



ACO ACADEMY

12 July 2024
Hanson Dyer Hall

 Australian
Chamber
Orchestra

PRESENTING PARTNER



BNP PARIBAS



Welcome to our ACO Academy concert for 2024.

This year I'm delighted to share that thirty string players from across the country were selected to participate in ACO Academy, our flagship program for talented high-school-aged musicians. These extraordinary young musicians have spent the past week together in intensive rehearsals, lessons and workshops, playing alongside the musicians of the ACO, under the passionate direction of ACO violinist Aiko Goto.

This is the twelfth year of our ACO Academy program and, under Aiko's dedicated leadership, it has gone from strength to strength. Tonight you will hear Aiko direct these young musicians through music by composers including Anton Arensky and Sergei Prokofiev, concluding with Felix Mendelssohn's remarkable String Symphony No.8.

I acknowledge the Presenting Partner of ACO Academy, BNP Paribas, whose unfailing and much appreciated support each year is essential in delivering this program. I also thank the Patrons of our Learning & Engagement Program for their dedicated commitment to ensuring the future of the next generation of musicians.

Thanks also to you, our audience, for your support of this wonderful program by being here tonight. I hope you enjoy the performance.

Richard Evans
Managing Director

ACO Academy 2024

Aiko Goto Leader & Violin
ACO Academy

ANTON ARENSKY	Variations on a Theme by Tchaikovsky, Op.35a <i>Theme: Moderato</i> <i>Variation I: Un poco più mosso</i> <i>Variation II: Allegro non troppo</i> <i>Variation III: Andantino tranquillo</i> <i>Variation IV: Vivace</i> <i>Variation V: Andante</i> <i>Variation VI: Allegro con spirito</i> <i>Variation VII: Andante con moto</i> <i>Coda: Moderato</i>	14
SERGEI PROKOFIEV	Sonata for Solo Violin in D major, Op.115: I. Moderato	5
FELIX MENDELSSOHN	String Symphony No.8 in D major <i>I. Adagio e grave – Allegro</i> <i>II. Adagio</i> <i>III. Menuetto: Allegro molto – Trio: Presto</i> <i>IV. Allegro molto</i>	31

The concert will last approximately one hour with no interval.

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

IN A CHANGING WORLD,
**OUR PRESENCE IN AUSTRALIA
HAS REMAINED CONSTANT.**



**SUPPORTING THE AUSTRALIAN ECONOMY
SINCE 1881**



BNP PARIBAS

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for a changing
world

A MESSAGE FROM THE PRESENTING PARTNER OF ACO ACADEMY



Welcome to tonight's concert, brought to you by BNP Paribas. We are proud to be the Presenting Partner of ACO Academy, as well as a Major Partner of the ACO for the past 18 years.

Thirty exceptionally talented string players from across the nation have been selected to participate in this year's program. Tonight's concert marks the culmination of a week filled with intensive rehearsals, performances, and invaluable mentorship from the core players of the ACO.

The evening's program features works by three esteemed composers, including Sergei Prokofiev, hailed as a major figure of the 20th century, and Felix Mendelssohn, a master of the early Romantic period.

With a legacy spanning more than 140 years in Australia, BNP Paribas has continuously adapted to meet the evolving needs of our community. Just like the ACO, we champion innovation and collaboration as fundamental values, and we hold a deep appreciation for culture and the arts, especially initiatives like ACO Academy that foster artistic learning.

ACO Academy stands as a beacon in talent development programs nationwide, and we're thrilled that our support contributes to nurturing the next generation of Australian musicians. At BNP Paribas, making a positive impact on our stakeholders and society lies at the heart of our success. Our endorsement of ACO Academy reflects our dedication to inclusivity and the future of the performing arts in Australia.

We hope you thoroughly enjoy this performance by some of the finest young musicians in the country.

A stylized, handwritten signature in black ink, appearing to read 'Karine Delvallée'.

Karine Delvallée
Chief Executive Officer
BNP Paribas, Australia & New Zealand



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About ACO Academy



Led by ACO violinist Aiko Goto, ACO Academy is an inspirational week of intensive workshops, rehearsals and performances for top-level secondary school string players.

Students work alongside ACO musicians to hone their technical and ensemble skills and learn about the ACO's unique style and interpretation. They build confidence in communicating physical and emotional energy to engage and inspire audiences.

The week includes:

- Chamber orchestra rehearsals focusing on ensemble playing, technical accuracy, interpretation and style;
- Chamber music coaching and an informal chamber music concert;
- Presentations by ACO musicians and staff on careers and pathways in music; and
- A public concert.

If you or someone you know would like to be a part of next year's ACO Academy, visit aco.com.au/academy to find out more and how to apply.



Philanthropy



Support the ACO

There is nothing like the shared experience of music. Donate today to help us continue sharing the beauty and wonder of music with our ACO family: old and new, near and far, young and old.

Music brings us together. Help us bring the music.

**Support the ACO with a tax-deductible donation.
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The music you're about to hear



Anton Arensky

(1861–1906)

Variations on a Theme by Tchaikovsky, Op.35a

Tchaikovsky's death in 1863 affected Arensky deeply. Afterwards, he composed a string quartet for the unusual combination of violin, viola and two cellos. A genuine work of mourning, it features a theme drawn from the Orthodox funeral service; but at its core is another borrowed tune. Tchaikovsky's wrote 'Legend' as part of his *Songs for Children*, Op.54. Arensky used this simple, poignant melody as the basis for a set of variations. It became so popular that he turned the movement into a self-standing work for string orchestra. Arensky's Variations begin with an unadorned statement of the theme in E minor, and then move through seven different variations. The work ends with four bars of ghostly harmonics, then drops to a soft passage for low strings, and finally to a restatement of the theme, handed to each part in turn.



Sergei Prokofiev

(1891–1953)

Sonata for Solo Violin in D major, Op.115: I. Moderato

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



Felix Mendelssohn

(1809–1847)

String Symphony No.8 in D major

The young Felix Mendelssohn grew up in a Berlin household that fostered an abundance of music making. It played host to regular salons and concerts during which visitors would enjoy music and dignified conversation with philosophers, artists, diplomats and businessmen. It was out of this that a 16-year-old Mendelssohn composed his Overture to *A Midsummer Night's Dream* and Octet for strings.

For many years, these wondrous musical achievements seemed too good to be true, but in 1950 a collection of manuscripts were uncovered that confirmed Mendelssohn's brilliance as a child prodigy: 13 string symphonies written when Mendelssohn was between 12 and 14 years old. These youthful but brilliant works show the influence of Mendelssohn's favourite composers: Beethoven, Haydn, and especially Bach.

Mendelssohn's eighth string symphony is perhaps his most ambitious, featuring four long movements that are symphonic in scale. They were so symphonic, in fact, that the young Mendelssohn immediately set about rescoring them for full symphony orchestra after the work's premiere. The work itself harks back to the orchestral works of Mozart, notably *The Magic Flute* in Mendelssohn's first movement, and the Jupiter Symphony in Mendelssohn's intense Finale which, like Mozart's, features remarkable displays of counterpoint throughout the orchestra.

Musicians on Stage

Aiko Goto

Leader & Violin¹

Chair sponsored by
Anthony & Sharon Lee Foundation.

Liisa Pallandi

Violin¹

Chair sponsored by
Melbourne Medical Syndicate.

Rollin Zhao

Violin³

Kyla Matsuura-Miller

Violin³

Nikki Divall

Viola²

Merewyn Bramble

Viola³

Molly Kadarauach

Cello²

Daniel Smith

Cello³

Benjamin Hanlon

Double Bass⁴

ACO Academy Students

Violin

Amber Jarman
Audrey Jarvis
Chanelle
Tiranatvitayakul
Daniel Feng
Elisha Bae
Ellie Malonzo
Fiona Feng
Kieran Lin
Max Fisher
Naomi
Nogawa-Lewy
Nicole Wang
Paisley Motum
Paulina Huang
Sienna Kim
Stephanie Chew
Tiara Ng
Zoe Ty

Viola

Alice Moon
Estelle Gilmovich
Eloise Motum
Juah Hyun
Tina Dong
Tom Protat

Cello

Alicia Kim
Emily Yang
Gabriella Wu
Jeremy
Spikmans
Jun Gardiner

Double Bass

Ava Loke
Leon Spikmans

¹ Australian Chamber Orchestra

² Former Australian Chamber Orchestra member

³ ACO Emerging Artist Alumni

⁴ Guest Musician

Please note students are listed
in alphabetical order.

Aiko Goto

Director and Violin



Aiko plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreæ violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Anthony & Sharon Lee Foundation.

Aiko began violin lessons at the age of three with the Suzuki Method, the music education program created by her grand-uncle, Dr Shinichi Suzuki. She went on to study at the Toho Gakuen School of Music in Japan, before moving to New York to take up a scholarship at the Juilliard School to study with the renowned violin teachers Dorothy DeLay and Masao Kawasaki.

It was while living in New York that Aiko came across an advertisement in an industry newspaper for a position in the ACO. Following the lengthy audition process, Aiko was offered her position in the ACO in 1998 and has remained a core member with the Orchestra ever since.

Aiko greatly enjoys teaching and sharing her love of music with young musicians. She has been the director of the ACO Academy Program, the ACO's annual program for talented young string players, since 2012 and is a mentor for the ACO Emerging Artist Program.

Aiko maintains a strong connection with her home country of Japan. She has been a member of the Saito Kinen Orchestra, an orchestra formed annually during Japan's Saito Kinen Festival Matsumoto, since 1995, including performing as Concertmaster for several of its programs. In addition to this, she regularly performs at violist Nobuko Imai's Viola and Chamber Music Festival in Japan and holds an annual charity concert at the Japanese Embassy in Canberra.

In August 2016, Aiko received a commendation from the Japanese Foreign Ministry on the 40th anniversary of the signing of the Basic Treaty of Friendship and Cooperation between Japan and Australia.



2012



2013



2014



2015



2016



ACKNOWLEDGEMENTS

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The ACO pays tribute to all our generous donors who have contributed to our programs. We are extremely grateful for all the support that we receive. Program names as at 30 May 2024.

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