

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR



# CHOPIN & THE MENDELSSOHN'S

DIRECTED BY RICHARD TOGNETTI

## Program in Short

The music you're  
about to hear

p.10

## Bright Young Things

The talented trio of  
the Romantic era

p.18

## Musical Bookends

Two milestone  
anniversaries

p.28



Philanthropy

# Thank you for your support

From performances on the world stage, to nurturing the next generation of string players through our life-changing Learning & Engagement programs, your donations have been vital in bringing our vision to life.

As 2023 draws to a close, we thank you for your sustaining and inspiring support this year.



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 AM

p.2



## News

What's coming up with the ACO

p.3



## Musicians on Stage

Players on stage for this performance

p.6



## Program in Short

The music you're about to hear

p.10



## Bright Young Things

The talented trio of the Romantic era

p.18



## Musical Bookends

Two milestone anniversaries

p.28

# WELCOME

We are delighted to bring you the final concert of our 2023 National Concert Season, *Chopin & the Mendelssohns*.

This performance is a celebration of three of the most brilliant composers to have emerged in 19th-century Europe, siblings Fanny and Felix Mendelssohn and Frédéric Chopin, a trio who penned some of the most beloved music of the Romantic period.

Joining us for these performances is a dear friend and long-time collaborator of the ACO, piano virtuoso Polina Leschenko, a performer of dazzling virtuosity and brilliance.

As we close out the year, we also celebrate the milestone anniversaries of two of our own, violinist Ike See and Principal Double Bass Maxime Bibeau, who joined the ACO 10 and 25 years ago respectively. Ike and Max spoke with poet Eileen Chong for a piece published in this program, on the paths that led them to the ACO and the deep friendship they have formed during their time as colleagues.

2023 has been an extraordinary year for the Orchestra, filled with exhilarating collaborations, ambitious new programs and performances of profound depth and beauty. On behalf of all at the ACO, thank you for joining us in the concert hall throughout the year. It has been a joy to share another year of music with you.



**Richard Evans AM**  
Managing Director

## Join the conversation

#ACO23Season |     

@AustralianChamberOrchestra

## News



### ACO 2024

**SINGLE TICKETS ON SALE**

Our 2024 Season embodies the very essence of the ACO: vibrant collaborations, friends old and new, and the Orchestra showcased in music from the celebrated classics to the sounds of tomorrow.

Explore the full ACO 2024 Season at [aco.com.au/2024](https://aco.com.au/2024)



### Beethoven 1, 2, 3

**RECORDING**

We are pleased to announce the release of our latest album, *Beethoven Symphonies 1, 2, 3*. Recorded live in concert, the album features Richard Tognetti directing the ACO in Beethoven's first three symphonies.

Available to stream, download or purchase as a CD.

## ACO Pier 2/3



### ACO Up Close: James Crabb & Anthony Marwood

**1-2 DECEMBER**

ACO Pier 2/3, Sydney

Accordion virtuoso James Crabb and British violinist Anthony Marwood join an ACO ensemble for this thrilling collaboration of music by Ralph Vaughan Williams, Joseph Haydn and Sally Beamish.



### ACO Families: The Nutcracker

**15-23 DECEMBER  
SOLD OUT**

ACO Pier 2/3, Sydney

Clara and her Nutcracker embark on a magical journey in this stunning adaptation featuring live classical music and ballet, created in collaboration with David McAllister.

For children aged 2 to 8 and their families.

## National Tours



### River

**1-16 FEBRUARY**

Newcastle, Melbourne, Canberra, Sydney, Brisbane and Perth.

Experience Richard Tognetti and Jennifer Peedom's award-winning cinematic odyssey that explores the waterways that have shaped our world, in all their majesty and fragility.



### Beethoven's Emperor

**9-24 MARCH**

Wollongong, Adelaide, Perth, Melbourne and Sydney.

Step into the concert hall of Beethoven's time in this joyful celebration directed by pianist Kristian Bezuidenhout, featuring the composer's mighty *Emperor Concerto*.



### TarraWarra Festival

**4-5 MAY**

Yarra Valley, Victoria

Join us for our annual festival at the TarraWarra Museum of Art, featuring performances set amongst some of the most breathtaking views in the Yarra Valley.



# ACO 2024

RICHARD TOGNETTI • ARTISTIC DIRECTOR

ACO Australian Chamber Orchestra

Single tickets now on sale from \$49\*. Or subscribe to save up to 35%.

\*Transaction fee of \$8.50 applies.

ACO.COM.AU

## ACO ► ON DEMAND

Stream Richard Tognetti directing the ACO in a blistering performance of Beethoven's Violin Concerto at Sydney Opera House for only \$14.99.

acoondemand.com



# PROGRAM

Richard Tognetti Director and Violin  
 Polina Leschenko Piano  
 Australian Chamber Orchestra

<b>FELIX MENDELSSOHN</b>	Concerto for Violin and Piano in D minor <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Allegro molto</i>	36
<b>INTERVAL</b>		20
<b>FRÉDÉRIC CHOPIN</b> (arr. Ilan Rogoff)	Piano Concerto No.2 in F minor, Op.21 <i>I. Maestoso</i> <i>II. Larghetto</i> <i>III. Allegro vivace</i>	34
<b>FANNY MENDELSSOHN HENSEL</b> (arr. strings)	String Quartet in E-flat major <i>I. Adagio ma non troppo</i> <i>II. Scherzo. Allegretto</i> <i>III. Romanze</i> <i>IV. Allegro molto vivace</i>	20

The ACO thanks the late Dame Margaret Scott AC for generously supporting Polina Leschenko's appearance at these performances.

The concert will last approximately one hour and 55 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.  
*Chopin & the Mendelssohns* will be broadcast on Saturday 16 December, 1pm and available on demand for 30 days after.

# 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)



**Richard Tognetti**  
Director and Violin

Richard plays the 1743 'Carroddus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by Gaby Kennard, Peter McMullin AM & Ruth McMullin, Andrew & Andrea Roberts, and Rosy Seaton & Seumas Dawes.



**Helena Rathbone**  
Principal Violin

Helena plays the 1732 'ex-Dollfus' Stradivarius violin kindly on loan from anonymous Australian private benefactors. Her Chair is sponsored by Margaret Gibbs & Rodney Cameron.



**Satu Vänskä**  
Principal Violin

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



**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 a 1590 Brothers Amati violin on loan from the ACO Instrument Fund. His Chair is sponsored by Meg Meldrum.



**Liisa Pallandi**  
Violin

Liisa plays a 1759 Giovanni Battista Guadagnini violin on loan from the ACO. Her Chair is sponsored by the Melbourne Medical Syndicate.



**Ike See**  
Violin

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





**Anna da Silva  
Chen #**  
**Violin**

Anna plays a 1922 violin by Pierre Hel.



**Beatrice  
Colombis #**  
**Violin**

Beatrice plays an Irish violin made by Thomas Perry in the late 18th century.



**Tim Yu #**  
**Violin**

Tim plays an 1800 violin by Raffaele & Antonio Gagliano.



**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.



**Henry Justo #**  
**Viola**

Henry plays on a 1785 viola by Felice Beretta of Como.



**Timo-Veikko  
Valve**  
**Principal Cello**

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



**Melissa Barnard**  
**Cello**

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Jason & Alexandra Wenderoth.



**Julian Thompson**  
**Cello**

Julian plays a 1729 Giuseppe Guarneri filius Andreæ 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



Artists **Marie Bracquemond** (1840–1916), **Mary Cassatt** (1844–1926), **Eva Gonzalès** (1849–1883) and **Berthe Morisot** (1841–1895) are four of the most notable figures of the Impressionist movement in Paris. However they existed during a time when the work of female artists was often dismissed, so struggled to be taken seriously by galleries, critics and their male counterparts. It was only in the late 20th century that the work of these four women began to attract attention for their innovative styles, technique and significant contributions to Impressionism.

*In the Wheat Fields (Dieppe)* c.1875–76, by Eva Gonzalès (1849–1883). Private Collection.

*Eva Gonzalès*





# 10

## 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.

Newcastle City Hall  
**Francis Merson**  
Thu 9 Nov 6.45pm

City Recital Hall, Sydney  
**Francis Merson**  
Sat 11 Nov 6.15pm  
Tue 14 Nov 7.15pm  
Wed 15 Nov 6.15pm

Sydney Opera House  
**Francis Merson**  
Sun 12 Nov 1.15pm

QPAC Concert Hall, Brisbane  
**Francis Merson**  
Mon 13 Nov 6.15pm

Llewellyn Hall, Canberra  
**Francis Merson**  
Sat 18 Nov 7.15pm

Arts Centre Melbourne  
**Francis Merson**  
Sun 19 Nov 1.45pm  
Mon 20 Nov 6.45pm

Adelaide Town Hall  
**Russell Torrance**  
Tue 21 Nov 6.45pm

Perth Concert Hall  
**Hugh Lydon**  
Wed 22 Nov 6.45pm

Pre-concert speakers are  
subject to change.



# Felix Mendelssohn

(1809–1847)

## Concerto for Violin and Piano in D minor

Of classical music's child prodigies, few can lay claim to so many early works of such imagination and maturity as Felix Mendelssohn. Where some composers wrote remarkable pieces in their youth that still pointed at things to come, many of Mendelssohn's early compositions easily sit alongside his mature ones, such that they can often seem indistinguishable from one another.

The Concerto for Violin and Piano in D minor is one of five concertos from Mendelssohn's youth, during which he also composed such wondrous compositions as the Overture to *A Midsummer Night's Dream*, the Octet for strings and 13 symphonies for string orchestra. The violin and piano soloists make for an unusual pairing that alludes to the *sinfonia concertante* genre, made popular by another child prodigy, Wolfgang Amadeus Mozart, but also Johann Nepomuk Hummel, who taught Mendelssohn in 1821. The reason for this particular combination of instruments was that he composed the piece for himself (aged 14) and his violin teacher and friend Eduard Ritz, the work's dedicatee, with whom he premiered the concerto at his family home in May 1823.

As with many of Mendelssohn's early compositions, the concerto demonstrates his enthusiasm for the music of Beethoven, Haydn, and especially Bach. The opening movement's main theme is clearly rooted in Bach's sound world, with contrapuntal contours interweaving over a walking bass. Mendelssohn's individual character quickly emerges, blending contrapuntal writing with Classical structures and Romantic expression. After a dramatic exposition from the orchestra, the soloists boldly announce their entries before a series of virtuosic exchanges – some dazzling, some sweetly affecting. The gargantuan first movement unfolds in the Classical manner with a turbulent development and resounding recapitulation complete with flamboyant cadenzas and a thrilling coda.

The gentle slow movement seems to recall the slow concerto movements of Beethoven and Chopin – a blissful cross between a nocturne and cantilena. Mendelssohn's simple melody is first stated by the soloists accompanied by muted strings, before being embellished by exquisite runs that never diminish the sense of tranquility. The gripping finale returns to the dark, brooding world of the first movement, with contrapuntal themes and intricate solo runs repeatedly interrupted by aggressive orchestral *tutti*s. Time and time again, the soloists try to out-do one another, before cascading toward a thrilling finish.



# Frédéric Chopin

(1810–1849)

## **Piano Concerto No.2 in F minor, Op.21**

*Arranged for piano and string orchestra by Ilan Rogoff*

By the age of 19, Chopin was already a mature artist whose singular style was well formed. His career, however, was only in its beginnings. He was a star of the salons, but wanted to convince audiences of his calibre in front of an orchestra. The result was the Piano Concerto in F minor, composed between the autumn of 1829 and early 1830. The concerto would serve as an artistic calling card that showed off his artistry at the piano and command of large, serious musical forms.

While composing the concerto, the 19-year-old Chopin wrote to a friend about a young woman he had “served faithfully for six months, though without ever saying a word to her about my feelings; whom I dream of, who inspired the Adagio of my Concerto”. It is generally agreed Chopin was speaking of the singer Konstancja Gładkowska, with whom he was acquainted and held an intense affection, but never expressed his feelings to in any way.

The first performance took place in Warsaw’s National Theatre on 17 March 1830, and was such an instant success that Chopin composed another concerto immediately after. Chopin continued to perform both concertos until finally departing for Paris at the end of 1830. At his farewell concert, Chopin shared the stage with none other than Gładkowska, who sang an aria by Rossini. Afterward, the two exchanged rings (certainly not an act of betrothal), and Gładkowska wrote a short poem of affection in Chopin’s notebook.

The two wrote gradually ceasing letters for about a year, and in 1832 Gładkowska married another man. Chopin accepted this and, after meeting the French writer Aurore Dupin (who went by the name George Sand), he placed a sheet of paper with Sand’s words “I adore you” between the pages of Gładkowska’s poem; and after the poem’s parting lines, “Yet, while others may better praise and reward you, they certainly cannot love you more than we”, Chopin added in pencil “Yes, they can”.

Chopin never returned to his native Poland after war broke out. But he always travelled with a silver urn containing soil from his homeland, and channelled his Polish roots into every composition he ever wrote. The Piano Concerto in F minor, composed before he departed Poland, is no exception.



The first movement opens in a manner that could be likened to an operatic overture, dramatically urgent and highly atmospheric. The piano enters, not immediately virtuosic or flamboyant, but searching and fantasia-like, meandering toward a bittersweet second subject. By the end of the movement, we realise the piano has spent an entire 15 minutes not showing off its virtuosity but searching its way around an often restless, agitated orchestra. This is very clearly Chopin himself, seeking to find a place for his pianistic poetry in an often turbulent nation that he would soon have to depart forever.

The second movement, a gentle and expressive nocturne, is the heart of the concerto. The pianist performs passages of glittering beauty and intimacy, yearning as perhaps Frédéric once did for Konstancja Gładkowska. Franz Liszt was particularly fond of the movement, writing that it was “of a perfection almost ideal, its expression now radiant with light, now full of tender pathos.” The triple-time finale alludes to the Mazurka, a Polish dance that was extremely close to Chopin’s heart and perhaps the clearest demonstration of his musical character. In this larger format, Chopin is able to cover a remarkable amount of musical and emotional ground: from the nostalgic and troubled, to the playful and uplifting, always with the poeticism of the piano soloist on full display.

Chopin tested and occasionally performed his piano concertos in chamber versions, omitting the winds and brass entirely. In 1832, he performed both concertos with only a string quintet in Paris’s Salle Pleyel. The arrangement as heard here is by pianist Ilan Rogoff, based on meticulous studies of the source material, and aims to “liberate the concerto from the obligation to make monumental gestures and permit a greater degree of intimacy and intensity between the soloist and orchestra”.



# Fanny Mendelssohn Hensel

(1805–1847)

## **String Quartet in E-flat major**

*Arranged for string orchestra*

Fanny Mendelssohn (later Fanny Mendelssohn Hensel) was a highly gifted child but, as a woman, her life was forced to take a different path. While a composer of pieces from youth, and praised for her talents as a pianist, she was never allowed to pursue a career as a professional musician nor blossom as a composer, instead focusing her activity on writing music for salon concerts which she hosted alongside her husband Wilhelm Hensel.

Despite the limitations placed upon her musical life, Fanny produced a canon of well over 400 pieces, including such remarkable works as the Piano Quartet from 1823 and a Piano Trio dating from the last full year of her all-too-brief life. Most of her compositions remained unpublished during her lifetime, and some that were published were done so under her brother's name, probably to help with promotion. This led to an embarrassing moment at Buckingham Palace where Felix had to confess he was not the composer of a song Queen Victoria purported to be her favourite of his compositions.

In Fanny's only String Quartet, composed in 1834, she writes with a formal freedom that even her brother was not in a position to emulate. Where most established composers were obliged to compose a sonata-form opening movement, Fanny eschews the form entirely, instead composing a fantasia-like Adagio movement in which material is interwoven around two main themes, including a lengthy fugal passage. The agitated scherzo that follows is inspired by "La Campanella" (Little Bell), the rondo from Niccolò Paganini's second violin concerto, which she heard in 1829. The third movement, a searching Romanze, is the expressive heart of the quartet, dominated by repeated tones and falling motifs wrought together with astonishing harmonic originality. The ebullient finale seems to want to break free from the stylistic stuffiness of the salon, a display of energy and melody equal to any of her contemporaries.

The quartet was only performed once, and her brother did not approve of its "undisciplined" approach to form. Today, this approach could be reappraised as both forward thinking and highly inventive, containing musical writing that is rawer and more impassioned than anything her male counterparts could think possible.



**Wesfarmers Arts**

PRINCIPAL PARTNER: ACO COLLECTIVE

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







Little Girl in a Blue Armchair 1878, by Mary Cassatt (1844–1926).





18

# BRIGHT YOUNG THINGS

For Romantic composers  
Fanny Mendelssohn Hensel,  
her younger brother Felix Mendelssohn  
and Frédéric Chopin, life and music  
were inextricable from each other.

**Written by Kate Holden.**

Kate Holden is a writer and the author of two acclaimed memoirs,  
*In My Skin* and *The Romantic*, and non-fiction book *The Winter Road*.





Fanny Mendelssohn Hensel, her younger brother Felix Mendelssohn and Frédéric Chopin form a tender, soul-suffused and outrageously talented trio at the heart of the Romantic music of 19th-century Europe. Each was gifted from birth, each a prodigy carefully cultivated by the finest mentors to perform in salons aglow with gilt and satin; each was acclaimed during their lifetime, and each made profoundly beautiful, profoundly personal music beloved for, by now, about 200 years.

With bright, emotional eyes and elegant pallor, the Mendelssohn siblings and Chopin were all physically vulnerable but robust in their devotion to music: their thin, clever fingers dashed over piano keyboards with restless and searching ripples of melody, and their alert minds constantly puzzled over and listened internally to yet more ravishing music. But they all died young, within two years of each other, as something in their bodies gave way: Fanny and then Felix of the family fatality, stroke; Chopin probably of pericarditis associated with tuberculosis. Their conjunctions were scant, their efflorescence brief and gorgeous. This program lets them meet again.

There are curious symmetries between the three apart from their first initial. Born within a year of each other, Felix Mendelssohn and Chopin each had an older sister (Fanny and Ludwika) alongside whom he was first taught piano by his music-loving mother, then expert tutors. Each of the three was recognised in childhood as uncommon talents: before the age of 10 they were performing in public or even composing. Family relocation to big cities early in life made a great difference. While the Mendelssohns and their two siblings grew up wealthy on an estate in Berlin, attending their parents' salons and playing before the artistic and scientific elite of the city, the Chopins moved from the Polish countryside to live in a Warsaw palace that housed the Conservatory for which his father worked. They all matured in a lustrous world. There was no question that the boys' gifts would be recognised, that they would be famed musicians. For Ludwika and Fanny the plan was marriage, with music on the side. But all were somewhat shy, and while the women made do with private recitals, those candle-lit, silk-lined rooms were the setting that Felix and Chopin instinctively preferred. Yet the music made there meant something different to each of them.

Fanny, the eldest of the three musicians, was the first and the last to be recognised. Her father Abraham had once imagined the young girl as the superior success but qualms about the propriety of a woman in music denied that destiny. She pressed, but even her admiring brother held that line. Though late in life she burst



Fanny Mendelssohn Hensel 1842, by Moritz Daniel Oppenheim.

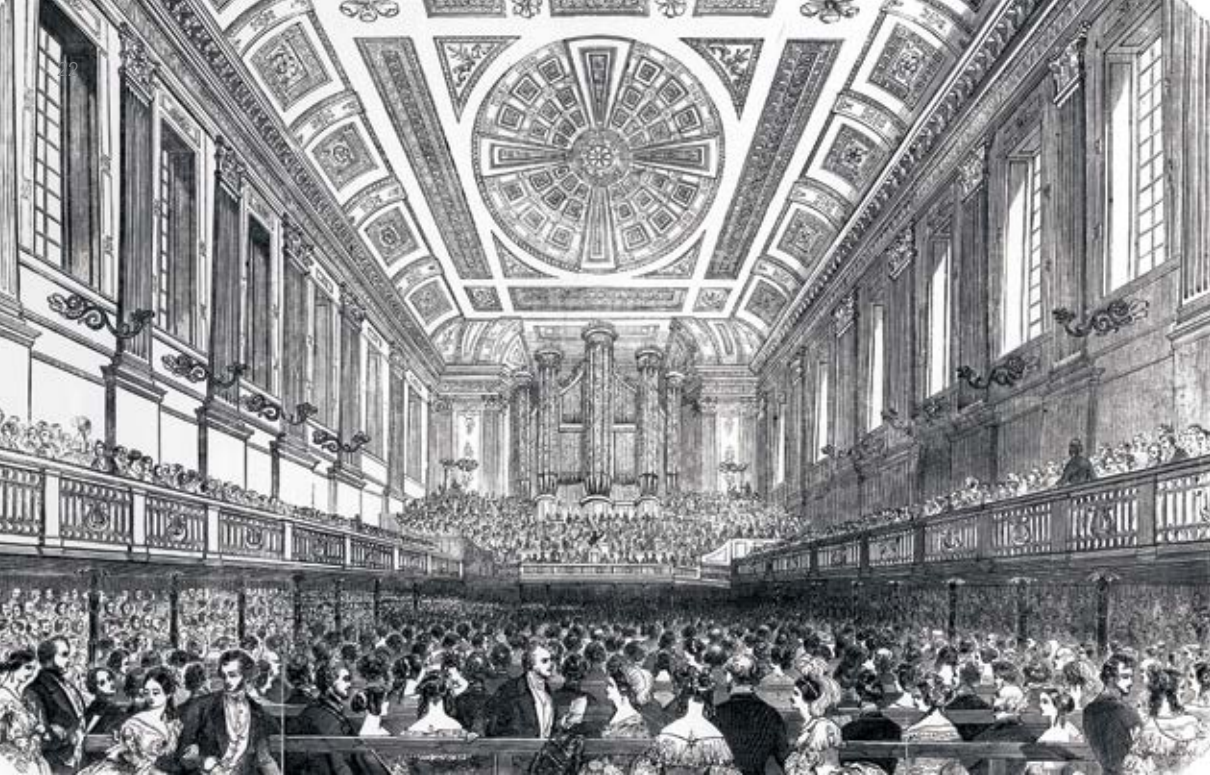


The Music Room of  
Fanny Mendelssohn  
Hensel, by Hellft  
Julius Eduard.

into publication regardless – to be belatedly approved by Felix – it has taken until the last 50 years for her music to finally flourish. A glorious revelation, it surges supple and satined across piano keyboards, or aches and trembles in string. It is easy to sense within it the full soul of a woman who, though she married happily and mothered proudly, grew up in a loving family and was kept in wealth and comfort through a torrid historical period, still tilted restlessly towards vivacity and desire. For three decades her music lived largely in the prestigious salons held first by her parents and then herself. She too had been ambitious: at 17 she wrote, “up to the present moment I possess [Felix’s] unbounded confidence”. But in adulthood life pressed around more snugly and her father told her, “music will perhaps become his profession, while for you it can and must be only an ornament”.

Her private piano performances were breathlessly acclaimed – at the age of 13 she performed from memory all 24 preludes from Bach’s *The Well-Tempered Clavier* – and still she wrote





music in the quiet of her rooms: mostly chamber music, fit for her environment and options. She composed more than 250 lieder, an orchestral overture, chorales and choruses and by the age of 19 she'd completed 32 fugues. Her String Quartet in E-flat major was written in 1834 at the age of 28, when she was married to artist Wilhelm Hensel and mother of a four-year-old son. By then Felix had shown some of her songs to an admiring critic in London: her first public notice as a composer.

Waylaid by domestic life over subsequent years, she watched her gifts totter but determinedly straightened them, saying that, with her loving husband on the other hand urging her to go public, she felt like a donkey between two bales of hay. By 1846 she'd daringly published a collection of songs under her married name, though she confided to a friend that "if the matter comes to an end then, I also won't grieve, for I'm not ambitious". Her construction as suffering artistic genius plays, it has been pointed out, into an expected Romantic trope, and she didn't seem to suffer anguish so much as regret. But she never quit her music and it still sounds out – adventurous, sometimes lavish, always subtle, fully realised and brilliant, with the extraordinary Mendelssohnian appeal.

Felix Mendelssohn  
conducting *Elijah*  
at Birmingham 1846,  
by an unknown artist.



Felix Mendelssohn, performing for Queen Victoria and Prince Albert at Buckingham Palace, by an unknown artist.

It was a particularly distinctive brand, closely forged. Fanny and Felix played together; shared a devotion to Beethoven and Bach; met Goethe and set his words to music; aligned with a traditional and somewhat conservative philosophy of music; and exchanged thousands of letters in such deep concord that, as one biographer observes, it is difficult to know who authored which. Their passion for each other was, typically for profoundly gifted people, ardent and intense: when Felix was forced to miss her wedding Fanny wept, with his portrait near her, and wrote, “every morning and every moment of my life I shall love you from the bottom of my heart, and I am sure that in so doing I shall not wrong Hensel”.

He called her “Minerva” after the Roman goddess of wisdom and published six of her songs under his own name – arguably not in appropriation but stealthy promotion, even swallowing the infamous incident when his good friend Queen Victoria, asked to name her favourite of his compositions, nominated one that was in fact his sister’s. He wrote: “I tell you, Fanny, that I have only to think of some of your pieces to become quite tender and sincere. You really know what God was thinking when he invented music.” Fanny counselled, advised, collaborated with, encouraged, edited and adored him. While directing rehearsals for one of his cantatas in 1847, she was felled by a stroke, aged 41.

Felix, a neat, sure man with watchful brown eyes, lived a blessed life of more open doors. Considered, in the words of critic Charles Rosen, “the greatest child prodigy the history of Western music has ever known” – apparently even more accomplished than Mozart – Felix studied aesthetics under Hegel, was tutored by Carl Friedrich Zelter and Ludwig Berger, a student of Clementi, and the originator of the nocturne, John Field; was cherished by Goethe; and wrote his first works as a young child. Between the ages of 12 and 14 he composed 13 string symphonies and many chamber works. His first full symphony (in C minor, Op.11) was penned at 15 and his maturity as a composer is said to begin the following year with his String Octet in E-flat major.

The Concerto for Violin and Piano was written in that adolescent spill of inspiration in 1823. The previous year the baptised family had changed their surname to Bartholdy, a break from the Jewish heritage Abraham felt constrained by, and Felix had had his first work published, a piano quartet. The next year he would be mentored by composer, virtuoso and friend of Beethoven, Ignaz Moscheles, who said he could hardly find anything to teach him. At 20, Felix found fame as the primary reviver of his beloved JS Bach, and soon travelled widely on the wings of his reputation.

# Conscious of his debt to the past and his implicit Jewish identity in middle Europe, music for Felix would be expression, challenge and, especially, assertion.

Felix ventured from comfortable Berlin to the welcoming worlds of other cities in Germany, England, Scotland, Italy, and positions in Düsseldorf and Leipzig. His music was performed on grand stages and celebrated in one of the most astonishingly stellar music scenes in history alongside Schumann, Liszt, Berlioz, Chopin and others. But he preferred small, intimate circles of family and friends, where his lively personality and warm humour shone and his terrible temper was forgiven. Fanny's husband drew a satirical illustration of the Mendelssohn world as a wheel: Felix the hub, the sisters and friends as the spokes, a self-reliant and reassuring cosmos.

His blazing reputation and output spoke of generous foundations and thoughtful respect for elders such as Bach, Beethoven, Mozart and Haydn, a disciple of legacies rather than radicalism: critic Richard Taruskin characterises his version of Romanticism as “musical ‘pictorialism’ of a fairly conventional, objective nature (though exquisitely wrought)”. Conscious of his debt to the past and his implicit Jewish identity in middle Europe, music for Felix would be expression, challenge and, especially, assertion. He remains hugely popular and among the corpus of his beloved classics are works such as the Overture to *A Midsummer Night's Dream*, which includes his iconic “Wedding March”, his Italian and Scottish symphonies, the *Songs Without Words* for piano and his funeral march played in the late Queen Elizabeth II's cortege procession.

Having previously seen each other perform, Frédéric Chopin met Felix Mendelssohn in 1834 at a music festival in Aix-la-Chapelle, when Felix had invited the Polish exile to Düsseldorf. They spent “a very agreeable day” playing and discussing music at the piano. Felix, amused, felt a bit like a staid schoolmaster and thought Chopin and his friend suffered “from the Parisian sickness of despair and quest for passion” – an astute prediction about the notoriously distressed and sensitive Chopin. Felix considered Chopin “the perfect musician” and admired his keyboard skills.





Frédéric Chopin

The two men met only once more. It seems perverse that they weren't closer friends: both slight and somewhat introverted, they shared the experience of precocious success, obsession with piano, a boyhood in grand houses, visits to Scotland and infatuation with the famed Swedish singer Jenny Lind. Chopin had begun his public career at the age of seven, composing two polonaises that same year; by 1829, when he was 19 and wrote his Piano Concerto No.2 in F minor, he was finishing his studies, had begun composing his Etudes, been to Berlin to see – but not to meet – Felix in concert, and returned to what would be his last year in Poland.

Chopin had fallen in love with a singer, Konstancja Gładkowska, “whom I dream of, who inspired the Adagio of my Concerto”. The piece was played at his farewell concert in Warsaw before he left on travels, when revolution broke out in Poland. He was never able to go home and settled in Paris – Gładkowska apparently forgotten – into his legendary life as an unnervingly pale and haunted genius, questing exile, lover, elusive, even diabolical sensation and classic Romantic figure. His incomparably limpid music, always for a piano and running like a glinting stream through every era of melancholy poetry, every pensive evocation of the 1830s and every rainy afternoon since, is unforgettable; his white hands seem always rippling over keys, his agitated passion always falling towards a sonorous silence that seems full of something imminent.

Felix had described death as a place “where it is to be hoped there is still music, but no more sorrow or partings”. His generally happy life was demolished in 1847 when he received news of Fanny's sudden death. He was already weary from decades of work and withdrew further, cancelling concerts, intensifying his preoccupation with expression in music, planning operas but despairing stoically of his future. He knew he was broken. He visited Fanny's former home, cancelled the German premier of his *Elijah*, wrote one last song – the sorrowful *Altdeutsches Frühlingslied* – for Fanny, and died after strokes that November, six months after he lost Fanny. He was only 38. Less than two years later, Chopin followed him into the dark.

The lives of Chopin and the Mendelssohns were short, formed like their own small, exquisite works of chamber music: enclosed, restively dynamic, their few elements – privacy and reputation, travel and home, isolation and companionship, ambition and sensitivity – contrasting and recombining and, with the legends as with the melodies, still resonant with such feeling, such loveliness. ●



*On the Terrace at Sèvres 1880*, by Marie Bracquemond (1840–1916).







Ike See and Maxime Bibeau, touring Japan with the Australian Chamber Orchestra in 2018.  
Photo: Nic Walker





# MUSICAL BOOKENDS

This year double bassist Maxime Bibeau and violinist Ike See celebrate significant milestones with Australian Chamber Orchestra – as well as a long friendship.

**Written by Eileen Chong.**

Eileen Chong is an award-winning poet. She is the author of nine books. Her next collection of poetry, *We Speak of Flowers*, is forthcoming with UQP in 2025.

I enter the new home of the Australian Chamber Orchestra at Pier 2/3 at Walsh Bay, marvelling at the expanse of light and space, the water views and the arch of the Sydney Harbour Bridge beyond the glass. The floorboards are newly polished yet somehow bear the marks of time and wear, reflecting the venue's age and history. The ACO has not long been in residence here, moving to this long-awaited purpose-built, permanent location in 2022 after decades of rehearsing in spaces ranging from a room above a shop in Sydney's Kings Cross to a windowless, underground bunker in Circular Quay's "Toaster" building. The award-winning restoration and conversion of the 100-year-old pier and wool store over two years has produced flexible, state-of-the-art performance spaces, including The Neilson, a made-to-measure concert hall for the Orchestra.

I am here to speak with two musicians, violinist Ike See and double bassist Maxime Bibeau, who are both celebrating milestone years with the ACO in 2023. Ike has been with the ACO for 10 years, and Maxime 25 years. There is something beautifully gentle and soul-restoring about sitting with two men who have dedicated their lives to the pursuit and performance of music. We talk about their origins and musical journeys and reflect on the highlights of their time with the ACO.

Ike was born in Singapore as one of four children. His father's work as a church minister saw the family move to Melbourne for two years. But as the youngest child, Ike returned to Singapore with his parents while his siblings stayed on in school in Australia. He started playing the violin at the age of four, winning his first competition at age 10. His music studies took him abroad at the age of 17, when he left Singapore and enrolled at the Curtis Institute of Music in Philadelphia in 2006. He then moved to Australia to take up the position of Associate Concertmaster with the Adelaide Symphony Orchestra in 2012, before joining the ACO in 2013.

I ask Ike how he came to music. "My mother and all four of us children play the piano," he tells me. "My brother and I also learned to play the violin, although I am the only one to make a living from music. My father studied theology, but he loved to sing. He was enrolled at Westminster Choir College for a time, but his family could not afford to keep him on there." His parents' love for music is evident in how they nurtured this passion in their children, especially in Ike. "I put all my eggs in one basket from a very early stage. School was a little low on my list of priorities," he says, laughing. "But I had an interest in music from the age of four and pursued it, and realised one day that it had become my focus in life. It seemed inevitable that I would become a musician."

Unlike Ike, Maxime never intended to become a musician. He was born the eldest son of three in a small town, Warwick, north-east of Montréal in the heart of Québec, Canada. He describes the landscape briefly and I envision wide, fertile farmlands bordered by the snowy peaks of Mont Gleason. Warwick, population 4800, is known for its artisanal cheeses and is possibly the birthplace of French Canada's arguably most famous export, poutine.

"We lived in the centre of town and my parents worked in services: my father was a barber and my mother was a bank clerk," says Maxime. "I didn't grow up in a musical family but I had a music teacher at school who allowed me to explore, to try different things. I started liking music in my early teenage years, and I started playing the saxophone and then the keyboards, putting little bands together. Then I started playing the bass guitar, but I was always more interested in writing music, instrumental rock, fusion jazz, even big band music. But I was good at physics and maths and I was seriously thinking of a career in science, especially environmental science, and music was always going to be a fun thing to do on the side."

I was curious: how, then, did Maxime progress to playing the double bass professionally? "There were a few pop songs at the time in which the double bass was featured – by Sting, for example, and The Cure – and I thought, that's a good sound. So I explored that as well, and I figured out that it was a rather difficult instrument and needed a bit of technique. I was forced to learn

"I put all my eggs in one basket from a very early stage. School was a little low on my list of priorities," Ike says, laughing. "But I had an interest in music from the age of four and pursued it, and realised one day that it had become my focus in life. It seemed inevitable that I would become a musician."

classical bass before going on to jazz and I kind of fell in love with the classical context because it was very organised, very strict. It's a little like training for a run: you pass these steps, and you progress technically."

Maxime left his hometown, also at age 17, before studying at the Conservatoire de Musique du Québec in Montréal, and continued with a Masters of Music from Rice University in Houston. It was in 1998, the night before his audition, that Maxime heard the ACO play for the first time in New York. He realised that it was what he had been looking for: "I wanted to play with the best players." And he has been doing so for half his life now.

Ike says that he'll never forget the final day of his trial. "It was my first time playing on gut strings and it was an incredible program: we were playing Brahms' Fourth Symphony," he recalls. "I'd never thought before then that an orchestra could play this repertoire in such a gritty, visceral way. Just before we started our soundcheck, Richard [Tognetti, ACO's artistic director and lead violinist] turned around, shook my hand and said 'Congrats, you've got the job'. It was just, wow. That's really stuck with me."

The ACO has an extensive international touring program, establishing its presence as one of Australia's most significant cultural assets. Maxime and Ike both talk about how it feels to perform in some of the world's hallowed concert halls in music capitals such as Vienna, New York and London. "It's almost an addiction," Maxime says. "You really feel the energy and the hype from the audience and everyone in the orchestra is on their best game, when we perform as a seamless unit and everything just clicks into place. And sometimes that perfection only lasts a few seconds but when it happens, you know it happens. And it's not something you can replicate in any other context."

"It's almost an addiction," Maxime says. "You really feel the energy and the hype from the audience and everyone in the orchestra is on their best game, when we perform as a seamless unit and everything just clicks into place."





Ike See and Maxime Bibeau, touring Japan with the Australian Chamber Orchestra in 2018.  
Photo: Nic Walker

Over the years, Ike and Maxime have cultivated not just a working relationship but also a warm friendship. They have much in common: both are fathers of young children and also share a cultural connection through Maxime's partner, who is Chinese-Australian. "When we're travelling overseas, Max and I always like to find something active to do," Ike says. "I remember a hike we did in Hong Kong, up the Peak. It was a challenge trying to keep up with those legs," – Ike gestures at Maxime, who is rather tall – "and it was hot, sweaty, sticky. We finally get to the top of the Peak..." Here Maxime joins in: "It was completely cloudy! We couldn't see a thing!"

In photographs of the ACO, Ike and Maxime are often at opposite sides of the stage, bookending the orchestra. "Before I joined the ACO, I'd always played in bigger orchestras, with six to eight double basses," Ike says. "And I remember thinking, somehow Maxime, with a single double bass, manages to carry the team a lot of the time. I was always taught that sound is driven from the bottom up, not the top down. And Maxime, he provides this bed of sound that we can all build on."

It is evident that this respect is mutual. "Because we are in opposite positions in the orchestra, there's often a glance between us," Maxime says. "Aside from his musicality, Ike has an awareness and poise. He's very in tune with what's going on, and you can see from his body language that he is very comfortable, very in control. It's very pleasant knowing that there is someone always there."

In closing, I ask them what music means to them. Ike says: "Music's about people. It's about the connection that we have on stage and then how that is communicated in our connection to the audience." Maxime sums it up: "This is our life. We were doing this before we met our partners, before we had kids. This is our life." ●



*The Harbour at Lorient* 1869, by Berthe Morisot (1841–1895).









Australian  
Chamber  
Orchestra

# RIVER

**LIVE IN CONCERT**  
**DIRECTED BY RICHARD TOGNETTI**

The long-awaited national tour of our award-winning cinematic collaboration with director Jennifer Peedom. Featuring music by Bach, Vivaldi, Radiohead, Richard Tognetti, William Barton and more.



**1-16 FEBRUARY**

Newcastle, Melbourne, Canberra, Sydney, Brisbane and Perth.

Tickets from \$59\* / \$35\* for U35s

**aco.com.au**

ACO GOVERNMENT PARTNERS



RIVER GOVERNMENT PARTNERS



FILM PARTNERS



\*Transaction fee of \$6.50 applies.



# RICHARD TOGNETTI

## Artistic Director & Lead Violin

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

Richard began his studies in his home town of Wollongong with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances 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, Tognetti has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovene Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all the major Australian symphony orchestras. Richard performed the Australian premieres of Ligeti's Violin Concerto and Lutoslawski's Partita. In November 2016, he became the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London. Richard created the



Huntington Festival in Mudgee, New South Wales and was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

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

His recordings have received accolades around the world, and he is the recipient of six ARIA awards, including three consecutive wins for his recordings of Bach's violin works.

Richard was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. In 2017 he was awarded the JC Williamson Award for longstanding service to the live performance industry.

# POLINA LESCHENKO



## Piano

---

Polina Leschenko was born in St Petersburg into a family of musicians and began playing the piano under her father's guidance at the age of six. Two years later, she performed with the Leningrad Symphony Orchestra in her hometown. At the age of twelve, Polina Leschenko made her UK debut at the Barbican playing Beethoven's Piano Concerto No.5.

Since then, she has worked with prominent orchestras such as the Camerata Salzburg, the Hallé, the London Mozart Players, the Scottish Chamber Orchestra, the Bournemouth Symphony Orchestra, the Bern Symphony Orchestra, the Russian National Orchestra, I Pomeriggi Musicali in Milan, the Orquesta Sinfónica de Euskadi and the Australian Chamber Orchestra.

Polina Leschenko has given critically acclaimed recitals and appeared in chamber music concerts at such renowned venues as the Konzerthaus in Vienna, the Mozarteum in Salzburg, the Concertgebouw in Amsterdam, the Philharmonie in Berlin, Carnegie Hall and the Lincoln Center in New York, the Cité de la Musique in Paris and the Sydney Opera House.

An accomplished and admired chamber musician, she also performs frequently at many festivals, including the Progetto Martha Argerich in Lugano and the Salzburg, Verbier, Risør, Stavanger, Roque d'Anthéron, Aldeburgh, Oxford, Cheltenham, Stift, Istanbul, Lockenhaus and Musiktage Mondsee Festivals. Her regular artistic collaborators include Martha Argerich, Patricia Kopatchinskaja, Ilya Gringolts, Mischa Maisky and Torleif Thedéen.

# 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, *Indies & Idols*, and the ARIA award-winning soundtrack, *River*.

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

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



# L'INSTANT TAITTINGER

#THEINSTANTWHEN

FAMILY SPIRIT



CHAMPAGNE  
**TAITTINGER**

REIMS FRANCE

# BEHIND THE SCENES

## Board

**Martyn Myer AO**  
Chairman

**Liz Lewin**  
Deputy

**Guido Belgiorno-Nettis AM**

**Judy Crawford**

**JoAnna Fisher**

**Erin Flaherty**

**Mim Haysom**

**Julie Steiner AM**

**Simon Yeo**

## Artistic Director

**Richard Tognetti AO**

## Administrative Staff

### Executive Office

**Richard Evans AM**  
Managing Director

**Alexandra Cameron-Fraser**  
Chief Operating Officer

**Toby Chadd**  
Director of Artistic Planning

**Claire Diment**  
Human Resources Manager

**Ania Konopka**  
Executive Assistant

### Artistic Operations

**Luke Shaw**  
Director of Artistic Operations

**Jessica Lightfoot**  
Tour Manager

**Jes Halm**  
Travel Coordinator

**Bernard Rofe**  
Artistic Administration Manager

**Robin Hall**  
Archival Administrator

### Finance

**Fiona McLeod**  
**Rachel Hadfield** (Interim July–Dec 2023)  
Chief Financial Officer

**Bonnie Ikeda**  
Financial Controller

**Jessica Zhao**  
Financial Accountant

**Yeehwan Yeoh**  
Manager, Instrument Fund

**Jason Seagg**  
Payroll Specialist

**Charles Benson**  
Assistant Accountant

## Learning & Engagement

**Tara Smith**  
Director of Learning & Engagement

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

**Anna Healey**  
Producer, Learning & Engagement

## Market Development

**Antonia Farrugia**  
Director of Market Development

**Caitlin Benetatos**  
Head of Communications

**Zena Morellini**  
Head of Marketing

**Rosie Pentreath**  
Head of Digital

**Carola Dillon**  
Database & Insights Manager

**Christina Fedrigo**  
Senior Graphic Designer

**Casey Logemann**  
Marketing Specialist

**Michael Clapham**  
Customer Experience & Ticketing Manager

**Mitchell Lowrey**  
Customer Service and Ticketing Specialist

**Miranda Aitken**  
Ticketing Sales Representative

**Anna Dooley**  
Ticketing Sales Representative

**Aedan MacNamara**  
Ticketing Sales Representative

**Rhianna McCourt**  
Ticketing Sales Representative

**Jessie Ponder**  
Ticketing Sales Representative

**Louise Sykes**  
Ticketing Sales Representative

## Philanthropy & Partnerships

**Jill Colvin**  
Director, Philanthropy & Partnerships

**Lillian Armitage**  
Capital Campaign & Bequests Manager

**Celeste Moore**  
Philanthropy Manager

**Todd Sutherland**  
Corporate Partnerships &  
Special Projects Manager

**Katie Christou**  
Corporate Partnerships Manager

**Amber Poppelaars**  
Events Manager

**Malcolm Moir**  
Partnerships Consultant

**Swan Feix**  
Philanthropy Executive

### ACO Pier 2/3

**Bianca Astwood**  
Head of Venue Sales

**Robin McCarthy**  
Head of Technical & Production

**Janet Collins**  
Front of House Services Manager

**Walter Hart**  
Venue Hire Manager

**Jes Halm**  
Production Coordinator

### Australian Chamber Orchestra

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

**In Person**  
Australian Chamber Orchestra  
Suite 3  
13A Hickson Road  
Dawes Point NSW 2000

**By Mail**  
PO Box R21, Royal Exchange  
NSW 1225 Australia

**Telephone**  
(02) 8274 3800  
Box Office 1800 444 444

**Email**  
aco@aco.com.au

**Web**  
aco.com.au

# ACKNOWLEDGEMENTS

The ACO thanks the following people for supporting the Orchestra.

## ACO Medici Program

### MEDICI PATRON

The late Amina Belgiorno-Nettis

### PRINCIPAL CHAIRS

#### Richard Tognetti ao

Artistic Director & Lead Violin

Gaby Kennard

Peter McMullin AM & Ruth McMullin

Andrew & Andrea Roberts

Rosy Seaton & Seumas Dawes

#### Helena Rathbone

Principal Violin

Margaret Gibbs & Rodney Cameron

#### Satu Vänskä

Principal Violin

David Thomas AM

#### Stefanie Farrands

Principal Viola

peckvonhartel architects –

Robert Peck AM

Yvonne von Hartel AM

Rachel Peck & Marten Peck

#### Timo-Veikko Valve

Principal Cello

Prof Doug Jones AO &

Prof Janet Walker cm

#### Maxime Bibeau

Principal Double Bass

Darin Cooper Foundation

## CORE CHAIRS

### Violin

#### Aiko Goto

Anthony & Sharon Lee Foundation

#### Ilya Isakovich

Meg Meldrum

#### Liisa Pallandi

The Melbourne Medical Syndicate

#### 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

Jason & Alexandra 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

The late 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

Ken Coles AM

Sandra Dent

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

Penelope Hughes

V J Hutchinson

David Kellock

Toni Kilsby & Mark McDonald

Mrs Judy Lee

Daniel Lemesle

Brian McFadyen

John Mitchell

Helen Moylan

Selwyn M Owen

Greeba Pritchard

Michael Ryan & Wendy Mead

Max & Nizza Siano

Michael Soo

Elizabeth Starr

Cheri Stevenson

Jeanne-Claude Strong

Dr Lesley Treleaven

Ngairé Turner

Mary Valentine AO

Mark Wakely in memory of

Steven Alward

G C & R Weir

Margaret & Ron Wright

Peter Yates AM

Mark Young

Anonymous (46)

## ESTATE GIFTS

The late Charles Ross Adamson

The late Kerstin Lillemor Anderson

The late Mrs Sibilla Baer

The late Patricia Blau

The late Almuth Cornelia (Conny) Beck

The late Prof Janet Carr

The late Margaret Anne Brien

The late Mrs Moya Crane

The late Gaynor Dean

The late Colin Enderby

The late Neil Patrick Gillies

The late Sheila Gorman

The late Lachie Hill

The late Arthur Hollis & Patricia Hollis

The late John Nigel Holman

The late Dr S W Jeffrey AM

The late Pauline Marie Johnston

The late Mr Geoff Lee 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 Shirley June Warland

The late Joyce Winsome Woodroffe

The late Barbara Wright





# What matters to you, matters to us.

As the leading global Mercedes-Benz retail operation, LSH Auto has a history of more than 50 years of dedication to understanding customers. We draw on that knowledge in taking an industry leading approach to community support.

LSH Auto Australia, as a leader in the Australian automotive industry, understands that investing locally, for community benefit, is also good for business and is a proud partner of the Australian Chamber Orchestra.

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



**LSH AUTO AUSTRALIA**

Scan here to find out more  
or visit us at  
[www.lshauto.com.au](http://www.lshauto.com.au)



**Australia's leading Mercedes-Benz retail group**

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

## ACO Special Initiatives

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

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

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

## Chairman's Council

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

Martyn Myer AO  
Chairman  
ACO

Guido Belgiorno-Nettis AM &  
Michelle Belgiorno-Nettis

Marc Besen AC

Craig & Nerida Caesar

Andrew Cameron AM & Cathy Cameron

Michael & Helen Carapiet

Michel-Henri Carriol AM & Julie Carriol OAM

Michael Chaney AO  
Chairman  
Wesfarmers

Hartley & Sharon Cook

Judy Crawford

Karine Delvallée  
Chief Executive Officer  
Australia & New Zealand  
BNP Paribas

Michael Dixon & Dee de Bruyn

Doug Elix AO & Robin Elix

John Good  
Managing Director  
LSH Auto Australia

Tom Goudkamp OAM  
Managing Director  
Stacks Goudkamp

John Grill AO & Rosie Williams

Janet Holmes à Court AC

Simon & Katrina Holmes à Court

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

Fiona Martin-Weber & Tom Hayward

David Mathlin

Julianne Maxwell

Michael Maxwell

Sam Meers AO

Naomi Milgrom AC

Jan Minchin  
Director  
Tolarno Galleries

Gretel Packer AM

Robert Peck AM &  
Yvonne von Hartel AM  
peckvonhartel architects

Carol Schwartz AO & Alan Schwartz AO

The late Peter Shorthouse &  
Victoria Shorthouse

Peter Yates AM  
Chairman, Investment Committee  
Mutual Trust Ltd

Peter Young AM & Susan Young

## ACO Next

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

Danielle Asciak  
Adrian Barrett  
Jennifer Brittain  
Stephen Byrne  
Justine Clarke  
Sally Crawford  
Este Darin-Cooper & Chris Burgess  
Jenni Deslandes & Hugh Morrow  
Anita George  
Ruth Kelly  
Christian Killin  
Evan Lawson  
Royston Lim  
Pennie Loane  
Dr Nathan Lo  
Paddy McCrudden  
Pat Miller  
Lucy Myer & Justin Martin  
Nicholas Smith  
Tom Smyth  
Michael Southwell  
Fiona Steffensen  
Susie Sugden & Bede Moore  
Helen Telfer  
Sophie Thomas  
Dr Robert Winter & Halaina Winter  
Thomas Wright  
Pia Zadnik  
Anonymous (3)

## National Patrons' Program

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

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

## PATRONS

Marc Besen AC & late Eva Besen AO  
Janet Holmes à Court AC

### \$50,000+

Judy Crawford  
Rowena Danziger AM in  
memory of Ken Coles AM  
Kathryn Greiner AO  
Connie & Craig Kimberley  
Lehrer Family Charitable Foundation  
The Myer Family Foundation  
RØDE  
Ian Wilcox & Mary Kostakidis  
Anonymous (1)

### \$20,000–\$49,999

Peter Griffin & Terry Swann Foundation  
Philip Bacon AO  
The Kedje Foundation  
Guido & Michelle Belgiorno-Nettis  
Richard Cobden SC  
Glenn & Caroline Crane  
Dr Edward Curry-Hyde &  
Dr Barbara Messerle  
Susie Dickson  
Euroz Charitable Foundation  
Dr Ian Frazer AC & Mrs Caroline Frazer  
Charles & Cornelia Goode Foundation  
Hooper Shaw Foundation  
I Kallinikos  
Kerry Landman  
Lorraine Logan  
Patricia Mason & Paul Walker  
Peter & Ruth McMullin  
Naomi Milgrom AC  
Tony Shepherd AO  
Turnbull Foundation  
Libby & Nick Wright  
Anonymous (4)

### \$10,000–\$19,999

Mr Robert Albert AO & Mrs Libby Albert  
Walter Barda & Thomas O'Neill  
Steven Bardy & Andrew Patterson  
Rod Cameron & Margaret Gibbs  
Stephen & Jenny Charles  
Chum Darvall AM  
Chris & Tony Froggatt  
Cass George  
Suzanne Gray  
John Griffiths & Beth Jackson  
Liz Harbison  
Kay Ilett  
Key Foundation  
The Sun Foundation  
Anthony & Sharon Lee Foundation  
Andrew Liveris AO & Paula Liveris  
Janet Matton AM & Robin Rowe  
Julianne Maxwell  
Robert & Nancy Pallin

Bruce & Joy Reid Trust  
 Peter Root & Hazel Schollar  
 Margie Seale & David Hardy  
 The Jon & Caro Stewart  
 Family Foundation  
 Jeanne-Claude Strong  
 Cameron Williams  
 Peter Yates AM & Susan Yates  
 Anonymous (1)

---

**\$5,000–\$9,999**

Jennifer Aaron  
 Michael Ahrens  
 Sophie & Stephen Allen  
 Joanna Baevski  
 The Beeren Foundation  
 Bill & Marissa Best  
 Gerard Byrne & Donna O'Sullivan  
 Michael & Helen Carapiet  
 In memory of Wilma Collie  
 Annie Corlett AM & Bruce Corlett AM  
 Carol & Andrew Crawford  
 Jennifer Dowling  
 Suellen & Ron Enestrom  
 Ari & Lisa Droga  
 Eureka Benevolent Foundation  
 Belinda Hutchinson AM &  
 Roger Massy-Greene AM  
 Penelope & Susan Field  
 JoAnna Fisher & Geoff Weir  
 Erin Flaherty & David Maloney AM  
 Don & Marie Forrest  
 Bunny Gardiner-Hill  
 Colin Golvan AM KC &  
 Dr Deborah Golvan  
 Paul Greenfield & Kerin Brown  
 The Albion Foundation  
 Lorraine Grove  
 Dale & Greg Higham  
 Geoff & Denise Illing  
 Caroline Jones  
 Ian Kavanagh & Clive Magowan  
 Andrew Low  
 Professor Duncan Maskell &  
 Dr Sarah Maskell  
 In Memory of Helen McFadyen  
 J A McKernan  
 Helen Meddings  
 Leanne Menegazzo  
 The Hon Anthe Philippides sc  
 Beverley Price  
 In memory of Stephanie Quinlan  
 Dr S M Richards AM &  
 Mrs M R Richards  
 Greg Shalit & Miriam Faine  
 J Skinner  
 John Taberner & Grant Lang  
 Petrina Slaytor  
 Marie-Louise Theile  
 Wheen Family Foundation  
 Anna & Mark Yates  
 Igor Zambelli  
 Anonymous (6)

---

**\$2,500–\$4999**

Peter & Cathy Aird  
 Brad Banducci & Anna Dudek  
 Doug & Alison Battersby  
 Berg Family Foundation

Brian Bothwell  
 Neil & Jane Burley  
 Alex & Elizabeth Chernov  
 Kaye Cleary  
 Elizabeth Conti  
 Dee de Bruyn & Michael Dixon  
 Martin Dolan  
 Anne & Thomas Dowling  
 Mary Fraser  
 Anne & Justin Gardener  
 Gilbert George  
 Jennifer & Denys Gillespie  
 Kay Giorgetta  
 Tom & Julie Goudkamp  
 Warren Green  
 Lyndsey & Peter Hawkins  
 Fiona Martin-Weber & Tom Hayward  
 Peter & Helen Hearl  
 Peter & Edwina Holbeach  
 Doug Hooley  
 Marilyn & David Howorth  
 Stephanie & Mike Hutchinson  
 Mark Johnson  
 Warwick & Ann Johnson  
 Angela Karpin AM  
 Gaby Kennard  
 Liz & Walter Lewin  
 David & Sandy Libling  
 Anthony & Cathy Malouf  
 Matthew and Kate McCann  
 Sue McDonald  
 P J Miller  
 Andrew Naylor  
 H. Nicolay  
 Roslyn Packer AC  
 Leslie Parsonage  
 Damian & Natalie Reichel  
 Ralph & Ruth Renard  
 Tiffany Rensen  
 John Rickard  
 Fé Ross  
 Susan & Garry Rothwell  
 Irene Ryan & Dean Letcher KC  
 Rosy Seaton & Seumas Dawes  
 John C Sheahan  
 Geoffrey Smith & Gary Singer  
 Tom Smyth  
 Clayton & Christina Thomas  
 Kay Vernon  
 Mark Wakely & Steven Alward  
 Janice White  
 Rosemary White  
 VPM Duigan  
 Anonymous (8)

---

**\$1,000–\$2,499**

Annette Adair  
 Antoinette Albert  
 Geoff Alder  
 Jane Allen  
 Rae & David Allen  
 Maia Ambegaokar & Joshua Bishop  
 Marion Amies  
 Margaret Arstall  
 Daria Ball  
 Robin Beech  
 Fiona Beevor  
 Ruth Bell  
 Geoff McClellan & Jane Bitcon  
 at the APS Foundation

Dr Catherine Brown-Watt PSM &  
 Mr Derek Watt  
 Jannie Brown  
 Sally Bufé  
 Henry & Jenny Burger  
 Pat Burke  
 Glen & Cathy Butler  
 Dr Margaret Cameron, in memory  
 of Dr James Cameron AM  
 Ray Carless & Jill Keyte  
 In memory of Anthony Trent  
 Peter Clifton  
 Robert Clifton  
 Alison Clugston-Cornes  
 Diana Colman  
 Angela & John Compton  
 Paul Cooper  
 Jennifer Crivelli  
 Donald Crombie AM  
 Ann Crook  
 Deborah G. Cruickshank  
 Emma Culley  
 Paul Cummins & Kevin Gummer  
 Michael & Wendy Davis  
 Joanna De Burgh  
 Dr Michelle Deaker  
 Sandra Dent  
 Jim & Sue Dominguez  
 Emeritus Professor Dexter Dunphy  
 Peter Evans  
 Robyn & Bob Evans  
 Dr Joanna Flynn AM  
 Andrew Forrest AO & Nicola Forrest AO  
 Robert Fraser AM  
 M Generowicz  
 Tony & Brenda Gill  
 Don & Mary Glue  
 Ian & Ruth Gough  
 Camilla Graves  
 David Greig  
 Ruth & Mitchell Guss  
 Brian & Romola Haggerty  
 Lesley Harland  
 Paul & Gail Harris  
 Elizabeth Hatton  
 Jennifer Hershon  
 Sue & David Hobbs  
 Graeme Hocking  
 Michael Horsburgh AM &  
 Beverley Horsburgh  
 Brian & Gillian Horwood  
 Penelope Hughes  
 Valerie J Hutchinson  
 C Jackson & Larissa Reid  
 Mira Joksovic  
 Christopher Joseph  
 Jennifer & Don Katauskas  
 Bruce & Natalie Kellett  
 Professor Anne Kelso AO  
 Will & Karin Kemp  
 Robert Kenrick  
 Irina Kuzminsky & Mark Delaney  
 Delysia Lawson  
 Mrs Judy Lee  
 Geoff Lewis  
 Richard & Elizabeth Longes  
 Patricia Lynch  
 Joan Lyons  
 David MacGeorge  
 Julia MacGibbon  
 Prof Roy Macleod & Dr K Webber



OTICON | Real

life-changing  
technology

# Real sound. Really comfortable.

A comfortable listening experience<sup>1</sup>,  
so you get more out of every note.



To see if Oticon Real™ is right for you,  
scan to find your nearest hearing  
care professional.

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



1. Gade, P., Brændgaard, M., Flocken, H., Preszcator, D., & Santurette, S. (2023). Wind & Handling Stabilizer - Evidence and user benefits. Oticon Whitepaper. Oticon Real 1 vs Oticon More 1.

The product is not available for purchase by the general public without a consultation with a hearing healthcare professional.

**oticon**  
life-changing technology

The Alexandra & Lloyd Martin Family  
 Michael & Holly Masterman  
 Neil & Diane Mattes  
 Susan Maxwell-Stewart  
 Meg McDonald & John Hall  
 Gwen McNeill  
 Sandra McPhee AM & Kent McPhee  
 Michelle & Brett Mitchell  
 Malcolm Moir and Alex Shehadie  
 Barbara & David Mushin  
 Nevarc Inc  
 Dr G Nelson  
 Prof Sharon Robinson AM &  
 Andrew Netherwood  
 Robert Niall & Dr Jill Sewell AM  
 Robyn Owens  
 Catherine Parr & Paul Hattaway  
 In memory of Robin Pease  
 Ian Penboss  
 Jonathan Phillips and Irene Sniatynskyj  
 Kevin Phillips  
 In memory of Roy & Kay Piper  
 Greeba Pritchard  
 Janice Reid  
 Emeritus Professor A W Roberts AM  
 Andrew Rosenberg  
 Gerry & Maurice Rousset OAM  
 J Sanderson  
 Susan Sawyer  
 In Memory of Lady Maureen  
 Schubert – Felicity Schubert  
 Glenice Shephard  
 Beverley Southern  
 Mrs Diana & Dr Peter Southwell-Keely  
 Brendan Sowry  
 Kim & Keith Spence  
 Dr Charles Su & Dr Emily Lo  
 Team Schmoopy  
 Robyn Tamke  
 Mike Thompson  
 Christine Thomson  
 Joanne Tompkins & Alan Lawson  
 Ngair Turner  
 Joy Wearne  
 GC & R Weir  
 Moira Westmore  
 Liz Williamson & the late Tony Stirton  
 Connie Sohn & Darren Yong  
 Anonymous (26)

#### \$500–\$999

Elinor Alexander  
 Dr Judy Alford  
 Beverley Allen  
 Jannifer Andrews  
 Geoff Backshall  
 Carole Bailey  
 Tim & Gemma Banfield  
 Russell Baskerville  
 Salvia Black  
 Lynne & Max Booth  
 David Borshoff & Caroline Crabb  
 Katrina Burton  
 Pamela Caldwell  
 Beatrice Cameron  
 Rod & Kay Campbell  
 David Castillo  
 Michael Chaney AO  
 Richard & Elizabeth Chisholm  
 Stephen Chivers  
 Dr Jane Cook

Colin Cornish  
 Louise Costanzo  
 Evan Cranston  
 Nicholas Creed &  
 Jessamine Soderstrom  
 Marco D'Orsogna  
 Jennifer Douglas  
 Bernard and Susie Garry  
 Paul Downie  
 In Memory of Raymond Dudley  
 Tammy Edwards  
 Elizabeth Efinger  
 Chris Egan  
 Seth Eggleston  
 Diane Ferrier  
 Ann Field  
 Michela & Adrian Fini  
 Jill Fleming  
 Michael Fogarty  
 Alex Forcke  
 Penny Fraser  
 Courtney Gibson  
 Scott & Amanda Gibson  
 Major General Steve Gower AO, AO (Mil)  
 Dr Barry Green  
 Dr Eve Gu  
 Peter Halas  
 Ariane Harold  
 Sara Hector & Michael Japp  
 Dr Penny Herbert in memory  
 of Dunstan Herbert  
 Gerard & Helen Hooper  
 Mrs L Bertoldo Hyne  
 Robert & Margaret Jackson  
 Murray Jacob  
 Jacqueline Johnson  
 Steve & Sarah Johnson  
 Agu Kantsler  
 Roderick & Elizabeth King  
 Peter & Katina Law  
 Kate Lidbetter & Peter Kerin  
 Tim Lyons  
 Darryl Mack  
 Jamie Mackie  
 Kate Richardson & Chris Marrable  
 Brett & Amanda Martin  
 In memory of Helen Maydwell  
 Kate McDonald  
 Shirley McEwin  
 Margaret A McNaughton  
 Inara Merrick  
 Jo Minetti  
 Paula Murrell  
 J Norman  
 Robin Offler  
 Brenda & Masaya Okada  
 Giles Parker  
 Ian & Cat Parker  
 Helen Perlen  
 Barbara Richardson  
 Angela Roberts  
 Tim Roberts  
 Pam Russell  
 Manfred & Linda Salamon  
 Naomi Saporta  
 Robyn Scott  
 Margaret Seares  
 Jeffrey Searle  
 David Shearer  
 Janet Shelley  
 Patti Simpson

Kate Maybury & Jonathan Sisovic  
 Lesley Smith  
 Garry Strong  
 Sophie Thomas  
 Lia Tran  
 Julie & Ed Van Beem  
 Dianne Volker  
 Lynn Wadley  
 Fiona Wallace-Smith  
 Libby & Joseph Walsh  
 Simon & Penny Wilding  
 Crystal Yip  
 Anonymous (34)

*Acknowledgements current as at  
 6 October 2023 for donations and  
 gifts recorded over the last 12 months.  
 For any queries please contact  
 philanthropy@aco.com.au.*

### Pier 2/3 Patrons

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

#### PIER LEADERS

The Neilson Family

Guido & Michelle Belgiorno-Nettis

Judy & Robin Crawford  
 Howarth Foundation  
 David Thomas AM

Bill & Marissa Best  
 Rod Cameron & Margaret Gibbs  
 Anthony & Sharon Lee Foundation  
 Elizabeth & Walter Lewin  
 Alf Moufarrige AO  
 Rosy Seaton & Seumas Dawes  
 Serpentine Foundation –  
 Rosie Williams & John Grill

#### PEER TO PIER GROUP

Steve & Sophie Allen  
 Libby & Ian Anderson  
 Andyinc Foundation –  
 Andrew Myer AM & Kerry Gardner AM  
 Walter Barda & Thomas O'Neill  
 Steven Bardy & Andrew Patterson  
 The Belalberi Foundation  
 – P & S Crossing  
 Dee de Bruyn & Michael Dixon  
 Craig & Nerida Caesar  
 Ray 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  
 Angus & Sarah James  
 Phillip & Sairung Jones  
 Connie & Craig Kimberley  
 Ian Lansdown & Tricia Bell  
 John Leece AM & Anne Leece  
 David & Sandy Libling  
 Anthony & Suzanne Maple-Brown  
 David Mathlin  
 Julianne Maxwell  
 Meg Meldrum  
 Averill & Jim Minto  
 Drs Keith & Eileen Ong  
 Hazel Schollar & Peter Root  
 The late Peter Shorthouse &  
 Victoria Shorthouse  
 Jann Skinner  
 Mark Stanbridge & Neroli Manning  
 Anthony Strachan  
 Lesley Treleaven  
 In memory of Ian Wallace  
 Nina Walton & Zeb Rice  
 Barbara & Ralph Ward-Ambler  
 Dr Ranji Wikramanayake  
 Ian Wilcox & Mary Kostakidis  
 The Peter and Susan Yates Foundation  
 Anonymous (1)

#### PIER SUPPORTERS

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  
 Catherine Parr & Paul Hattaway  
 Bruce & Joy Reid Trust  
 Graeme & Alison Relf  
 Agnes Sinclair  
 Gary & Max Stead  
 Ron & Paula Wilkins  
 Anonymous (1)

#### MUSICAL CHAIRS – FIXED SEATS

Jane Allen  
 Joseph & Fionna Angelis  
 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  
 Rod Cameron & Margaret Gibbs  
 Michael & Helen Carapiet  
 Central Sydney Cardiology  
 Michael & Kate Chambers  
 Stephen & Jenny Charles  
 Dr Frank Cheok OAM  
 Richard Cobden SC  
 Jill Colvin  
 Darrel & Leith Conybeare  
 Glenn & Caroline Crane  
 Carol & Andrew Crawford  
 Jennifer Darin & Dennis Cooper  
 Ian Davis & Sandrine Barouh  
 Pamela Dawe  
 The Driscoll Family in memory of  
 Prof Geoffrey Driscoll  
 Anna Dudek  
 The Eddington Family  
 Wendy Edwards  
 Her Honour Judge Gillian Eldershaw  
 Bob & Chris Ernst  
 Richard Evans AM  
 Warwick Evans & Oliver Peacock  
 Stephen Fitzgerald AO & Julie Fitzgerald  
 Bunny Gardiner-Hill  
 Jennifer & Denys Gillespie  
 Aiko Goto & Family  
 Carole A P Grace & Theodore J Grace  
 Cathy Gray in memory of  
 Ken & Jane Gray  
 Robin Hall  
 Elizabeth Harbison  
 Dr Lionel Hartley  
 Philip Hartog  
 Yvonne Harvey  
 Annie Hawker  
 Peter & Helen Hearl  
 David & Sue Hobbs  
 Carrie Howard  
 In loving memory of Michael Hunter  
 – Penny Hunter & Family  
 Bonnie Ikeda in memory of G Chan  
 Mark & Michelle Ireland  
 Duncan Ivison & Diana Irving  
 Mieke & David James  
 Lesley Johnson  
 KassaMillerGiving –  
 Courtney Miller & Damian Kassabgi  
 John & Lisa Kench  
 Lesley Kernaghan  
 In loving memory of Peter John Kerr  
 Josephine Key in loving memory of  
 Ian Breden  
 David & Sandy Libling  
 Angela Loftus-Hills  
 In memory of Geoff Loftus-Hills  
 Lorraine Logan  
 Lonergan Family  
 Ian Low  
 Vianney & David McCracken  
 Janet Matton AM & Robin Rowe  
 Julianne Maxwell  
 Helen Maydwell  
 Jo & John Millyard  
 Felicia Mitchell  
 Malcolm Moir & Alex Shehadie  
 James Morrow & Amber Warren

Louise & Martyn Myer  
 Wendy Nash in loving  
 memory of Mark Weeks  
 In memory of Jim O'Brien  
 Drs Nicola & Eileen Ong  
 Nicola Pain & Michael Harris  
 The Pettit Family  
 Rhana Pike in memory of  
 Bernard Francis Hanlon  
 Margaret Prest  
 QBT Consulting on behalf of  
 Jane & Ivan Nisbet  
 Helena Rathbone & Family  
 Heather Ridout  
 Carol Schwartz AO & Alan Schwartz AO  
 The Scott-Mitchell Family –  
 Linsay, Rob, Anthea & Michael  
 In memory of Ken & Lucille Seale  
 Luke Shaw  
 The late Peter Shorthouse &  
 Victoria Shorthouse  
 Petrina Slaytor  
 Ross Steele AM  
 Julie Steiner AM  
 David & Mary Stewart  
 Caroline Storch  
 John Taberner & Grant Lang  
 Tom Tansey & Brandon Jones  
 Fiona Taylor-Hokin  
 Victoria Taylor  
 Helen Telfer  
 Leslie Teo  
 Lesley Treleaven in memory of  
 Richard Gill AO  
 In memory of Jane Valentine  
 Ben & Madalein Vosloo  
 Mark Wakely & Steven Alward  
 In memory of Ian Wallace  
 Kathy White  
 In memory of my Dad, Robert E White  
 Ian Wilcox & Mary Kostakidis  
 Kim Williams AM & Catherine Doyce  
 Liz Williamson & the late Tony Stirton  
 David Wilson, David Wilson Architects  
 Anna & Mark Yates  
 The Peter and Susan Yates Foundation  
 Thomas Yates PSM & Susan Yates  
 Simon & Jenny Yeo  
 Rebecca Zoppetti Laubi  
 Anonymous (11)

#### MUSICAL CHAIRS – LOOSE CHAIRS

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



With special thanks to

# THEME & VARIATIONS

Proud sponsor and piano technicians  
of choice to the ACO for nearly 20 years.


Piano sales | Tuning | Repairs | Restoration | Hire | Tuition  
[themeandvariations.com.au](http://themeandvariations.com.au)

THEME &  
VARIATIONS  
PIANO SERVICES



Polina Leschenko. Photo by Marco Borggreve

STEINWAY



Supporting the ACO  
for 21 years.



## Peter Shorthouse Emerging Artist Scholarship Fund

### LEAD PATRONS

The Shorthouse Family  
The Allfrey Family  
LGT Crestone Wealth Management  
Hamilton Lane  
Pacific Equity Partners

### PATRONS

Al and Becky Crawford  
Allison Haworth  
Andrew Schwartz  
Charter Hall  
City West Housing Pty Ltd  
Craig & Nerida Caesar  
David Full  
Denby Roberts  
Glen Frost  
John & Nicolle Keith  
John Taberner & Grant Lang  
Jordan Brown  
Juan Delgado  
Partners Group  
Sam Linz  
Samuel Terry Asset Management  
Sarah McGarry  
Simon O'Brien  
Stuart & Helen Nash  
The Chisholm Family  
The Denham Family  
The Eary Family  
Anonymous (7)

## ACO Instrument Fund

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

### FOUNDING PATRON

The late Peter Weiss AO

### FOUNDING PATRONS

*Visionary \$1m+*

The late Peter Weiss AO

*Concerto \$200,000-\$999,999*

The late Amina Belgiorno-Nettis  
Naomi Milgrom ac

*Octet \$100,000-\$199,999*

John Taberner

*Quartet \$50,000-\$99,999*

John Leece AM & Anne Leece  
E Xipell

## INVESTORS

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

## ACO US Directors

Patrick Loftus-Hills – Co-Chair  
Sally Phillips Paridis – Co-Chair  
Camilla Bates  
Judy Crawford  
The Hon Mitch Fifield  
Carolyn Fletcher AM  
Camilla Marr  
David McCann  
Steve Paridis  
Lucy Turnbull AO  
Alastair Walton

## ACO UK Directors

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

## ACO Committees

### THE MELBOURNE COMMITTEE

Martyn Myer AO (Chair)  
Chairman, Cogstate Ltd  
Chairman, Doherty Institute

Peter McMullin (Deputy Chair)  
Chairman, McMullin Group

Ed Caser

Peter Yates AM  
Chairman Investment Committee  
Mutual Trust Ltd

### ACO FINANCIAL AUDIT & RISK MANAGEMENT COMMITTEE

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



# ACO PARTNERS

We thank our Partners for their generous support.

PRINCIPAL PARTNER: ACO COLLECTIVE



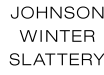
UNIVERSITY PARTNER



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



MEDIA PARTNERS



TRUSTS AND FOUNDATIONS

The Besen Family Foundation  
Holmes à Court Family Foundation  
The Ross Trust  
Patricia H Reid Endowment Pty Ltd  
Sherry-Hogan Foundation



VENUE SUPPORT



## 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 Studio. 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)

