

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR



SILENCE & RAPTURE

DIRECTED BY RICHARD TOGNETTI

Le Rêve de la Rose

A response to the music
from poet Bella Li

p.14

The Music of the Soul

Stan Grant contemplates
Arvo Pärt and JS Bach

p.18

The Sounds of Silence

Satu Vänskä's 20 years
with the ACO

p.28



IN COLLABORATION WITH

**SYDNEY
DANCE
COMPANY**



Philanthropy

Thank You

Philanthropic giving is the bedrock upon which the ACO survives and grows. Without it, we cannot bring our artistic vision to life.

Thank you to everyone who has supported us so far this year. Every gift we receive – large or small – helps us continue creating extraordinary ACO experiences for audiences around the country and the world.



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.

INSIDE



Welcome

From the ACO's Managing Director Richard Evans

p.2



Program in Short

The music you're about to hear

p.9



Texts and Translations

Vocal texts with English translations

p.12



Le Rêve de la Rose

A response to the music from poet Bella Li

p.14



The Music of the Soul

Stan Grant contemplates Arvo Pärt and JS Bach

p.18



The Sounds of Silence

Satu Vänskä's 20 years with the ACO

p.28

WELCOME

Welcome to *Silence & Rapture*.

This concert is a feast for the senses. We have reunited with the powerhouse performers of Sydney Dance Company for the first time in nearly a decade, to celebrate the universally loved music of JS Bach and Arvo Pärt.

Directed by Richard Tognetti, this performance features an all-star line-up including choreography by internationally acclaimed Sydney Dance Company Artistic Director Rafael Bonachela and the Australian debut of renowned UK countertenor Iestyn Davies. In the hands of these brilliant artists, *Silence & Rapture* promises to be as moving as it is life-affirming, as it traces a profound, spiritually-infused journey through the human experience.

We are delighted that broadcaster and writer Stan Grant has contributed an incredibly moving piece for this program, where he reflects on his own faith in contemplating the music of Bach and Pärt. The program in your hand also includes a fascinating profile of Principal Violin Satu Vänskä, who this year celebrates 20 years as a member with the ACO, written by fellow-Finn and poet Maria Takolander.

As I write this, preparations are well and truly underway for the announcement of our 2025 Season – the 50th Anniversary Season for the Australian Chamber Orchestra. We have planned an extraordinary Season for you – a monumental celebration that encompasses five decades of curiosity, invention and, above all, unforgettable music-making.

I do hope you enjoy the performance.



Richard Evans AM
Managing Director

Join the conversation

#ACO24Season |     

@AustralianChamberOrchestra

News



2025 Season

50TH ANNIVERSARY SEASON

Our 2025 Season is an exhilarating celebration of 50 years of the Australian Chamber Orchestra. Make sure to sign up to our eNews to be amongst the first to know about the extraordinary year we have planned for you.



COMO The Treasury

ACO SUPPORTING PARTNER

We are thrilled to announce our ongoing partnership with COMO The Treasury, a proud supporter of the ACO since 2016.

COMO The Treasury, a luxury hotel nestled in Perth's 140-year-old State Buildings, is one of Western Australia's most significant heritage sites. It stands at the heart of Perth's vibrant cultural and social scene.

ACO Subscribers can enjoy 20% off best available rates at COMO The Treasury, valid for stays until December 2024.*

Please visit aco.com.au for details.

*Some blackout dates apply, and rooms are subject to availability.

ACO Pier 2/3

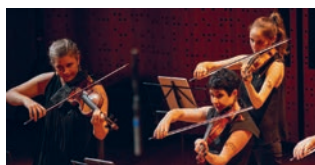
ACO Up Close:
Intimate Bach & Pärt

24 AUGUST

ACO Pier 2/3, Sydney

The exquisite music of JS Bach and Arvo Pärt reaches across nearly three centuries to fuse in this unmissable evening of heavenly music featuring Richard Tognetti, Timo-Veikko 'Tipi' Valve and Chad Kelly.

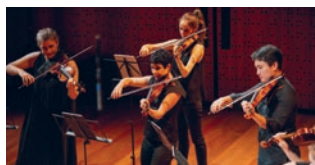
This concert will also be performed at the Melbourne Recital Centre on 26 August.

ACO Up Close:
Baroque Unveiled

7 SEPTEMBER

ACO Pier 2/3, Sydney

Harpichordist Chad Kelly directs ACO Collective in a program celebrating the timeless beauty of Baroque music.

ACO Relaxed
Performance: Tognetti.
Mendelssohn. Bach.

8 SEPTEMBER

ACO Pier 2/3, Sydney

An accessible, 50-minute classical music concert presented in a relaxed, welcoming setting.

ACO Families:
There's a Sea in
My Bedroom

28 SEP – 4 OCT

ACO Pier 2/3, Sydney

There's a Sea in My Bedroom captures the magic of a child's fantasy world through an immersive musical and theatrical performance for young children and their families.

National Tours

Tognetti.
Mendelssohn. Bach.

5–23 SEPTEMBER

National Tour

Sparks fly and melodies soar when Richard Tognetti directs music close to the ACO's heart, including a performance of Mendelssohn's beloved Octet.



Scotland Unbound

7–20 NOVEMBER

National Tour

Guitarist Sean Shibe makes his Australian debut in this inspired and thrilling season closer, directed by Richard Tognetti.

PROGRAM

The Australian Chamber Orchestra acknowledges the Traditional Custodians of Country, on whose unceded land we perform today. We pay our respects to Elders past and present.

The Australian Chamber Orchestra, in collaboration with Sydney Dance Company, presents *Silence & Rapture*.

Richard Tognetti Artistic Director and Violin

Rafael Bonachela Choreographer and Sydney Dance Company Artistic Director

Featuring countertenor Iestyn Davies

Stefanie Farrands Viola

Timo-Veikko Valve Cello

Chad Kelly Organ & Harpsichord

Australian Chamber Orchestra

Featuring artists from Sydney Dance Company

Liam Green Dancer

Emily Seymour Dancer

PRELUDE

JOHANN SEBASTIAN BACH	Kanon zu acht Stimmen, BWV1072	2
ARVO PÄRT	Collage on B-A-C-H: I. Toccata (Preciso)	2

HOPE AND TEMPTATION: GARDEN OF EDEN

BACH	Cantata "Widerstehe doch der Sünde", BWV54: III. Aria "Wer Sünde tut, der ist vom Teufel"	3
BACH	Sonata for Violin and Keyboard No.2 in A major, BWV1015: I. Dolce	4
BACH	Cantata "Ich bin ein guter Hirt", BWV85: II. Aria "Jesus ist ein guter Hirt"	3
PÄRT	Fratres, for violin, strings and percussion	10

TRAGEDY AND PASSION: GARDEN OF GETHSEMANE

BACH	Sonata for Solo Violin No.2 in A minor, BWV1003: III. Andante	4
BACH	St Matthew Passion, BWV244: Aria "Erbarme Dich"	6
PÄRT	Für Lennart in memoriam	7
PÄRT	My Heart's in the Highlands	8

REDEMPTION: GARDEN OF HEAVEN

BACH	Cantata "Der Herr denket an uns", BWV196: Sinfonia	2
PÄRT	Vater Unser	3
BACH	Suite for Solo Cello No.3 in C major, BWV1009: I. Prelude	4
BACH	Magnificat, BWV243: II. "Et exsultavit"	2

INTO SILENCE

PÄRT	Pari intervallo (excerpt)	2
BACH	The Art of Fugue, BWV1080: Fuga a 3 Soggetti (unfinished)	5
PAUL HINDEMITH	Trauermusik: IV. Sehr langsam	2

The concert will last approximately one hour and 15 minutes, with no interval, and we kindly ask that you please hold your applause until the conclusion of the performance.

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

ON STAGE

The musicians and dancers on stage for this performance.

Discover more

Learn more about our musicians, go behind the scenes and watch ACO StudioCast films at: acoondemand.com.au

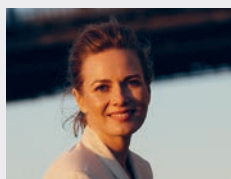


Richard Tognetti
Director and Violin

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

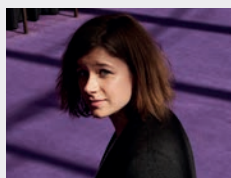


Iestyn Davies
Countertenor



Satu Vänskä
Principal Violin

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



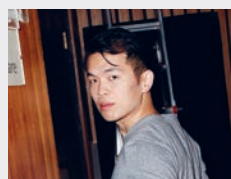
Liisa Pallandi
Violin

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 a 1756 Giovanni Battista Gabrielli violin kindly on loan from Helena Rathbone. His Chair is sponsored by the Minta Group.



Ike See
Violin

Ike plays his own 2021 Zygmuntowicz violin. His Chair is sponsored by Ian Lansdown & Tricia Bell.



Tim Yu
Violin

Tim plays an 1800 violin by Raffaele & Antonio Gagliano. His Chair is sponsored by Barbara & Ralph Ward-Ambler.



Timo-Veikko Valve

Principal Cello

Tipi plays a 1616 Brothers Amati cello on loan from the ACO Instrument Fund. His Chair is sponsored by Prof Doug Jones AO & Prof Janet Walker cm.



Stefanie Farrands

Principal Viola

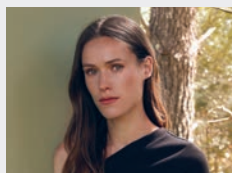
Stefanie plays her own 2016 viola made by Ragnar Hayn in Berlin. Her Chair is sponsored by peckvonhartel architects.



Julian Thompson

Cello

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



Elizabeth Woolnough

Viola

Elizabeth plays her own 1968 Parisian viola by Pierre M. Audinot. Her Chair is sponsored by Terry Campbell AO & Christine Campbell.



Maxime Bibeau

Principal Bass

Max plays a late-16th-century Gasparo da Salò bass kindly on loan from UKARIA. His Chair is sponsored by Darin Cooper Foundation.



Liam Green

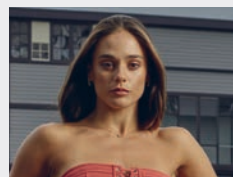
Dancer



Chad Kelly

Harpsichord & Organ

Chad plays a Continuo organ by Henk Klop, Garderen, Nederland 2004 and a Ruckers Double Harpsichord by Carey Beebe, Sydney 2003. Early keyboards supplied & prepared by Carey Beebe Harpsichords.



Emily Seymour

Dancer

LIGHTING

Damien Cooper
Lighting Designer

Joseph Cox
Lighting Technician

COSTUMES

Kelsey Lee
Costume Designer
(Sydney Dance Company)

TOGNETTI. MENDELSSOHN. BACH.



Australian
Chamber
Orchestra

Sparks fly and melodies soar when Richard Tognetti directs music close to the ACO's heart including Mendelssohn's Octet and Bach's Violin Concerto in A minor.

5-23 SEPTEMBER
Newcastle, Melbourne, Adelaide,
Canberra, Brisbane, Sydney
and Wollongong.

TICKETS FROM \$59* | \$35* FOR U35S

NATIONAL TOUR PARTNER



ACO GOVERNMENT PARTNERS



ACO.COM.AU

*Transaction fee of \$8.50 applies

PROGRAM IN SHORT

Your five-minute read
before lights down.

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

City Recital Hall

Jack Stephens

Fri 2 August, 6.15pm

Sat 3 August, 6.15pm

Tue 6 August, 7.15pm

Wed 7 August, 6.15pm

Melbourne Recital Centre

Andrew Aronowicz

Sat 10 August, 6.45pm

Mon 12 August, 6.45pm

Arts Centre Melbourne

Andrew Aronowicz

Sun 11 August, 1.45pm

Adelaide Town Hall

Russell Torrance

Tue 13 August, 6.45pm

Perth Concert Hall

Will Yeoman

Wed 14 August, 6.45pm

Llewellyn Hall

Bernard Rofe

Sat 17 August, 7.15pm

Sydney Opera House

Jack Stephens

Sun 18 August, 1.15pm

QPAC Concert Hall

Matthew Hodge

Mon 19 August, 6.15pm

Pre-concert speakers are subject to change.

ABOUT THE PROGRAM

Johann Sebastian Bach and Arvo Pärt lived three centuries apart, but in their music and ideals they are kindred spirits – two composers of enormous religious devotion who sought to compose music for eternity. Through their music, *Silence & Rapture* takes us on a journey through some of the most profound themes of human existence.

Silence & Rapture presents us with a vast array of dualities: life and death, past and present, simplicity and complexity, the instant and eternal, faith and betrayal, innocence and corruption, temptation and redemption, loneliness and friendship, lamenting and rejoicing, song and dance. Bach and Pärt went to great lengths to explore these themes in their music, utilising both sound and silence in their quest for truth.

This concert is formed by three main chapters, bookended by a prelude and epilogue. Each chapter is set in a biblical garden, and follows the path of a Lutheran metaphor which would have been well known in Bach's time: the world as a pendulum swinging downward, from the natural world of Hope and Temptation (Garden of Eden), down to Tragedy and Passion (Garden of Gethsemane), then upward again to Resurrection and Redemption (Garden of Heaven).

Prelude

We begin with Bach at his most minimalist in his *Kanon zu acht Stimmen* (Canon in Eight Voices). One of Bach's many musical puzzles, the score is a mere eight notes on a single staff. But when these notes are repeated, layered in canon, and turned upside down, all at once, they become a fully formed piece of music. Such was Bach's genius to create a world from a grain of sand – a precursor to the minimalism of Pärt. In his 1964 *Collage on B-A-C-H*, Pärt forms a musical world from the four letters of Bach's musical signature: B-flat, A, C, B-natural. The opening Toccata gradually shifts from B-flat, Bach's key of innocence and hope, to B minor, his key of suffering and transcendence. The pendulum begins to swing.

Hope and Temptation: Garden of Eden

The opening chapter in our journey explores the tension between innocence and the ability to be corrupted. In Bach's cantata "Widerstehe doch der Sünde", humankind is faced with temptation from the devil. The words are a call to resist sin through love and devotion. The devil is temporarily dispelled, and we return to simplicity and innocence in Bach's Sonata for Violin and Keyboard in A major, trust and friendship embodied in Bach's warmest chamber music.



Johann Sebastian Bach



Arvo Pärt

A sense of uncertainty emerges in the aria “Jesus ist ein guter Hirt” (Jesus is a Good Shepherd). The words of St John should evoke hope and comfort, but this agitated duo for voice and obbligato cello illustrates humankind’s weakness to place its full faith in God, leaving room for the devil. Arvo Pärt’s *Fratres* reflects on these same tensions, juxtaposing the freedom of an almost-improvised solo violin (representing the wayward free spiritedness of humankind), against the strict, ritualistic chorale of the strings. In western art, death is often depicted as a fiddler. It is fitting then, that we are led out of the Garden of Eden by a solo violin towards tragedy.

Tragedy and Passion: Garden of Gethsemane

This central chapter explores the darkest depths of human emotion as the pendulum reaches its lowest point. The Andante from Bach’s Sonata for Solo Violin in A minor is a moment of deep solitude which gives way to utter grief and lamentation in the form of “Erbarme Dich” (Have Mercy), from the *St Matthew Passion*. In this aria, a mournful duo for voice and violin, Peter laments his denial of Christ after the arrest in the Garden of Gethsemane. His teacher and friend is put to death, and Peter weeps bitterly.

The chapter concludes with two works of mourning by Pärt. *Für Lennart in Memoriam* was composed in 2006 in memory of Lennart Meri, former President of Estonia and longtime friend of the composer. Pärt references an Orthodox funeral hymn whose text yearns to be raised from the sea of life to God’s calm haven. Pärt utilised Robert Burns’s poem *My Heart’s in the Highlands* to reference a time when Estonians were not allowed to learn English. It is a lament for freedom of identity by a soul separated from where it wants to be; the singer, crushed and restricted, sings only one pitch per stanza. In this context, Pärt elevates a simple longing for country into a profound threnody.

Redemption: Garden of Heaven

Following the soul’s catharsis in the Garden of Gethsemane, the pendulum swings back upwards, and we find redemption and resurrection in the Garden of Heaven. Bach’s cantata “Der Herr denket an uns” (The Lord is mindful of us) was likely composed for a wedding, with each movement showering blessings on its participants. The Sinfonia returns us to a world of purity and innocence, dancing joyfully in dotted rhythms. As an affirmation of faith, Pärt’s *Vater unser* (Our Father) recites *The Lord’s Prayer*, in a version created by the composer especially for the ACO.

The Prelude to the Cello Suite in C major returns us to the world of solo Bach, serving as an antidote to the solitude of the Andante for Solo Violin in the Garden of Gethsemane. Far from lonely, the solo cello now sings optimistic and radiant, expressing all the musical

possibilities of a single instrument. As a final hymn of rejoicing, we hear the “Et exultavit, spiritus meus” (And my spirit rejoices) from Bach’s joyful *Magnificat*.

Into Silence

The epilogue of our journey is dedicated to an element of music as important as sound itself: *Silence*. For only through silence can music connect with eternity. Pärt’s *Pari Intervallo* was composed on the occasion of death of the composer’s step-father, but its cyclical construction turns a moment of silence and mourning into something continuous and eternal.

Bach’s own final musical statement, *The Art of Fugue*, ends not with music but silence. The final fugue, based on Bach’s musical motto B-A-C-H, was left unfinished by the composer before his death. His son, Carl Philipp Emanuel Bach, chose to fill this musical silence on the very next page with the chorale “Wenn wir in höchsten Nöten sein” (When we are in utmost need). It is this chorale which, nearly 200 years later, Paul Hindemith quoted in his *Trauermusik* (Mourning music), composed in memory of King George V.

Nearly 300 years and countless generations after Bach, composers are still taking up the invitation to fill the silence he left. This concert invites us to do the same.

TEXTS & TRANSLATIONS

JOHANN SEBASTIAN BACH

Cantata “Widerstehe doch der Sünde”, BWV54: III. Aria “Wer Sünde tut, der ist vom Teufel”

Wer Sünde tut, der ist vom Teufel,
denn dieser hat sie aufgebracht;
doch wenn man ihren schnöden Banden
mit rechter Andacht widerstanden,
hat sie sich gleich davon gemacht.

Whoever commits sin is of the devil,
for he has brought it forth;
but if one resists this despicable mob
through virtue and devotion,
the devil will flee immediately.



Iestyn Davies

JOHANN SEBASTIAN BACH

Cantata “Ich bin ein guter Hirt”, BWV85: II. Aria “Jesus ist ein guter Hirt”

Jesus ist ein guter Hirt,
denn er hat bereits sein Leben
für die Schafe hingegeben,
die ihm niemand rauben wird.
Jesus ist ein guter Hirt.

Jesus is a good shepherd,
for he has already given his life
for his flock,
which no one shall steal.
Jesus is a good shepherd.

JOHANN SEBASTIAN BACH**St Matthew Passion, BWV244: Aria “Erbarme Dich”**

Erbarme dich,
 Mein Gott, um meiner Zähren willen!
 Schau hier,
 Herz und Auge weint vor dir
 Bitterlich.

Have mercy,
 My God, for the sake of my tears!
 Look here,
 My heart and eyes weep before you
 Bitterly.

ARVO PÄRT**My Heart's in the Highlands**

My heart's in the Highlands, my heart is not here,
 My heart's in the Highlands a-chasing the deer –
 A-chasing the wild deer, and following the roe;
 My heart's in the Highlands, wherever I go.

Farewell to the Highlands, farewell to the North –
 The birth place of Valour, the country of Worth;
 Wherever I wander, wherever I rove,
 The hills of the Highlands for ever I love.

Farewell to the mountains high cover'd with snow;
 Farewell to the straths and green valleys below;
 Farewell to the forests and wild-hanging woods;
 Farewell to the torrents and loud-pouring floods.

My heart's in the Highlands, my heart is not here,
 My heart's in the Highlands a-chasing the deer –
 Chasing the wild deer, and following the roe;
 My heart's in the Highlands, wherever I go.

Text by Robert Burns (1759–1796)

ARVO PÄRT**Vater Unser**

Vater unser im Himmel,
 geheiligt werde Dein Name.
 Dein Reich komme.
 Dein Wille geschehe,
 wie im Himmel so auf Erden.
 Unser tägliches Brot gib uns heute.
 Und vergib uns unsere Schuld,
 wie auch wir vergeben
 unseren Schuldigern.
 Und führe uns nicht in Versuchung,
 sondern erlöse uns von dem Bösen.

Our Father who art in heaven,
 hallowed be Thy name.
 Thy kingdom come,
 Thy will be done
 on earth as it is in heaven.
 Give us this day our daily bread.
 And forgive us our trespasses,
 as we forgive those
 who trespass against us.
 And lead us not into temptation,
 but deliver us from evil.

The Lord's Prayer, Matthew 6: 9-13

JOHANN SEBASTIAN BACH**Magnificat, BWV243: II. “Et exsultavit”**

Et exsultavit spiritus meus
 in Deo salutari meo.

And my spirit rejoices
 in God my Saviour.

Translations of Bach texts by Bernard Rofe, 2024.

14

LE RÊVE DE LA ROSE

A response to *Silence & Rapture*

By Bella Li

Bella Li is the author of *Argosy* (2017), *Lost Lake* (2018), and *Theory of Colours* (2021), published by Vagabond Press. Her books have won the Victorian and NSW Premier's Prizes for poetry, and an Australian Book Designers' Association Award for book design.

Bella Li's poem *Le Rêve de la Rose* was commissioned for this program. Here Li expands on the idea of the garden – central to the structure of *Silence & Rapture* – and its significance, both literal and symbolic, since pre-Christian times.

I

The perpetual rose begins as a seed asleep.

In the palace of the Babylonian king Nebuchadnezzar II, a *huge palace with terraced gardens*—the monumental edifice is irrigated by way of an ingenious mechanism, channelling running water upwards from the ground. An exercise in the reversal of gravity: in the engraving by the Dutch master, at the top right corner of the print, the gardens can be seen, suspended in slabs of thick green behind the broken obelisk and ruined city walls.

Other evidence of sumptuous gardens, in the ruins of the royal residence. These, for instance, were large grounds reserved for hunting. The king was fond of riding out, in the clear and deathless morning, to decimate his population of stags. At the height of the Persian ascension, the many wings of the palace were lavishly decorated as verdant Arcadias: gardens moving into rooms and the rooms into gardens. A perpetuum mobile, through which is fed discordant dreams.

At Granada, surviving until 1492 as *the last Moorish bastion*. Once stood a pavilion surrounded by pools. At Alcázar in Seville. At Generalife, rising fifty metres above the Alhambra, a pleasance with verdant lawns—each could be suddenly flooded, by means of a hidden system of springs.

It was then, out of the searing heat that we, chancing upon an oasis—

Bounded by a large lake. The design incorporating the new technology of optical terracing. By which the perspective of the eye is multiplied, through additional visions stacked above and below.

II

Each walled garden has two entrances. There are no exits of which to speak.

The Old French medieval epic *Roman de la Rose*, an allegorical novel composed by two authors more than forty years apart: in which a young man, wandering lucid asleep, falls in love with a rose. Central to this genre of visionary literature, characteristic of the period, is the *visio*—the device of the dream. The thing that one might say about such works, is that *One might say that in such works time is utterly excluded from the action*.

The *Roman* sets its action in a walled garden, a *locus amoenus* with connotations of Eden, and containing the following essential elements: trees, grass, water, crystals, roses, a fountain, a mirror, time.

Time, who made our fathers old, who ages kings and emperors and will age us all.

The exterior of the garden, over which the sun shines eternally, is revealed to be Hell itself, while the interior is unstable and illusory. At the bottom of the fountain the dreamer sees two prismatic crystals, which between them reflect the image of the garden entire. And through the *perilous mirror*: the beloved rose.

Known pests and diseases afflicting the genus *rosa*: aphids, scale, wilt, black spot, die-back, sin. *From his slack hand the garland wreathed for Eve / Down dropped, and all the faded roses shed.*

To bud a rose, one must first select a briar. Then cut out the eyes.

III

The dream is always a scene within another dream.

These images recur on the frescoes of Pompeii, in the palace of Knossos.
In the place called the Garden of Midas, where roses grow wild.

The Egyptian garden in the era of the New Kingdom, following the unstable Second Intermediary Period and lasting approximately five centuries, was believed to be: *a kind of intermediate zone linking this world with the next.* An immense complex divided into distinct temporal zones, the most magnificent of these was dedicated to Aton, god of the sun.

In 1661, Louis XIV, who through his long reign styles himself the Sun King, begins an extensive development of the palace and park at the hunting lodge known as Versailles. The castle is the central point from which all alleys radiate. Each section of the garden in turn branches and descends, thereby defining more and more sections

*to create an extraordinary effect
as if he is floating above the earth*

The world, from this perspective, appears as an ordered space, speared with light. At the centre of the rotating sphere—

Walking through the Hall of Mirrors and out of the palace—

One comes to the once-famed Pool of Apollo, buried and lost in the maze.

What is felt by visitors—at the borders of the cropped box hedges, around the ordered colonnades—is *a feeling for the end of an epoch, its manifold contradictions.*

IV

First appearing in Venice at the close of the 15th century, the *Hypnerotomachia Poliphili* of Frances Colonna exerted a key influence on the master gardeners of the Renaissance. The author being *a monk, a prince, an authorial collective.* Or none of the above. The book details a dream journey to the garden island of Cythera, a temperate paradise comprised of innumerable interwoven labyrinths. Beyond the endless array of pergolas, arcades, and rotundas, embedded in parterres of cypresses, cedars, climbing jasmine and roses, one finds, variously arranged: the Patio de los Leones, the Patio de los Arrayanes, the Cour de la Fontaine, the Cour du Phénix.

The courtyard is designed in the shape of a cross, consistent with the received Christian Roman-Hellenic tradition: four equal squares anchored by a central fountain. Each part is cut by a channel, symbolising the four rivers of Paradise: water, sourced from nearby mountains, first passes through a series of illusory pools and cascades.

At the conclusion of the sequence, beyond the edge of the dream, lies the tomb of the lover:

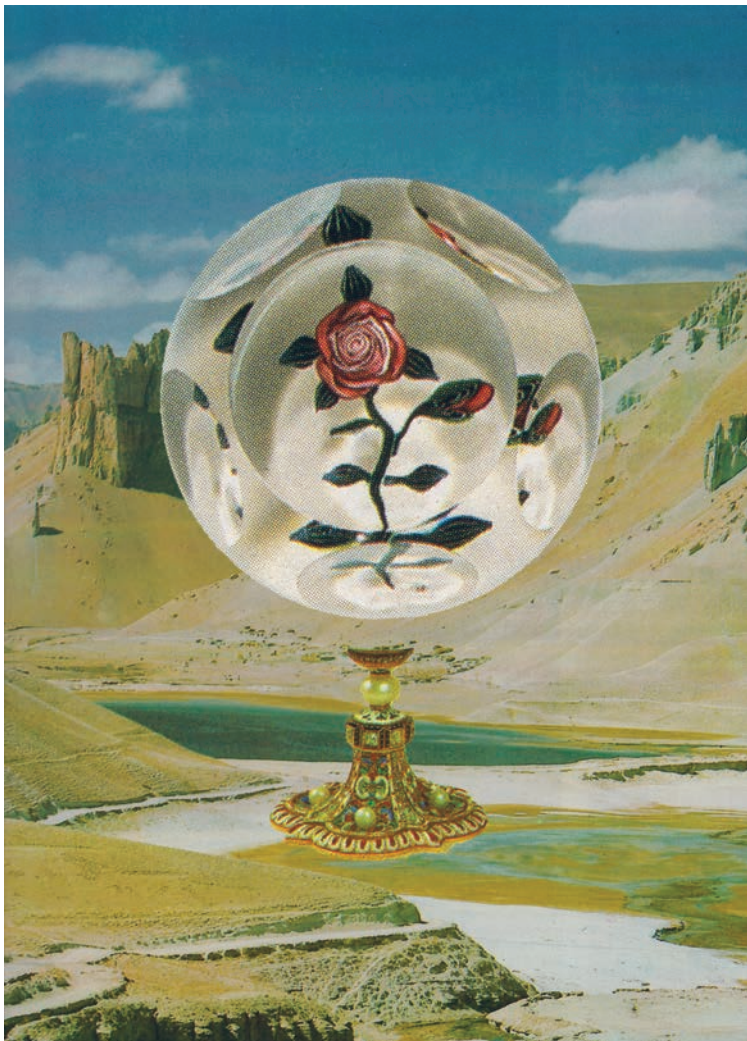
The beautiful flower, who for all Poliphilo's tears cannot revive in this arid place. But if you would see me in flower, a rare picture: Phoebus, what you had left untouched by fire, has fallen into shadow.

With what joy did I attend the dawn, its pale rose spread into the clear and depthless sky.

It seemed to me that I slept again

Then I entered into the garden

V



Artwork by Bella Li.

NOTES

Italicised phrases are quotes, with some amendments, from the following sources:

Mikhail Bakhtin, *The Dialogic Imagination*, edited and translated by Caryl Emerson and Michael Holquist (University of Texas Press, 1981).

Frances Colonna, *Hypnerotomachia Poliphili (The Strife of Love in a Dream)*, translated by Joscelyn Godwin (Thames & Hudson, 2005).

Herodotus, *The Histories*, translated by Aubrey de Sélincourt (Penguin, 2003).

Ehnenfried Kluckert, *European Garden Design: From Classical Antiquity to the Present Day* (Könemann, 2005).

Guillaume de Lorris and Jean de Meun, *Roman de la Rose (The Romance of the Rose)*, translated by Charles Dahlberg (Princeton University Press, 1995).

John Milton, *Paradise Lost* (Oxford University Press, 2004).

18





THE MUSIC OF THE SOUL

Broadcaster and writer Stan Grant draws on his faith as he contemplates how the music of Arvo Pärt and Johann Sebastian Bach reaches toward the divine.

By Stan Grant

Stan Grant is a Wiradjuri, Kamilaroi and Dharawal man. He has been a journalist for 40 years, most notably with United States network CNN and the ABC, travelling to more than 70 countries and covering many of the biggest stories of our time. He has published several bestselling and critically acclaimed books and wrote and produced the acclaimed feature documentary, *The Australian Dream*, which won the Australian Academy Award. He has a PhD in Theology and is Distinguished Professor at Charles Sturt University.

God in Nature

In the darkness just before the break of dawn I see God in a moonbeam. I hear a splash and peer over the bridge and there, illuminated, is the unmistakable form of a platypus. The old people here had told me about a family of these shy, strange mammals living in the creek that runs alongside my house in a small village in New South Wales's Snowy Valley. On my morning and evening walks I searched for them, but they were elusive. Perhaps I was looking too hard, like a pilgrim trying to find God when it is God who must find me. Now – when I am not expecting it, lost in my thoughts – she appears.

I watch her now as she swims in the stream – dancing almost – in the streak of silver that lights up the water. There in the cold dark before dawn, I think that this is what it must be to see God: this is Eden, where God walks in the garden.

This is my father's Wiradjuri country – a place of beauty and pain, invaded but unconquered and alive still for us all. My father says what is most important is not *who we are*, but *where we are*. Dad is an old, wise, scarred man nearing the end of his life. He has battled his demons and put down his armour. His soul is at peace and the earth – his Country – gently holds him. From him, I have learned that everything – all of creation – is the image of God. From the moment of the birth of the universe, all the possibilities of our world spring forth.

The platypus knows nothing of the Fall. She does no harm, raises no armies, profits no fortune. What is God? Saint Augustine said if we think we know God then we do not know God. Saint Thomas Aquinas called God "*Ipsum Esse*" – the act of existence. Yes. That's it. The impossible possibility. The known unknown. The creation *ex nihilo* – from nothing, comes something. Creation is an act of love and we know God by our capacity for love.

This morning I see God in a moonbeam. And all is beautiful in my world.

***All shall be well and all shall be well
And every kind of thing shall be well.***

– Julian of Norwich

Johann Sebastian Bach and Arvo Pärt speak to the Wiradjuri in me. We are a breath of love. We are the spark of the divine. That is what enchants me in this music. A German composer and an Estonian Orthodox Christian – three centuries apart – can reach into my Wiradjuri soul and bring me face-to-face with God.



Stan Grant

Pärt opens his *Collage on B-A-C-H* with a repetitive refrain. Discordant. A collision of sound. It is like the sounds in our heads, all our competing thoughts, jostling and pushing for our attention. All of the static electricity of our lives, slaughtering the silence – we can't hear ourselves, how can we hear God? The music moves faster and faster, like our breath. Each pitch rises to the next. My throat feels constricted. This is Pärt's pre-tintinnabular period, the modernist era of his creativity described by music scholar Benjamin Skipp as music that “observes its rationality at the expense of the audience”.

It slows and for a moment there is silence. Pärt takes me to a world of solitude. I glimpse God in a moonbeam, and I know – I truly know – what is real. I know what it is to be human – magically, mystifyingly human. I hold that moment until the noise starts again and Pärt sears my mind with the jagged sounds of the world.

Theologian Robert Sholl, who charts the connections between spirituality and music, says that Pärt “points to an excruciating gap between humanity and God”. The great artists know that God is in the reaching. I feel this in the Sistine Chapel in the Vatican. Michelangelo created the space between the outreached hands of God and Adam – they reach but do not touch. Here is the space for us to exist. God does not control our lives but leaves space for us to choose. Here in that space is all of our love and our hate, our peace and our war, our desire and our contentment – here we are a collision of humanity, capable of the worst and the best. Consonance and dissonance – the paradox of humanity – is what Pärt reveals to us.

Across the centuries Pärt and Bach have spoken to each other – a musical conversation that opens me to the glory of creation. In *Collage on B-A-C-H* and Bach's *Kanon zu acht Stimmen*, they

Johann Sebastian Bach
and Arvo Pärt speak to the
Wiradjuri in me. We are a
breath of love. We are the
spark of the divine. That is
what enchants me in this music.



Arvo Pärt. Photo by Brigit Püve.

In my culture we have a word, *Dadirri* – to sit in the stillness, the deep quiet.

share the same breath. To Pärt's insistence, collage and release, Bach responds with repetition, a monotony that refuses the world, that sits in a place from which we do not need to progress, in which we need no resolution. In the repetition is no escape, no change of scenery, no diversion. I am allowed to stay with God.

In my culture we have a word, *Dadirri* – to sit in the stillness, the deep quiet. Indigenous educator and Christian Dr Miriam Rose Ungunmerr Baumann calls *Dadirri* “the greatest gift we can give to our fellow Australians”. It is something we share with many ancient peoples of the world. *Dadirri* connects us with nature and God and brings us closer as people of God. *Dadirri*, she says, “renews us and brings us peace”.

I need not rush to the daylight. I can watch the platypus frolic in the moonbeam and hear the trickle of the water over the rocks.

The Absence of Evil

Bach was born into a world shadowed by catastrophe, 40 years after the treaties of Westphalia ended the Thirty Years War. The wars of religion devastated Europe. Villages were pillaged and burned. Entire populations vanished. Bach's German homeland was a land of tribes. One of his many biographers, John Eliot Gardiner, wonders if Bach would have considered himself German at all: likely he would have identified as Thuringian or Saxon. His life was shaped by the land: in Bach's case, the dense Thuringian forests. It was a haunted landscape that Gardiner describes as an abyss – “the emptiness of the primeval forests,” he writes, “with its undertones of demonic power unleashed by the long war”.

Bach's music reflects his upbringing in the church. He was raised on Lutheran hymns praising Christ as the conqueror of death. Gardiner wonders if, like Bach's fellow Thuringian Martin Luther, Bach had a fear of death. Certainly, he would know death intimately. It shrouded him from his birth in a war-torn land and the early deaths of his children – of 20, only half survived into adulthood. Gardiner says that many of Bach's later works explored the dichotomy “between a world of tribulation and the hope of redemption”.

Australians are still traumatised by the shocking knife attack on defenceless, innocent shoppers on what was a normal Saturday afternoon in Sydney's Bondi Junction. Six people were killed – five of them women – and I am left pondering the notion of evil. What all-seeing, all-knowing, all-loving God could sacrifice his children? There are no words at times like these. Music, art, poetry – these are the things that more gently speak to the soul.

Bach's *Widerstehe doch der Sünde* calls us to resist evil:

***Stand firm against sin,
otherwise its poison seizes hold of you.
Do not let Satan blind you
for to desecrate the honour of God
meets with a curse, which leads to death.***

The questions of evil and the nature of God are central to the work of Bach and Pärt. Gardiner says that Bach's music is a "physical engagement with the bones and blood" of the story of the life, crucifixion and resurrection of Christ. Robert Sholl says of Pärt's music that it is "the experience or institution of eternity".

Simone Weil said that evil was the unreality that takes goodness from good. The French philosopher and mystic died at the age of 34, having fled the Nazi occupation of her homeland. She knew that evil lurked in affliction, "the chill indifference" that freezes our soul. A human being becomes merely a "thing". Christ was crucified, she said, because he was "only God".

Pärt answers Bach's call to resist sin with his *Fratres* (Brothers), a composition that he says contemplates the space where everything unimportant falls away. "Time and timelessness are connected," he says. "The instant and eternity are struggling within us." In the Garden of Eden, time begins in an act of defiance. The



Painting of Johann Sebastian Bach by 'Gebel', before 1798.

The newcomers to our land did not see God in us. They could not see the divine in our country, our art and song. They thought they were bringing God to us, but God was here all along.

unquestioned unity with the eternal is sacrificed for the world we can touch, the world we can know. Music releases time's hold.

If we surrender to the sound of God, then perhaps we can hear ourselves.

The Death of God

My ancestors had our word for God: *Baiyaame*. When the strangers came to our land, a missionary asked where *Baiyaame* was, and my old people pointed to the sky. *Baiyaame* is in the stars, they said. The newcomers to our land did not see God in us. They could not see the divine in our country, our art and song. They thought they were bringing God to us, but God was here all along. What happens when God dies? God flees the Earth. And we are alone now.

*Once I was past and future,
Now I am only the present,
Today, the moment,
and that is hard to bear,
With no past, no future.*

– Bungal David Mowaljarlai

Bungal David Mowaljarlai was a Ngarinyin elder from Western Australia. To his people, he was the keeper of creation. His art, poetry and philosophy drew on the oldest collective memory of humankind, but he feared for the future. He watched the old stories disappear. Old men die, he said, and then all knowledge will be dead. We who are left will live with nothing. Mowaljarlai said that he felt crushed by time.

From the moment I read his words, they have never drifted far from my mind. I am haunted because Mowaljarlai was speaking from an annihilated place beyond the end of days. Death is not the worst thing that can happen. He had seen the end times and his torture was to go on living:

*Once I walked my country
But lost my place
Then I lost my dignity – spirit.*

Mowaljarlai felt the old-time people slipping from the world and taking with them all of their stories. Anthropologists came to record the stories but, he said, they did not go “all the way” back. They needed to go from creation to now, but would need a thousand years to piece it together. “The old-time people who knew that

big story had died many, many years ago,” he writes, “I say we got no hope of ever knowing it now – these anthropologists can only study but they wouldn’t know where everything is written into the Country.”

Theologian Alexander Schmemmann said love is sacrificial. “It puts the value, the very meaning of life in the other and gives life to the other,” he said. “We offer the world and ourselves to God.” We cannot understand Pärt without appreciating his Orthodox faith. He lives in the *mysterio*, the thinnest space between humanity and God. Sholl says the religious icon is a powerful representation of Pärt’s music: “through the fixed contemplation” of an image, we are drawn into a “deeper understanding of the meanings and significance of the Christian faith”.

Forgiveness

Why do we look to the sunrise? Why does a baby instinctively clutch the fingers of a stranger and smile? Every day God greets us in a hundred small ways: an act of kindness, laughter, a kiss. And in music. Sit in the stillness, turn out the lights and listen ... hear Pärt’s *Vater Unser* – the Lord’s Prayer. When I hear it, God is with me. I feel the presence of the creative love of the universe. Sung by a soprano, it soars – but played by a cellist it settles deeper into my soul. I know then – without any doubt – that Christ is risen.

Silence

The literary critic George Steiner warned us that the language of politics has become infected with obscurity and madness. “Unless we can restore to the words in our newspapers, laws, and political acts some measure of clarity and stringency of meaning, our lives will draw yet nearer to chaos. There will then come to pass a new dark ages.” The poet seeks refuge in muteness: “When the words in the city are full of savagery and lies,” Steiner said, “nothing speaks louder than the unwritten poem.”

Every day God greets us
in a hundred small ways:
an act of kindness, laughter,
a kiss. And in music.

We must live in what has been called poetic mourning. It is the language of lament – a sigh too deep for words. Is this not the language of Bach?

In the past year, I have retreated into my own small space. Like too many, I suspect, I am battered by modernity. In a world of too much politics, there is nothing left to say. The bruised voices of the afflicted are drowned out by lies.

But in the silence is hope. Silence is not non-speech – it is a language unto itself. It is a language that cannot lie because there is no one to hear. In my silence, I have waited for God to speak. I sit in mass and I am transported to a place of magic. I am embraced in the *corpus mysticum*.

Some have criticised Pärt and his fellow “holy minimalist” composers for retreating and refusing the call to arms. In his repetition, solemnity and silence, Pärt is accused of not engaging with the world. But surely the world itself is an illusion. It has been since the Fall when we sought to know the mind of God and become God ourselves. We have swapped transcendence for a mirror.

For God to find us, we must subtract ourselves from time. We must live not in the death of the crucifixion but in the promise – the hope – of the resurrection. We must live in what has been called poetic mourning. It is the language of lament – a sigh too deep for words. Is this not the language of Bach? He places us at the foot of the Cross. His Jesus is the man of sorrows. Pain and sadness are a part of the human condition – and they are how we know joy and love.

Beyond the creek where the platypus swims in the moonbeam there is a hill and there in a clearing is a careful arrangement of rocks; it looks like an ancient birthing site. All life is here – all there was and will be. In my garden, God returns from the stars and walks among us.

Here is my place of silence beyond the icy pandemonium of modernity.

My heart is in the highlands. My heart's not here. ●

28



THE SOUNDS OF SILENCE

Satu Vänskä, who this year celebrates 20 years with the Australian Chamber Orchestra, talks about the paradoxical but profound relationship between music and silence.

By Maria Takolander

Maria Takolander is the author of the poetry collection *Trigger Warning*, which won a Victorian Premier's Literary Award.

Perhaps it's no surprise that Satu and I, as Finns – albeit of the kind born outside Finland – spend much of our conversation talking about silence. If you haven't heard the jokes about the legendary reticence of Finns, here's a classic: how do you tell the difference between a Finnish extrovert and a Finnish introvert? The extrovert looks at *your* shoes when you're talking.

Finns have an underestimated sense of humour. Satu laughs easily and openly but we move beyond jokes to think more deeply about the stereotype of the reserved Finn, suspecting that it might provide insights into the relationship thematised by the ACO's *Silence & Rapture* program. Satu tells me a beautiful story.

She remembers being in a wooden church at Christmas in Finland, snow falling soundlessly in the deep winter dark outside. A Christmas service in Finland is one characterised, as Satu describes it, by *harras* or devoutness, “rather than the celebratory aspect that one might get in Australia”. It is a time to remember a history of national hardship – Satu's father's family was one of many, including my own, forced to flee Karelia in eastern Finland after the Soviets invaded during World War II – as well as a time to remember the dead. The church is quiet, and a hymn follows: “the choir sings and everyone sings and there's this really deep gratitude in the air, a little bit of light in a big darkness.”

Silence may be golden in Finland – *hiljaisuus on kultaa*, as my mother often said when I was growing up – but music is equally precious. Certainly, Satu credits her musical education in Finland, paid for by the state, as fundamental to her career. In Finland there is no two-tier system of education separating elite private schools from public ones: the best school is always said to be the one down the road.

Silence may be golden in
Finland – *hiljaisuus on kultaa*,
as my mother often said when
I was growing up – but
music is equally precious.



Satu Vänskä.
Photo by Daniel Boud.

Finland may be a small nation but its ethos, as Satu puts it, is to “compete in quality rather than quantity” by investing in “people’s brains”. It is taken for granted that music is an important part of a well-rounded curriculum. Satu, who was born in Japan but moved back to Finland with her family as a child, says: “I don’t think I would have been a violinist if we hadn’t returned to Finland when I was 10 years old.”

Satu has lived in Australia for 20 years – as long as she’s been a member of the ACO – but the ways in which Finns relate to nature remain an important touchstone for her too.

Finland has some 188,000 lakes and is Europe’s most forested country, with about 75 per cent of its land covered in woodlands of spruce, pine and birch. For Finns, as Satu describes it, nature is part of “your spirituality” or “inner ecology”, inasmuch as it is part of “your awareness of your own smallness and insignificance”. That relationship is maintained in grounded practices that might be seen as a secular form of church-going. Even Finns in urban centres forage seasonally for berries and mushrooms, with their right to roam and gather wild resources enshrined in the *Jokaisenoikeudet* or The Everyman’s Rights law.

I wonder if Satu's relationship to Finland might carry over to a special affinity with the music of the Estonian composer Arvo Pärt, particularly given the close relationship of Finland and Estonia: geographically (being just across the Baltic Sea); historically (with both countries having wrestled with The Bear Next Door, as Russia is known); and linguistically (with Finnish and Estonian being like carnival mirror images of one another, belonging to the same Uralic language group). Satu, however, enthuses about the genius of JS Bach as much as Pärt, and as a musician prefers to think of herself as a world citizen: "Music is one thing where you can leave your nationality behind."

As listeners we know that music has that power to cross space and time, but thinking of the magic of listening to celebrated musicians I can't help but wonder if there's a parallel to be drawn between the virtuoso musician and the actor who gets into character by channelling relevant personal experiences. That's why I ask if Satu's religious upbringing – her parents were Lutheran missionaries – informs her interpretation of the deeply Christian music of Bach and Pärt.

"On the one hand, there's just the score," she responds, "though it's impossible not to impose yourself on it, because there's no sound unless you intervene." She stresses that the musician's

Satu Vänskä.
Photo by Nic Walker.



Satu, however, enthuses about the genius of JS Bach as much as Pärt, and as a musician prefers to think of herself as a world citizen: “Music is one thing where you can leave your nationality behind.”

process is more unconscious and amorphous than the method actor’s: “I guess it’s this big lump of everything inside you, and somehow you transfer it to your physical self in the way you play.”

Physicality is, of course, central to musicianship. As Satu jokes, the ACO musicians could be called “finger athletes”. That relationship between music and physicality comes into sharper focus through the ACO’s collaboration with the Sydney Dance Company as part of the *Silence & Rapture* program. As a member of an orchestra, it’s no surprise that Satu thrives on collaboration, and collaborating in interdisciplinary adventures is a special thrill, she says, since it provides an opportunity to “see things with fresh eyes”.

However, it’s the musician’s collaboration with the audience that she identifies as truly special. After much philosophising about silence, I ask Satu if, as a musician – despite being the one who’s pulling the strings, so to speak – she’s able to experience something of the rapture that audiences feel. “Yes, I can feel that very profoundly,” she answers. “On the one hand you’re concentrating very hard but you’re also enjoying the moment. Here’s a human being who has learned to play this strange instrument and who is playing music written perhaps hundreds of years ago, and the audience is listening, and we are all in that moment together making it happen.”

It’s a phenomenon that Satu suggests “isn’t spoken about enough”, perhaps because it’s so difficult to describe, perhaps because it exists only in that collaborative and unique moment of music-making and music-listening. As Satu puts it, “the music says things when you don’t have the words”. And we return again to that paradoxical but profound relationship between music and silence. ●

RICHARD TOGNETTI

Artistic Director & Lead 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 was the co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*, starring Russell Crowe; he co-composed the soundtrack to Tom Carroll's surf film *Storm Surfers*; and created *The Red Tree*, inspired by Shaun Tan's book. He created the documentary film *Musica Surfica*, as well as *The Glide*, *The Reef*, and *The Crowd & I*. Most recently, Richard collaborated with director Jennifer Peedom and Stranger Than Fiction Films to create the films *Mountain* and *River*, the former of which went on to become the highest-grossing homegrown documentary in Australian cinemas.

His recordings have received accolades around the world, and he is the recipient of six 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.

RAFAEL BONACHELA

Choreographer & Artistic Director, Sydney Dance Company

Rafael Bonachela is a Choreographer, Artistic Director and Curator whose career has seen him successfully span high art and popular culture, working across a range of art forms, including contemporary dance, art installations, pop concerts, musicals, film, commercials and fashion.

Rafael was born in La Garriga near Barcelona (1972) where he began his early dance training before moving to London to join the legendary Rambert Dance Company where he danced from 1992 to 2004.

In 2008, Rafael premiered his first full-length production *360°* for Sydney Dance Company. Less than six months later he was appointed Artistic Director, making international headlines and heralding a new era in Australian contemporary dance.

His vision for the Company embraces a guiding principle that sees commissioned dance works by Australian and international choreographers alongside his own critically acclaimed creations.



In 2022, Cartier announced Rafael as a new Friend of the Maison. From his internationally recognised talent as both a dancer and choreographer, to his commitments supporting a new generation of emerging artists and choreographers, Rafael embodies values cherished by Cartier: strength of character, virtuosity and the ability to find beauty wherever it may lie.

Rafael's work is strong, sober and sharp. The exploration of pure movement is where he finds his unmistakable style. The result is an incandescent dance that springs from the power of movement, in which energy and muscle strength combine with a great emotional sensitivity.

IESTYN DAVIES



Countertenor

After reading Archaeology and Anthropology at St John's College, Cambridge, Iestyn Davies studied at the Royal Academy of Music, London.

An esteemed Handelian, he has delighted audiences globally with his vocal agility and supreme musicianship in roles such as Bertarido, Orlando, Rinaldo, Ottone *Agrippina* and David *Saul*. Committed also to contemporary music, his intelligent and considered interpretations have led to fruitful collaborations with Thomas Adès, George Benjamin and Nico Muhly.

On the opera stage, he has appeared at the Metropolitan Opera, New York; the Lyric Opera of Chicago; Teatro alla Scala Milan; the Royal Opera House, Covent Garden; English National Opera; Glyndebourne Festival Opera; Welsh National Opera; Teatro Real Madrid; Salzburg Festival and in Munich, Vienna, and Zurich. Recent appearances include *Arsace Partenope* in Madrid, Ottone *Agrippina* in Hamburg and Munich, Bertarido *Rodelinda* for the Metropolitan Opera, and Ottone *L'incoronazione di Poppea* in Versailles.

Concert engagements have included performances at the Teatro alla Scala, Milan with Gustavo Dudamel, the Concertgebouw and Tonhalle with Ton Koopman and at the Barbican, Théâtre des Champs-Élysées, Lincoln Centre, Carnegie Hall and at the BBC Proms

in the Royal Albert Hall with orchestras that include the New York Philharmonic, London Philharmonic, English Concert, Britten Sinfonia, Concerto Köln, Concerto Copenhagen, Ensemble Matheus, the Orchestra of the Age of Enlightenment, Academy of Ancient Music and Scottish Chamber Orchestra. In the 2022/23 season, Iestyn appeared in concerts at Carnegie Hall with Bernard Labadie, the Berlin Philharmonie with Emmanuelle Haim, and at the Barbican in a world premiere production of music by Dowland with lutenist Thomas Dunford, staged by Netia Jones.

An outstanding recitalist, he has performed in Vienna, Tokyo, Paris, and New York in repertoire ranging from Dowland to Clapton. He is a regular favourite at London's Wigmore Hall and Kings Place where he has curated residencies.

His recital discs have won three Gramophone Awards, and he performed on the Grammy-winning recording of Thomas Adès's *The Tempest*. He is the recipient of a Royal Philharmonic Society Award and was nominated for an Olivier Award for his singing role in *Farinelli and the King* opposite Mark Rylance (premiered at London's Sam Wanamaker Playhouse and transferring to the West End and Broadway). In 2017 he was awarded an MBE by the Queen Elizabeth II for his services to music.

THE ACO



“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 ACO 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, *Beethoven 1, 2, & 3 Eroica* and ARIA award-winning albums *River* and *Indies & Idols*.

In 2023 the ACO launched its digital streaming platform, ACO On Demand, which hosts the Orchestra’s award-winning season of cinematic concert films, *ACO StudioCasts*, alongside live concert streams and premium on-demand content.

aco.com.au

SYDNEY DANCE COMPANY



Dance changes you. More than simply witnessing something beautiful, or engaging with culture, to experience dance is to be positively altered.

From performances at the Joyce Theatre in New York and Shanghai Grand Centre, to Alice Springs in the Central Desert and the Sydney Opera House on the Harbour Foreshore, Sydney Dance Company has proved that there are no passive observers in a contemporary dance audience.

The reward of truly moving audiences, and the raw pride of sharing Australian art with the world has driven our Ensemble of 17 dancers, led by Artistic Director Rafael Bonachela, to become one of the world's strongest forces in contemporary dance.

Alongside Bonachela's original works, our programs have featured guest choreographers like Jacopo Godani, Melanie Lane, Antony Hamilton, Alexander Ekman, Gideon Obarzanek, Marina Mascarell, Gabrielle Nankivell and Cheng Tsung-lung, as well as collaborations with Sydney Festival, Australian Chamber Orchestra, Sydney Symphony Orchestra, Sydney Conservatorium of Music Composing Women, Bryce Dessner, Nick Wales, 48nord and the late Ezio Bosso.

Sydney Dance Company has a broad community beyond the practice and performance of our lead dancers. We believe in the universality of dance, and with the largest public dance class program in Australia, people can connect with the grace, strength and creativity that lives within all of us.

Our nationwide education program offers a strategic curriculum targeting primary and secondary students through to career focused study for pre-professional dancers and university graduates.

sydneydancecompany.com

DAMIEN COOPER



Lighting Designer

Damien Cooper works internationally across theatre, opera and dance. Damien's dance credits for Sydney Dance Company include *Somos*, *Ascent*, *Resound*, *ab [intra]*, *Impermanence*, *Cinco*, *Ocho*, *Grand*, *Air* and *Other Invisible Forces* and *Orb*.

Other dance credits include *Baleen* for Adelaide Festival, *State* for Western Australian Ballet, *Of Earth and Sky* for Bangarra, *IDK* for Force Majeure, *The Narrative of Nothing*, *Firebird* and *Swan Lake* for Australian Ballet, *Giselle* for Universal Ballet, *Birdbrain*, *Supernature*, *Habitus* and *Be Your Self* for Australian Dance Theatre, *The Frock* for Ten Days on the Island Festival, *Affinity* for Tas Dance, *Mortal Engine* for Chunky Move and *Grey Rhino* for Performing Lines.

Other Theatre credits include *Counting & Cracking* for Edinburgh International Festival/Belvoir, *The Weekend*, *Into The Woods*, *Mark Colvin's Kidney*, *The Great Fire*, *Radiance*, *The Glass Menagerie*, *Coranderrk*, *Miss Julie*, *Stories I Want to Tell You in Person*, *Cat on a Hot Tin Roof*, *Peter Pan*, *Private Lives*, *Conversation Piece*, *Strange Interlude*, *Summer of the Seventeenth Doll*, *Neighbourhood Watch*, *The Seagull*, *Gethsemane*, *Keating!*, *Toy Symphony*,

Peribanez, *Stuff Happens*, *The Chairs*, *The Spook*, *In Our Name*, *The Underpants* and *The Ham Funeral* for Belvoir; *On the Beach*, *White Pearl*, *Disgraced*, *Orlando*, *Arcadia*, *A Midsummer Night's Dream*, *The Golden Age*, *Suddenly Last Summer*, *The Women of Troy*, *The Lost Echo*, *Riflemind* and *Tot Mom* for Sydney Theatre Company; *Macbeth* and *The Tempest* for Bell Shakespeare; *The Ring Cycle*, *Der Ring des Nibelungen*, *Aida* and *Così fan tutte* for Opera Australia; *A Midsummer Night's Dream* for Houston Grand Opera, Canadian Opera, Lyric Opera Chicago; and *The Magic Flute* for Lyric Opera Chicago.

For lighting design, Damien has won three Sydney Theatre Awards, four Green Room Awards, and two Australian Production Design Guild Awards.

KELSEY LEE



Costume Designer

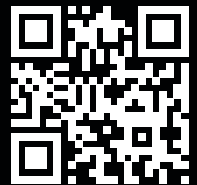
Kelsey Lee is a set, costume and lighting designer for theatre, dance and events. Previously for Sydney Dance Company she was the Set & Costume Designer for *Somos* and for the ACO Lighting, Set & Costume for *Wilfred Gordon McDonald Partridge* and *There's a Sea In My Bedroom*. Other credits include Set Designer: *Nothing; A Practical Guide To Self Defence* (NTofP). Costume Designer: *Switzerland* (Ensemble Theatre). Co-production Designer & Lighting Designer: *Destroy, She Said* (Belvoir's 25A). Set & Lighting Designer: *An Ox Stand On My Tongue* (Belvoir 25A). Lighting Designer: *Mutiara* (Marrugeku); *Gurr Era Op* (Force Majeure); *Whitefella Yella Tree; Sex Magick; The Lewis Trilogy* (Griffin Theatre Company), *The Comedy Of Errors* (Bell Shakespeare), *A Room of One's Own* (Belvoir St Theatre); *Tell Me On A Sunday* (Hayes Theatre); *Masterclass; The Memory of Water; A Letter For Molly; Killing Katie* (Ensemble Theatre); *Queen Fatima* (NToP); *Jali* (Aya Productions, Griffin Theatre Company); *Extinction of the Learned Response, Skyduck, Kasama Kita* (Belvoir 25A); *April Aardvark* (ATYP); *Good Dog; If We Got Some More Cocaine I Could Show You How I Love You* (Greendoor Theatre Company); Associate Lighting Designer: *At What Cost?; Blue* (Belvoir St Theatre); *Cut The Sky* (Marrugeku). Lighting, Set & Costume: *Lulu: A Modern Sex Tragedy* (NIDA).

2025



We will soon be unveiling our 2025 50th Anniversary Season later this month and we are excited to share this milestone season with you. Make sure to sign up to our eNews to be the first to know the extraordinary line up we have planned for you in 2025.

aco.com.au/registration



MELBOURNE CONSERVATORIUM OF MUSIC

WE EMPOWER STUDENTS TO PURSUE
THEIR UNIQUE CREATIVE DIRECTION.

The University of Melbourne is the proud official
university partner of the ACO.

The University's Melbourne Conservatorium of Music
is Australia's largest and oldest institution for professional
music training, since 1895.

finearts-music.unimelb.edu.au

Faculty of
Fine Arts & Music



THE UNIVERSITY OF
MELBOURNE

BEHIND THE SCENES

Board

Martyn Myer AO
Chair

Liz Lewin
Deputy Chair

Guido Belgiorno-Nettis AM

Judy Crawford

JoAnna Fisher

Erin Flaherty

Mim Haysom

Andrew McEvoy

Peter McMullin AM

Julie Steiner AM

Marie-Louise Theile

Artistic Director

Richard Tognetti AO

Administrative Staff Executive Office

Richard Evans AM
Managing Director

Alexandra Cameron-Fraser
Chief Operating Officer

Toby Chadd
Artistic Program Advisor

Bernard Rofe
Artistic Planning Manager

Claire Diment
Head of Human Resources

Ania Konopka
Head of Executive Office

Artistic Operations

Luke Shaw
Director of Artistic Operations

Jessica Lightfoot
Tour Manager

Sophia Tuffin
Production Manager

Jes Halm
Travel Coordinator

Elizabeth Jigalin
Music Librarian

Learning & Engagement

Tara Smith
Director of Learning & Engagement

Oliver Baker
Programs Manager, Learning & Engagement

Vanessa Wright
Producer, Children, Families & Communities

Brianna Mannix Morris
Learning & Engagement Coordinator

Rachael Adamson
Emerging Producer (Intern)

Finance

Fiona McLeod
Chief Financial Officer

Bonnie Ikeda
Reinaldo Rahn (Interim Jul–Oct 2024)
Financial Controller

Jessica Zhao
Financial Accountant

Yeehwan Yeoh
Manager, Instrument Fund

Jason Seagg
Payroll Specialist

Charles Benson
Assistant Accountant

Market Development

Antonia Farrugia
Director of Market Development

Caitlin Benetatos
Head of Communications

Zena Morellini
Head of Marketing

Rosie Pentreath
Head of Digital

Carola Dillon
Database & Insights Manager

Christina Fedrigo
Senior Graphic Designer

Gabrielle Botto
Marketing Specialist

Michael Clapham
Customer Experience & Ticketing Manager

Mitchell Lowrey
Customer Experience & Ticketing Specialist

Garry Manley
Ticketing Sales Representative

Louise Sykes
Ticketing Sales Representative

Philanthropy & Partnerships

Jill Colvin
Director of Philanthropy & Partnerships

Lillian Armitage
Capital Campaign & Bequests Manager

Celeste Moore
Head of Philanthropy

Todd Sutherland
Corporate Partnerships Manager

Kylie Anania
Special Projects Manager

Morgane Blondel
Events Manager

Malcolm Moir
Partnerships Consultant

Swan Feix
Philanthropy Executive

Kelly Winter-Irving
Philanthropy and Partnerships Coordinator

ACO Pier 2/3

Bianca Astwood
Head of Venue Sales

Robin McCarthy
Head of Technical & Production

Janet Collins
Front of House Services Manager

Walter Hart
Venue Operations & Projects Manager

Abbie Keys
Event Account Manager

Jes Halm
Production Coordinator

Australian Chamber Orchestra

ABN 45 001 335 182
Australian Chamber Orchestra
Pty Ltd is a not-for-profit company
registered in NSW.

In Person
Australian Chamber Orchestra
Pier 2/3
Suite 3, 13A Hickson Road
Dawes Point NSW 2000

By Mail
PO Box R21
Royal Exchange
NSW 1225
Australia

Telephone
(02) 8274 3800
Box Office 1800 444 444

Email
aco@aco.com.au

Web
aco.com.au

ACKNOWLEDGEMENTS

The ACO thanks the following people for supporting the Orchestra.

ACO Life Governor

Guido Belgiorno-Nettis AM

ACO Medici Program

MEDICI PATRON

The late Amina Belgiorno-Nettis

PRINCIPAL CHAIRS

Richard Tognetti AO

Artistic Director & Lead Violin
Gaby Kennard

Peter McMullin AM & Ruth McMullin

Andrew & Andrea Roberts

Rosy Seaton & Seumas Dawes

Helena Rathbone

Principal Violin

Margaret Gibbs & Rodney Cameron

Satu Vänskä

Principal Violin

David Thomas AM

Stefanie Farrands

Principal Viola

peckvonhartel architects –

Robert Peck AM

Yvonne von Hartel AM

Rachel Peck & Marten Peck

Timo-Veikko Valve

Principal Cello

Prof. Doug Jones AO &

Prof Janet Walker CM

Maxime Bibeau

Principal Double Bass

Darin Cooper Foundation

CORE CHAIRS

Violin

Aiko Goto

Anthony & Sharon Lee Foundation

Ilya Isakovich

Meg Meldrum

Liisa Pallandi

The Melbourne Medical Syndicate

Ike See

Ian Lansdown & Tricia Bell

Core Violin Chair –

Anna da Silva Chen

Alenka Tindale

Core Violin Chair –

Thibaud Pavlovic-Hobba

The Minta Group

Core Violin Chair –

Tim Yu

Barbara & Ralph Ward-Ambler

Viola

Elizabeth Woolnough

Terry Campbell AO &

Christine Campbell

Cello

Melissa Barnard

Jason & Alexandra Wenderoth

Julian Thompson

The Grist & Stewart Families

GUEST CHAIRS

Principal Timpani

Brian Nixon

The late Mr Robert Albert AO &

Mrs Libby Albert

ACO Life Patrons

Libby Albert

Guido Belgiorno-Nettis AM

Barbara Blackman AO

Roxane Clayton

Susie Dickson

Alexandra Martin

Faye Parker

John Taberner & Grant Lang

ACO Bequest Patrons

We would like to thank the following people who have remembered the Orchestra in their wills. Please consider supporting the future of the ACO by leaving a gift. For more information about leaving a gift in your will, or to join our Continuo Circle by notifying the ACO that you have left a gift, please contact Lillian Armitage, Capital Campaign & Bequests Manager, on (02) 8274 3827.

CONTINUO CIRCLE

Keith J Baker

Steven Bardy

Greg Bates

Ruth Bell

Sue Berners-Price

Dave Beswick

Dr Catherine Brown-Watt PSM &

Mr Derek Watt

Jen Butler

Sandra Cassell

Rowena Danziger AM in memory of

Ken Coles AM

Sandra Dent

Dr William F Downey

Peter Evans

Leigh Emmett

Carol Farlow

Suzanne Gleeson

David & Sue Hobbs

Penelope Hughes

V J Hutchinson

Ray & Emma Jewry

Dr Desley Kassulke

David Kellock

Toni Kilsby & Mark McDonald

Mrs Judy Lee

Brian McFadyen

Susan Maxwell-Stewart

John Mitchell

Helen Moylan

Rebecca & Rob Newnham

Beverley Price

Greeba Pritchard

Michael Ryan & Wendy Mead

Kae Sato-Goodsell

Max & Nizza Siano

Michael Soo

Elizabeth Starr

Cheri Stevenson

Jeanne-Claude Strong

Dr Lesley Treleaven

Ngairé Turner

Mary Vallentine AO

Mark Wakely in memory of

Steven Alward

G C & R Weir

Margaret & Ron Wright

Peter Yates AM

Mark Young

Anonymous (49)

ESTATE GIFTS

The late Charles Ross Adamson

The late Kerstin Lillemor Anderson

The late Mrs Sibilla Baer

The late Patricia Blau

The late Almuth Cornelia (Conny) Beck

The late Prof Janet Carr

The late Margaret Anne Brien

The late Mrs Moya Crane

The late Jonathan de Burgh Persse

The late Gaynor Dean

The late Colin Enderby

The late Neil Patrick Gillies

The late Sheila Gorman

The late Stan Harvey

The late Lachie Hill

The late Arthur Hollis & Patricia Hollis

The late John Nigel Holman

The late Dr S W Jeffrey AM

The late Pauline Marie Johnston

The late Mr Geoff Lee AM OAM

The late Lorraine Margaret McDermott

The late Shirley Miller

The late Julie Moses

The late Geraldine Nicoll

The late Eva Nissen

The late Selwyn Owen

The late Josephine Paech

The late Richard Ponder

The late Cate McKean Poynton

The late Elizabeth Pamela Roberts
 The late Geoffrey Francis Scharer
 The late Tonia Shand AM
 The late Scott Spencer
 The late Ernest Spinner
 The late Genelle Thomson
 The late Lorelle Thomson
 The late Shirley June Warland
 The late Joyce Winsome Woodroffe
 The late Barbara Wright

ACO Special Initiatives

The ACO thanks Dame Margaret Scott AC DBE for establishing the Dame Margaret Scott AC DBE Fund for International Guests and Composition.

The ACO thanks the Commonwealth Bank of Australia for its generous support of the Orchestra's collection of golden age instruments.

The ACO thanks Paspaley for its generous support of our 2023 US tour.

Chairman's Council

The Chairman's Council is a limited membership association which supports the ACO's international touring program and enjoys private events in the company of Richard Tognetti and the Orchestra. For more information please contact Lillian Armitage on (02) 8274 3827.

Martyn Myer AO
 Chairman
 ACO

Guido Belgiorno-Nettis AM &
 Michelle Belgiorno-Nettis

Daniel Besen AM

Craig & Nerida Caesar

Andrew Cameron AM & Cathy Cameron

Richard & Lucy Campbell

Georgie Capp

Michael & Helen Carapiet

Michel-Henri Carriol AM & Julie Carriol OAM

Michael Chaney AO
 Chairman
 Wesfarmers

Jane & Andrew Clifford

Hartley & Sharon Cook

Judy Crawford

Karine Delvallée
 Chief Executive Officer
 Australia & New Zealand
 BNP Paribas

Michael Dixon & Dee de Bruyn

Doug Elix AO & Robin Elix

John Good
 Managing Director
 LSH Auto Australia

Tom Goudkamp OAM
 Managing Director
 Stacks Goudkamp

John Grill AO & Rosie Williams

Phil Harkness
 CEO & Managing Partner
 Mutual Trust

Janet Holmes à Court AC

Simon & Katrina Holmes à Court

Takashi Horie

Country Representative for Australia
 Managing Director & CEO
 Mitsubishi Australia Ltd.

Ian Kavanagh & Clive Magowan

Fiona Martin-Weber & Tom Hayward

David Mathlin & Camilla Drover

Julianne Maxwell

Peter McGauran & Mary Capuano

Sam Meers AO

Naomi Milgrom AC

Jan Minchin
 Director
 Tolarno Galleries

Gretel Packer AM

Robert Peck AM &
 Yvonne von Hartel AM
 peckvonhartel architects

Dan & Jackie Phillips

Carol Schwartz AO & Alan Schwartz AO

Victoria Shorthouse

Amanda & Tim Unsworth

Peter Yates AM
 Chairman, Investment Committee
 Mutual Trust Ltd

Peter Young AM & Susan Young

ACO Next

This philanthropic program for young supporters engages with Australia's next generation of great musicians while offering unique musical and networking experiences in both Sydney and Melbourne. For more information please call Celeste Moore, Head of Philanthropy, on (02) 8274 3803.

Danielle Asciak
 Adrian Barrett & Pat Miller
 Jennifer Brittain
 Stephen Byrne
 Justine Clarke
 Sally Crawford
 Jenni Deslandes & Hugh Morrow
 The Herschell Family
 Edwin Jiang
 Ruth Kelly
 Christian Killin
 Evan Lawson
 Royston Lim
 Pennie Loane
 Dr Nathan Lo
 Paddy McCrudden
 Kris McIntyre
 Marina Mitrevski
 Edwina Myer & Jeremy Alford
 Lucy Myer & Justin Martin
 Jess Rose

Nicholas Smith
 Tom Smyth
 Michael Southwell
 Fiona Steffensen
 Susie Sugden & Bede Moore
 Helen Telfer
 Sophie Thomas
 Geoff & Millie Williams
 Thomas Wright
 Pia Zadnik
 Anonymous (3)

National Patrons' Program

Thank you to all the generous donors who contribute to our Learning & Engagement, Orchestra, Instruments, International and Regional Touring and Commissioning programs. We are extremely grateful for the support we receive to maintain these annual programs.

To discuss making a donation to the ACO, or if you would like to direct your support in other ways, please contact Jill Colvin, Director of Philanthropy & Partnerships, on (02) 8274 3835.

PATRONS

Daniel Besen AM
 Janet Holmes à Court AC
 Louise Myer & Martyn Myer AO
 RØDE

\$50,000+

Judy Crawford
 Rowena Danziger AM in
 memory of Ken Coles AM
 Dr Ian Frazer AC & Mrs Caroline Frazer
 Kathryn Greiner AO
 Hooper Shaw Foundation
 Lehrer Family Charitable Foundation
 Sue Roberts
 Ian Wilcox & Mary Kostakidis
 Anonymous

\$20,000–\$49,999

Peter Griffin & Terry Swann Foundation
 The Kedje Foundation
 Richard Cobden SC
 Glenn & Caroline Crane
 Dr Edward Curry-Hyde &
 Dr Barbara Messerle
 Euroz Charitable Foundation
 Charles & Cornelia Goode Foundation
 I Kallinikos
 The Sun Foundation
 Kerry Landman
 Andrew Liveris AO & Paula Liveris
 Lorraine Logan
 Peter McMullin AM & Ruth McMullin
 Servcorp
 Susan Thacore
 Turnbull Foundation
 Libby & Nick Wright
 Anonymous (5)

**Performance at
the highest level is
critical in business
and the concert hall.**

**We are dedicated
supporters of both.**

jws.com.au

JOHNSON
WINTER
SLATTERY



\$10,000–\$19,999

The late Mr Robert Albert AO & Mrs Libby Albert
 Joanna Baevski
 Walter Barda & Thomas O'Neill
 Rod Cameron & Margaret Gibbs
 Stephen & Jenny Charles
 Dee de Bruyn & Michael Dixon
 Chris & Tony Froggatt
 Suzanne Gray
 John Griffiths & Beth Jackson
 Liz Harbison
 Kay Ilett
 Key Foundation
 Janet Matton AM & Robin Rowe
 Julianne Maxwell
 Robert Morgan
 Bruce & Joy Reid Trust
 Peter Root & Hazel Schollar
 Margie Seale & David Hardy
 The Jon & Caro Stewart Family Foundation
 Jeanne-Claude Strong
 Christine Thomson
 Ian Wallace Family Bequest
 Peter Yates AM & Susan Yates
 Igor Zambelli
 Anonymous (2)

\$5,000–\$9,999

Jennifer Aaron
 Sophie & Stephen Allen
 Baker and Bevan Bequest
 The Beeren Foundation
 Jannie Brown
 Gerard Byrne & Donna O'Sullivan
 Michael & Helen Carapiet
 In memory of Wilma Collie
 Deeta Colvin
 Annie Corlett AM & Bruce Corlett AM
 Julie Ann Cox AM
 Carol & Andrew Crawford
 Jennifer Dowling
 Suellen & Ron Enestrom
 Penelope & Susan Field
 Jean Finnegan
 JoAnna Fisher & Geoff Weir
 Erin Flaherty & David Maloney AM
 Marie Forrest
 Bunny Gardiner-Hill
 Cass George
 Leslie & Ginny Green
 Paul Greenfield & Kerin Brown
 John Grill AO & Rosie Williams
 The Albion Foundation
 Lorraine Grove
 Annie Hawker
 Dale & Greg Higham
 Peter & Edwina Holbeach
 Geoff & Denise Illing
 Caroline Jones
 Andrew Low
 Anthony & Suzanne Maple-Brown
 Professor Duncan Maskell & Dr Sarah Maskell
 Diana McLaurin
 Leanne Menegazzo
 Leslie Parsonage
 The Hon Anthe Philippides sc
 Philips & Claridge Foundation

Beverley Price
 In memory of Stephanie Quinlan
 Dr S M Richards AM & Mrs M R Richards
 John Rickard
 Greg Shalit & Miriam Faine
 Caroline & Emile Sherman
 J Skinner
 Petrina Slaytor
 Tom Smyth
 Marie-Louise Theile
 Alenka Tindale
 Kay Vernon
 Wheen Family Foundation
 Anna & Mark Yates
 Anonymous (7)

\$2,500–\$4,999

Peter & Cathy Aird
 Marion Amies
 Brad Banducci & Anna Dudek
 Doug & Alison Battersby
 Berg Family Foundation
 Brian Bothwell
 Neil & Jane Burley
 Ray Carless & Jill Keyte
 Alex & Elizabeth Chernov
 Olivier & Marie Chretien
 Elizabeth Conti
 Kathy Deutsch & George Deutsch OAM
 Martin Dolan
 Anne & Thomas Dowling
 Emeritus Professor Dexter Dunphy
 C. Hodges H. Eager
 Mary Fraser & Matt Allen
 Gilbert George
 Jennifer & Denys Gillespie
 Kay Giorgetta
 Colin Golvan AM KC & Dr Deborah Golvan
 Tom & Julie Goudkamp
 Warren Green
 Brian & Romola Haggerty
 Suzanne Halliday
 Peter & Helen Hearl
 Marilyn & David Howorth
 Stephanie & Mike Hutchinson
 Valerie J Hutchinson
 Mark & Christina Johnson
 Ros Johnson
 Angela Karpin AM
 Liz & Walter Lewin
 David & Sandy Libling
 Anthony & Cathy Malouf
 Harold & Ellen Marshbaum
 David Mathlin
 Matthew & Kate McCann
 Sue McDonald
 In Memory of Helen McFadyen
 P J Miller
 Andrew Naylor
 H. Nicolay
 Roslyn Packer AC
 Catherine Parr & Paul Hattaway
 Greeba Pritchard
 Damian & Natalie Reichel
 Ralph & Ruth Renard
 Tiffany Rensen
 Fé Ross
 Susan & Garry Rothwell

Elfriede Sangkuhl
 Stephanie Smee & Paul Schoff
 Rosy Seaton & Seumas Dawes
 John C Sheahan
 Angela and David Taft
 In memory of Anthony Trent
 Clayton & Christina Thomas
 Rosemary White
 VPM Duigan
 Anonymous (9)

\$1,000–\$2,499

Annette Adair
 Antoinette Albert
 Geoff Alder
 Dr Judy Alford
 Rae & David Allen
 Maia Ambegaokar & Joshua Bishop
 Margaret Andrews
 Lillian & Peter Armitage
 Elsa Atkin AM
 Jane Barnes
 Adrian Barrett & Pat Miller
 Greg Bates
 Barry Batson
 Robin Beech
 Fiona Beevor
 Ruth Bell
 Geoff McClellan & Jane Bitcon
 at the APS Foundation
 Dr Catherine Brown-Watt PSM & Mr Derek Watt
 Sally Bufé
 Pat Burke
 Glen Butler and Catherine Ciret
 Robert & Anne Cahill
 Dr Margaret Cameron, in memory of Dr James Cameron AM
 Kaye Cleary
 Robert Clifton
 Alison Clugston-Cornes
 Mary-Ann Cohn
 Diana Colman
 Angela & John Compton
 Sam Crawford Architects
 Nicholas Creed & Jessamine Soderstrom
 Ann Crook
 Deborah G. Cruickshank
 Paul Cummins & Kevin Gummer
 Michael & Wendy Davis
 Joanna De Burgh
 Dr Michelle Deaker
 Sandra Dent
 Jim & Sue Dominguez
 In memory of Deborah Chemke
 Ari & Lisa Droga
 In Memory of Raymond Dudley
 Peter Evans
 Robyn & Bob Evans
 Haydn Flack
 Ben Fleay
 Julia Fleming
 Dr Joanna Flynn AM
 Elizabeth Foster
 Robert Fraser AM
 Anne & Justin Gardener
 M Generowicz
 Tony & Brenda Gill
 Giving Culture



Wesfarmers Arts

PRINCIPAL PARTNER: ACO COLLECTIVE

AUSTRALIAN CHAMBER
ORCHESTRA &
WESFARMERS ARTS:
BRINGING PEOPLE &
MUSIC TOGETHER



Professor Ian Gough AM
& Dr Ruth Gough
Camilla Graves
Ruth & Mitchell Guss
Lesley Harland
Paul & Gail Harris
Yvonne Harvey
Elizabeth Hatton
Lyndsey & Peter Hawkins
Jennifer Hershon
Sue & David Hobbs
Doug Hooley
Michael Horsburgh AM &
Beverley Horsburgh
Brian & Gillian Horwood
Penelope Hughes
Howard Inshall sc & Brigitte Pers
C Jackson & Larissa Reid
Mira Joksovic
Christopher Joseph
Anna Kaemmerling &
Bryan Havenhand
Jennifer & Don Katauskas
Jackie Katz
Bruce & Natalie Kellett
Professor Anne Kelso AO
Faye Bastow & Gordon Kendall
Robert Kenrick
Prof Bruce King
Delysia Lawson
Mrs Judy Lee
Geoff Lewis
Ian Lovett
Patricia Lowe
Patricia Lynch
Joan Lyons
Julia MacGibbon
Prof Roy MacLeod & Dr K Webber
Macquarie Group Foundation
The Alexandra & Lloyd Martin Family
Nicolas Mason
Michael & Holly Masterman
Neil & Diane Mattes
Susan Maxwell-Stewart
In memory of Helen Maydwell
Christine McDonald
Meg McDonald & John Hall
Sandra McPhee AM & Kent McPhee
Frances Morris
Barbara & David Mushin
Nevarc Inc
Cate Nagy
Dr G Nelson
Robert Niall & Dr Jill Sewell AM
Robyn Owens
Ian Penboss
Jonathan Phillips & Irene Sniatynskj
Kevin Phillips
In memory of Roy & Kay Piper
Dr Leon Pitchon
Fiona & Matthew Playfair
Celia Romaniuk
Andrew Rosenberg
Gerry & Maurice Rousset oAM
J Sanderson
Mark Santini and Karyn Matotek
Susan Sawyer
Stuart Schaefer
In Memory of Lady Maureen Schubert
– Felicity Schubert

Margaret Seares
Janet Shelley
Kate Maybury & Jonathan Sisovic
Ann & Quinn Sloan
Beverley Southern
Brendan Sowry
Kim & Keith Spence
Harley Wright & Alida Stanley
Dr Charles Su & Dr Emily Lo
Team Schmoopy
TFW See & Lee Chartered Accountants
Sophie Thomas
Mike Thompson
Joanne Tompkins & Alan Lawson
Prof Ross Steele
Greg Trigg
Joy Wearne
GC & R Weir
Moir Westmore
Liz Williamson & the late Tony Stirton
The Sohn Yong Family
Anonymous (25)

\$500–\$999

Beverley Allen
Jannifer Andrews
Margaret Arstall
Danielle Asciak
Geoff Backshall
John Baird in memory of
Annette McClure
Adrian & Megan Barnes
Margaret Beazley
Salvia Black
David Borshoff & Caroline Crabb
Coll & Roger Buckle
Katrina Burton
Pamela Caldwell
Beatrice Cameron
Rod & Kay Campbell
Fred & Angela Chaney
Fred & Jody Chaney
Michael Chaney AO
Stephen Chivers
Dr Jane Cook
Louise Costanzo
The Cowell Family
Philip & Margaret Crane
Evan Cranston
Len Crossfield & Jean Chesson
Theresa & Peter Dodds
Marco D'Orsogna
Jennifer Douglas
Bernard & Susie Garry
Paul Downie
Richard Eaton
Tammy Edwards
Chris Egan
Seth Eggleston
Julie Ewington
Diane Ferrier
Ann Field
Michela & Adrian Fini
Jill Fleming
Alex Forcke
Gaye Gaylard
Billie Giles-Corti
Major General Steve Gower AO, AO (Mil)
Dr Barry Green
Dr Eve Gu

Josephine Gurney
Margaret Hagar
Peter Halas
Lyn Harding
Ariane Harold
Hon Don Harwin
Herbert Family
Dr Penny Herbert in memory of
Dunstan Herbert
Robert Hogarth
Gerard & Helen Hooper
Anne & Graham Howe
Robert & Margaret Jackson
Murray Jacob
Karen Johnson
Steve & Sarah Johnston
Peter & Katina Law
Pennie Loane
Darryl Mack
Gamila MacRury
Kate Richardson & Chris Marrable
Kate McDonald
Shirley McEwin
Gwen McNeill
Inara Merrick
Jo & John Millyard
Jo Minetti
Rebelle Moriarty
Sarah Morrisby
Paula Murrell
Sandra Nicholson and Stuart Taylor
J Norman
Robin Ofler
Brenda & Masaya Okada
Kim Olinsky
Judith Olsen
Giles Parker
Sally Patten & Graham Ball
Jenny Rankin
Barbara Richardson
Dr Trish Richardson in memory of
Andy Lloyd James
Leigh Ritchie
Barbara Minchinton & Mick Roche
Manfred & Linda Salamon
Naomi Saporta
David & Daniela Shannon
Patti Simpson
Lesley Smith
Cheri Stevenson
Garry Strong
Michael Taylor
Jennifer & David Turner
Gabriel van Aalst
Julie & Ed Van Beem
Dianne Volker
Fiona Wallace-Smith
Libby & Joseph Walsh
Alasdair & Tracey West
Simon & Penny Wilding
Jennifer Williams
Anonymous (27)

*Acknowledgements current as at
1 July 2024, for donations and
gifts recorded over the last 12 months.
For any queries please contact
philanthropy@aco.com.au.*

Pier 2/3 Patrons

We would like to thank the following people who have supported the ACO's new home at Pier 2/3 in the Walsh Bay Arts Precinct with a donation to our Capital Campaign. For more information or to discuss making a donation or dedicating a seat, please contact Lillian Armitage, Capital Campaign & Bequests Manager on (02) 8274 3827.

PIER LEADERS

The Neilson Family

Guido & Michelle Belgiorno-Nettis

Judy & Robin Crawford

Howarth Foundation

David Thomas AM

Bill & Marissa Best

Rod Cameron & Margaret Gibbs

Anthony & Sharon Lee Foundation

Elizabeth & Walter Lewin

Alf Moufarrige AO

Rosy Seaton & Seumas Dawes

Serpentine Foundation –

Rosie Williams & John Grill

PEER TO PIER GROUP

Steve & Sophie Allen

Libby & Ian Anderson

Andyinc Foundation –

Andrew Myer AM & Kerry Gardner AM

Walter Barda & Thomas O'Neill

Steven Bardy & Andrew Patterson

The Belalberi Foundation

– P & S Crossing

Dee de Bruyn & Michael Dixon

Craig & Nerida Caesar

Ray Carlless & Jill Keyte

Julie Claridge & James Phillips

Rowena Danziger AM in memory of

Kenneth Coles AM

Martin Dickson AM & Susie Dickson

Suellen & Ron Enestrom

Garry & Susan Farrell

JoAnna Fisher & Geoff Weir

Erin Flaherty & David Maloney AM

Chris & Tony Froggatt

Daniel & Helen Gauchat

Tony Gill

Tom & Julie Goudkamp

Gras Foundation Trust

Leslie & Ginny Green

Paul Greenfield & Kerin Brown

John Griffiths & Beth Jackson

Anthony & Conny Harris

Philip Hartog

Angus & Kimberley Holden

Angus & Sarah James

Phillip & Sairung Jones

Connie & Craig Kimberley

Ian Lansdown & Tricia Bell

John Leece AM & Anne Leece

David & Sandy Libling

Anthony & Suzanne Maple-Brown

David Mathlin

Julianne Maxwell

Meg Meldrum

Averill & Jim Minto

A/Prof Keith Ong & Dr Eileen Ong

Hazel Schollar & Peter Root

The late Peter Shorthouse &

Victoria Shorthouse

Jann Skinner

Mark Stanbridge & Neroli Manning

Anthony Strachan

Lesley Treleaven

In memory of Ian Wallace

Nina Walton & Zeb Rice

Barbara & Ralph Ward-Ambler

Dr Ranji Wikramanayake

Ian Wilcox & Mary Kostakidis

The Peter and Susan Yates Foundation

Anonymous (1)

PIER SUPPORTERS

Caroline Armitage

Peter & Delia Ivanoff

Donations recorded over the last 12 months

MUSICAL CHAIRS –

FIXED SEATS

Jane Allen

Joseph & Fionna Angelis

In memory of Charles Armitage

Lillian & Peter Armitage

John Augustus & Kim Ryrice

Jock Baird in memoriam Annette McClure

Lyn Baker & John Bevan

Daria Ball in memory of Michael J Ball AO

Fiona Barbouttis

Steven Bardy & Andrew Patterson

Jessica Block

Rosemary Block

Alison, Katharine & David Bond

Dee de Bruyn & Michael Dixon

Marc Budge

Rod Cameron & Margaret Gibbs

Michael & Helen Carapiet

Central Sydney Cardiology

Michael & Kate Chambers

Stephen & Jenny Charles

Dr Frank Check OAM

Richard Cobden SC

Jill Colvin

Darrel & Leith Conybeare

Glenn & Caroline Crane

Carol & Andrew Crawford

Jennifer Darin & Dennis Cooper

Ian Davis & Sandrine Barouh

Pamela Dawe

The Driscoll Family in memory of

Prof Geoffrey Driscoll

Anna Dudek

The Eddington Family

Wendy Edwards

Her Honour Judge Gillian Eldershaw

Bob & Chris Ernst

Richard Evans AM

Warwick Evans & Oliver Peacock

Stephen Fitzgerald AO & Julie Fitzgerald

Bunny Gardiner-Hill

Tony & Amanda Gill

Jennifer & Denys Gillespie

Aiko Goto & Family

Carole A P Grace & Theodore J Grace

Cathy Gray in memory of

Ken & Jane Gray

Robin Hall

Elizabeth Harbison

Dr Lionel Hartley

Philip Hartog

Yvonne Harvey

Annie Hawker

Peter & Helen Hearl

David & Sue Hobbs

Carrie Howard

In loving memory of Michael Hunter

– Penny Hunter & Family

Bonnie Ikeda in memory of G Chan

Mark & Michelle Ireland

Duncan Ivison & Diana Irving

Mieke & David James

Lesley Johnson

KassaMillerGiving –

Courtney Miller & Damian Kassabgi

John & Lisa Kench

Lesley Kernaghan

In loving memory of Peter John Kerr

Josephine Key in loving memory of

Ian Breden

David & Sandy Libling

Angela Loftus-Hills

In memory of Geoff Loftus-Hills

Lorraine Logan

Loneragan Family

Ian Low

Vianney & David McCracken

Janet Matton AM & Robin Rowe

Julianne Maxwell

Helen Maydwell

Jo & John Millyard

Felicia Mitchell

Malcolm Moir & Alex Shehadie

James Morrow & Amber Warren

Louise & Martyn Myer

Wendy Nash in loving

memory of Mark Weeks

In memory of Jim O'Brien

A/Prof Keith Ong & Dr Eileen Ong

Nicola Pain & Michael Harris

The Pettit Family

Rhana Pike in memory of

Bernard Francis Hanlon

Margaret Prest

QBT Consulting on behalf of

Jane & Ivan Nisbet

Helena Rathbone & Family

Heather Ridout

Carol Schwartz AO & Alan Schwartz AO

The Scott-Mitchell Family –

Linsay, Rob, Anthea & Michael

In memory of Ken & Lucille Seale

Luke Shaw

The late Peter Shorthouse &

Victoria Shorthouse

Petrina Slaytor

Ross Steele AM

Julie Steiner AM

David & Mary Stewart

Caroline Storch

John Taberner & Grant Lang

Tom Tansey & Brandon Jones

Fiona Taylor-Hokin

Victoria Taylor



LSH Auto Australia and the ACO Striving for Excellence Together

The Australian Chamber Orchestra and LSH Auto Australia's partnership is founded on a shared commitment to achieving excellence through teamwork.

As the leading Mercedes-Benz retail group in Australia, LSH Auto is dedicated to providing unparalleled total ownership experiences that exceed expectations.

Just as the ACO's pursuit of excellence has earned it international acclaim, LSH Auto's team is driven by the same commitment to high performance.

For all your premium motoring needs, trust LSH Auto Australia. What drives us is delivering on our longstanding promise, You come first. Always.



LSH AUTO AUSTRALIA

Scan to join or find out more
or visit us at
www.lshauto.com.au



Australia's leading Mercedes-Benz retail group

Mercedes-Benz Sydney | Mercedes-Benz Melbourne | Mercedes-Benz Brisbane | AMG Sydney | Mercedes-Benz Melbourne Airport

life-changing
technology

OTICON | Intent

The world's first hearing aid with 4D user-intent sensors[^]

Oticon Intent™ is the world's first hearing aid capable of understanding your listening intentions. By using your movements, the environment and the conversation around you, Oticon Intent recognises what you want and need to listen to, adapting to deliver truly personalised support.[^]



Scan to learn how Oticon Intent can offer you a personalised listening experience, so you can get more out of every note.

www.oticon.com.au



[^]4D Sensor technology only available in Oticon Intent 1 & 2.

Availability, function, and benefit of technology, features and accessories can vary depending on hearing aid style and performance level selected. The product is not available for purchase by the general public without a consultation with a hearing healthcare professional.

Helen Telfer
 Leslie Teo
 Lesley Treleaven in memory of
 Richard Gill AO
 In memory of Jane Vallentine
 Ben & Madalein Vosloo
 Mark Wakely & Steven Alward
 In memory of Ian Wallace
 Kathy White
 In memory of my Dad, Robert E White
 Ian Wilcox & Mary Kostakidis
 Max Wilcox
 Kim Williams AM & Catherine Dovey
 Liz Williamson & the late Tony Stirton
 David Wilson, David Wilson Architects
 Anna & Mark Yates
 The Peter & Susan Yates Foundation
 Thomas Yates psm & Susan Yates
 Simon & Jenny Yeo
 Christopher & Mary Zielonka
 Rebecca Zoppetti Laubi
 Anonymous (12)

MUSICAL CHAIRS – LOOSE CHAIRS

Jane Barnes
 Camilla Bates
 Susan Bennett
 Carolyn Fletcher in memory of Enid Davis
 Micheleine Hannaford
 Ros Johnson
 Will & Karin Kemp
 Alana Lessi
 Dawn Lukeman
 Charlotte & Michael Robins
 Cheri Stevenson in memory of
 Graham Stevenson
 StudioWdoubleyou
 Mandy White in memory of Paul White

Peter Shorthouse Emerging Artist Scholarship Fund

LEAD PATRONS

The late Peter Shorthouse &
 Victoria Shorthouse
 The Allfrey Family
 LGT Crestone Wealth Management
 Hamilton Lane
 Pacific Equity Partners

PATRONS

Jorden Brown
 Craig & Nerida Caesar
 The Chisholm Family
 City West Housing Pty Ltd
 Al & Becky Crawford
 Juan Delgado
 The Denham Family
 The Eary Family
 Glen Frost
 David Full
 Charter Hall
 Allison Haworth
 John & Nicolle Keith
 Sam Linz
 Sarah McGarry

Stuart & Helen Nash
 Simon O'Brien
 Partners Group
 Denby Roberts
 Andre Schwartz
 John Taberner & Grant Lang
 Samuel Terry Asset Management
 Anonymous (7)

ACO Instrument Fund

The Instrument Fund offers investors the opportunity to participate in the ownership of a bank of historic stringed instruments. The Fund's assets are the 1728/29 Stradivarius violin, the 1714 'ex Isolde Menges' Joseph Guarnerius filius Andreae violin, the 1616 'ex-Fleming' Brothers Amati Cello and the 1590 Brothers Amati Violin. For more information please call Yeehwan Yeoh, Manager, Instrument Fund on (02) 8274 3878.

FOUNDING PATRON

The late Peter Weiss AO

FOUNDING PATRONS

Visionary \$1m+
 The late Peter Weiss AO
Concerto \$200,000–\$999,999
 The late Amina Belgiorno-Nettis
 Naomi Milgrom AC
Octet \$100,000–\$199,999
 John Taberner
Quartet \$50,000–\$99,999
 John Leece AM & Anne Leece
 E Xipell

INVESTORS

Stephen & Sophie Allen
 Guido Belgiorno-Nettis AM &
 Michelle Belgiorno-Nettis
 Bill Best
 Jessica Block
 Benjamin Brady
 Sam Burshtein & Galina Kaseko
 Sally Collier
 Michael Cowen & Sharon Nathani
 Marco D'Orsogna
 Dr William F Downey
 Garry & Susan Farrell
 The late Ian Wallace & Kay Freedman
 Gammell Family
 Adriana & Robert Gardos
 Edward Gilmartin
 Lindy & Danny Gorog Family Foundation
 Tom & Julie Goudkamp
 Laura Hartley & Stuart Moffat
 Philip Hartog
 Peter & Helen Hearl
 Paul & Felicity Jensen
 Jos Luck
 Gabrielle Kennard
 Knights Family Jabula Foundation
 Mangala SF

Julie Steiner
 Media Super
 Nelson Meers Foundation
 Dan & Jackie Phillips
 Jo Phillips
 Sam Reuben & Lilia Makhliina
 Ryan Cooper Family Foundation
 Dr Lesley Treleaven
 Mark Wakely
 Carla Zampatti Foundation

ACO Instrument Fund Directors

JoAnna Fisher – Chair
 Erin Flaherty
 Julie Steiner AM
 John Leece AM
 Jessica Block
 Edward Gilmartin

ACO US Directors

Patrick Loftus-Hills – Co-Chair
 Sally Phillips Paridis – Co-Chair
 Camilla Bates
 Judy Crawford
 The Hon Mitch Fifield
 James Larsen
 Camilla Marr
 David McCann
 Steve Paridis
 Heather Ridout AO
 Lucy Turnbull AO
 Alastair Walton

ACO UK Directors

Damian Walsh – Chair
 Richard Evans AM
 Alison Harbert
 Rebecca Hossack
 Sonya Leydecker
 The Rt Hon. the Baroness
 Liddell of Coatdyke

ACO Committees

ACO FINANCIAL AUDIT & RISK MANAGEMENT COMMITTEE

Liz Lewin (Chair)
 JoAnna Fisher
 Martyn Myer AO
 Peter Chun (Independent)

ACO PARTNERS

We thank our Partners for their generous support.

PRINCIPAL PARTNER: ACO COLLECTIVE



UNIVERSITY PARTNER



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



MEDIA PARTNERS



TRUSTS AND FOUNDATIONS



VENUE SUPPORT



TAKE YOUR MUSICAL CHAIR

aco Australian
Chamber
Orchestra

We invite you to be a part of the ACO's home at Pier 2/3 in the Walsh Bay Arts Precinct by making a tax-deductible donation and dedicating a Musical Chair with a name or a special message.

Choose from a fixed seat in our state-of-the-art performance space, The Neilson (only a few seats remain available) or one of our loose chairs to be used in both The Neilson and our beautiful Studio. Your dedication will be engraved on a special plaque on the back of your chosen musical chair.

Thank you for your support.



DEDICATE A MUSICAL CHAIR
musicalchairs.aco.com.au

