop as a child, to convince the world that the suites were musical achievements of the first order, worthy of a place in every cellist's recitals.

## **Johannes Brahms**

String Sextet in B-flat major, Op.18:

IV. Rondo: Poco allegretto e grazioso

PERFORMED ALONGSIDE MUSICIANS FROM ANAM

Brahms was 27 when he wrote his first sextet. While some composers would have stayed away from such an ensemble (instead favouring the hallowed string quartet genre), the young Brahms revelled in the opportunity to harness extra instruments to provide an extra bass and harmony. Written in the summertime while vacationing on the banks of the Elbe, there are subtle hints of the sweetness found in much of Vienna's traditional music, but the music remains unmistakably Brahmsian in its noble seriousness.

## **Johann Sebastian Bach**

Sonata for Solo Violin No.1 in G minor, BWV1001:  
II. Fuga

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, and represent the ultimate challenge for any violinist. Technically, they are extremely demanding, but they also make great demands on performers in terms of interpretation and expression. Although written for a single unaccompanied violin, Bach makes full use of the instrument's four strings with an abundance of chordal and contrapuntal writing.

The Fugue from the first Sonata in G minor is an impressive and moving musical journey which Bach would later rework into versions for both organ and lute. Richard Tognetti has gone one step further, arranging it for string orchestra. Tognetti's arrangement is not strictly an "explosion" of the original violin lines for string orchestra, but rather, is a re-imagining that celebrates both the intimacy of Bach's original solo violin writing and the grandeur of the orchestra in equal parts.

## **Melody Eötvös**

Meraki

WORLD PREMIERE

Australian composer Melody Eötvös's work draws on both multi-media and traditional instrumental contexts, as well substantial extra-musical references to a broad range of philosophical, biological, and ancient topics as well as a sustained interest in late 19th-century life and literature.

"Meraki" is a word that modern Greeks often use to describe doing something with soul, creativity, or love – when you put "something of yourself" into what

you're doing, whatever it may be. As a composer I've been through so many different stages of growth, and no matter what kind of changes or evolutions result from this growth there is always a part of myself that manifests in the work – not unlike the common belief that all composers music is autobiographic. While I'm not at all connected to Greece by lineage or otherwise, I believe this word "Meraki" is a beautiful term that aptly captures this phenomenon.

*Commissioned by the Australian Chamber Orchestra.*

## Thomas Adès

### O Albion

*O Albion* is an arrangement for string orchestra of the sixth movement from the string quartet *Arcadiana* by the multi-award-winning British composer, pianist and conductor Thomas Adès. Composed in 1994, *Arcadiana* is one of the composer's earliest masterpieces, evoking a sense of remembrance and nostalgia, a sense of lost time and place. In the composer's own words, each movement is "an image associated with ideas of the idyll, vanishing, vanished or imaginary".

The penultimate movement, "O Albion", is the most celebrated movement of the entire quartet. Its title is an archaic term for Britain, and the music opens with a clear evocation of another piece that stirs nostalgic devotion to country in the hearts of Britons – "Nimrod" from Edward Elgar's *Enigma Variations*. Played "Devotissimo", the movement unfolds as a hushed hymn with no final resolution, implying "a wistful lamenting for a lost and more attractive age".

## Johannes Brahms

Chorale Preludes, Op.122: O Gott, du frommer Gott

ARRANGED BY PAUL ANGERER

In 1896, Brahms was entering into his 60s and starting to lose those dearest to him, including his closest friend and supporter Clara Schumann. Grappling with mortality, he began composing organ music for the first time in nearly 40 years, returning to his German Protestant roots and the early polyphony that fascinated him for much of his life.

The *Eleven Chorale Preludes*, Op.122 are Brahms's final completed work, published posthumously in 1902. In each prelude Brahms takes a Protestant chorale hymn and elaborates on it over the course of several minutes. They range from intense and moving to contemplative and soul searching, and it is no accident that the final piece in the set, containing the last music Brahms's ever wrote, is a fantasia on the chorale "O World, I must leave thee".

## Johann Sebastian Bach

The Musical Offering, BWV1079: Ricercar a 6

In 1747 Bach visited his son, who was working for Frederick the Great of Prussia, a model philosopher king with a deep interest in music. At this meeting of great minds, Bach was ushered around the palace to perform on the various keyboards. The king also provided Bach with a theme on which to improvise a six-part fugue. Bach found that the theme wouldn't work, but upon returning home he turned the theme into an assortment of canons and fugues that he sent to the king as a "Musical Offering". The Ricercar a 6 is the highpoint of Bach's offering – arguably his finest fugue.



## Looking Glass: Judy Watson and Yhonnie Scarce

**28 November 2020 – 8 March 2021**

*Looking Glass* is an important and timely exhibition which brings together two of Australia's most acclaimed contemporary artists—Waanyi artist, Judy Watson and Kokatha and Nukunu artist, Yhonnie Scarce. At its heart, the exhibition is both a love song and a lament for Country; a fantastical alchemy of the elemental forces of earth, water, fire and air. Watson's ochres, charcoal and pigments, pooled and washed upon flayed canvases, have a natural affinity and synergy with Scarce's fusion of fire, earth and air. Watson and Scarce express the inseparable oneness of Aboriginal people with Country, a familial relationship established for millennia.

Together these artists offer a far-ranging and holistic portrait of Country where the creation and experience of art recalls the lived, remembered and inherited history of Aboriginal people. Yet, while their works may refer to specific events, their enigmatic and often intimate forms, gestures and marks also imply an immersive timelessness outside of a linear chronology; an existence today that is more than the 'now'. Colloquially, this is often referred to as the Dreaming, an extraordinary perception of the connection of Country, community and culture.

Watson and Scarce, like all Indigenous Australians, share recent and personally painful histories of the destruction, exploitation and degradation of not only the land, but the people of the land. Essentially, this exhibition is about Australia's secret and dirty war—a battle fought on many fronts from colonial massacres to Stolen Generations, from the Maralinga bomb tests to the climate emergency. In their works, the artists poignantly remind us how the pursuit of the Great Australian Dream is not what it seems. It is, in reality, a nightmare, a shimmering mirage, a candle in the coming storm.

*Organised by Ikon and TarraWarra Museum of Art with curator Hetti Perkins.*

MAJOR EXHIBITION PARTNER  
THE BALNAVES FOUNDATION



**JUDY WATSON**  
**standing stone, kangaroo grass, red and yellow ochre 2020**

synthetic polymer paint and graphite on canvas  
250 x 181.5 cm  
Courtesy of the artist and Milani Gallery, Brisbane  
Photo: Carl Warner





**YHONNIE SCARCE**  
**Cloud Chamber 2020 (detail)**

hand blown glass, metal and wire  
dimensions variable  
Courtesy of the artist and THIS IS NO FANTASY, Melbourne



## Richard Tognetti

Artistic Director & Lead Violin

Richard Tognetti is the Artistic Director of the Australian Chamber Orchestra. After studying both in Australia with William Primrose and Alice Waten, and overseas at the Bern Conservatory with Igor Ozim, he returned home in 1989 to lead several performances with the ACO and was appointed the Orchestra's Artistic Director and Lead Violin later that year. He was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015. As 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.

Richard is also an acclaimed composer, having curated and co-composed the scores for the ACO's documentary films *Mountain*, *The Reef* and *Musica Surfica*. In addition, he co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and the soundtrack to Tom Carroll's film *Storm Surfers*.

Richard was appointed an Officer of the Order of Australia in 2010, 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.



## Maxime Bibeau

Principal Double Bass

French-Canadian Maxime Bibeau has been the Principal Bass of the Australian Chamber Orchestra since 1998. He completed his undergraduate degree at the Conservatoire de Musique du Québec in Montréal and received his Master of Music from Rice University in Houston with Timothy Pitts and Paul Ellison.

As a student, Max has appeared at numerous music festivals worldwide and nowadays regularly performs as a guest artist with orchestras both in Australia and overseas.

Max's solo performances with the ACO include Bottesini's *Gran Duo Concertante* with Stefan Jackiw, Mozart's *Per questa bella mano* with Teddy Tahu Rhodes, and Piazzolla's *Kicho*, *Contrabajeando* and *Contrabajissimo*. He has also premiered James Ledger's *Folk Song*, Matthew Hindson's *Crime and Punishment*, Elena Kats-Chernin's *Singing Trees*, Joe Chindamo's *Five Revelations for double bass and strings* and most recently Missy Mazzoli's *Dark with Excessive Bright*, which was specially commissioned to mark his 20-year anniversary with the ACO in 2018.

As an educator, he has been involved with the Australian Youth Orchestra, Sydney Youth Orchestra, University of NSW, Australian National Academy of Music, and as a lecturer at the Sydney Conservatorium of Music.

Max plays a late-16th-century Gasparo da Salò double bass, kindly made available to him by anonymous Australian benefactors.



## **Timo-Veikko 'Tipi' Valve**

Principal Cello

Timo-Veikko 'Tipi' Valve grew up in Helsinki, surrounded by family who were “musical, but not musicians”, and wanted music lessons to be a part of their children’s lives. Tipi was encouraged to pick up the cello because one of the teachers at the local music school, upon seeing him as a toddler, declared that he “looks like a cellist.” Tipi is still not sure what this actually means.

Tipi has been the Principal Cello of the ACO for fourteen years. He describes playing with a small, tightly-knit community of people as the natural habitat for someone with his musical personality, and says the close relationship he formed with his ACO colleagues, old and new, was instant.

Tipi studied at the Sibelius Academy in Helsinki and at the Edsberg Music Institute in Stockholm, and has appeared as soloist with all the major orchestras in Finland, and as a chamber musician throughout Europe, Asia, Australia and the US.

He plays a Brothers Amati cello made in 1616, and contributed in finding the instrument, which he says is important, because the relationship is like “a marriage of some sort.”

Tipi describes the cello as a flexible and adaptive instrument, both in its role in an ensemble and across all forms of music. As a player Tipi reflects this versatility, enjoying a varied career as a musician across Australia and abroad, and performing on both modern and period instruments.

# 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 their explosive performances and brave interpretations. Steeped in a history spanning more than four decades, 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, the ACO is unwavering in their commitment to creating transformative musical experiences.

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

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

In 2020 the ACO launched their inaugural digital subscription ‘ACO StudioCasts’ – a year-long season of cinematic and immersive concert films.

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

## MUSICIANS ON STAGE



**Richard Tognetti**  
Director and Violin

Richard plays the 1743 'Carrodus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by Wendy Edwards, Peter & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts.



**Helena Rathbone**  
Principal Violin

Helena plays a 1759 Giovanni Battista Guadagnini violin kindly on loan from the Commonwealth Bank Group. Her Chair is sponsored by Margaret Gibbs & Rodney Cameron.



**Satu Vänskä**  
Principal Violin

Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorno-Nettis AM & Belgiorno-Nettis. Her Chair is sponsored by David Thomas AM.



**Aiko Goto**  
Violin

Aiko plays her own French violin by Jean-Baptiste Vuillaume. Her Chair is sponsored by Anthony & Sharon Lee Foundation.



**Ilya Isakovich**  
Violin

Ilya plays his own 1600 Marcin Groblicz violin made in Poland. His Chair is sponsored by Meg Meldrum.



**Ike See**  
Violin

Ike plays a 1590 Brothers Amati violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Ian Lansdown & Tricia Bell.



**Stefanie Farrands**  
Principal Viola

Stefanie plays a 2016 viola made by Ragnar Hayn in Berlin. Her Chair is sponsored by peckvonthartel architects.



**Elizabeth Woolnough**  
Viola

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



**Timo-Veikko Valve**  
Principal Cello

Timo plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund.



**Melissa Barnard**  
Cello

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



**Maxime Bibeau**  
Principal Bass

Max plays a late-sixteenth-century Gasparo da Salò bass kindly on loan from a private Australian benefactor. His Chair is sponsored by Darin Cooper Foundation.



## Judy Watson

Judy Watson was born in Mundubbera, Queensland and lives and works in Brisbane. Watson's Aboriginal matrilineal family are Waanyi, whose Country is located in north-west Queensland. Watson works from site, archives and collective memory to reveal the fault lines of history within place and Country, lays bare the impact of colonial history and the institutional discrimination of Aboriginal people, celebrates Aboriginal cultural practice, and registers our precarious relationship with the environment. Her works comprise painting, printmaking, drawing, video, sculpture and public art.

Watson has exhibited extensively in Australia and overseas. Most recently, Ikon Gallery, Birmingham, UK presented *Judy Watson* in 2020, a version now showing at TarraWarra Museum of Art and then touring at venues throughout Australia. *Judy Watson: the edge of memory* was exhibited at the Art Gallery of New South Wales, Sydney in 2018. In 2015, her work was included in *Artist and Empire: Facing Britain's Imperial Past*, Tate Britain, London and *Indigenous Australia: Enduring Civilisation*, British Museum, London.

Watson's work is held in major Australian and international public collections, including: National Gallery of Australia; all Australian state art galleries; Museum of Contemporary Art / Tate collections; Taipei Fine Arts Museum; St Louis Art Museum, USA; The British Museum, London; Museum of Archaeology and Anthropology, University of Cambridge, UK; Library of Congress, Washington, USA; Kluge-Ruhe Aboriginal Art Collection, University of Virginia, USA; as well as significant private collections.

*Judy Watson: blood language*, a monograph by Judy Watson and Louise Martin-Chew, was published by The Miegunyah Press, Melbourne University Publishing in 2009.



## Yhonnie Scarce

Yhonnie Scarce was born in Woomera, South Australia, and belongs to the Kokatha and Nukunu peoples. Her interdisciplinary practice explores the political nature and aesthetic qualities of glass and photography. Scarce's work often references the ongoing effects of colonisation on Aboriginal people; in particular her research has explored the impact of the removal and relocation of Aboriginal people from their homelands and the forcible removal of Aboriginal children from their families. Family history is central to Scarce's work, drawing on the strength of her ancestors, she offers herself as a conduit, sharing their significant stories from the past.

Recent international exhibitions include Paris Photo, Paris, France; Pavilion of Contemporary Art, Milan, Italy; Museum London, Ontario, Canada. Previous international shows include the National Gallery of Modern Art, New Delhi, India, 2018; Galway Art Centre, Ireland, 2016; and Harvard Art Museum, Massachusetts, 2016.

Scarce was curated into the 2020 Adelaide Biennial at the Art Gallery of South Australia and has co-curated *Violent Salt* at Artspace Mackay, which will tour Australia until 2021. In 2018, Scarce was curated into major shows and public commissions throughout Australia, including the Biennale of Australian Art, Ballarat; Installation Contemporary, Sydney; the Australian Centre for Contemporary Art, Melbourne; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; and the Newcastle Art Gallery.

Scarce's work is held in major Australian public collections including: National Gallery of Victoria; Art Gallery of South Australia; National Gallery Australia; Flinders University Art Museum; Museum and Art Gallery of the Northern Territory; and the University of South Australia.



ACKNOWLEDGMENTS

# Thank you

The ACO would like to sincerely thank Eva Besen AO and Marc Besen AC 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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The ACO pays tribute to all our generous donors who have contributed to our Learning and Engagement, Excellence, Instrument Fund, International Touring and Commissioning programs. These initiatives are pivotal in securing the future of the ACO and the future of music in Australia. We are extremely grateful for the support that we receive.

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 Katie Henebery, Philanthropy Manager, on (02) 8274 3803 or [katie.henebery@aco.com.au](mailto:katie.henebery@aco.com.au)

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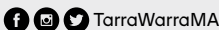
PO Box 310  
Healesville VIC 3777

VISIT

313 Healesville-Yarra Glen Rd  
Healesville VIC 3777

EMAIL

museum@twma.com.au



aco.com.au

POST

PO Box R21  
Royal Exchange  
NSW 1225, Australia

VISIT

Opera Quays  
2 East Circular Quay  
Sydney NSW 2000

BOX OFFICE

1800 444 444  
(Mon-Fri, 9am-5pm AEST)

EMAIL

aco@aco.com.au



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