

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR



# MOZART & BRITTEN

DIRECTED BY RICHARD TOGNETTI

## Program in short

The music you're  
about to hear

**p.12**

## A musical lodestar

Paul Kildea on the  
precociously talented  
Benjamin Britten

**p.18**

## The voice of the viola

Principal Viola  
Stefanie Farrands  
takes centre stage

**p.30**



NATIONAL TOUR PARTNER



A celebration of the greatest of all musical dynasties, including Richard Tognetti and Principal Violin Helena Rathbone performing Bach's timeless Concerto for Two Violins.

# BACH

18 -27 JUNE

Melbourne, Adelaide,  
Perth, Sydney, Canberra

Tickets from \$49\*

[ACO.COM.AU](http://ACO.COM.AU)

GOVERNMENT PARTNERS



\*Prices vary according to venue, concert and reserve.  
Booking fees apply. Transaction fee of \$7.50 applies.

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



### News

What's coming up with the ACO

p.3



### Musicians on stage

Players on stage for this performance

p.8



### Program in short

The music you're about to hear

p.12



### A musical lodestar

Paul Kildea on the precociously talented Benjamin Britten

p.18



### The voice of the viola

Principal Viola Stefanie Farrands takes centre stage

p.30

# WELCOME

Welcome to *Mozart & Britten*, a national tour where we are delighted to celebrate the ACO concerto debut of the Orchestra's newest member, Principal Viola Stefanie Farrands.

Stef was appointed as Principal Viola in early 2020, and now, two years later, will take centre-stage alongside Richard Tognetti to perform one of the most magnificent concertos in the string repertoire, Mozart's Sinfonia Concertante. I am sure that you share my joy and enthusiasm in witnessing Stef give this much-anticipated performance.

I acknowledge our National Tour Partner for these performances, Wesfarmers, for their invaluable support of this tour, as well as for the ACO more broadly as Principal Partner of ACO Collective. Wesfarmers have provided enormous support for the ACO's Learning and Engagement programs over the past twenty-four years and it is fitting that Stef herself is an alumna of ACO Collective, having participated in the ensemble as an Emerging Artist 14 years ago.

On behalf of Richard Tognetti and our ACO colleagues, thank you for joining us in the concert hall. I would particularly like to acknowledge our wonderful Perth audience, who we are reunited with for the first time in over two years – it's great to be back with you once again.



**Richard Evans**  
Managing Director

## Join the conversation

#ACO22Season |    

@AustralianChamberOrchestra



## News



## Barbican Residency

OCTOBER

We are delighted to share that we will be returning to London in October 2022 to perform a three-concert residency as International Associate Ensemble at Milton Court at the Barbican Centre.

The ACO's Barbican performances are supported by the Australian Government as part of the UK/Australia Season 2021–22.

## Coming up

## MAY

ACO Up Close:  
Timo-Veikko Valve

29 MAY &amp; 31 MAY

Sydney &amp; Melbourne

Get to know our Principal Cello Timo-Veikko 'Tipi' Valve in these intimate recitals at Pier 2/3 and the University of Melbourne.

## JUNE

ACO Relaxed  
Performance:  
Mozart & Britten

10 JUNE

Pier 2/3, Sydney

A welcoming performance open to anyone who wishes to enjoy an informal, daytime concert experience.



## Bach

18–27 JUNE

Melbourne, Adelaide, Perth,  
Sydney, Canberra

A Bach family reunion that celebrates this greatest of all musical dynasties.

## JULY

There's a Sea in  
My Bedroom

13–17 JULY

Pier 2/3, Sydney

20 JULY – 27 AUGUST

On tour in QLD, NSW &amp; VIC

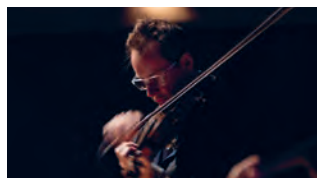
An immersive and theatrical introduction to live classical music, based on the beloved children's book by award-winning author Margaret Wild.

ACO Talks: An  
Unauthorised History  
of Classical Music

25 JULY – 15 AUGUST

Pier 2/3, Sydney

Join favourite ABC Classic presenters Genevieve Lang and Russell Torrance for a four-night tour through the remarkable, inspiring and often shocking history of classical music.

ACO Up Close:  
Richard Tognetti

31 JULY &amp; 18 AUGUST

Sydney &amp; Melbourne

Get to know our Artistic Director & Lead Violin Richard Tognetti in these intimate recitals at Pier 2/3 and the University of Melbourne.

## AUGUST



## The Crowd &amp; I

6–15 AUGUST

Canberra, Melbourne,  
Sydney, Brisbane

Richard Tognetti, director Nigel Jamieson and cinematographer Jon Frank contemplate the complexity of life on our densely populated planet.

# WELCOME FROM WESFARMERS

Twenty-four years after we first collaborated with the ACO, initially to bring this wonderful Orchestra to Perth on a regular basis, we are honoured to support the ACO as National Tour Partner and as Principal Partner of ACO Collective.

After the unprecedented challenges to our national arts community of the last two years, it's a cause for celebration that the ACO is touring nationally again, bringing exceptional live music to the people of Australia.

As Principal Partner of ACO Collective, Wesfarmers is particularly thrilled to hear Principal Viola, Stefanie Farrands, make her ACO concerto debut, joining Richard Tognetti for Mozart's Sinfonia Concertante. As an alumna of the Emerging Artist Program, and having toured regionally with ACO Collective, Stefanie exemplifies the success of these programs.

It is a privilege and a joy to support the tremendous work of the ACO and ACO Collective as part of our commitment to making a broader contribution to the communities in which we live and work. We hope you enjoy this performance as much as we have enjoyed bringing it to you.



**Rob Scott**

Managing Director Wesfarmers Limited



**Wesfarmers Arts**

PRINCIPAL PARTNER: ACO COLLECTIVE

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







Philanthropy



# BE A PART OF OUR STORY

You are the heart of our story. As we turn the page to a new chapter, help us to bring our music and programs to audiences across Australia and the world.

Support the ACO with a tax-deductible donation.

Call 02 8275 3803 or visit [aco.com.au/donate](https://aco.com.au/donate)





# PROGRAM

Richard Tognetti Director & Violin  
 Stefanie Farrands Viola  
 Australian Chamber Orchestra

BENJAMIN BRITTEN	Elegy for Strings (Australian premiere)	8
WOLFGANG AMADEUS MOZART (arr. strings)	Sinfonia Concertante in E-flat major, K.364 <i>I. Allegro maestoso</i> <i>II. Andante</i> <i>III. Presto</i>	30
INTERVAL		20
WOLFGANG AMADEUS MOZART	Divertimento in D major, K.136 <i>I. Allegro maestoso</i> <i>II. Andante</i> <i>III. Presto</i>	12
BENJAMIN BRITTEN	Variations on a Theme of Frank Bridge, Op.10 <i>I. Introduction and Theme</i> <i>II. Adagio</i> <i>III. March</i> <i>IV. Romance</i> <i>V. Aria Italiana</i> <i>VI. Bourrée Classique</i> <i>VII. Wiener Waltzer</i> <i>VIII. Moto Perpetuo</i> <i>IX. Funeral March</i> <i>X. Chant</i> <i>XI. Fugue and Finale</i>	25

The concert will last approximately one hour and 50 minutes, including a 20-minute interval.  
 The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.



ACO concerts are regularly broadcast on ABC Classic.  
*Mozart & Britten* will be broadcast on Sunday 29 May at 1pm.

# MUSICIANS

The musicians on stage  
for this performance.

## Discover more

---

Learn more about our musicians, go behind the scenes and listen to playlists at:  
[aco.com.au](http://aco.com.au)



**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.



**Mark Ingwersen**  
**Violin**

---

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



**Aiko Goto**  
**Violin**

---

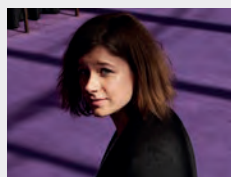
Aiko plays her own French violin by Jean-Baptiste Vuillaume. Her Chair is sponsored by Anthony & Sharon Lee Foundation.



**Ilya Isakovich**  
**Violin**

---

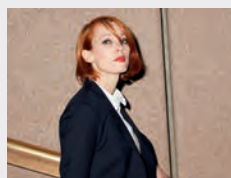
Ilya plays his own 1600 Marcin Groblicz violin made in Poland. His Chair is sponsored by Meg Meldrum.



**Liisa Pallandi**  
**Violin**

---

Liisa currently plays Helena Rathbone's violin which is a c.1760 Giovanni Battista Gabrielli. 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.



**Richard Tognetti**  
**Director and Violin**

---

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



## Ike See

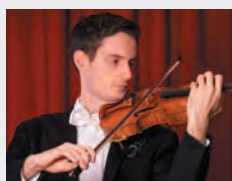
### Violin

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



## Tim Yu #

### Violin



## Riley Skevington #

### Violin



## Stefanie Farrands

### Principal Viola

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



## Elizabeth Woolnough

### Viola

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



## Meagan Turner #

### Viola

Meagan plays a 2019 viola by Samuel Zygmuntowicz on private loan.



## 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.



## Melissa Barnard

### Cello

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. 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 a private Australian benefactor. His Chair is sponsored by Darin Cooper Foundation.

# Guest Musicians





Egon Schiele (1890–1918) was an Austrian Expressionist painter who helped to change the face of Austrian art in the early 20th century. We have included a selection of highly atmospheric works depicting urban Austria.

Krumau, 1916, Neue Galerie, Linz, Austria

EGON





# 12

## 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, Sydney

**Genevieve Lang**

Sat 7 May, 6.15pm

Sun 8 May, 1.15pm

Tue 10 May, 7.15pm

Wed 11 May, 6.15pm

Wollongong Town Hall

**Genevieve Lang**

Thu 12 May, 6.45pm

Llewellyn Hall, Canberra

**Kim Cunio**

Sat 14 May, 7.15pm

Arts Centre Melbourne

**Andrew Aronowicz**

Sun 15 May, 1.45pm

Melbourne Recital Centre

**Andrew Aronowicz**

Mon 16 May, 6.45pm

Sat 21 May, 6.45pm

Adelaide Town Hall

**Russell Torrance**

Tue 17 May, 6.45pm

Perth Concert Hall

**Cassandra Lake**

Wed 18 May, 6.45pm

QPAC Concert Hall,  
Brisbane

**Lucas Burns**

Mon 23 May, 6.15pm

Pre-concert speakers are  
subject to change.





## Benjamin Britten

(1913–76)

### **Elegy for Strings (Australian premiere)**

By the age of 14, Britten had begun regular lessons with Frank Bridge in London and was already composing remarkably assured works, including this *Elegy for Strings*, composed from 16 to 23 April 1928. The *Elegy* is notable for its feeling of urgency and intensity rather than of lamentation. The work shares few of the personal stylistic traits which Britten would develop over the next four years, culminating in his *Simple Symphony*, but the work clearly demonstrates that Frank Bridge was overseeing a pupil of the greatest potential. The *Elegy* was never performed in Britten's lifetime, only receiving its world premiere in a 2013 BBC Proms concert on the occasion of Britten's centenary.



## Wolfgang Amadeus Mozart

(1756–91)

### **Sinfonia Concertante in E-flat major, K.364**

*Arranged for violin, viola and string orchestra*

By his 23rd year, the young Wolfgang Amadeus Mozart was exceptionally well travelled. He had completed a grand tour of Europe as a child, and made three trips to Italy as a teenager, refining his art. Mozart embarked on yet another journey from 1777 to 1779. By now, life's pressures were weighing heavily on him: commissions and job offers were scarce, he was unlucky in love, and his already frail mother fell ill and died on the journey.

On his return to Salzburg, Mozart commenced a series of concertos for two or more instruments, a form that was all the rage in Mannheim and Paris thanks to the likes of Carl Stamitz. Of these, only the *Sinfonia Concertante* for violin and viola survives in a completed version. It stands out as one of Mozart's most sublime compositions, with its majestic, jubilant, and sometimes humorous outer movements framing a second movement that appears to recall his mother's passing. The work is also one of the most celebrated showpieces in the repertoire for the viola, Mozart's preferred instrument to play.

Mozart frequently reworked pieces for different combinations of instruments. The *Divertimento* in D major featured in this program is a showcase for strings, but also likely served as a

“skeleton” upon which winds and brass could be added at a later date. This tradition continued well after Mozart’s death, with the *Sinfonia Concertante* being arranged for string sextet by an anonymous early-19th-century composer under the title *Grande Sestetto Concertante*.

Our arrangement of the *Sinfonia Concertante* for violin, viola and strings takes inspiration from this tradition, exploring one of Mozart’s masterpieces through the lens of the string orchestra, following the practice of both the composer and many musicians since.

## Wolfgang Amadeus Mozart

### **Divertimento in D major, K.136**

By the age of 15, Wolfgang Amadeus Mozart was already a musical sensation. As a child he had completed a grand tour of Europe that established his reputation as one of history’s great child prodigies. As a teenager, the young Mozart continued to travel and was already composing symphonies and operas with miraculous ease.

When Mozart completed the three Divertimenti, K.136-8, he was about to turn 16. He had recently returned home to Salzburg after the premiere of his opera *Ascanio in Alba* in Milan, and was due back within the year for the premiere of another opera, *Lucio Silla*. The flamboyance and lyricism of Italian opera was a major influence on Mozart’s early compositions, and the Divertimento in D major is no exception. It is brimming with youthful exuberance, warmth and charm, but also gives us more than a glimpse of the incomparable maturity that was to come.



# Benjamin Britten

## Variations on a Theme of Frank Bridge, Op.10

Frank Bridge was a notable figure in the British music scene of the early 20th century, and when Benjamin Britten encountered Bridge's music for the first time at the 1924 Norfolk and Norwich Festival, the effect was immediate: Britten "was knocked sideways". Britten returned to the Festival as a 13-year-old in 1927, finally meeting Bridge in person. As they say, the rest is history: Britten became Bridge's only composition student, taking day trips to visit his London house. There, he took in all he could from Bridge's principles of composition.

In 1937, the British conductor Boyd Neel commissioned a new work for that year's Salzburg Festival. His orchestra, which performed repertoire from Corelli to Stravinsky, would comprise "the best 18 string players in the country", much like the ACO. Britten completed the commission in a little over a month. He selected a simple theme from his teacher's 1906 *Three Idylls* for string quartet, on which he produced a series of ten short variations – turning a daunting assignment into a manageable task. Endearingly, Britten decided that each variation should represent an aspect of his teacher's personality, using musical styles and techniques that his teacher had so lovingly introduced him to. As well as the principal theme, Britten alluded to five other works by Bridge, including *The Sea* (the work that introduced Britten to Bridge's music), *Enter Spring*, *Summer*, *There is a Willow Grows Aslant a Brook*, and the Piano Trio.

The work launched Britten's career, and he would go on to become the pre-eminent British composer of his day. But the real triumph of his *Variations*, however, was that it ensured his teacher's legacy would never be forgotten. Writing to Britten, Bridge said "It is one of the few lovely things that has ever happened to me, and I feel the richer in spirit for it all, including the charming dedication." History often forgets great teachers, but Britten's tribute ensures that his own composition teacher will always be remembered.



Houses and Colorful Laundry (Two Blocks of Houses with Clothes Line), 1914.  
Leopold Museum.  
Artwork by Egon Schiele (1890–1918).

EGON  
SCHIELE  
1914







18







# A MUSICAL LODESTAR

For the precociously talented young Benjamin Britten,  
Wolfgang Amadeus Mozart was an inspiration  
who became an eternal spiritual presence.

**Written by Paul Kildea**

Paul Kildea is a writer and musician. He has written three books on Benjamin Britten, including the internationally acclaimed *Benjamin Britten: A Life in the Twentieth Century*. He has been Artistic Director of Musica Viva Australia since 2019.





He was the boy who adored Beethoven – aping the great man's bold gestures and crashing climaxes in the original works he was chalking up at pace – until he turned to Mozart, attracted to his transparency and control. He was the young man who, during the final years of World War II and hard at work on his first opera, sat in opera performances presented by Sadler's Wells, punch-drunk on Mozart's wit, stagecraft and humanity. And he was the pre-eminent English composer who, in the magnificent concert hall he had just fashioned from the hulk of an old Suffolk maltings, perched alongside Sviatoslav Richter to play Mozart's Sonata for Two Pianos, K.448 – a performance that crackled with adrenalin, insight and intensity – the scanty rehearsal time assuaged by the two men's astonishing musicality.

When asked about his musical villains, Benjamin Britten would respond with weary regret and no little wit ("It's not bad Brahms I mind, it's good Brahms I can't stand"). His heroes – Schubert, Bridge, Mahler, Purcell – received gentle reverence. Yet Wolfgang Amadeus Mozart was in a category of his own – an eternal spiritual presence in Britten's life and music, a brilliant lodestar never occluded by fast-changing tastes and trends as the young composer journeyed from prodigy to elder statesman.

Without Mozart, it is difficult to see how Britten could have transformed the post-war operatic culture in his homeland as fundamentally as he did. Britten considered Puccini a good opera composer – though not a good composer – for the simple reason that he knew how long it took a person to cross the room. Yet Mozart taught him something altogether more profound: the moral significance of the characters he put on stage and the importance of their lives and stories for all time. When he articulated these thoughts, Britten was thinking of the character of Figaro, of his relationships with the Countess and Susanna. Yet even then Britten was dimly aware that *Billy Budd*, the opera he had composed nine years earlier and was now revising – a process that prompted this neat train of thought – could eventually assume a similar mantle.

Left: Portrait of Wolfgang Amadeus Mozart at the age of 13 in Verona, 1770; School of Verona, attributed to Giambettino Cignaroli (Salo, Verona 1706–70).

Without Mozart, it is difficult to see how Britten could have transformed the post-war operatic culture in his homeland as fundamentally as he did.



Long before he arrived at this position, though, there were demons to exorcise, not all of them dispatched in early 1928 when he composed his *Elegy* (the manuscript specifying 68 strings!). This was the year of his *Quatre chansons françaises*: those deft, exquisite miniatures, perfumed by Debussy, Ravel and Wagner, composed a few weeks before the 14-year-old commenced as a boarder at W. H. Auden's old school, Gresham's in Norfolk. "So you are the little boy who likes Stravinsky!", the music master greeted him – ominously, so Britten thought.

This heady perfume would soon be replaced by a more original scent, though the four songs presaged the clarity and pared-down textures of Britten's late works, composed with such urgency as his clackety heart gave up on him. And for a short while, before they were replaced by others, these scents managed to overpower the Elgarian strains evident in the *Elegy*, no matter that mere months separated the two works.

The broad stylistic experimentation and gradual emergence of his own voice in 1928 came about because Britten had begun lessons with Frank Bridge the previous year, his mentor gamely working through the satchel full of new works his pupil brought to each session. Bridge taught him craft, and discipline too, but most importantly he encouraged his young pupil to dive into the deep, rich pool of European Modernism, a pool Britten would otherwise have approached with trepidation.



Frank Bridge, 1921

Right: Benjamin Britten conducting rehearsals for *Albert Herring*.

Bridge taught him craft,  
and discipline too, but most  
importantly he encouraged  
his young pupil to dive  
into the deep, rich pool of  
European Modernism, a pool  
Britten would otherwise have  
approached with trepidation.



There is a lyrical tenderness to the solo writing that is indebted to Mozart, a quality that would soon characterise much of his work.

When Britten began working with Bridge, he was still four years from writing his opus one (the *Sinfonietta*, lightly flecked with the colours of Schoenberg's *Kammersymphonie*, an unimaginable influence pre-Bridge), and there were high and low mountains to climb before he got there. But so too were there constants: his schoolboy diary charts his deep love of Mozart, a grand passion illuminated by a magical sequence of orchestral scores, concerts, radio broadcast, gramophone recordings, piano music, and more besides. In November 1931 he attended a performance of Mozart's *Sinfonia Concertante*, with Albert Sammons and Lionel Tertis as soloists (the latter a disappointment, he thought), the whole thing way too sloppy under his *bête noire* Adrian Boult. And at Christmas his family gave him miniature scores of *Petrushka* and the *Sinfonia Concertante*, the latter now a favourite work.

Perhaps inevitably, early the following year he set up his stall on Mozart's patch. With his Christmas gift close to hand, he composed a concerto for violin and viola (published 70 years later as his *Double Concerto*), with which he was quickly dissatisfied, but nevertheless hints at the absolute breakout work to come, his *Violin Concerto* of 1939. There is a lyrical tenderness to the solo writing that is indebted to Mozart, a quality that would soon characterise much of his work.

Works such as the *Double Concerto* – less so the *Elegy* – did one more thing: they acted as a time capsule, containing compositional ideas that had been fully worked out before being discarded, reluctantly, and which Britten occasionally dug up for inspiration. He repurposed a melody in the finale of the *Double Concerto* in *Billy Budd*, and the movement itself is his first successful use of *moto perpetuo*, a technique he'd return to so successfully in many works, including the astounding *Cello Sonata* (1961), his third cello suite (1971), and the *Variations on a theme of Frank Bridge* (1937) – the year in which his music began to get *really* interesting.





Above: E.M. Forster, Benjamin Britten, and Eric Crozier at work on the libretto of *Billy Budd*, 1950.

Does any of this apply to the Mozart of the *Divertimento* (1772)? He composed the piece as 15-year-old – Britten wrote his *Elegy* at a similar age – at home in Salzburg, fresh from two trips to Italy in the company of his father. It's not strictly a divertimento, which tended to be more ragtag in shape than the cohesive symphonic design of this early work.

The Mozart scholar Alfred Einstein once speculated that perhaps the piece was in fact the skeleton of a symphony, should a third trip to Italy require such a work; Mozart would then merely need to punctuate it with winds and brass (the key of D would facilitate such manoeuvres). And Mozart himself labelled the work a “Salzburg Symphony”, no matter the designation under which it was published. Yet even this looseness with genre at such an early age would pay enormous dividends in mature works. As Britten would do 150 years later in London, Mozart transformed the operatic culture of his adopted city, Vienna, precisely because he knew so well the rules he broke so freely, an iconoclast to the core.

They both shared Vienna,  
 an antidote to the provincialism  
 each identified in his hometown:  
 a glamorous, daring character  
 in her own right.

There were tributes, too, in his music, some acknowledged, others implicit. Here the young Mozart was like the young Britten, absorbing everything he could – from ecclesiastical music to antiquarian scores – and letting it colour his own imagination and output. Haydn was merely his most obvious hero and cheerleader, the younger composer dedicating a series of six string quartets to the older, prompting Haydn's famous observation to Mozart's father: "Before God and as an honest man, your son is the greatest composer known to me in person or by name..."

Prodigious talent, early recognition, mentorship, self-belief, a dash of humility: it's a potent mix. It doesn't always end the way it should: for every Mendelssohn there's a Hummel, for every Mozart there's a sister – in his case the prodigious Maria Anna. Yet planets do sometimes align, and humanity is changed forever. The resulting hat-tips between generations are heartfelt, often gorgeous. The six quartets Mozart dedicated to Haydn redefined the genre. And the score Britten dedicated to his great teacher and mentor, the *Variations on a Theme of Frank Bridge*, was as much an expression of the music he was leaving behind – though he would never lose his fondness for variation form – as it was a stunning example of the music he would now start composing with such confidence and consistency.

The two men had one more thing in common, and not simply that Britten's variations were premiered in Salzburg a matter of three months after the conductor Boyd Neel commissioned them. They both shared Vienna, an antidote to the provincialism each identified in his hometown: a glamorous, daring character in her own right. It was the city Mozart changed, no matter the struggle, and the place that intensified Britten's steely vision when, upon leaving college, he discovered there a level of music-making so foreign to him, putting fire in his belly for the battles to come.



Above: A young Mozart playing celesta; engraving, 1885.

In April 1945, as Soviet troops captured Vienna from the Germans, Britten recorded a short BBC radio broadcast in which he reflected on the significance of the city in European cultural imagination. It was the actual or spiritual home of Mozart, Schubert, Gluck, Haydn, Mahler, Berg and Schoenberg, its heritage and legacy too important to be lost as mere spoils of peace. It was a rallying cry for the survival and recovery of both city and culture, a repayment of a debt that had begun accruing when Britten's "childish fingers stumbled through the sonatas of Mozart", the small boy unaware of the lasting significance of these early fumbles.





**House with Drying Laundry, 1917**  
Artwork by Egon Schiele (1890–1918).





30





# THE VOICE OF THE VIOLA

At the beginning of the pandemic, Stefanie Farrands was appointed Principal Viola for the Australian Chamber Orchestra and at last she is performing in public.

**Written by Romy Ash**

Romy Ash is the author of *Floundering*, her first novel, which was shortlisted for the Miles Franklin, Commonwealth Writer's Prize and Prime Minister's literary awards, amongst others.

**Photograph by Nic Walker**

"I think the viola is incredibly close to the sound of the human voice, the sonority is just so rich and mellow," says Stefanie Farrands, the Australian Chamber Orchestra's Principal Viola. "It's got a complex character to it – more so, I believe, than the cello and the brilliant shining silver thread of the violin. It's like red wine or dark chocolate. It's got this very special depth to the sound. I fell in love with the viola the minute I picked it up."

Farrands grew up attending ACO concerts in Melbourne, studied at the Australian National Academy of Music, and at 19 years of age was selected to be part of the ACO Emerging Artist program. She continued her studies with the renowned violist Tabea Zimmermann at the Hochschule für Musik in Berlin. Most recently, from 2015 she was Principal Viola with the Tasmanian Symphony Orchestra, after a period playing extensively in Europe, Asia and America with orchestras including the Berlin Philharmonic, the Chamber Orchestra of Europe and Camerata Salzburg.

Farrands was appointed to the Principal Viola position with the ACO after the Orchestra had embarked on an intensive, four-year search. This involved an international callout for players, application, audition and the trial of six other players. Of the rigorous, complex and logistically challenging application process, Farrands says: "You're constantly testing yourself, and every performance; you're putting your whole life on the line, in a way. Even in the initial audition, you are playing chamber music with an ACO quartet – they're hearing you solo, but you're immediately immersed within the Orchestra as well, which is such an important thing. That takes time, to feel what a player is like, working with them, speaking using their instrument as their voice. You can't get to know someone's musical personality until they are sitting in that chair."

"You're constantly testing yourself, and every performance; you're putting your whole life on the line, in a way."



Above: Stefanie Farrands with ACO Emerging Artist mentee Dana Lee.

Farrands is speaking to me from her home, where she has a little room upstairs, her viola room, where much of her work is done. "Playing the viola always feels like coming home," she says.

She is rehearsing Mozart's *Sinfonia Concertante*, which intertwines violin and viola soloists, with the two parts speaking to one another. For the ACO performance, the violin is played by Artistic Director Richard Tognetti. "*Sinfonia Concertante* is such an incredibly special piece for violas," says Farrands. "It's a gift that Mozart gave to us. It's actually a difficult piece to prepare. One can, of course, spend a lifetime on the individual parts, but there's a really special component of this piece. It's quite rare to do a concerto directly alongside someone else and this creates an extremely intimate and intense form of communication between one part and the other."





Farrands speaks passionately about the art of communicating musically as part of a group, and the differences between playing in a large orchestra and with the ACO, which has 17 players and feels more akin to a string quartet. “For the viola, you’re right in the middle, you’re in the heart and soul of the group – and violas, we’re hybrids, we’re morphing. Our role is changing all the time.

“We act as the bridge between the top half of the orchestra and the bottom half of the orchestra – connecting the two together. I’m inspired playing my instrument in this format, because you must keep your mind constantly aware and active – with what role you are playing at what moment.” Viola, Farrands says, “is the instrument of communication”.

“I think it’s worth noting too, an incredible number of composers were violists themselves. Mozart adored playing the viola ... there’s something about the viola line which is just so interesting, being right in the middle of everything. You’re surrounded by this whole world of sounds, and you can do so much in that role.

“Personally, I feel like I can’t express myself any better than when my viola is in my hands. It’s simply an extension, part of my soul, part of my arms. And the ACO – they’re lightning quick, they can read you.”

“We get a lot of energy from the audience; much more than I think they realise. Nothing can replace that magical moment on a stage, and that quiet after the last note of a piece – that you share with an audience”.

Farrands has a new viola, made in 2016 by German luthier Ragnar Hayn. She was struck by “the warmth and classiness of the sound” and although she says it is special to have an old instrument, one that may have been left in attics, gone from one hand to the next and survived world wars, there is also something special about picking up an instrument for the first time: it’s a rare opportunity. “It will live beyond me,” she says. “Each instrument is such a unique beast.”

Michael Dahlenburg, cellist, conductor and co-artistic director of the Australian String Quartet, has known Farrands since they were students and played together in the Hamer Quartet. Dahlenburg has always admired Farrands’ musical voice. He says, “She’s a very serious musician. That is evident in her sound. It’s not contrived, it’s not blasé, it’s compassionate. How she fits into the fabric of the sound, even if it’s an orchestra, it’s very considered.” When Farrands plays the viola, he says, she “leads from within”.

Farrands is relishing performing again after a stop-start two years. “The audience plays such a huge role in what we do,” she says. “There’s something special about the air between the seats and the musicians onstage. This is also a form of communicating. We get a lot of energy from the audience; much more than I think they realise. Nothing can replace that magical moment on a stage, and that quiet after the last note of a piece – that you share with an audience.”

# RICHARD TOGNETTI

## Artistic Director

---

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

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

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, he 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, most recently as soloist and director with the Melbourne and Tasmanian symphony orchestras.



Richard also performed the Australian premieres of Ligeti's Violin Concerto and Lutosławski's Partita. He was appointed the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London in 2016. Richard created the Huntington Festival in Mudjee, 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 also created the documentary film *Musica Surfica*, as well as *The Glide*, *The Reef* and *The Crowd*. Richard collaborated with Director Jennifer Peedom and Stranger Than Fiction to create the films *Mountain* and *River* for the ACO, the former of which went on to become the highest-grossing homegrown documentary in Australian cinemas ever following its release.

Richard was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on the 1743 'Carrodus' Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.



# STEFANIE FARRANDS

## Principal Viola

---

Stefanie Farrands is the ACO's newest member, appointed as Principal Viola in 2020.

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

Stefanie has appeared as soloist with the Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, Melbourne Chamber Orchestra and ACO Collective. She has recorded both solo and chamber works for the ABC and is regularly featured as a performer on ABC Classic, Fine Music FM and 3MBS.



Stefanie has won numerous awards and chamber music prizes including the Asia Pacific Chamber Music Competition (as a member of the Hamer Quartet) and has been recipient of the Freedman Classic Fellowship.

She grew up in Melbourne and studied at the Australian National Academy of Music with Roger Benedict and Alice Waten. She was selected as an ACO Emerging Artist in 2008 before continuing her studies with the renowned violist Tabea Zimmermann at the Hochschule für Musik in Berlin.

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

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

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

# THE BRAVERY TO BE YOU

We teach students to think, feel and create in a way only they can.

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

Home of the VCA and Conservatorium

Fine Arts and Music





# L'INSTANT TAITTINGER

SPIRIT OF FAMILY

#THEINSTANTWHEN



Photo. Massimo Vitali



CHAMPAGNE  
**TAITTINGER**

*Reims*

# SPOTLIGHT ON TAITTINGER



A legacy since 1734, Champagne Taittinger is the largest eponymous family-owned Champagne House and one of the top, independent champagne brands in the world.

Taittinger is a family of growers and craftspeople and owners of the second largest vineyards in Champagne. Champagne Taittinger's unique signature style is driven by Chardonnay to provide finesse, freshness and elegance in every glass.

Vitalie Taittinger, the daughter of Pierre-Emmanuel, greatly admired her father's brave decision to regain ownership of the Taittinger Champagne House and wishing to support him in this new family adventure, joined the business in 2007. After eight years working at the heart of the Communication and Marketing department, she was appointed Head of this department in 2015. Her mission was to develop and strengthen the brand's image and reputation. Vitalie was also acting as an ambassador for Taittinger around the world, in addition to being an inspiration for the House. As part of her ongoing commitment at Taittinger, Vitalie was offered the role of President in 2020.

Vitalie Taittinger, the President of Champagne Taittinger took some time to answer a few questions about the alignment of Champagne and Music.

## What impact has Covid had on Taittinger and the champagne industry in general?

The impact of Covid covers many different aspects. It happened for Taittinger in a transition period, I had just arrived as the new President of the company which has been rich in terms of development. We improved a lot in many ways and took the time to look to the future, working closely with my brother Clovis and the team. On the economic aspect, the resistance of champagne gives me faith in the future. I am convinced that everyone realised the power of symbol during this difficult time. We all need joy and celebration.

## What are the similarities between Taittinger and the ACO?

Expert craftsmanship, respecting a long tradition. The complicity between our two worlds is very strong. We all act for joy, dream for excellency, taking roots in the traditions and knowledge of our heritage. We cultivate the art of blending notes, people and emotions to achieve great things. Future and innovation is key, we must always reinvent ourselves to be able to obtain tradition. If we are not moving, champagne will become old.

## What does the art of living mean to Taittinger?

This is the art of putting what we love in terms of culture into everything we create. Champagne is always better surrounded by music, full of authenticity. It is about involving art in life.

## Why do music and champagne go so well together?

Champagne is already music in itself. We never take time to hear the precious sound of bubbles. Each champagne has its own song. Music is the reward of one of our most important senses of emotion, for champagne this is the same. Played both together, Music and champagne are pure luxury.

## What are you listening to right now?

Django Reinhardt and Bach's solo cello suites, with a glass of Comtes de Champagne 2008. It works!





Supporting the ACO for 20 years.



Australia is why



# BEHIND THE SCENES

## Board

**Guido Belgiorno-Nettis AM**  
Chairman

**Liz Lewin**  
Deputy

**Bill Best**

**Judy Crawford**

**JoAnna Fisher**

**Erin Flaherty**

**Mim Haysom**

**John Kench**

**Anthony Lee**

**Martyn Myer AO**

**Heather Ridout AO**

**Peter Shorthouse**

**Julie Steiner AM**

**John Taberner**

**Simon Yeo**

## Artistic Director

**Richard Tognetti AO**

## Administrative Staff

### Executive Office

**Richard Evans**  
Managing Director

**Alexandra Cameron-Fraser**  
Chief Operating Officer

**Toby Chadd**  
Director of Artistic Planning

**Claire Diment**  
Human Resources Manager

**Zorica Gavrylyuk**  
Executive Assistant

### Artistic Operations

**Luke Shaw**  
Director of Artistic Operations

**Aeva O'Dea**  
Tour Manager

**Tom Farmer**  
Production Manager

**Bernard Rofe**  
Artistic Administration Manager

**Robin Hall**  
Archival Administrator

## Learning & Engagement

**Tara Smith**  
Director of Learning & Engagement

**Oliver Baker**  
Programs Manager, Learning & Engagement

**Meg Collis**  
Learning & Engagement Coordinator

**Beth Condon**  
ACO Foundations – String Educator

**Anton Baba**  
ACO Foundations – String Educator

**Jack Ward**  
ACO Foundations – String Educator

**Yuhki Mayne**  
ACO Foundations – String Educator

## Finance

**Fiona McLeod**  
Chief Financial Officer

**Bonnie Ikeda**  
Financial Controller

**Jessica Zhao**  
Financial Accountant

**Yeehwan Yeoh**  
Manager, Instrument Fund

**Cherry Dutton**  
Finance Transformation Project Manager

## Market Development

**Antonia Farrugia**  
Director of Market Development

**Caitlin Benetatos**  
Head of Communications

**Zena Morellini**  
Head of Marketing

**Rosie Pentreath**  
Digital Marketing Manager

**Carola Dillon**  
Database & Insights Manager

**Christina Fedrigo**  
Senior Graphic Designer

**Alinora Tame**  
Marketing Coordinator

**Lesley Diskin**  
Customer Experience & Ticketing Manager

**Mitchell Lowrey**  
Senior Customer Service Representative

**Dominic Ball**  
Customer Service & Ticketing Representative

**Jasmine Mills**  
Ticketing Sales Representative

## Philanthropy & Partnerships

**Jill Colvin**  
Director, Philanthropy & Partnerships

**Tom Tansey**  
Head of Philanthropy & Partnerships

**Lillian Armitage**  
Capital Campaign & Bequests Manager

**Celeste Moore**  
Philanthropy Manager

**Todd Sutherland**  
Corporate Partnerships Manager

**Morgane Blondel**  
Events Manager

**Malcolm Moir**  
Partnerships Consultant

**Swan Feix**  
Philanthropy & Partnerships Coordinator

## ACO Pier 2/3

**Justin Ankus**  
Front of House & Event Services Manager

**Vlach Ashton**  
Commercial & Venue Partnerships Manager

**Geordie Marsh**  
Technical & Facilities Manager

## 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  
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

Filmed in Sydney's grand  
Town Hall, featuring Beethoven's  
legendary *Cavatina* and *Grosse  
Fuge* and Richard Tognetti  
performing Vaughan William's  
sublime *The Lark Ascending*.

Stream exquisite  
ACO StudioCast films  
now on demand.

# RAPTURE & REVOLUTION

Annual Subscription \$129\*  
30 Day Access \$30\* (all films)  
15 Day Access \$15\* (single film)

**STREAM NOW**  
[acostudiocasts.com](http://acostudiocasts.com)

GOVERNMENT PARTNERS



MEDIA PARTNER

The Saturday Paper

\*Transaction fee of \$7.50 applies.

AUSTRALIAN CHAMBER ORCHESTRA

# ACKNOWLEDGEMENTS

The ACO thanks the following people for supporting the Orchestra.

## ACO Medici Program

### MEDICI PATRON

The late Amina Belgiorno-Nettis

### PRINCIPAL CHAIRS

#### Richard Tognetti AO

Artistic Director & Lead Violin

Wendy Edwards

Peter McMullin AM & Ruth McMullin

Louise Myer & Martyn Myer AO

Andrew & Andrea Roberts

#### 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

#### Maxime Bibeau

Principal Double Bass

Darin Cooper Foundation

### CORE CHAIRS

#### Violin

##### 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

Ian Lansdown & Tricia Bell

#### Viola

##### Elizabeth Woolnough

Terry Campbell AO &

Christine Campbell

##### Core Viola Chair

Barbara & Ralph Ward-Ambler

#### Cello

##### Melissa Barnard

Dr & Mrs J Wenderoth

##### Julian Thompson

The Grist & Stewart Families

### GUEST CHAIRS

#### Principal Timpani

##### Brian Nixon

Mr Robert Albert AO & Mrs Libby Albert

## ACO Life Patrons

#### IBM

Mr Robert Albert AO & Mrs Libby Albert

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 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

Stan Harvey

David & Sue Hobbs

The late Arthur Hollis & Patricia Hollis

Penelope Hughes

V J Hutchinson

David Kellock

Toni Kilsby & Mark McDonald

Mrs Judy Lee

Daniel Lemesle

John Mitchell

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

Mark Wakely in memory of

Steven Alward

G C & R Weir

Margaret & Ron Wright

Peter Yates AM

Mark Young

Anonymous (36)

### ESTATE GIFTS

The late Charles Ross Adamson

The late Kerstin Lillemor Anderson

The late Mrs Sibilla Baer

The late Prof Janet Carr

The late Margaret Anne Brien

The late Mrs Moya Crane

The late Gaynor Dean

The late Colin Enderby

The late Neil Patrick Gillies

The late Sheila Gorman

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 AO OAM

The late Lorraine Margaret McDermott

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 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 Joyce Winsome Woodroffe

The late Barbara Wright



## 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, please contact Lillian Armitage, Capital Campaign & Bequests Manager on (02) 8274 3827.

## PIER LEADERS

The Neilson Family

Guido & Michelle Belgiorno-Nettis

Judy & Robin Crawford

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

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 Carless & Jill Keyte

Julie Claridge & James Philips

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

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

Hazel Schollar & Peter Root

Peter & Victoria Shorthouse

Jann Skinner

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

## PIER SUPPORTERS

Libby & Ian Anderson

Glen Butler & Catherine Ciret

Angela & John Compton

The Cowell Family

Rosalind Dey

Doug Hooley

Peter & Delia Ivanoff

Jennifer & Don Katauskas

Macquarie Group

Paddy McCrudden

Mrs Roslyn Packer AC

Bruce & Joy Reid Trust

Gary & Max Stead

Ron & Paula Wilkins

Anonymous (2)

## MUSICAL CHAIRS – FIXED SEATS

Jane Allen

In memory of Charles Armitage

Lillian & Peter Armitage

John Augustus & Kim Ryrrie

Jock Baird in memoriam

Annette McClure

Lyn Baker & John Bevan

Daria Ball in memory of

Michael J Ball AO

Steven Bardy & Andrew Patterson

Jessica Block

Rosemary Block

Alison, Katharine & David Bond

Dee de Bruyn & Michael Dixon

Marc Budge

Michael & Helen Carapiet

Stephen & Jenny Charles

Dr Frank Cheok OAM

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

Bob & Chris Ernst

Richard Evans

Stephen Fitzgerald AO & Julie Fitzgerald

Bunny Gardiner-Hill

Jennifer & Denys Gillespie

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

Mark & Michelle Ireland

Mieke & David James

Lesley Johnson

John & Lisa Kench

David & Sandy Libling

Angela Loftus-Hills

In memory of Geoff Loftus-Hills

Lorraine Logan

Loneragan Family

Vianney & David McCracken

Jo & John Millyard

Felicia Mitchell

Malcolm Moir & Alex Shehadie

Louise & Martyn Myer

Nicola Pain & Michael Harris

The Pettit Family

Rhana Pike in memory of

Bernard Francis Hanlon

QBT Consulting on behalf of

Jane & Ivan Nisbet

Carol Schwartz AO & Alan Schwartz AM

In memory of Ken & Lucille Seale

Luke Shaw

Peter & Victoria Shorthouse

Ross Steele AM

Julie Steiner AM

David & Mary Stewart

Caroline Storch

John Taberner & Grant Lang

Tom Tansey & Brandon Jones

Fiona Taylor-Hokin

Victoria Taylor

Helen Telfer

Lesley Treleaven in memory of

Richard Gill AO

Ben & Madalein Vosloo

Mark Wakely & Steven Alward

in memory of Ian Wallace

Rosemary White

Kim Williams AM & Catherine Dovey

David Wilson, David Wilson Architects

Anna & Mark Yates

The Peter and Susan Yates Foundation

Simon & Jenny Yeo

Rebecca Zoppetti Laubi

Anonymous (11)

## MUSICAL CHAIRS – LOOSE CHAIRS

Jane Barnes

Camilla Bates

Michael & Kate Chambers

Carolyn Fletcher in memory of

Enid Davis

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

## 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

## 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, Head of Philanthropy and Partnerships, on (02) 8274 3828.

Guido Belgiorno-Nettis AM  
Chairman, ACO

Brad Banducci & Anna Dudek

Chris & Trine Barter

Marc Besen AC

Craig & Nerida Caesar

Michael & Helen Carapiet

Michel-Henri Carriol AM & Julie Carriol OAM

Michael Chaney AO  
Chairman, Wesfarmers

Hartley & Sharon Cook

Michael & Barbara Coombes

Mark Copleston

Judy Crawford

Karine Delvallée  
Chief Executive Officer  
Australia & New Zealand  
BNP Paribas

Doug Elix AO & Robin Elix

Daniel Gauchat AM & Helen Gauchat

John Grill AO & Rosie Williams

Janet Holmes à Court AC

Simon & Katrina Holmes à Court

Takashi Horie  
Managing Director & CEO  
Mitsubishi Australia Ltd

Liz & Walter Lewin

David Mathlin

Julianne Maxwell

Michael Maxwell

Sam Meers AO

Naomi Milgrom AO

Jan Minchin  
Director, Tolarno Galleries

Jim & Averill Minto

Martyn Myer AO

Gretel Packer

Robert Peck AM &  
Yvonne von Hartel AM  
peckvonhartel architects

Andrew Price  
Managing Partner, NSW  
EY

Greg Schneider  
Executive Director  
Quantum

Carol Schwartz AM

Peter Shorthouse  
Senior Partner  
Crestone Wealth Management

The Hon. Malcolm Turnbull AC &  
Lucy Turnbull AO

Vanessa Wallace & Alan Liddle

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. For more information please call Celeste Moore, Philanthropy Manager, on (02) 8274 3803.

Danielle Asciak  
Adrian Barrett  
Jennifer Brittain  
Mark Budge  
Joanna Brzoska & Phillip Gao  
Stephen Byrne  
Rob Clark & Daniel Richardson  
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  
Pennie Loane  
Dr Nathan Lo  
Paddy McCrudden  
Pat Miller  
Bede Moore  
Lucy Myer & Justin Martin  
Clare Quail  
Mark Reid  
Andrew & Louise Sharpe  
Nicholas Smith  
Tom Smyth  
Michael Southwell  
Helen Telfer  
Sophie Thomas  
Halaina & Robert Winter  
Anonymous (3)

## National Patrons' Program

Thank you to all the generous donors who contribute to our Learning & Engagement, Renewal, 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 15 March 2022*

## PATRONS

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

### \$50,000+

In memory of Wilma Collie  
E Xipell

### \$20,000–\$49,999

Peter Griffin & Terry Swann Foundation  
Stephen & Jenny Charles  
Richard Cobden SC  
Judy Crawford  
Rowena Danziger AM in memory of  
Ken Coles AM  
Chris & Tony Froggatt  
Charles & Cornelia Goode Foundation  
Warwick & Ann Johnson  
Patricia Mason & Paul Walker  
Louise & Martyn Myer Foundation  
Tony Shepherd AO  
Susan Thacore  
Ian Wilcox & Mary Kostakidis  
Peter Yates AM & Susan Yates  
Anonymous (3)

### \$10,000–\$19,999

Mr Robert Albert AO & Mrs Libby Albert  
Geoff Alder  
Philip Bacon AO  
Joanna Baeovski  
Walter Barda & Thomas O'Neill  
Steven Bardy & Andrew Patterson  
Eva & Tom Breuer Foundation  
Rod Cameron & Margaret Gibbs  
Glenn & Caroline Crane  
Edward Curry-Hyde & Barbara Messerle  
Dr Ian Frazer AC & Mrs Caroline Frazer  
JoAnna Fisher & Geoff Weir  
Suzanne Gray  
John Griffiths & Beth Jackson  
Liz Harbison  
Doug Hooley  
Kay Ilett  
Kerry Landman  
David & Sandy Libling

Lorraine Logan  
 Macquarie Group Foundation  
 Janet Matton AM & Robin Rowe  
 Rany & Colin Moran  
 Philips & Claridge Foundation  
 Peter Root & Hazel Schollar  
 Margie Seale & David Hardy  
 Peter & Victoria Shorthouse  
 Anthony Strachan  
 Vanessa Tay  
 Marie-Louise Theile  
 Cameron Williams  
 Ralph Ward-Ambler AM &  
 Barbara Ward-Ambler  
 Libby & Nick Wright  
 Anonymous (2)

### \$5,000–\$9,999

Jennifer Aaron  
 Lyn Baker & John Bevan  
 Drew & Alison Bradford  
 Caroline & Robert Clemente  
 Paul Cochineas and Daniel Haddon  
 Mark Coppleson  
 Annie Corlett AM & Bruce Corlett AM  
 Carol & Andrew Crawford  
 Andrew & Christobel Cuthbertson  
 Suellen Enestrom  
 Detached Hobart  
 Penelope & Susan Field  
 Cass George  
 Gilbert George  
 Kathryn Greiner AO  
 Tony & Michelle Grist  
 Lorraine Grove  
 Caroline Gurney  
 Annie Hawker  
 Dale & Greg Higham  
 Angus & Kimberley Holden  
 Carrie Howard  
 I Kallinikos  
 Ian Kavanagh & Clive Magowan  
 The Key Foundation  
 Professor Gustav Lehrer FAA AM &  
 Mrs Nanna Lehrer  
 Vicki Liberman  
 Airdrie Lloyd  
 The Alexandra & Lloyd Martin  
 Family Foundation  
 Prof Duncan Maskell &  
 Dr Sarah Maskell  
 Robin McGuinness  
 Jennie & Ivor Orchard  
 In memory of Stephanie Quinlan  
 Bruce & Joy Reid Trust  
 Vivienne Sharpe  
 John C Sheahan  
 Caroline & Emile Sherman  
 J Skinner  
 Petrina Slaytor  
 Tom Smyth  
 Jeanne-Claude Strong  
 Ian Wallace Family Bequest  
 Westpac  
 Rob & Jane Woods  
 Anonymous (5)

### \$2,500–\$4,999

Peter & Cathy Aird  
 Doug & Alison Battersby  
 The Beeren Foundation  
 Berg Family Foundation  
 Brian Bothwell  
 Vicki Brooke  
 Neil & Jane Burley  
 Cam & Helen Carter  
 Alex & Elizabeth Chernov  
 Angela & John Compton  
 Martin Dolan  
 Anne & Thomas Dowling  
 Jennifer Dowling  
 Ros & Paul Espie  
 Jean Finnegan & Peter Kerr  
 Colin Golvan AM oc &  
 Dr Deborah Golvan  
 Tom & Julie Goudkamp  
 Warren Green  
 Paul Greenfield & Kerin Brown  
 Yvonne Harvey  
 Linda Herd  
 Dr Christopher Holmes  
 Michael Horsburgh AM &  
 Beverley Horsburgh  
 Merilyn & David Howorth  
 Stephanie & Mike Hutchinson  
 Ros Johnson  
 Simon Johnson  
 Tony Jones  
 Mrs Judy Lee  
 In memory of Helen McFadyen  
 J A McKernan  
 Sandra McPhee AM & Kent McPhee  
 P J Miller  
 Prof David Penington AC  
 Leslie Parsonage  
 Beverly & Ian Pryer  
 Ralph & Ruth Renard  
 Tiffany Rensen  
 Dr S M Richards AM &  
 Mrs M R Richards  
 John Rickard  
 Andrew Rosenberg  
 Irene Ryan & Dean Letcher oc  
 Greg Shalit & Miriam Faine  
 Stephanie Smee & Paul Schoff  
 Clayton & Christina Thomas  
 Kay Vernon  
 Shemara Wikramanayake &  
 Ed Gilmartin  
 Rebecca Zoppetti Laubi  
 Brian Zulaikha & Janet Laurence  
 Anonymous (3)

### \$1,000–\$2,499

Annette Adair  
 Michael Ahrens  
 Jane Allen  
 Rae & David Allen  
 Maia Ambegaokar & Joshua Bishop  
 Elsa Atkin AM  
 John Baird in memory of  
 Annette McClure  
 Barry Batson

Fiona Beevor  
 Ruth Bell  
 Philomena Billington  
 Geoff McClellan & Jane Bitcon  
 at the APS Foundation  
 Meg Bredahl  
 David Bridgman  
 Elizabeth Brown  
 Sally Bufé  
 Pat Burke  
 Gerard Byrne & Donna O'Sullivan  
 Ray Carless & Jill Keyte  
 Stephen Chivers  
 Kaye Cleary  
 Peter Clifton  
 Robert Clifton  
 Alison Clugston-Cornes  
 The Cowell Family  
 Laurie Cox AO & Julie Ann Cox AM  
 Julie Crozier  
 Paul Cummins & Kevin Gummer  
 John and Patricia Curotta  
 Michael & Wendy Davis  
 Joanna De Burgh  
 Dr Michelle Deaker  
 Sandra Dent  
 Emeritus Professor Dexter Dunphy  
 Jim & Sue Dominguez  
 Dr William F Downey  
 Peter Evans  
 Julie Ewington  
 The Finkel Foundation  
 Dr Joanna Flynn AM  
 Anne & Justin Gardener  
 Bunny Gardiner-Hill  
 Helen Garner  
 M Generowicz  
 Donna Gibbs  
 Kay Giorgetta  
 Don & Mary Glue  
 Ani Gopal  
 Ian & Ruth Gough  
 Camilla Graves  
 Jennifer Gross  
 Ruth & Mitchell Guss  
 Brian & Romola Haggerty  
 Peter Halas  
 Shona Hall  
 Lesley Harland  
 M F Harris  
 Paul & Gail Harris  
 Brian & Georgina Hartzler  
 Elizabeth Hatton  
 Lyndsey Hawkins  
 Kingsley Herbert  
 Jennifer Hershon  
 John Hoey  
 Peter & Edwina Holbeach  
 B & G Horwood  
 Penelope Hughes  
 Professor Emeritus Andrea Hull AO  
 Geoff & Denise Illing  
 Duncan Ivson  
 C Jackson & L Reid  
 Caroline Jones  
 Angela Karpin  
 Professor Anne Kelso AO



Josephine Key & Ian Breden  
 Lionel & Judy King  
 Jane Kunstler  
 Delysia Lawson  
 Joan Lyons  
 Julia MacGibbon  
 Prof Roy & Dr Kimberley MacLeod  
 Kevin & Deidre McCann  
 Annie McPherson  
 Phil & Helen Meddings  
 Dr Robert Mitchell  
 Patsy Montgomery  
 Cameron Moore & Cate Nagy  
 Helen Moylan  
 Catherine Murray  
 Barbara & David Mushin  
 Nevarc Inc  
 Andrew Naylor  
 Dr G Nelson  
 Nola Nettheim  
 Robert Niall & Dr Jill Sewell AM  
 Robyn Owens  
 Rona Parker  
 Catherine Parr & Paul Hattaway  
 In memory of Robin Pease  
 Helen Perlen  
 Kevin Phillips  
 Erika Pidcock  
 In memory of Roy & Kay Piper  
 Greeba Pritchard  
 Damian & Natalie Reichel  
 Janice Reid  
 John & Virginia Richardson  
 Prof. Graham & Felicity Rigby  
 Em Prof A W Roberts AM  
 Trish & Richard Ryan AO  
 J Sanderson  
 Elfriede Sangkuhl  
 Glenice Shephard  
 Kim & Keith Spence  
 Beverley Southern  
 Mrs Diana & Dr Peter Southwell-Keely  
 Ross Steele AM  
 Team Schmoopy  
 Nigel Stoke  
 Dr Charles Su & Dr Emily Lo  
 Rob Thomas  
 Mike Thompson  
 Christine Thomson  
 Joanne Tompkins & Alan Lawson  
 Garry Warne  
 Joy Wearne  
 Moira Westmore  
 Janice White  
 Kathy White  
 Liz Williamson & Tony Stirton  
 Harley Wright & Alida Stanley  
 Anna & Mark Yates  
 Connie Sohn & Darren Yong  
 The Yulgibar Foundation  
 Anonymous (53)

**\$500–\$999**  
 Dr Judy Alford  
 Beverley Allen  
 Marion Amies  
 Elsa Atkin AM  
 Helen Barnes  
 Jane Barnes  
 Siobhan Beilin  
 Salvia Black  
 Chris Blaxland  
 Lynne & Max Booth  
 Simon Bowering  
 Catherin Bull  
 Henry & Jenny Burger  
 Pamela Caldwell  
 Pierre & Nada Chami  
 Fred & Angela Chaney  
 Michael Chesterman  
 Christopher and Rieteke Chenoweth  
 Diana Colman  
 Elizabeth Conti  
 Colin Cornish  
 Louise Costanzo  
 Sam Crawford Architects  
 Donald Crombie AM  
 Ann Crook  
 Kate & Ken Damm  
 Jennifer Douglas  
 In Memory of Raymond Dudley  
 Sarah Dunn  
 Nita Durham  
 Elizabeth Efinger  
 David Evans  
 Alice Farrell  
 John Firth  
 Bruce Foat  
 Michael Fogarty  
 Elizabeth Foster  
 Robin Francis  
 Penny Fraser  
 Helen Frost  
 Daniel & Helen Gauchat  
 L C Gerrish  
 Marilyn Gosling  
 Louise Gourlay AM  
 Carole A P Grace  
 Bridget Grant Pirrie and Stephen Grant  
 Griffiths Architects  
 Dr Eve Gu  
 Sue & David Hobbs  
 Louise Holgate  
 Di Haskell & Ken Robinson  
 Lyndsey Hawkins  
 Peter Hollingworth  
 Sheila Hossen  
 Valerie J Hutchinson  
 Mrs L Bertoldo Hyne  
 Robert & Margaret Jackson  
 Dr Anne James & Dr Cary James  
 Donald & Sylvia Johnson  
 Mira Joksovic  
 Barry Jones AC  
 Gillian Jones  
 Jonathan Karanikas  
 Bruce & Natalie Kellett  
 Ian Lawrence  
 Philip Levy

Diana Lungren  
 Chris M & Kate R  
 Alison & Malcolm Mackinnon  
 Gamila MacRury  
 Jennifer Marshall  
 Susan Maxwell-Stewart  
 Jan McDonald  
 Kate McDonald  
 Dr H E McGlashan  
 Margaret A McNaughton  
 Susan Magarey  
 Neil & Diane Mattes  
 Margaret May  
 Hunter McEwen  
 Shirley McEwin  
 Inara Merrick  
 Tony and Elizabeth Minchin  
 Christine & John Morhall  
 Diane Myers  
 J Norman  
 James & Suzanne Nuske  
 Rosemary O'Collins  
 Robin Offler  
 Brenda & Masaya Okada  
 Annette Olle  
 Gillian Opie  
 Geraldine Ormonde  
 Sue Packer  
 Robert & Nancy Pallin  
 Pamela Page  
 Ian Penboss  
 Evan Petrelis  
 Clare Quail  
 Joanna Renkin  
 Barbara Richardson  
 Graham M Richardson  
 Ms Alison Reeve  
 Ermie & Drew Robinson  
 Dr Heather Rogers  
 Gerry & Maurice Rousset OAM  
 Jennifer Royle  
 Jane Schlenksy  
 Robyn Scott  
 Agnes Sinclair  
 Ann & Quinn Sloan  
 Social Economy Group  
 Terry South  
 Brendan Sowry  
 Cheri Stevenson  
 Caroline Storch  
 Dr Douglas Sturkey cvo AM  
 TFW See &  
 Lee Chartered Accountants  
 Jane Tham & Philip Maxwell  
 Sophie Thomas  
 Christopher & Ann Thorpe  
 Allan Thorne  
 Allan Vidor AM  
 Tim & Vincie Trahair  
 Yvonne von Hartel AM & Robert Peck  
 John & Susan Wardle  
 GC & R Weir  
 Peter Willis sc  
 Sally Willis  
 Moyna Wilson  
 Mark & Jackie Worrall  
 Anonymous (49)

## 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 AO

*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

Angus & Sarah James

Paul & Felicity Jensen

Jos Luck

Gabrielle Kennard

Knights Family

Jabula Foundation

Mangala SF

Julie Steiner

Media Super

Nelson Meers Foundation

Daniel & Jackie Phillips

Jo Phillips

Sam Reuben & Lilia Makhlina

Ryan Cooper Family Foundation

John Taberner & Grant Lang

Dr Lesley Treleaven

Mark Wakely

Carla Zampatti Foundation

## ACO Instrument Fund Directors

JoAnna Fisher – Chair

Jessica Block

Edward Gilmartin

John Leece AM

Julie Steiner AM

John Taberner

## ACO US Directors

Patrick Loftus-Hills – Co-Chair

Sally Phillips Paridis – Co-Chair

Camilla Bates

Jessica Block

Judy Crawford

Carolyn Fletcher AM

Camilla Marr

David McCann

Steve Paridis

John Taberner

Lucy Turnbull AO

Alastair Walton

## ACO UK Directors

Damian Walsh – Chair

Richard Evans

Alison Harbert

Rebecca Hossack

Sonya Leydecker

The Rt Hon. the Baroness

Liddell of Coatdyke

John Taberner

## ACO Committees

### THE MELBOURNE COMMITTEE

Martyn Myer AO (Chair)

Chairman, Cogstate Ltd

President, The Myer Foundation

Peter McMullin (Deputy Chair)

Chairman, McMullin Group

Ed Caser

Clare Quail

Ken Smith

CEO & Dean ANZSOG

Peter Yates AM

Chairman Investment Committee

Mutual Trust Ltd


## TAKE YOUR MUSICAL CHAIR

We invite you to be a part of the ACO's new home at Pier 2/3 in the Walsh Bay Arts Precinct by making a 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, or one of our loose chairs to be used in both The Neilson and our beautiful new Rehearsal Room. Your dedication will be engraved on a special plaque on the back of your chosen musical chair.

This is an opportunity for you to make history with a gift that will resonate for generations to come. All donations are fully tax-deductible and may be made in full or in instalments.

Thank you for your support.



**DEDICATE A MUSICAL CHAIR**  
[musicalchairs.aco.com.au](http://musicalchairs.aco.com.au)



# ACO PARTNERS

We thank our Partners for their generous support.

PRINCIPAL PARTNER: ACO COLLECTIVE



UNIVERSITY PARTNER



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



MEDIA PARTNER



TRUSTS AND FOUNDATIONS

The Besen Family Foundation  
Holmes à Court Family Foundation  
Jibb Foundation  
The Lansdowne Foundation  
The Ross Trust  
Patricia H Reid Endowment Pty Ltd  
Seaborn Broughton & Walford Foundation



VENUE SUPPORT



---

JOHNSON  
WINTER &  
SLATTERY

---

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

**We are dedicated supporters  
of both.**

[www.jws.com.au](http://www.jws.com.au)

