



ACO 2020

Australian Chamber Orchestra

ANNUAL REPORT



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01

Mission Statement

OUR PURPOSE

To inspire and challenge audiences everywhere through the music we play.

OUR VISION

To be considered one of the greatest chamber orchestras in the world, renowned for the integrity and excellence of our musicianship, the boldness, vitality and distinctive character of our programs, as well as our commitment to our audiences, present and future. We will be fuelled by the loyalty and growth of our audiences and supporters.

OUR PRINCIPLES

- 01 People:** From the stage to behind the scenes our team is a passionate, dedicated and diverse family. We never stop looking for ways to bring something new to what we do. Every day we inspire audiences and each other with our ambition, enthusiasm and openness.
- 02 Performance:** With a fearless and explosive style, our performances push the boundaries of music in unexpected and inventive ways.
- 03 Program:** Our programs weave together the familiar and the adventurous, encouraging audiences to discover and experience something new.
- 04 Initiatives:** Our initiatives embrace audiences, communities and collaborators from all corners of the globe. We encourage access to our musicians and their instruments to share knowledge, imagination and inspiration – helping shape the musicians of tomorrow.

02

2020 Overview

“... the finest band of its kind
in the world...”

THE DAILY TELEGRAPH, 17 FEBRUARY 2020

“We clapped and cheered and stamped our
feet and shouted bravo before a single note
was played...”

THE AUSTRALIAN, 7 SEPTEMBER 2020

“... in the time of a global pandemic, the
ordinary – humans gathering to listen to
music, to play music, to talk and listen and
enjoy has become extraordinary. Meanwhile
the extraordinary – exacting performances
from the elite virtuosi – feels instantly
comforting, familiar... nearly normal.”

LIMELIGHT, 6 SEPTEMBER 2020

“... the ACO reminds us of what we’ve been
missing with the concert halls closed...”

THE AUSTRALIAN, 18 NOVEMBER 2020





03

ACO Players

Richard Tognetti

Artistic Director and Lead Violin

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

Helena Rathbone

Principal Violin

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

Satu Vänskä

Principal Violin

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

Glenn Christensen

Violin

(to 31 July 2020)

Glenn plays a 1936 George Wulme-Hudson violin. His Chair is sponsored by Terry Campbell AO & Christine Campbell.

Aiko Goto

Violin

Aiko plays a 1862 Jean-Baptiste Vuillaume violin made in Paris. Her Chair is sponsored by Anthony & Sharon Lee Foundation.

Mark Ingwersen

Violin

Mark plays a 1728/29 Stradivarius violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Prof Judyth Sachs & Julie Steiner AM.

Ilya Isakovich

Violin

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

Liisa Pallandi

Violin

Liisa plays Helena Rathbone's c.1760 Giovanni Battista Gabrielli violin. Her Chair is sponsored by the Melbourne Medical Syndicate.

Maja Savnik

Violin

Maja plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreae violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.

Ike See

Violin

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

Stephanie Farrands

Principal Viola

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

Nicole Dival

Viola

(to 31 December 2020)

Nikki plays a 2012 Bronek Cison viola made in Chicago. Her Chair is sponsored by Ian Lansdown.

Elizabeth Woolnough

Viola

Elizabeth plays a 1968 Pierre M. Audinot viola made in Paris. Her Chair is sponsored by Philip Bacon AM.

Timo-Veikko Valve

Principal Cello

Tipi plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund. His Chair is sponsored by the late Peter Weiss AO.

Melissa Barnard

Cello

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

Julian Thompson

Cello

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

Maxime Bibeau

Principal Bass

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

04

Artistic Director Report

Reflecting on the lockdown of 2020, and against the background of ongoing COVID-19 related news around the world, I find myself thinking about art's purpose and, particularly, what it can do for us in difficult times. It is heartening to remember that some of the best art emerged from revolutions and turmoil – both inner and outer. Our 2020 program featured compositions by Beethoven and Shostakovich which were conceived during some of the darkest periods in their lives. Shostakovich lived and worked under one of the most oppressive totalitarian regimes known to Western history, under constant threat that he could be persecuted at any time. And Beethoven, as we know, composed many scores in the last years of his life in profound deafness. It is hard to fathom that such complex and visceral pieces like the *Cavatina* and *Grosse Fuge* could have been created in the face of the loss of a function as vital to a musician and composer, as one's hearing. I am certain that our world today is richer for the perseverance of artists such as Beethoven and Shostakovich to surmount the incredible challenges they faced in order to realise their artistic vision.

“I am certain that our world today is richer for the perseverance of artists such as Beethoven and Shostakovich to surmount the incredible challenges they faced in order to realise their artistic vision.”

I'm sure many of you shared my disappointment with the ACO's much-disrupted national subscription season. A Beethoven-dense season was planned to celebrate the composer's 250th birth anniversary, and to serendipitously coincide with another anniversary, my 30th as Artistic Director of the ACO. Only a few weeks after our season opener *Beethoven 1, 2 and 3*, we followed government guidelines to cancel all live performances indefinitely. The cancelled concerts in 2020 included *Arvo Pärt and Shostakovich* (19 Mar–1 Apr), *Music to Heal* (1–13 May), *Mahler's Song of the Earth* (23 May–2 Jun), *The Four Seasons and Beyond* (19 Jun–1 Jul), *Intimate Mendelssohn and Bach* (1–12 Aug) and *Baroque Brilliance* (27 Aug–11 Sep). This list excludes additional special concerts and festivals which had also been planned for 2020.

Nonetheless, our first ever digital season, ACO HomeCasts, was conceived at this time, in response to the cancellations and out of our desire and commitment to continue to perform for our audiences. With close to 3 million total views, the success of ACO HomeCasts is unprecedented. Arvo Pärt's *Tabula Rasa*, one of our first releases, was filmed during lockdown with each musician recording their part individually and then expertly edited by our friend and collaborator, cinematographer Jon Frank. It has to date received over 285,000 views. Many self-directed videos by myself and



various members of the ACO followed on from this. These intimate, lo-fi performances, many from the homes of ACO musicians, gave audiences unique access to the Orchestra, demonstrating the colourful individualism of our ACO musicians in a way which hasn't ever been previously possible. We have received encouraging feedback from patrons saying they had never felt so close to the ACO. The success of the ACO HomeCasts has subsequently laid the foundation for ACO StudioCasts, our very first subscription-based digital offering which transcends the concert hall experience to give music lovers all over the world an entirely new way to experience the ACO. I would like to acknowledge and thank every member of the Orchestra and ACO administrative team, for their inspirational dedication, stamina and passion through the year. Despite the uncertainties we faced, I'm proud of the bold and rewarding online musical experiences we created for our valued ACO family.

In spite of our truncated season, I am proud to say that we managed to present the world premiere of *Stride at Beethoven 250* by US-based English composer Anna Clyne whose deft assemblage of European classical music notation I have long admired. We were also able to feature another much admired colleague, Kalkadunga musician and composer William Barton, and his original piece *Didge Fusion* at *ACO Transfigured* in September, our first live public performance since the cancellation of our performances. Barton's evocative use of instrumentalism and vocalism in *Language* (Kalkadunga) was a fitting piece to herald our return to the public stage – which in a sense, is the home or base for our professional lives as musicians. We were also able to release a series of world premiere recordings of commissions; *Samuel Adams: Movements (For Us And Them)*, *Missy Mazzoli: Dark With Excessive Bright*, *Olli Mustonen: Sonata For Cello And Chamber Orchestra* and *Brett Dean: Electric Preludes*.

International travel restrictions meant that we were unfortunately unable to conduct any of our overseas tours as initially planned however we were still able to fulfil our residency for the Barbican within a digital format, presenting three concerts, *Mountain*, *ACO Transfigured* and *Indies and Idols* between 1–3 December 2020. As long as the travel restrictions are in place, the ACO will continue to dream global whilst acting local.

“Many self-directed videos by myself and various members of the ACO followed on from this. These intimate, lo-fi performances, many from the homes of ACO musicians, gave audiences unique access to the Orchestra, demonstrating the colourful individualism of our ACO musicians in a way which hasn't ever been previously possible.”



Richard Tognetti.

We bid an emotional goodbye to Glenn Christensen and Nicole Divall this year. Glenn was an ACO Emerging Artist in 2012 and first toured with the ACO as a member of Gondwana Voices back in 2001. After six years at the ACO, Glenn left the ACO in mid-2020 to be with his partner in Germany and to take up the position of Principal 2nd Violin in the Deutsche Kammerphilharmonie Bremen. Nikki also leaves us to continue her musical journey in the US after 16 incredible years with the ACO and numerous accomplishments under her belt. Nikki made a significant contribution to the development of the next generation of Australian string players through her nurturing of ACO Emerging Artists – including our now Ripieno Viola Liz Woolnough – as well as dozens of ACO Academy and ACO string workshop participants. We will remember our times with Glenn and Nikki fondly and observe their future careers with great interest.

It is with much anticipation that I look to May of this year (2021), when we will finally be returning to our national touring circuit, continuing our commitment to present live music all around the country. I would like to thank our audiences in Australia and around the world. Your generosity, trust and enthusiasm has enabled our Orchestra to continue to do what we do best. I look forward to seeing you all again in the concert hall.

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05

Chairman & Managing Director Report



2020 was planned as a celebration of three decades of Richard Tognetti at the artistic helm of the Australian Chamber Orchestra. Over the last 30 years, Richard has led ACO and classical music in Australia to critical acclaim and international recognition with his singular artistic vision and bold collaborations with colleagues within and across musical genres and artforms. The celebration of Richard's contribution was to coincide with a tribute to the great Ludwig van Beethoven in the 250th anniversary of his birth. Beethoven was a trailblazing innovator of classical music convention, and the ACO under Richard's direction has in many ways embodied the intention of this revolutionary composer.



As we are now starkly aware, 2020 unfolded with unprecedented challenges in the face of the COVID-19 pandemic. The year included the suspension of all mass gatherings and as at mid-March, all of ACO's live performances were immediately ceased. It was not until September that the ACO pioneered the return to presenting public performances and touring, albeit within the confines of our home state, New South Wales. As we have seen with the lockdowns in Victoria, in various parts of Sydney and most recently in Brisbane, the state of the live performance sector remains precarious until the effects of the virus are well and truly under control. We are however pleased with the current outlook towards this May, when the ACO will resume its pattern of touring nationally and, in particular, we look forward to being reunited with our national subscription season audiences around the country.

“We cannot refer to last year without first acknowledging our deep gratitude to those who donated so generously as well as the government support that we received.”

We cannot refer to last year without first acknowledging our deep gratitude to those who donated so generously as well as the government support that we received. We also acknowledge the significant concessions made by all staff and musicians who had their hours of paid work significantly reduced over many months. During the year there was also a significant reduction in the company's administrative staffing where one third of all positions were lost – we pay tribute to those staff whose jobs were lost through no fault of their own. And finally on this note, we would like to thank the ACO board members who made themselves available for numerous and often long board meetings during the early months of the COVID-19 pandemic.

Before the extraordinary 2020 support is taken into account, the underlying 2020 general operations results is a deficit of \$1,229,396 (2019: surplus of \$1,519,490), even after all staff and musicians were on significantly reduced hours, many equivalent to JobKeeper levels, for a period during 2020.

“... we note that there remains considerable downside risk in our forward programs and that it may take several years to return to consistent performance levels and revenue of the pre-COVID-19 era.”

However, after the occurrence of the following largely one-off extraordinary upsides:

- generous one-off ticket donations from our patrons from the cancelled 2020 Live Performance season due to COVID-19 of \$1,993,811 (2019: \$nil),
- Federal Government support (consisting of JobKeeper and \$100,000 cash flow boost) in response to COVID-19 of \$1,560,416 (2019: \$nil),
- recognition of an unrealised gain on financial securities of \$65,691 (2019: unrealised gain \$738,506) and;
- net surplus contribution of \$1,026,588 (2019: \$936,652) for the Australian Chamber Orchestra's New Premises Project at Pier 2/3 in the Walsh Bay Arts Precinct from donors despite COVID-19;

the overall surplus attributable to the parent entity is \$3,417,110 (2019: \$3,194,648) and the total comprehensive income for the years attributable to the parent entity is \$3,076,681 (2019: \$3,875,700).

Although we are heartened by our results for this financial year, we note that there remains considerable downside risk in our forward programs and that it may take several years to return to consistent performance levels and revenue of the pre-COVID-19 era.

Given these circumstances, in October 2020 we formalised an updated interim Strategic Plan (COVID-19 Recovery Plan) for 2021–2022 which outlined the ongoing impact of COVID-19 on our deliverables, recognising that our broader strategic objectives remain unchanged.

The ACO has a long-held desire to have its own permanent home and, in 2020, remained in the final planning stages of designing our new premises as part of the revitalised Walsh Bay Arts Precinct Project at Pier 2/3.

On 4 March 2020, the ACO signed Agreement for Subleases with the NSW Government. The ACO estimates that the cost of all furniture, fittings and equipment, government payments, design and consultancy and relocation costs, to be incurred in future years will be in excess of \$21 million. This amount, in partnership with a significant investment by the NSW Government, will finally secure a purpose-built facility to accommodate rehearsal, performance and all-ages learning and engagement activities – the new home have been working towards.

Before the public gathering restrictions commenced in March and upon the gradual easing of public gathering restrictions in September, the ACO gave 30 live public performances which were attended by 19,972 audience members throughout 2020. The opening concert program *Beethoven 1, 2 and 3* under Richard's direction showcased the talents of the ACO as well as 14 string students from the Australian National Academy of Music who were mentored by ACO musicians throughout the concert tour to Sydney, Canberra, Melbourne and Brisbane. Our programmed tribute to Beethoven in 2020 also included intimate chamber performances allowing for a more

visceral listening experience and we were able to deliver two of these concerts at the Salon at Melbourne Recital Centre and Verbrugghen Hall, Sydney. We also brought together ACO Underground in a program presenting a juxtaposition of classical and contemporary music works, featuring guest musicians Slava Grigoryan and Brian Ritchie, with performances in Launceston, Melbourne and Sydney. Also, in early March, the Tasmanian Symphony Orchestra presented the ACO in a concert of Brahms, Mendelssohn and Beethoven at the Federation Concert Hall in Hobart.

The ACO were the first ensemble to return to live performances in September. Under careful social distancing guidelines, the ACO presented *ACO Transfigured* at the City Recital Hall and this allowed for the exciting performance of *Didge Fusion* by First Nations composer and performer, William Barton. We also resumed touring with a small ensemble of musicians which travelled to Four Winds in Bermagui for two performances and a music education workshop, and then in November we returned to our national concert season in time for the program finale, *Beethoven 250*. Concerts were held in Sydney and Wollongong only, but we were thrilled to be able to proceed with the world premiere performance of UK composer Anna Clyne's *Stride* – another ACO co-commission. Unfortunately our plans to premiere newly commissioned orchestral works by Australian composers Holly Harrison, Paul Stanhope and Melody Eötvös, UK composer Thomas Adès and US composer Samuel Adams were necessarily postponed, but we have begun to premiere them in 2021 and will continue to do so throughout 2022. Another significant disruption to our usual operations in 2020 was our inability to undertake the planned international tour in October to Japan, France and the UK. However, we were pleased to be able to present a residency at the Barbican Centre in London in a digital format.

2020 was undoubtedly the year of digital advancement and connection and the ACO responded to our need to continue to connect with audiences via a comprehensive digital offering under the banner of ACO HomeCasts. Launched in April, ACO HomeCasts consisted of 48 new recordings, live streamed performances, access to archival and previously unreleased footage, curated playlists, in-depth interviews, education content for school-aged children, and more.

ACO HomeCasts proved to be an overwhelming success, generating more than 2.9 million cumulative video views, an engagement rate of 18% (compared to the industry average of 0.8%), with 63% of viewers under age 55. The success of ACO HomeCasts in 2020 prompted us to bring forward a previously planned digitally delivered concert film experience for our patrons, ACO StudioCasts - a paid subscription video-streaming channel revolutionising the online music.

“Launched in April, ACO HomeCasts consisted of 48 new recordings, live streamed performances, access to archival and previously unreleased footage, curated playlists, in-depth interviews, education content for school-aged children, and more.”

The ACO's digital work has opened up opportunities for collaborations with film directors and cinematographers, creating new artistic possibilities and offering a direct and immersive offering where live performance is not always possible. It is our aim that ACO StudioCasts will increase accessibility and engagement with the ACO through the provision of high quality classical music for audiences across Australia and around the world, creating new employment opportunities within the arts sector and providing a vital new income and activity stream for the ACO, stimulating further artistic and creative investment in future years. Importantly, ACO StudioCasts capture a vital record of the orchestra's artistic development and performance, and over time this archive will become a valuable resource to be deployed across a range of platforms.

Our ACO Learning & Engagement program was delivered throughout the year, with live projects switching online as required. This included an online four-day ACO Academy for 15 of Australia's best secondary school aged string players and regular online lessons for seven ACO Emerging Artists with their ACO mentors. Our life-changing program at St Marys North Primary School in Sydney's Western suburbs resumed face-to-face teaching in Term 3. In late August we performed and filmed our acclaimed immersive musical and theatrical work for young children and their families, *There's A Sea in My Bedroom*, for the Sydney Opera House's digital stage – receiving over 16,100 views from August to December 2020. In late 2020, when border restrictions and social distancing requirements eased, we were able to bring together 29 secondary school aged string players in Sydney from QLD, ACT, VIC and NSW for a weekend ACO Academy Chamber Music project, under the direction of ACO musicians. In each of February and November, ACO musicians joined with the Penrith Symphony Orchestra and the Joan Sutherland Performing Arts Centre to deliver a two and a half day Penrith Youth Orchestra "Academy" to young string players from Western Sydney and the Blue Mountains.

We thank the Australia Council for the Arts and Create NSW, our corporate partners and our philanthropic patrons for their continued trust and essential funding and support. We acknowledge the efforts of our Board of Directors, Richard Tognetti and the ACO musicians and all the wider ACO staff for their patience and commitment through this extraordinarily difficult year.

Finally, and most particularly, we acknowledge the ACO's audiences, whose unwavering love of this orchestra, more than any other year, has enabled our perpetuity and given us the motivation and enthusiasm to create the music that we do.

“The ACO's digital work has opened up opportunities for collaborations with film directors and cinematographers, creating new artistic possibilities and offering a direct and immersive offering where live performance is not always possible.”



06

National Concert Season

24 CONCERTS HELD

59 CONCERTS CANCELLED

17,748 TOTAL ATTENDANCE



Beethoven 1, 2 and 3

8-17 FEB

9 CONCERTS | 10,947 TOTAL ATTENDANCE

The ACO opened the 2020 national concert season featuring musicians from the Australian National Academy of Music (ANAM) with an electrifying concert of Beethoven's first three symphonies, in a celebration of the composer's 250th birth anniversary.

★★★★ "... a mercurial account of Symphony No.1, particularly revelling in the musical quicksilver of its outer movements."

THE AGE, 11 FEBRUARY 2020

★★★★ "... an engaged and exhilarating way to begin [Beethoven's] 250th anniversary..."

SYDNEY MORNING HERALD, 18 FEBRUARY 2020

"With uniformly excellent balance, interpretative cohesion and tonal richness, the ensemble surges through sound masses and eases into delicate asides."

THE AUSTRALIAN, 11 FEBRUARY 2020

PROGRAM

BEETHOVEN Symphony No.1 in C major
BEETHOVEN Symphony No.2 in D major
BEETHOVEN Symphony No.3 in E-flat major "Eroica"

ARTISTS

Richard Tognetti Director
Australian Chamber Orchestra
With musicians from the
Australian National Academy of Music

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

VENUES

Canberra – Llewellyn Hall
Sat 8 Feb 8pm

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

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

Brisbane – QPAC Concert Hall
Mon 17 Feb 7pm

Beethoven arranged by Beethoven

29 FEB & 2 MAR

2 CONCERTS | 505 TOTAL ATTENDANCE

ACO musicians performed some of Beethoven's most extraordinary chamber music in intimate salon settings as part of the Beethoven 250 celebrations.

“Rathbone and her colleagues – violinist Maja Savnik, violists Stefanie Farrands and Nicole Divall and cellist Timo-Veikko Valve – were tight and nuanced throughout, with some first-class ensemble work. A change of line-up for the Kreutzer – the lone viola of Farrands and with Melissa Barnard joining Valve as second cello – gave this familiar work an almost symphonic aspect with its stormy and impassioned opening movement taking one's breath away.”

THE DAILY TELEGRAPH, 1 MARCH 2020



PROGRAM

BEETHOVEN (arr. by the composer from the Piano Trio in C minor, Op.1, No.3) String Quintet in C minor, Op.104
BEETHOVEN (arr. string quintet) Violin Sonata in A major, Op.47 “Kreutzer”

ARTISTS

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

VENUES

Sydney – Verbrugghen Hall
 Sat 29 Feb 3pm
 Melbourne Recital Centre – Salon
 Mon 2 Mar 7pm

Arvo Pärt & Shostakovich

19 MAR – 1 APR

CANCELLED

A concert program showcasing the artistic and creative brilliance that emerged from 20th-century Soviet and Eastern Europe during and in spite of the darkest period in the region's history.

PROGRAM

KILAR Orawa
ARVO PÄRT Tabula Rasa
PROKOFIEV Sonata for Solo Violin in D major, Op.115 (performed by all the violinists of the ACO)
KAJJA SAARIAHO Nymphéa: Reflection: VI. Misterioso (Australian premiere)
SHOSTAKOVICH (arr. Barshai) Chamber Symphony in C minor, Op.110a

ARTISTS

Richard Tognetti Director & Violin
 Satu Vänskä Violin
 Australian Chamber Orchestra

VENUES

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

Music to Heal

1–13 MAY

CANCELLED

Featuring UK violinist Hugo Ticcianti in his Australian debut with the ACO, this program was intended to give expression to the healing and clarifying powers within music.

PROGRAM

TAVENER (arr. strings) Mother of God, here I stand
PHILIP GLASS Company for string orchestra
MAX RICHTER (arr. strings) On the Nature of Daylight
TERRY RILEY Half-Wolf Dances Mad in Moonlight (Australian premiere)
PËTERIS VASKS Lonely Angel: Meditation for violin and strings
BRETT DEAN (arr. strings) Testament
HILDEGARD (arr. strings) Vos flores rosarum
BEETHOVEN (arr. strings) String Quartet in A minor, Op.132: III. Holy song of thanksgiving of a convalescent to the Deity, in the Lydian mode. Molto adagio – Andante

ARTISTS

Hugo Ticcianti Guest Director & Violin
 Australian Chamber Orchestra

VENUES

Sydney – City Recital Hall
 Fri 1 May 1.30pm
 Sun 3 May 2pm
 Tue 5 May 8pm
 Wollongong Town Hall
 Thu 7 May 7.30pm
 Melbourne – Arts Centre Melbourne
 Sun 10 May 2:30pm
 Mon 11 May 7.30pm
 Adelaide Town Hall
 Tue 12 May 7.30pm
 Perth Concert Hall
 Wed 13 May 7:30pm

Mahler's Song of the Earth

23 MAY – 2 JUN

CANCELLED

An enlightened performance of Mahler's beloved song cycle. Featuring the Australian recognised as one of the world's greatest living heldentenors, Stuart Skelton, and Dutch mezzo-soprano Christianne Stotijn.

PROGRAM

WAGNER Siegfried Idyll, WWV103
MAHLER (arr. Schoenberg) Das Lied von der Erde

ARTISTS

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

VENUES

Sydney – City Recital Hall
Sat 23 May 7pm
Melbourne Recital Centre
Mon 25 May 7.30pm

Sydney – City Recital Hall
Wed 27 May 7pm
Sun 31 May 2pm
Tue 2 Jun 8pm

Canberra – Llewellyn Hall
Fri 29 May 8pm

Melbourne Recital Centre
Thu 4 Jun 7.30pm

The Four Seasons and Beyond

19 JUN – 1 JUL

CANCELLED

In its Australian premiere, Anna Meredith's ANNO intertwines Vivaldi's *Four Seasons* with new compositions for electronics and string orchestra, moving through the seasons to create one continuous musical year that offers a fresh and invigorated experience of Vivaldi's masterpiece. Featuring Richard Tognetti as soloist and Anna Meredith herself performing live electronics.

PROGRAM

SAMUEL ADAMS New Work for electric violin and strings* (World premiere)
RICHARD TOGNETTI Beyond
HAAS (arr. Tognetti) String Quartet No.2, Op.7 "From the Monkey Mountains"
ANNA MEREDITH & VIVALDI ANNO: Four Seasons** (Vivaldi's Four Seasons interspersed with original music and electronics by Anna Meredith. Australian premiere)

* Commissioned by the Australian Chamber Orchestra.
** Co-commissioned by Scottish Ensemble and Spitalfields Music.
(Presented by Scottish Ensemble, June 2016)

ARTISTS

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

VENUES

Newcastle City Hall
Fri 19 Jun 7.30pm

Melbourne – Arts Centre Melbourne
Sun 21 Jun 2.30pm

Brisbane – QPAC Concert Hall
Mon 22 Jun 7pm

Adelaide Town Hall
Tue 23 Jun 7.30pm

Sydney – City Recital Hall
Fri 26 Jun 1.30pm
Sat 27 Jun 7pm
Sun 28 Jun 2pm
Tue 30 Jun 8pm
Wed 1 Jul 7pm

Melbourne – Arts Centre Melbourne
Mon 29 Jun 7.30pm

Intimate Mendelssohn and Bach

1–12 AUG

CANCELLED

Polina Leschenko, a favourite of both the Orchestra and Australian audiences from her previous collaborations, presented in an intimate program featuring Mendelssohn's Concerto for Violin and Piano, where she would be joined by Richard Tognetti.

PROGRAM

FANNY MENDELSSOHN (arr. strings) String Quartet in E-flat major:
IV Allegro molto vivace
FELIX MENDELSSOHN Concerto for Violin, Piano and Strings in D minor
BACH "Impromptu" set
FELIX MENDELSSOHN Octet in E-flat major, Op.20

ARTISTS

Richard Tognetti Director & Violin
Polina Leschenko Piano
Australian Chamber Orchestra

VENUES

Canberra – Llewellyn Hall
Sat 1 Aug 8pm

Melbourne – Arts Centre Melbourne
Sun 2 Aug 2.30pm
Mon 3 Aug 7.30pm

Adelaide Town Hall
Tue 4 Aug 7.30pm

Perth Concert Hall
Wed 5 Aug 7.30pm

Sydney – City Recital Hall
Sat 8 Aug 7pm
Sun 9 Aug 2pm
Tue 11 Aug 8pm
Wed 12 Aug 7pm

Brisbane – QPAC Concert Hall
Mon 10 Aug 7pm

Baroque Brilliance

27 AUG – 11 SEP

CANCELLED

The Australian debut of in-demand director Jonathan Cohen, prominently featuring compositions from the Bach family and a world premiere from composer Paul Stanhope to present a modern take on the *La Follia* theme before Geminiani's own famed *La Follia* variations, the Concerto Grosso in D minor.

PROGRAM

LOCATELLI Concerto Grosso in E-flat major, Op.7 No.6 "Il pianto d'Arianna"
JS BACH The Art of Fugue, BWV1080: Contrapunctus 8
HANDEL Concerto Grosso in A minor, Op.6 No.4
MOZART Fugue in E-flat major, K.405, No.2 (after Bach's BWV876)
VIVALDI Concerto for Strings in G minor, RV156
JS BACH Die Himmel erzählen die Ehre Gottes, BWV76: Sinfonia
CPE BACH Cello Concerto in A major, Wq.172
FRANCESCA CACCINI Ciaccona
PAUL STANHOPE Giving Ground* (World premiere)
GEMINIANI Concerto Grosso in D minor, H.143 'La Follia'

* Commissioned by the Australian Chamber Orchestra.

ARTISTS

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

VENUES

Newcastle City Hall
Thu 27 Aug 7.30pm

Canberra – Llewellyn Hall
Sat 29 Aug 8pm

Melbourne – Arts Centre Melbourne
Sun 30 Aug 2.30pm
Mon 31 Aug 7.30pm

Adelaide Town Hall
Tue 1 Sep 7.30pm

Perth Concert Hall
Wed 2 Sep 7.30pm

Sydney – City Recital Hall
Sat 5 Sep 7pm
Tue 8 Sep 8pm
Wed 9 Sep 7pm
Fri 11 Sep 1.30pm

Brisbane – QPAC Concert Hall
Mon 7 Sep 7pm



ACO Transfigured

5–11 SEP

5 CONCERTS | 1,641 ATTENDANCES

ACO returned to public performances with a Sydney-only concert series in a one-hour format following social distancing guidelines. Directed by Richard Tognetti and featuring leading Australian multi-instrumentalist and composer William Barton.

★★★★★“... the ACO’s translucent balance, particularly the judicious weighting given to the important viola and cello parts right in the depths of rich harmonic flow, and the lightening colour and animation given to its starlit textures towards the close made it an ideal symbol of hopeful re-emergence into the light.”

SYDNEY MORNING HERALD, 6 SEPTEMBER 2020

“Tears leapt into my eyes, it was so good to hear live music again.”

THE AUSTRALIAN, 7 SEPTEMBER 2020

“For most of this haunting, evocative piece, Barton displayed his proficiency as a guitarist and vocalist. My only complaint was that I wanted to hear more of his extraordinary didgeridoo playing.”

THE AUSTRALIAN, 7 SEPTEMBER 2020

PROGRAM

WILLIAM BARTON Didge Fusion
 MENDELSSOHN (arr. Tognetti) String Quartet in D major, Op.44, No.1
 SCHOENBERG Verklärte Nacht, Op.4

ARTISTS

Richard Tognetti Director
 William Barton Voice, Didgeridoo and Guitar
 Australian Chamber Orchestra

VENUE

Sydney – City Recital Hall
 Sat 5 Sep 7pm
 Tue 8 Sep 8pm
 Wed 9 Sep 7pm
 Fri 11 Sep 1.30pm & 7pm



Beethoven 250

12–20 NOV

8 CONCERTS | 4,655 TOTAL ATTENDANCES

The ACO resumed its national concert season with its finale program, showcasing the magnitude of Beethoven’s enduring legacy. The concert was reformatted within COVID-friendly guidelines without an interval. Opening with Schubert’s *Quartettsatz* before moving through Vaughan Williams’s soaring *The Lark Ascending* in a signature performance by Richard Tognetti, we then premiered the new commission by British-American composer Anna Clyne, *Stride*, before concluding with Beethoven’s masterpieces *Cavatina* and *Grosse Fuge*.

★★★★ “...Richard Tognetti created stillness animated by flitting arabesques, through quiet tones, almost free of vibrato, reserving warmer sounds for moments of highlighted colour.”

SYDNEY MORNING HERALD, 14 NOVEMBER 2020

PROGRAM

SCHUBERT (arr. Tognetti) Quartettsatz in C minor, D.703
 VAUGHAN WILLIAMS (arr. Johnson) The Lark Ascending
 ANNA CLYNE *Stride** (World premiere)
 BEETHOVEN (arr. Tognetti) String Quartet in B-flat major, Op.130: V. Cavatina
 BEETHOVEN (arr. Tognetti) Grosse Fuge Op.133

* Commissioned by the Australian Chamber Orchestra.

ARTISTS

Richard Tognetti Director
 Australian Chamber Orchestra

VENUES

Canberra – Llewellyn Hall **CANCELLED**
 Sat 7 Nov 8pm

Melbourne – Arts Centre Melbourne **CANCELLED**
 Sun 8 Nov 2.30pm
 Mon 9 Nov 7.30pm

Adelaide Town Hall **CANCELLED**
 Tue 10 Nov 7.30pm

Perth – Concert Hall **CANCELLED**
 Wed 11 Nov 7.30pm

Wollongong Town Hall
 Thu 12 Nov 7.30pm

Sydney – City Recital Hall
 Sat 14 Nov 7pm
 Sun 15 Nov 2pm
 Tue 17 Nov 8pm
 Wed 18 Nov 7pm
 Thu 19 Nov 7pm
 Fri 20 Nov 1.30pm & 7pm

Brisbane – QPAC Concert Hall **CANCELLED**
 Mon 16 Nov 7pm

NATIONAL TOUR PARTNER



MASERATI

Beethoven and Janáček

1 OCT

CANCELLED

Arranged by Richard Tognetti, a program centring around Leo Tolstoy's *The Kreutzer Sonata*, a story of jealousy and murder, which was initially inspired by Beethoven's complex violin sonata, *Kreutzer*.

PROGRAM

BEETHOVEN (arr. Tognetti) Violin Sonata in A major, Op.47 "Kreutzer"
TCHAIKOVSKY (arr. Tognetti) String Quartet No.1 in D major:
II. Andante cantabile
JANÁČEK (arr. Tognetti) String Quartet No.1 "The Kreutzer Sonata"

ARTISTS

Richard Tognetti Director & Violin
Australian Chamber Orchestra

VENUE

Melbourne Recital Centre

Nordic Noir

2 DEC

CANCELLED

An exploration of the Nordic composers including the Australian premiere of *Illumine*, by one of this century's leading talents, Iceland's Anna Thorvaldsdottir.

PROGRAM

ANNA THORVALDSDOTTIR *Illumine* (Australian premiere)
SIBELIUS Andante Festivo
PETTERSSON Sonata for Two Violins No.2
GRIEG (arr. Tognetti) *Erotikk*, Op.43, No.5
RAUTAVAARA *The Fiddlers*, Op.1
PĒTERIS VASKS Bass Trip
LEIFS (arr. strings) String Quartet No.3, Op.64 "El Greco": V. The Resurrection
TRADITIONAL (arr. Danish String Quartet) *Wood Works*: selections
OLLI MUSTONEN Nonetto No.1

ARTISTS

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

VENUE

Melbourne Recital Centre



07

Festivals & Special Events

6 CONCERTS

2,224 TOTAL ATTENDANCE



ACO Underground

02–12 MAR

3 CONCERTS | 1355 ATTENDANCES

PROGRAM

STRAVINSKY Three Pieces, 1st movement
 BRYCE DESSNER Aheym
 RICHARD TOGNETTI Hypnosis
 RICHARD TOGNETTI Wollongong 1974
 NICK DRAKE River Man
 BACH Goldberg Variations (selections)
 ANTHONY PATERAS An Island Off An Island Off An Island
 PHIL SPECTOR Spanish Harlem
 SHOSTAKOVICH Polka
 RICHARD TOGNETTI Heston
 RICHARD TOGNETTI Transfiguration
 SCHNITKE String Quartet No.2 (excerpt)
 NINE INCH NAILS (arr. Tognetti) Something I Can Never Have
 RICHARD TOGNETTI Metho Drinker
 FELDMAN Rothko Chapel, 5th movement
 RICHARD TOGNETTI Flying
 RICHARD TOGNETTI Madness Bites
 PAGANINI Caprice No.5
 WEILL Alabama Song

ARTISTS

Richard Tognetti Director & Violin
 Satu Vänskä Voice & Violin
 Elizabeth Woolnough Viola
 Julian Thompson Cello
 Maxime Bibeau Bass
 Slava Grigoryan Guitar
 Brian Ritchie Acoustic Bass Guitar
 Evan Mannell Percussion
 Joseph Nizeti Electronics

VENUES

The Factory Theatre, Marrickville
 Mon 2 Mar 9pm
 Memo Music Hall, St Kilda
 Wed 11 Mar 8pm
 Earl Arts Centre, Launceston
 Thu 12 Mar 8pm

Tasmanian Symphony Orchestra Presents the ACO

10 MAR

1 CONCERT | 709 ATTENDANCES

PROGRAM

BRAHMS (arr. Angerer) Five Chorale Preludes, Op.122: Selections
 MENDELSSOHN (arr. Tognetti) Violin Concerto in E minor, Op.64
 BEETHOVEN (arr. strings) String Quartet in B-flat major, Op. 130:
 V. Cavatina
 BRAHMS (arr. strings) String Sextet No.2 in G major, Op.36

ARTISTS

Richard Tognetti Director & Violin
 Australian Chamber Orchestra

VENUE

Federation Concert Hall, Hobart
 Tue 10 Mar 7.30pm

Four Winds Residency

24 OCT

2 CONCERTS | 160 ATTENDANCES

PROGRAM

SIBELIUS String Trio in G minor
 BACH (arr. string trio) Three-Part Inventions, BWV787-801: Selections
 MENDELSSOHN String Quintet in B-flat major, Op.87

ARTISTS

Ike See Violin
 Maja Savnik Violin
 Stefanie Farrands Viola
 Nicole Divall Viola
 Timo-Veikko Valve Cello

VENUE

Windsong Pavilion, Bermagui
 Sat 24 Oct 2pm & 5pm

Tarrawarra Festival

18–19 APR

CANCELLED

UKARIA in the Adelaide Hills

5–6 DEC

CANCELLED

Vasse Felix Festival

11–13 DEC

CANCELLED

CANCELLED



08

International Touring

Due to international travel restrictions, the ACO were unable to proceed with overseas concert tours as planned.

Kioi Hall Tokyo

7 OCT

CANCELLED

Grand Théâtre de Provence Aix-en-Provence

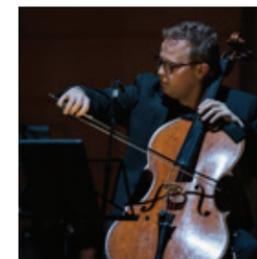
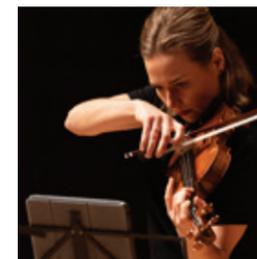
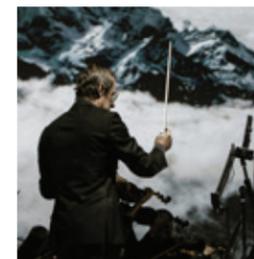
10–11 OCT

CANCELLED

Barbican Centre London Residency

19–21 OCT

CANCELLED



Barbican Centre Digital Residency

We were pleased to join the Barbican in a special digital residency which took place from 1–3 December 2020. Details are on pages 50–51.

09

ACO Collective

Presented by Wesfarmers Arts

ACO Collective features members of the ACO alongside musicians from our Emerging Artist Program – young, professional musicians at the outset of their careers.

ACO Collective Regional WA Tour – Music of War and Peace

10–18 SEP

CANCELLED

British Guest Director Matthew Truscott was scheduled to lead this tour across Western Australia.

PROGRAM

ARVO PÄRT *Fratres* for string orchestra
SHOSTAKOVICH (arr. Barshai) *Chamber Symphony in C minor, Op.110a*
BIBER *Battalia*
MELODY EÖTVÖS *Water Without Fixed Dimensions** (World premiere)
BARTÓK *Divertimento*

*Commissioned by the Australian Chamber Orchestra

ARTISTS

Matthew Truscott Guest Director and Violin
ACO Collective

VENUES

Karratha – Red Earth Arts Precinct
Thu 10 Sep

Mandurah Entertainment Centre
Sat 12 Sep

Bunbury Regional Entertainment Centre
Mon 14 Sep

Margaret River Cultural Centre
Wed 16 Sep

Albany Entertainment Centre
Fri 18 Sep

ACO Collective with Erin Helyard

19 APR

CANCELLED

Guest Director Erin Helyard was scheduled to lead this week-long Baroque-focused project.

PROGRAM

DALL'ABACO *Concerto a più strumenti in G major, Op.6, No.5*
DURANTE *Concerto for Strings No.2 in G minor*
LOCATELLI *Concerto Grosso in C minor, Op.1, No.11*
PLATTI *Concerto Grosso No.10 in F major (after Corelli)*
VIVALDI *Concerto for Strings in G minor, RV153*
DALL'ABACO *Concerto a più strumenti in D major, Op.5, No.6*

ARTISTS

Erin Helyard Guest Director & Harpsichord
ACO Collective

VENUE

Sydney Opera House, Utzon Room
Sun 19 Apr, 3pm

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



10

Premieres & Commissions



The ACO managed to present one world premiere within the disrupted national concert season. Commissions rescheduled to 2021 have already commenced.

WORLD PREMIERES

ANNA CLYNE

Stride

World premiere at *Beethoven 250*, directed by Richard Tognetti and the Australian Chamber Orchestra, 12 November 2020. Commissioned by the Australian Chamber Orchestra.

WORLD PREMIERES AND COMMISSIONS RESCHEDULED TO 2021 AND 2022

SAMUEL ADAMS

New Work for Electric Violin and Strings

World premiere at *The Four Seasons and Beyond* by Richard Tognetti and the Australian Chamber Orchestra, 19 June 2020. Co-commissioned by the Australian Chamber Orchestra and Stanford Live.

PAUL STANHOPE

Giving Ground

World premiere at *Baroque Brilliance*, directed by Jonathan Cohen and the Australian Chamber Orchestra, 27 August 2020. Commissioned by the Australian Chamber Orchestra.

MELODY EÖTVÖS

Water Without Fixed Dimensions

World premiere at ACO Collective Regional WA Tour – *Music of War and Peace*, directed by Matthew Truscott and ACO Collective, 10 September 2020. Commissioned by the Australian Chamber Orchestra.

11

ACO Instruments



ACO Instrument Fund

In 2020, under the direction of the Trustee of the ACO Instrument Fund, the Fund retained its four assets, following the investment policy to allow the assets to realise long term capital growth.

As we fast approach the 10th anniversary of the inception of the ACO Instrument Fund, the ACO reflected on the growth of the Fund over the last decade. The Fund started in 2011 with the acquisition of the 1728/29 Stradivarius violin that was made possible through a \$1 million donation by the late Peter Weiss AO, who sadly passed away last year. The Fund would not have been possible without Peter's incredible generosity as well as his deep appreciation for fine instruments. Almost ten years later, the Fund holds, in addition to the Stradivarius, a 1714 Guarneri violin, a 1616 Amati cello and a 1590 Amati violin. We wish to pay tribute to the late Peter Weiss AO, the Fund's Founding Patron, whose visionary spirit has left a lasting legacy on the ACO and the wider Australian cultural sector.

The unprecedented challenges posed by COVID-19 has meant a quiet phase in the global instruments market generally, with few transactions to infer a rise in the value of the Fund's instruments. At 31 December 2020, the Fund's four instruments were collectively worth \$8.58m or US\$6.6 million, which in Australian dollars was a decrease of \$0.84m from prior year due to exchange rate movements as at 31 December 2020. The underlying valuations in US dollars remained unchanged in 2020 from the 2019 valuation (as part of the formal valuation on 27 May 2020). The ACOIF Board resolved to maintain the unit price of \$1.45 (the same as 2019) at the formal valuation of units on the 27 May 2020.

The Instrument Fund welcomed a new investor in 2020, representing \$49,998.90 worth of units. However, we also saw the departure of four investors during our third withdrawal window (1–21 July 2020). The Fund received applications from four investors for 263,094 units which the ACO purchased under its obligations as set out in the Fund Administration Deed between the Trustee and the ACO for \$381,486.30 (263,094 units at \$1.45 per unit). The value of applications did not exceed the \$500,000 withdrawal limit and none of the applications were required to be pro-rated.



Maja Savnik.

The Instrument Fund held its first private digital concert for investors on 25 June 2020. This allowed investors to enjoy the ACO's music without leaving the confines of their home in keeping with COVID-19 social distancing guidelines.

The ACO would like to acknowledge the contribution of the Instrument Fund's Australian Financial Services Licence holder, JBWere Ltd and the Board of Directors of the Fund: Bill Best (Chair), Jessica Block, Edward Gilmartin, John Leece, Julie Steiner and John Taberner. As always, we wish to acknowledge and thank the unitholders for their investment and commitment to the ACO and the ACO Instrument Fund.

ACO Instrument Collection

The ACO has one of the finest collections of instruments of any orchestra, large or small, in the world.

1743 'Carrodus'

Giuseppe Guarneri del Gesù violin

Played by Artistic Director
Richard Tognetti

Kindly on loan from an anonymous
Australian private benefactor

1759 Giovanna Battista
Guadagnini violin

Played by Principal Violin
Helena Rathbone

Kindly on loan from the
Commonwealth Bank of Australia

1726 'Belgiorno'
Stradivarius violin

Played by Principal
Violin Satu Vänskä

Kindly on loan from Guido
Belgiorno-Nettis AM & Michelle
Belgiorno-Nettis

1728/29 Stradivarius violin

Played by violinist Mark Ingwersen

Kindly on loan from the
ACO Instrument Fund

1714 'ex-Isolde Menges'
Giuseppe Guarneri filius
Andreæ violin

Played by violinist Maja Savnik

Kindly on loan from
the ACO Instrument Fund

1590 Brothers Amati violin

Played by violinist Ike See

Kindly on loan from
the ACO Instrument Fund

1616 Brothers Amati cello

Played by Principal Cello
Timo-Veikko Valve

Kindly on loan from
the ACO Instrument Fund

1729 Giuseppe Guarneri
filius Andreæ cello

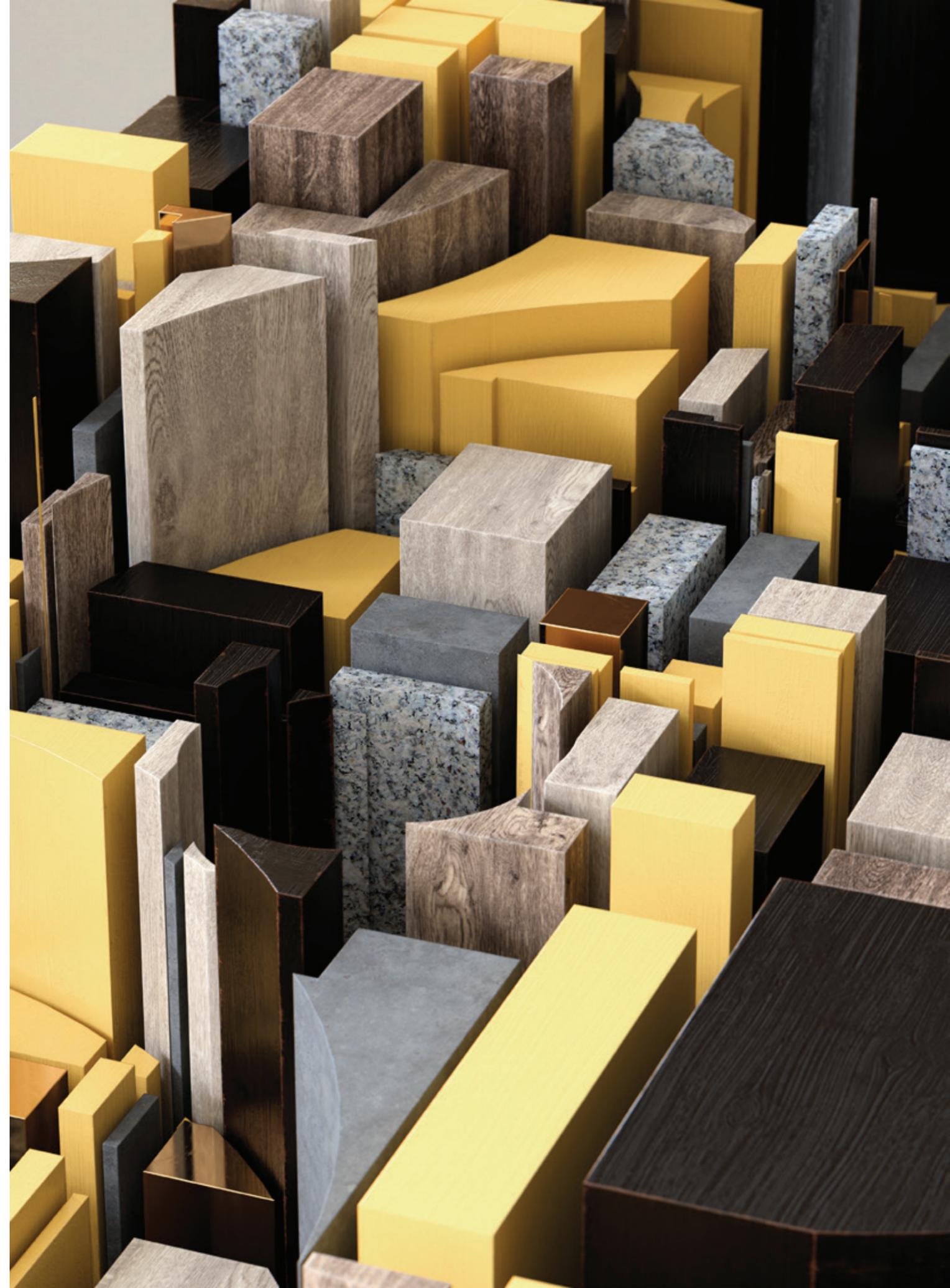
Played by cellist Julian Thompson

Kindly donated to the ACO
by the late Peter Weiss AO

A late 16th century Gasparo
da Salò bass

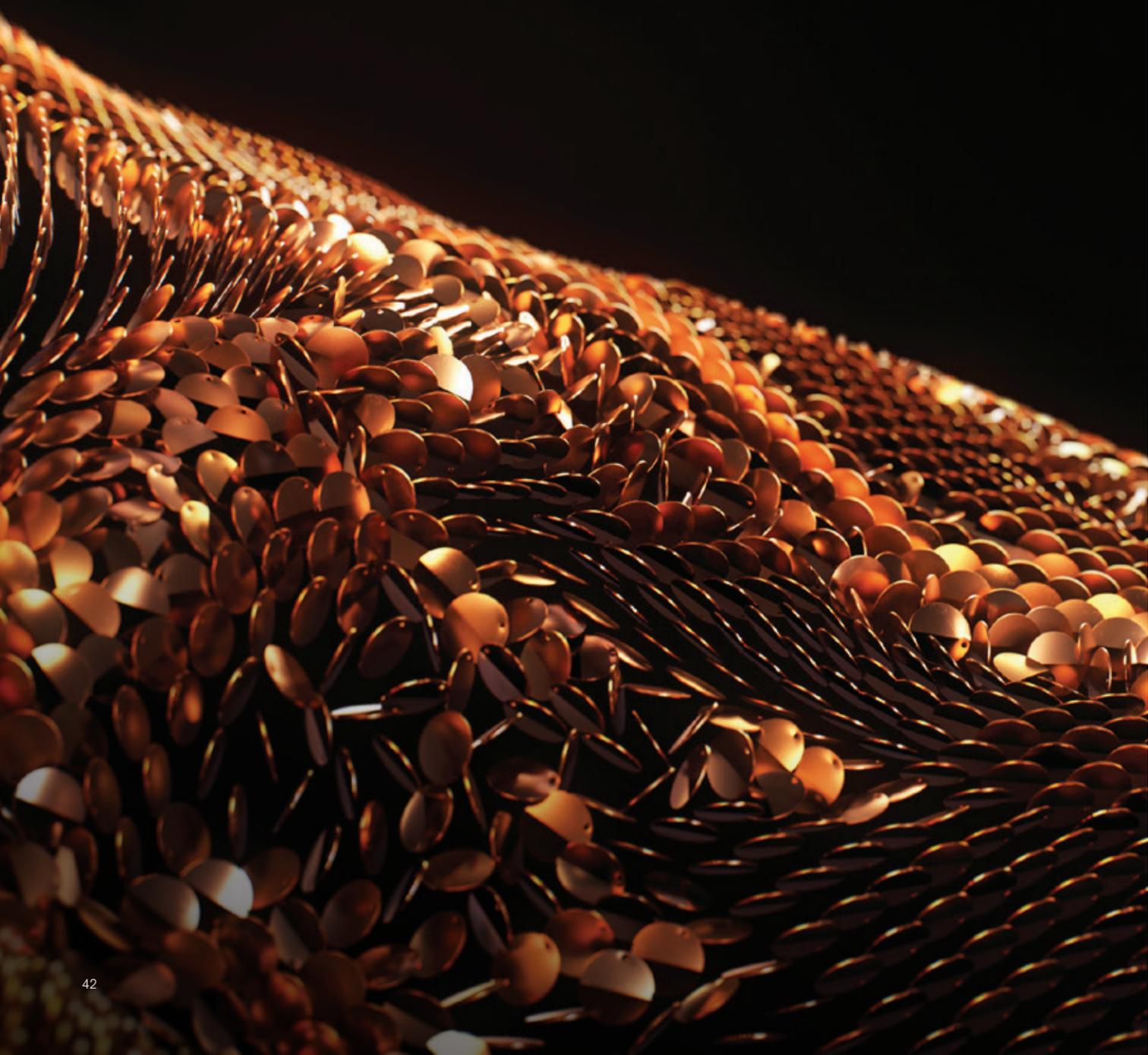
Played by Principal Bass
Maxime Bibeau

Kindly on loan from an anonymous
Australian private benefactor



12

ACO Recordings & Digital Releases



BEETHOVEN

ABC CLASSIC CD AND DIGITAL RELEASE

A collection of the ACO's legendary Beethoven recordings, including never-before released recordings of two of Beethoven's greatest works – his Fifth and Sixth Symphonies.

- BEETHOVEN Symphony No.5 in C minor, Op.67
- BEETHOVEN Symphony No.6 in F major, Op.68 "Pastoral"
- BEETHOVEN String Quartet No.13 in B-flat major, Op.130 (with Grosse Fuge, Op.133)
- BEETHOVEN Romance for Violin and Orchestra No.2 in F major, Op.50
- BEETHOVEN Piano Concerto No.5 in E-flat major, Op.73 "Emperor": II. Adagio un poco mosso
- BEETHOVEN Ah! perfido ... Per pietà, non dirmi addio, Op.65
- BEETHOVEN Sonata for Violin and Piano No.8 in G major, Op.30, No.3
- BEETHOVEN Sonata for Violin and Piano No.9 in A major, Op.47 "Kreutzer"
- BEETHOVEN Violin Concerto in D major, Op.61: I. Allegro ma non troppo

Richard Tognetti Artistic Director and Lead Violin
Satu Vänskä Violin (Op.50)
Tamara-Anna Cislowska Piano (Op.73)
Nicole Car (Op.65)
Richard Tognetti Violin (Op.30, No.3; Op.47; Op.61)
Erin Helyard Fortepiano (Op.30, No.3; Op.47)
Australian Chamber Orchestra



BRAHMS SYMPHONIES 3 & 4

ABC CLASSIC CD AND DIGITAL RELEASE

The latest in ACO's acclaimed series of live concert recordings: the two final symphonies of Johannes Brahms. Passionate and intensely lyrical, these undisputed masterpieces are a thrilling blend of grandeur and intimacy.

BRAHMS Symphony No.3 in F major, Op.90
BRAHMS Symphony No.4 in E minor, Op.98
Richard Tognetti Artistic Director and Lead Violin
Australian Chamber Orchestra

Digital Releases

In 2020, ABC Classic release a new series of digital releases – ACO ORIGINALS – featuring four world premiere recordings of works commissioned by the Orchestra in recent years.

SAMUEL ADAMS: MOVEMENTS (FOR US AND THEM)

ABC CLASSIC DIGITAL RELEASE

Richard Tognetti Violin
Helena Rathbone Violin
Florian Peelman Viola
Timo-Veikko Valve Cello
Australian Chamber Orchestra
Richard Tognetti Artistic Director and Lead Violin

MISSY MAZZOLI: DARK WITH EXCESSIVE BRIGHT

ABC CLASSIC DIGITAL RELEASE

Maxime Bibeau Contrabass
Australian Chamber Orchestra
Richard Tognetti Artistic Director and Lead Violin

OLLI MUSTONEN: SONATA FOR CELLO AND CHAMBER ORCHESTRA

ABC CLASSIC DIGITAL RELEASE

Timo-Veikko Valve Cello
Australian Chamber Orchestra
Olli Mustonen Conductor

BRETT DEAN: ELECTRIC PRELUDES

ABC CLASSIC DIGITAL RELEASE

Richard Tognetti Electric Violin
Australian Chamber Orchestra
Brett Dean Conductor

SUPPORTED BY THE
THOMAS FOUNDATION



RELEASED BY



13

Digital engagement

262,185

Total visits to website

56,309

Followers on Facebook

INCREASE OF 63.1%*

10,501

Followers on Instagram

INCREASE OF 21.9%*

325,171

video views on YouTube

INCREASE OF 132.4%*

2,747,685

video views on Facebook

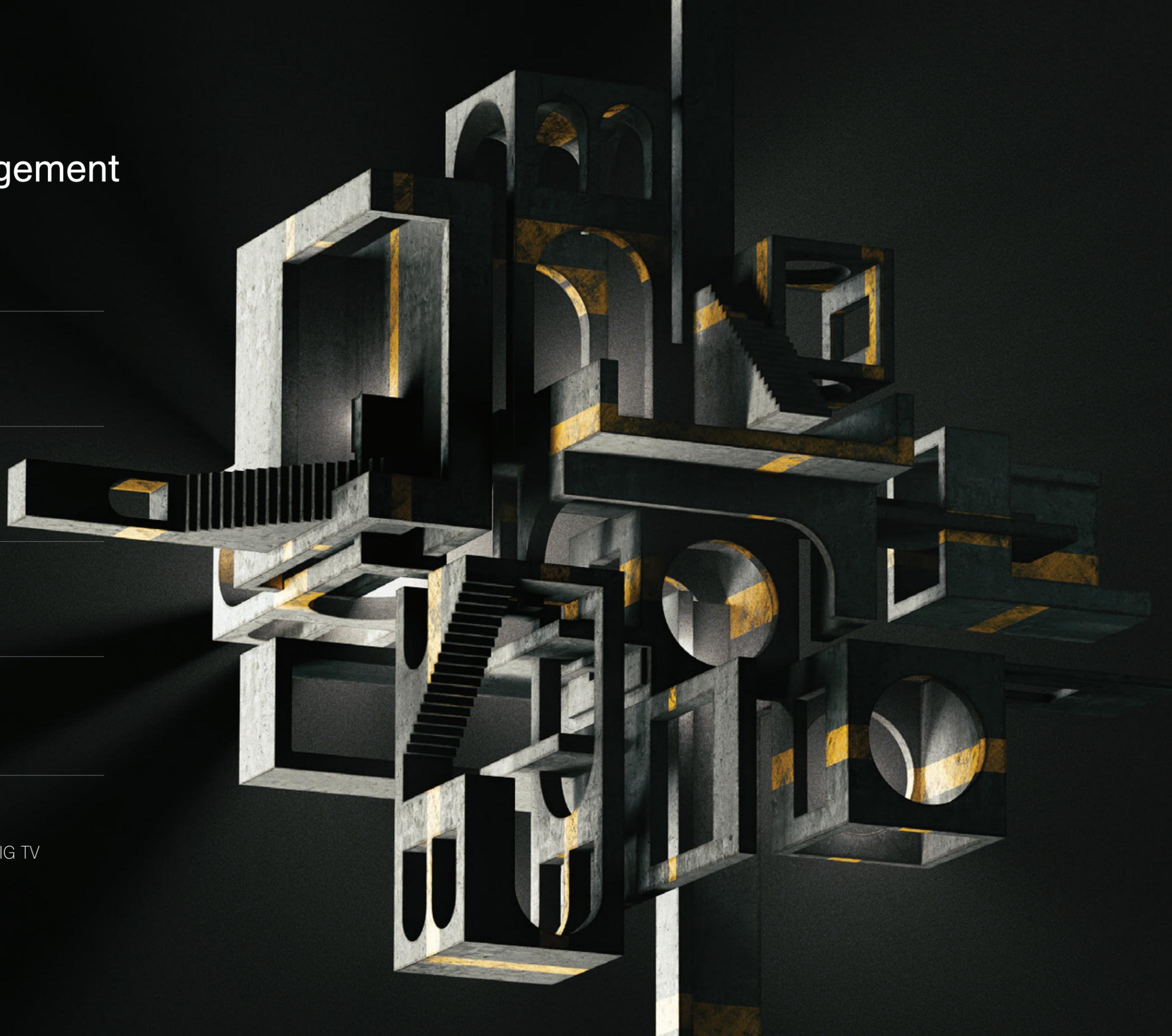
INCREASE OF 37.4%*

98,935

video views on Instagram & IG TV

INCREASE OF 82.5%*

*COMPARED WITH 2019 FIGURES.



ABC Live Stream

On Thursday 18 June the ACO came together to give its first live public performance since the cancellation of our 2020 concerts. The Orchestra presented an emotional program of Brahms and Beethoven which was streamed live by the ABC.

PROGRAM

BRAHMS (arr. strings) String Sextet No.2 in G major, Op.36
BEETHOVEN (arr. Tognetti) String Quartet in B-flat major, Op.130:
V. Cavatina

ARTISTS

Richard Tognetti Director
Australian Chamber Orchestra

VENUE

Eugene Goossens Hall, Ultimo
Thu 18 Jun 1pm

ACO HomeCasts



Timo-Veikko Valve at Sculthorpe House.

In April 2020 the ACO launched a new and free digital content season, ACO HomeCasts, as a way to engage online audiences during periods of coronavirus shutdown.

The season consisted of short and lo-fi performance videos recorded by musicians during lockdown, at-home educational activities, the release of archival concert recordings, the release of new concert recordings and other digital content, including interviews and photo series, from April to December 2020. The primary channels for ACO HomeCasts were Facebook, YouTube and Instagram TV.

The ACO produced 48 new pieces of HomeCasts content. HomeCasts video recordings alone generated 2.9m cumulative video views across ACO channels. ACO HomeCasts content generated a consistent average engagement rate of 18%, more than 17.2% higher than the industry average.

THE ACO PERFORMS ARVO PÄRT'S TABULA RASA

OVER 285K TOTAL VIDEO VIEWS

The ACO partnered with cinematographer Jon Frank to produce a new video recording of the orchestra performing Arvo Pärt's *Tabula Rasa*. This video, released on Facebook and YouTube, featured each member of the orchestra performing remotely while in isolation.

SATU VÄNSKÄ MUSIC IN ISO 1

OVER 268K VIEWS

A quirky and much-loved HomeCast produced by Satu Vänskä and Richard Tognetti, featuring Satu performing Paganini's virtuosic *Caprice for Violin No.5* while at home in lockdown.

ACO HOME TO HOME: RICHARD AND SATU

OVER 171K TOTAL VIDEO VIEWS

A 30-minute recital, featuring Satu Vänskä and Richard Tognetti performing the music of Bach, Paganini and Leclair from their Manly home, with a guest performance from Timo-Veikko Valve.

MAJA SAVNIK: THE BALKAN EXPRESS

OVER 135K TOTAL VIDEO VIEWS

ACO violinist Maja Savnik independently produced three videos in a series called *The Balkan Express*, released over April to November, as part of ACO HomeCasts season. While each video was immensely popular, the first released in the series generated over 117,000 total views over seven days, and continues to trend well today for views across ACO channels.

SHOSTAKOVICH STRING QUARTET NO. 8

OVER 95K TOTAL VIDEO VIEWS

Richard Tognetti, Satu Vänskä, Stefanie Farrands and Timo-Veikko Valve gave a spellbinding performance of Shostakovich's Eighth String Quartet, filmed while each musician performed remotely during lockdown.

Barbican Digital Residency

The Orchestra was due to return to London in October 2020 for their third and final residency as the Barbican's International Associate Ensemble at Milton Court. Although these performances couldn't take place, we were pleased to join the Barbican in a special digital residency which took place from 1–3 December 2020.

CONCERT 1 MOUNTAIN

RICHARD TOGNETTI Prelude
RICHARD TOGNETTI Majesty
RICHARD TOGNETTI Sublime
RICHARD TOGNETTI Gods and Monsters
SCULTHORPE Djilile for strings
CHOPIN Nocturne in D-flat major, Op.27, No.2
GRIEG Holberg Suite, Op.40: I. Prelude
SCULTHORPE Djilile for piano & strings
VIVALDI Concerto for 4 Violins and Cello in B minor, RV580: I. Allegro
VIVALDI Winter from The Four Seasons, RV297: I. Allegro non molto
VIVALDI Concerto for 4 Violins and Cello in B minor, RV580: II. Larghetto; III. Allegro
VIVALDI Summer from The Four Seasons, RV315: III. Presto
ARVO PÄRT Für Alina
RICHARD TOGNETTI Flying
RICHARD TOGNETTI/JOSEPH NIZETI Madness Bites
RICHARD TOGNETTI On High
JOSEPH NIZETI Grief
ARVO PÄRT Fratres
BEETHOVEN Violin Concerto in D major, Op.61: II. Larghetto
RICHARD TOGNETTI A Final Bridge
BEETHOVEN Piano Concerto No.5 in E-flat major, Op.73 "Emperor": II. Adagio un poco mosso

Jennifer Peedom writer, director & producer
Richard Tognetti musical director & composer
Renan Ozturk principal cinematography
Robert MacFarlane narration scriptwriter
Willem Dafoe narrator
Christian Gazal, Scott Gray ASE editors
David White sound designer
Robert MacKenzie sound mixer
Jo-anne McGowan producer
Joseph Nizeti music editor & music supervisor
Paul Wiegard, David Gross, Stephen Boyle, Martyn Myer Ao executive producers

Richard Tognetti director and violin
Australian Chamber Orchestra
Tamara-Anna Cislowska piano
Satu Vänskä violin & voice
Helena Rathbone violin
Ike See violin
Timo-Veikko Valve cello
Nigel Jamieson staging director
Damien Cooper lighting design
Bob Scott sound mixer
Louis Thorn projectionist



Mountain.

CONCERT 2 ACO TRANSFIGURED

WILLIAM BARTON Didge Fusion
MENDELSSOHN (arr. Tognetti) String Quartet in D major, Op.44, No.1
SCHOENBERG Verklärte Nacht, Op.4

William Barton Voice, Didgeridoo and Guitar
Richard Tognetti Artistic Director and Lead Violin
Australian Chamber Orchestra

CONCERT 3 INDIES AND IDOLS

LUTOSLAWSKI Overture for Strings
BRYCE DESSNER Réponse Lutoslawski
SUFJAN STEVENS (arr. Atkinson) Suite from Run Rabbit Run
PENDERECKI Three Pieces in Baroque Style: I. Aria
PENDERECKI String Quartet No.1
JONNY GREENWOOD There Will Be Blood: Suite
SZYMANOWSKI (arr. Tognetti) String Quartet No.2, Op.56

Richard Tognetti Artistic Director and Lead Violin
Australian Chamber Orchestra

14

Learning & Engagement



Talent Development Programs

The ACO is committed to supporting and providing opportunities for young Australian string players. Our Talent Development programs:

- foster emerging young talent by providing the highest quality training and mentoring;
- provide critical pathways into the ACO and other professional music careers, and;
- are highly impactful, potentially changing the trajectory of these young musicians' lives.

ACO ACADEMY

Presented by BNP Paribas

The acclaimed ACO Academy, led by Aiko Goto and supported by Presenting Partner BNP Paribas, is our flagship education program for exceptional secondary school string players from across Australia. Launched in 2012, ACO Academy runs in the July school holidays every year in either Sydney or Melbourne, offering participants an immersive and intensive week of chamber ensemble playing.

- Due to Covid-19 restrictions, in 2020 we delivered the first ever "Virtual Academy" – providing talented young musicians the rare opportunity to be mentored by ACO musicians from their own homes across a week in the July school holidays. Fifteen young string players, aged 14–17, took part in workshops, technique classes, private lessons, sectionals and orchestral sessions. The week culminated in the making of a virtual performance of the fourth movement of Mendelssohn's String Symphony No.9 which was shared with the ACO's broad online community.

"Thank you to Aiko and my tutors Maja and Liisa for the ACO Academy! It has really improved my playing, everything from Maja's Kreutzer exercise recommendations to Liisa's stylistic advice for my Baroque repertoire. The Mendelssohn was a fun challenge and Aiko and my tutors' personalised advice was really helpful, especially in "those bits"! I am extra motivated now to work on my collé stroke, flying staccato and string crossings using all your expert advice. Thank you so much for all the effort that was put into this year's Academy – if this is how amazing it is online, I can only imagine what an incredible experience it must be live!"

(EMILY THOMPSON, AGE 15)

ACO ACADEMY CHAMBER MUSIC WEEKEND

In December 2020, once travel restrictions eased, 29 secondary school aged string players from QLD, ACT, VIC and NSW came to Sydney for a weekend ACO Academy Chamber Music project. Under the direction of ACO violinist Aiko Goto and other ACO musicians, students participated in intensive string quartet rehearsals and workshops, developing critical chamber music playing techniques and skills.

PRESENTING PARTNER



Early Experiences

EMERGING ARTIST PROGRAM

The ACO Emerging Artist Program connects the next generation of talented young Australian string players with the professional members of the ACO, offering unparalleled mentoring, training and performance opportunities.

THE 2020 EMERGING ARTISTS WERE:

- Amanda Chen violin
- Phoebe Gardner violin
- Leanne McGowan violin
- Tim Yu violin
- Dana Lee viola
- Daniel Smith cello
- Rohan Dasika double bass

The scheduled 2020 Emerging Artists activities, including an Early Music project led by Erin Helyard, a Chamber Music intensive led by Helena Rathbone, and a regional tour of Western Australia led by British violinist Matthew Truscott, were unable to take place due to COVID-19 restrictions. The Emerging Artists were still able to have private lessons and mentoring sessions across the year with their ACO mentors. Due to the COVID-19 impacts on the 2020 program, the seven 2020 Emerging Artists have been offered and accepted the opportunity to undertake a second year of the Program in 2021.

Early experiences have a critical impact on a person's life. Our flagship early years programs:

- ignite a love of music from an early age;
- make arts and cultural experiences accessible to all children and families; and
- open doors and increase aspirations for the future.

EARLY YEARS CONCERTS

After the great success of our 2019 early years production – *There's A Sea in My Bedroom*, in 2020 we partnered with Sydney Opera House to remount this production for the "digital stage". In August 2020, ACO musicians Helena Rathbone, Ike See, Stefanie Farrands, Julian Thompson and Josef Bisits spent a week in intensive rehearsals alongside actor Jack Richardson, director Tim McGarry and composer Paul Stanhope, and, at the culmination of the week, performed the work to camera on the stage of the Joan Sutherland Theatre. The broadcast launched on 22 August 2020, and in the 6 months that it was available for streaming from the Sydney Opera House's Digital Stage, it received over 16,000 views from across the world.



ACO Foundations at St Marys North Primary School.

ACO FOUNDATIONS

The ACO Foundations Program aims to improve the academic and developmental outcomes for children through the study of music.

The pedagogical model of the Program is informed by scientific and social research and introduces string playing into the school curriculum in a co-teaching design between classroom teacher and lead ACO music educators. A critical component of the Program is that students practise their instruments every day for 15-minutes during class time, alongside weekly lessons by ACO instrumental teachers.

In 2020 the Program, which is delivered at St Marys North Primary School in Western Sydney, entered the first phase of expansion with the entire new Year One cohort commencing the Program while the original pilot class of 2018 continued into Year Three. All students in the new Year One cohort participated in nearly a full year of the Program (missing only Term Two due to COVID-19 restrictions), taking part in daily practice sessions with their classroom teachers, twice-weekly group classes with ACO music educators, and a small group lesson once a week. Students showed a huge improvement in their focus and self-control, posture, fine motor skills and understanding of musical concepts. The Year Three students continued into their third year of the Program with ongoing weekly lessons and daily practice. Some of these students now take their instrument home for extra practice and some have joined the local junior string group at The Joan Sutherland Performing Arts Centre.

Community Engagement Programs

Our community engagement programs target under-serviced communities, offering participants a chance to explore their creativity alongside ACO musicians in collaborative arts experiences.

Unfortunately, COVID-19 restrictions and impacts meant that some of our planned Community Engagement activities in 2020, including workshops and schools' concerts on our Western Australian regional tour and a planned collaboration with Back to Back Theatre Company in Geelong were unable to take place.

PENRITH YOUTH ORCHESTRA

Following the success of our Penrith Strings program which commenced in 2015, 2018 saw the establishment of Penrith Youth Orchestra (PYO), developed and delivered in partnership between the ACO, Penrith Symphony Orchestra and the Joan Sutherland Performing Arts Centre. In 2020, the ACO's involvement in the PYO moved to an "ACO Academy" style intensive program led by Aiko Goto and other ACO core musicians. Over three consecutive days in February, 49 PYO students worked under the guidance of ACO and Penrith Symphony Orchestra musicians in workshops, sectionals, tutorials and orchestral rehearsals. The weekend culminated in a public performance for local community members at The Joan Sutherland Performing Arts Centre. Due to COVID-19 impacts on the ACO's 2020 touring schedule, ACO musicians were available to undertake a second "ACO Academy" style weekend with the PYO students, alongside Penrith Symphony Orchestra musicians in November 2020.



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Attendance Figures

TOUR	DATA	ADELAIDE	BRISBANE	CANBERRA	MELBOURNE	NEWCASTLE	PERTH	SYDNEY	WOLLONGONG	TOTAL
1 Beethoven 1, 2 & 3	Concerts	--	1	1	2	--	--	5	--	9
	Attendance	--	1,433	1,325	2,902	--	--	5,287	--	10,947
2 Arvo Part and Shostakovich	Concerts	--	--	--	--	--	--	--	--	--
	Attendance	--	--	--	--	--	--	--	--	--
3 Music to Heal	Concerts	--	--	--	--	--	--	--	--	--
	Attendance	--	--	--	--	--	--	--	--	--
4 Mahler's Song of the Earth	Concerts	--	--	--	--	--	--	--	--	--
	Attendance	--	--	--	--	--	--	--	--	--
5 The Four Seasons and Beyond	Concerts	--	--	--	--	--	--	--	--	--
	Attendance	--	--	--	--	--	--	--	--	--
6 Intimate Mendelssohn and Bach	Concerts	--	--	--	--	--	--	--	--	--
	Attendance	--	--	--	--	--	--	--	--	--
7 Baroque Brilliance	Concerts	--	--	--	--	--	--	--	--	--
	Attendance	--	--	--	--	--	--	--	--	--
8 Beethoven 250	Concerts	--	--	--	--	--	--	7	1	8
	Attendance	--	--	--	--	--	--	4,273	382	4,655
9 ACO Transfigured	Concerts	--	--	--	--	--	--	5	--	5
	Attendance	--	--	--	--	--	--	1,641	--	1,641
10 Beethoven Arranged by Beethoven	Concerts	--	--	--	1	--	--	1	--	2
	Attendance	--	--	--	131	--	--	374	--	505
11 Beethoven and Janáček	Concerts	--	--	--	--	--	--	--	--	--
	Attendance	--	--	--	--	--	--	--	--	--
12 Nordic Noir	Concerts	--	--	--	--	--	--	--	--	--
	Attendance	--	--	--	--	--	--	--	--	--
TOTAL CONCERTS		--	1	1	3	--	--	18	1	24
TOTAL ATTENDANCE		--	1,433	1,325	3,033	--	--	11,575	382	17,748

Special Events & Touring

FESTIVALS & SPECIAL EVENTS

	CONCERTS	ATTENDANCE
Tasmanian Symphony Orchestra Presents the ACO	1	709
ACO Underground	3	1,355
TarraWarra Festival	--	--
Four Winds Festival	2	160
UKARIA in the Adelaide Hills	--	--
Vasse Felix Festival	--	--
TOTAL	6	2,224

INTERNATIONAL TOURS

	CONCERTS	ATTENDANCE
Kioi Hall, Tokyo	--	--
Grand Théâtre de Provence, Aix-en-Provence	--	--
Barbican Centre Residency, London	--	--
TOTAL	--	--

ACO COLLECTIVE

	CONCERTS	ATTENDANCE
Music of War and Peace	--	--
ACO Collective with Erin Helyard	--	--
TOTAL	--	--

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Corporate Governance Statement

Introduction

This statement outlines the Australian Chamber Orchestra's (ACO) corporate governance practices and addresses the Essential Governance Practices for Arts Organisations published and monitored by the Australia Council for the Arts in January 2021.

The implementation of the governance practices embodied in the ACO's Governance Manual continues to ensure that the ACO achieves compliance with the Australia Council's Essential Governance Practices for Arts Organisations January 2021, the Australian Institute of Company Directors Not for Profit Governance Principles, Second Edition January 2019 and the ACNC Governance Standards.

The Board is committed to ongoing strengthening its governance practices. Its compliance with each of the Australia Council's Principles of Good Arts Governance with reference to the relevant sections of the ACO's Governance Manual, is outlined below.

PRINCIPLE 1

Vision and Mission

As per the Board Charter of the ACO Governance Manual, a central element of the Board's purpose is to establish the Company's vision, mission, values and ethical standards and delegate an appropriate level of authority to management.

ACO VISION

To be considered one of the great chamber orchestras of the world, renowned for the integrity and excellence of our musicianship, the boldness and vitality of our programs, as well as our commitment to our audiences, present and future. We will be fueled by the loyalty and growth of our audiences and supporters.

ACO MISSION

To inspire and challenge audiences everywhere through the music we play.

ACO VALUES

- **United Individuals:** we are diverse and inclusive. Everyone brings something unique to our team. It's our collective experience, skill and spirit that connects us as one.
- **Mastery:** we are committed to excellence. Our skills are fuelled by unwavering dedication and passion. We've taken the time to learn the rules so we can choose how we break them.
- **Adventure:** we are intrepid and inspiring. Our imagination is boundless. We transport our audiences to visceral worlds where they can experience the power of raw human emotion.
- **Transformation:** we are curious and courageous. We never stop searching for new and unexpected ways of challenging ourselves and our audience. While our music is steeped in history we are not afraid to explore revolutionary ideas.

PRINCIPLE 2

Performance

The ACO Board Charter notes the Board's role of bringing an independent and objective view to the Company's decisions and overseeing the performance and activities of management, including through contributing to the development and overseeing implementation of corporate strategy, and approving the business plan, budget and corporate policies.

The ACO is committed to having a Board of effective composition, size and commitment to adequately discharge its responsibilities and duties. The ACO's Governance Manual incorporates Board and Committee Charters, a Board Code of Conduct and Director selection and induction processes. The Manual also sets out the duties and responsibilities of the Board with regard to the Company's overall operations, performance and compliance and defines the role of the Chair, the processes for selection, appointment and renewal of directors and the Board performance review process.

The Board includes Directors with a diverse set of skills and experience. This experience is set out in their biographies published in the ACO's Annual Financial Report. All Directors are independent. The Board is supported by its Nominations and Remuneration Committee in the recruitment of new Directors and the process for evaluating Board performance.

The ACO acknowledges that its ongoing success is reliant on ensuring the ACO continues to have the skills and expertise necessary to achieve our goals. Succession planning across key Board, Artistic and Management roles within the Company is a focus for the Board and specific initiatives and practices in relation to this are articulated in the ACO's Strategic Plan and Risk Management Framework.

PRINCIPLE 3

Systems

The ACO's Code of Conduct (Governance Manual) is the formal expression of the Company's values and ethics that:

- set the standard of ethical behaviour required of directors and officers;
 - ensure compliance with legal and other obligations; and
 - promote responsibility and accountability of individuals for reporting and investigating reports of unethical practices.
- The ACO's procedures for handling conflicts of interest, actual or potential, are embodied in the Governance Manual "Conflict of Interest".

PRINCIPLE 4

Manage Risk and Compliance

The ACO has established a sound system of risk oversight and management and internal control. This system is designed to identify, assess, monitor and manage risk. The Company's risk management policy, responsibilities and processes for review of the risk management system are set out in the Governance Manual. The policies are further delineated in the company's Risk Management Framework.

The Board has the ultimate responsibility for overseeing the risk management framework and monitoring business risks and is assisted in discharging this responsibility by the FARM Committee whose responsibilities in relation to the Company's risk management system are contained in the Committee's charter.

Organisational risk is under continual review. In accordance with the ACO's Risk Management Framework, the FARM Committee considers the Company's risk profile as part of the annual program and budget setting process and in turn reports to the Board.

In conjunction with the recent organisational review of policies, the ACO's WHS Management System was most recently reviewed and updated in late 2019. This System provides for regular consultation with employees, mechanisms for WHS risk management, reporting of incidents and injuries, a workers' compensation framework and training of employees. WHS reports are prepared for each meeting of the FARM Committee and Board.

To assist the Board in discharging its responsibility in relation to compliance, the Board has delegated the monitoring and review of compliance to the FARM Committee. An Annual Compliance Calendar is maintained in order to monitor requirements and reporting obligations.

PRINCIPLE 5

Relationships

The ACO respects and observes its legal and other obligations, including the rights of all legitimate stakeholders. These principles are enshrined in the Company's Compliance Policy within the Governance Manual and Stakeholder Communication Strategies. The Board's duties and responsibilities specifically include ensuring effective communication with key stakeholders. The Code of Conduct sets the standard of ethical behaviour required of Directors, including ensuring that all stakeholders are recognised for the contributions they make and ensuring full, fair and understandable disclosure in reporting and public communications.

The Board both oversees and contributes to the ACO's organisational culture through oversight of how culture is defined and aligned to organisational strategy. The Board holds accountable the Managing Director and the Artistic Director for how culture is communicated and embodied.

The ACO's procedures for handling conflicts of interest, actual or potential, are embodied in the Governance Manual.

Guido Belgiorno-Nettis AM
Chairman

21 APRIL 2021



ACO in collaboration.

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Development Report



Events

MELBOURNE CHAIRMAN'S COUNCIL
AND MAJOR PATRONS' COCKTAILS
TOLARNO GALLERIES
Tue 18 Feb

SYDNEY CHAIRMAN'S COUNCIL COCKTAILS
HOME OF ANDREW AND AMANDA LOVE
Wed 19 Feb

SYDNEY MAJOR PATRONS' COCKTAILS
HOME OF GARY AND MAX STEAD
Wed 26 Feb

REGIONAL TOURING PARTY
PERFORMANCE AND DINNER
MONA, HOBART
Sun 8 Mar

VIRTUAL COCKTAIL PARTY
FOR US PATRONS
VIA YOUTUBE
Sun 19 Apr

VIRTUAL COCKTAIL PARTY
FOR CHAIRMAN'S COUNCIL
AND MAJOR PATRONS
VIA ZOOM AND YOUTUBE
Thu 4 Jun

VIRTUAL COCKTAIL PARTY
FOR UK PATRONS
VIA YOUTUBE
Fri 5 Jun

VIRTUAL COCKTAIL PARTY
FOR ACO NEXT
VIA ZOOM AND YOUTUBE
Thu 25 Jun

VIRTUAL PRIVATE CONCERT
FOR ACOIF INVESTORS
VIA YOUTUBE
Thu 25 Jun

PATRON THANK YOU EVENT
ART GALLERY OF NSW
Mon 27 Jul



IMAGES CLOCKWISE FROM TOP
Janet Matton AM, Anna Cruse, Robin Rowe
Richard Tognetti
Satu Vänskä, Richard Tognetti, Stefanie Farrands
Craig and Nerida Caesar, Jim and Averill Minto

Acknowledgements

ACO Medici Program

MEDICI PATRON

The late Amina Belgiorno-Nettis

PRINCIPAL CHAIRS

Richard Tognetti AO

Artistic Director & Lead Violin
Wendy Edwards

Peter & Ruth McMullin

Louise Myer & Martyn Myer AO

Andrew & Andrea Roberts

Helena Rathbone

Principal Violin

Rod Cameron & Margaret Gibbs

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

The late Peter Weiss AO

Maxime Bibeau

Principal Double Bass

Darin Cooper Foundation

CORE CHAIRS

Violin

Glenn Christensen

Terry Campbell AO & Christine Campbell

Aiko Goto

Anthony & Sharon Lee Foundation

Mark Ingwersen

Prof Judyth Sachs & Julie Steiner AM

Ilya Isakovich

Meg Meldrum

Liisa Pallandi

The Melbourne Medical Syndicate

Maja Savnik

Alenka Tindale

Ike See

Di Jameson

Viola

Nicole Divall

Ian Lansdown

Elizabeth Woolnough

Philip Bacon AM

Cello

Melissa Barnard

Dr & Mrs J Wenderoth

Julian Thompson

The Grist & Stewart Families

GUEST CHAIRS

Brian Nixon

Principal Timpani

Mr Robert Albert AO & Mrs Libby Albert

peckvonhartel aud

ACO Bequest Patrons

We would like to thank the following people who have remembered the Orchestra in their wills.

CONTINUO CIRCLE

Keith J Baker

Steven Bardy

Greg Bates

Ruth Bell

Dave Beswick

Dr Catherine Brown-Watt PSM &

Mr Derek Watt

Jen Butler

Sandra Cassell

Rowena Danziger AM &

Kenneth Coles AM

Sandra Dent

Dr William F Downey

Peter Evans

Carol Farlow

Suzanne Gleeson

Stan Harvey

David & Sue Hobbs

The late Arthur Hollis & Patricia Hollis

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Toni Kilsby & Mark McDonald

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Selwyn M Owen

Michael Ryan & Wendy Mead

Max & Nizza Siano

Michael Soo

Cheri Stevenson

Jeanne-Claude Strong

Leslie C Thiess

Dr Lesley Treleaven

Ngairé Turner

G C & R Weir

Margaret & Ron Wright

Peter Yates AM

Mark Young

Anonymous (35)

ESTATE GIFTS

The late Charles Ross Adamson

The late Kerstin Lillemor Anderson

The late Mrs Sibilla Baer

The late Prof Janet Carr

The late Mrs Moya Crane

The late Gaynor Dean

The late Colin Enderby

The late Neil Patrick Gillies

The late Lachie Hill

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 Shirley Miller

The late Julie Moses

The late Geraldine Nicoll

The late Eva Nissen

The late Josephine Paech

The late Richard Ponder

The late Geoffrey Francis Scharer

The late Scott Spencer

The late Ernest Spinner

The late Genelle Thomson

The late Barbara Wright

ACO Life Patrons

IBM

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Mr Guido Belgiorno-Nettis AM

Mrs Barbara Blackman AO

Mrs Roxane Clayton

Mr David Constable AM

Mr Martin Dickson AM &

Mrs Susie Dickson

Mrs Alexandra Martin

Mrs Faye Parker

Mr John Taberner & Mr Grant Lang

The late Mr Peter Weiss AO

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

ACO 30TH ANNIVERSARY CIRCLE

Premium Members

Lyn Baker & John Bevan

Beverley & John Burke

Angela & John Compton

Paul Cummins

Max & Sandra Eady

Vanessa & Christian Holle

Michael Horsburgh AM &

Beverley Horsburgh

Carrie Howard

Kate Longden

Maruschka Loupis

Anthony & Cathy Malouf

James Marshall

Beverley & Ian Pryer

Charlotte & Michael Robins

Mandy Shaul

Ann & Quinn Sloan

Nigel Stoke

Anonymous (5)

Members

Dr Peter Craswell

Julie Powell

Diane Sandrejko

Caroline Storch

Spencer White Family

Studio Woolloomooloo

Anonymous

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 call Tom Tansey, Manager, Philanthropy & Partnerships, on (02) 8274 3828.

Guido Belgiorno-Nettis AM
Chairman, ACO

David Baffsky AO

Brad Banducci & Anna Dudek

Chris & Katrina Barter

Marc Besen AC & Eva Besen AO

Craig & Nerida Caesar

Michael & Helen Carapiet

Michel-Henri Carriol AM & Julie Carriol OAM

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Managing Director, Casella Family Brands
(Peter Lehmann Wines)

Michael Chaney AO
Chairman, Wesfarmers

Hartley & Sharon Cook

Mark Coppleson

Judy Crawford

Judith Crompton
Chief Executive Officer – Asia Pacific
Cover-More Group

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Farrel Meltzer
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Jim & Averill Minto

Alf Moufarrige AO
Chief Executive Officer, Servcorp

Martyn Myer AO

Gretel Packer

Robert Peck AM &
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Managing Partner, Sydney
EY

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The Hon. Malcolm Turnbull &
Lucy Turnbull AO

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Managing Director & CEO Mitsubishi Australia Ltd

Peter Yates AM
Deputy Chairman
Myer Family Investments Ltd &
Director AIA 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. For more information please call Katie Henebery, Manager, Philanthropy & Partnerships, on (02) 8274 3803.

Adrian Barrett

Stephen Byrne

Justine Clarke

Sally Crawford

Este Darin-Cooper & Chris Burgess

Shevi de Soysa

Jenni Deslandes & Hugh Morrow

Dr Anita George

Ruth Kelly

Evan Lawson

Royston Lim

Dr Nathan Lo

Pennie Loane

Millie Maxwell

Paddy McCrudden

Pat Miller

Bede Moore

Lucy Myer & Justin Martin

Rob Clark & Daniel Richardson

Xavier Rizos

Marianna Schneider

Andrew & Louise Sharpe
Emile & Caroline Sherman

Nicholas Smith

Tom Smyth

Michael Southwell

Helen Telfer

Sophie Thomas

Max Tobin

Anonymous (3)

Acknowledgements

National Patrons' Program

Thank you to all our generous donors who contribute to our Learning & Engagement, Excellence, 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.

Program names as at 31 December 2020

PATRONS

Mark Besen AC & Eva Besen AO
Janet Holmes à Court AC
Anthony & Suzanne Maple-Brown

\$50,000+

Andrew & Jane Clifford
Barbara Robinson in memory
of Gerald Robinson
In memory of Wilma Collie
E Xipell
Anonymous

\$20,000+

Australian Communities Foundation
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Drew & Alison Bradford
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Marie-Louise Thiele

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Rosemary White
Rob & Jane Woods
The late Carla Zampatti AC
Anonymous (7)

\$2,500–\$4,999

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Penelope & Susan Field
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