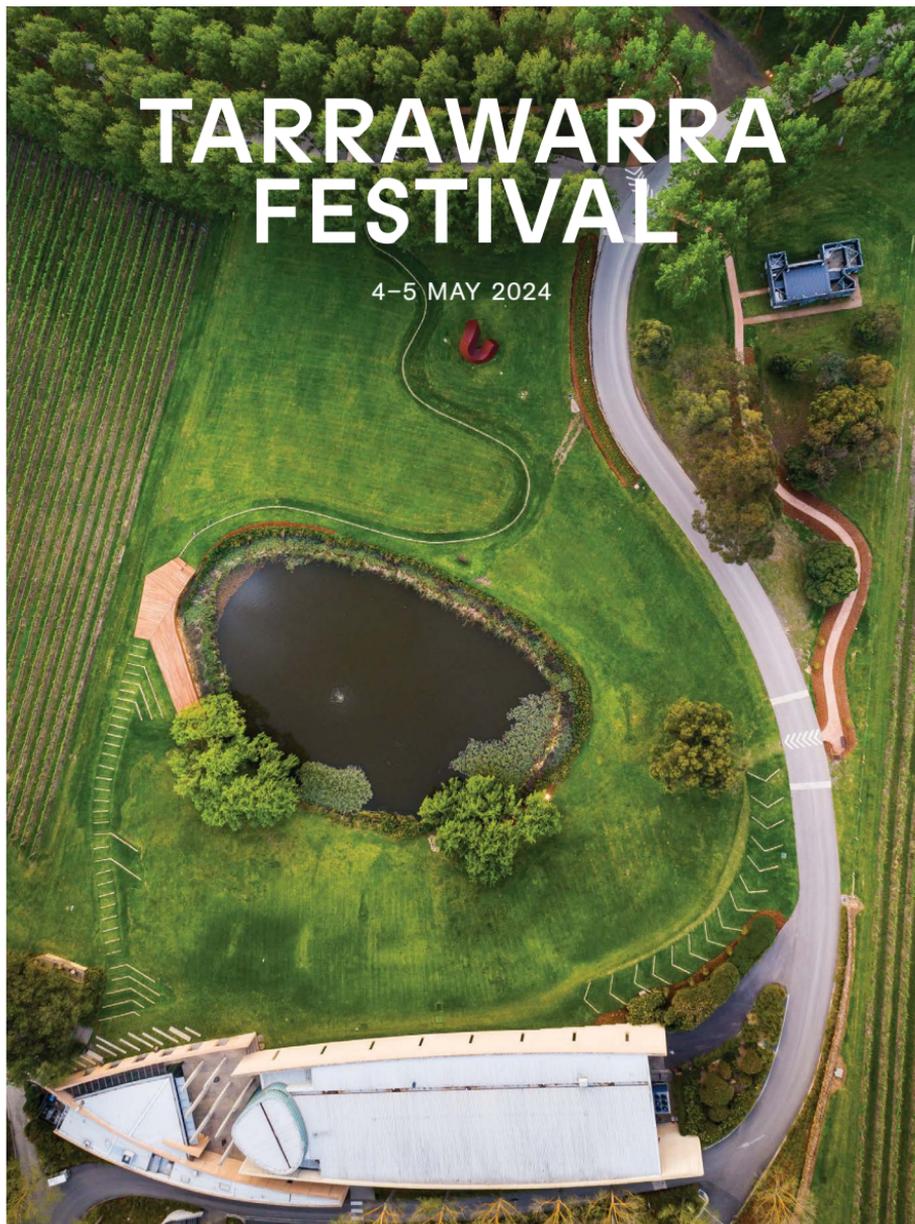


Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

# TARRAWARRA FESTIVAL

4-5 MAY 2024



TARRAWARRA  
MUSEUM  
OF ART

ACO



**TarraWarra Museum of Art acknowledges the Wurundjeri people of the Kulin Nation as the original Custodians and Traditional Owners of the lands and waters on which the Museum stands.**

Designed by acclaimed Australian architect Allan Powell, TarraWarra Museum of Art opened in December 2003, winning the Premier's Design Award in 2004.

Not only did the founding patrons, the late Eva Besen AO and Marc Besen AC, gift the building that houses the Museum, they also donated a significant proportion of their collection of modern and contemporary Australian art for the enjoyment of the public.

TarraWarra Museum of Art is a leading not-for-profit public art gallery that features inventive and stimulating exhibitions and programs about modern and contemporary art. TarraWarra actively engages with art, place and ideas in a remarkable environment and immersive atmosphere which provides a retreat for the imagination. The worlds artists create are a feature of programs and events, providing inspiring experiences that encourage visitor engagement.

The Eva and Marc Besen Centre will open in late-2024 providing visible access to over 300 artworks from the collection. The Centre is a new multi-purpose learning and performance space for family and children's programs, talks, forums, live arts and programs – including the annual TarraWarra Festival with the ACO.

Photo: Tourism Australia



**Welcome to the 2024 TarraWarra Festival. We are delighted to return for what has become an annual highlight in the ACO's calendar.**

This year's program features a diverse selection of chamber works curated by Richard Tognetti and his ACO colleagues. From the familiar to the unexpected, the next two days will showcase the Orchestra's versatility as they breathe new life into beloved works such as Brahms's Violin Concerto, and Schubert's *Arpeggione Sonata*, while shedding light on new repertoire including the Australian premiere of John Luther Adams's Three Nocturnes for Solo Double Bass.

We are excited to be joined this year by our 2024 ACO Emerging Artists as part of ACO Collective, directed by Helena Rathbone, as they workshop music by Hugo Wolf and Henry Purcell before performing in the final concert of the festival on Sunday. We are honoured once again this year to perform amongst an extraordinary collection of artworks of varying influences and media curated by Anthony Fitzpatrick. Exploratory and immersive, the works on display serve as the perfect accompaniment to the musical journey led by the ACO this weekend within this unique space.

On behalf of everyone at the ACO, I pay special tribute to the late Marc Besen AC. This will be the first year without Mr Besen's energetic presence in the gallery and we remember him for his extraordinary vision, generosity and support of our TarraWarra partnership, together with the late Eva Besen AO with whom he established this incredible legacy. We also extend our warmest thanks to the Besen family – in particular, Daniel Besen, Debbie Dadon AM, Naomi Milgrom AC and Carol Schwartz AO – without whose generosity this experience would not be possible.

Finally, the weekend would not be complete without the coming together of so many of our most loyal patrons, and I thank you all for your continued support.

Richard Evans AM  
Managing Director, ACO

Cover photo: Rob Blackburn, courtesy Kate Seddon Landscape



**Marcus (Marc) Besen AC, Chair of the TarraWarra Museum of Art Board, a museum that he founded with his late wife Eva Besen AO (1928–2021), passed away on 8 November 2023 at the age of 99.**

As Board Chairman and founding patron, Marc embraced creative imagination and innovation, and he regarded artists with the highest esteem. A friend to many Australian artists, he was passionate about sharing their vision with the greater public, and even more enthusiastic about creating opportunities for young people to learn about art.

Together with his late wife Eva, Marc founded and built Australia's first major privately funded public art gallery, the TarraWarra Museum of Art. Located on Wurundjeri Country in the Yarra Valley, the award-winning building designed by Allan Powell opened in 2003. The Museum houses Eva and Marc's gift of 564 works from their acclaimed collection of modern and contemporary Australian art, and combines their three enduring passions: nature, art and architecture.

The Museum's staff and Board miss Marc's friendly and enthusiastic presence at the Museum, and he will be especially missed at this weekend's TarraWarra Festival featuring the ACO. On their regular visits to the Museum, Eva and Marc always enjoyed speaking with the dedicated staff and volunteers as well as the many visitors. A book celebrating the collection that Eva and Marc gifted to TarraWarra will be published in 2024.

Dr Victoria Lynn  
Director, TarraWarra Museum of Art



Photo: Tourism Australia

# Music and Memory

## TarraWarra Museum of Art

Richard Tognetti Director and Violin  
 Stefanie Farrands Viola  
 Australian Chamber Orchestra

JOHANN SEBASTIAN BACH	Kanon zu acht Stimmen, BWV1072	2
JOHANN SEBASTIAN BACH	The Art of Fugue, BWV1080: Fuga a 3 Soggetti (unfinished)	9
PAUL HINDEMITH	Trauermusik <i>I. Langsam</i> <i>II. Ruhig bewegt –</i> <i>III. Lebhaft –</i> <i>IV. Choral: Sehr langsam</i>	8
KRZYSZTOF PENDERECKI	Leaves of an Unwritten Diary, for string quintet	17
SUFJAN STEVENS (arr. Michael Atkinson)	Suite from Run Rabbit Run <i>I. Year of the Ox</i> <i>II. Enjoy Your Rabbit</i> <i>III. Year of Our Lord</i> <i>IV. Year of the Boar</i>	15

The concert will last approximately one hour, with no interval.

## ABOUT THE MUSIC

The first concert in this year's festival explores the eternal passage of music and time, and the memories it creates.

We begin by exploring the endless possibilities that can come from even the smallest fragments of music. No composer represents the ability to compose "a world in a grain of sand" better than Johann Sebastian Bach, from his ingenious variations on the eight-note ground bass of the *Goldberg Variations*, to *The Art of Fugue*, his final work and final word on the possibilities of fugal counterpoint, all based on a single melodic theme. In this concert we present Bach's last, unfinished fugue as articulated by Richard Tognetti, preceding it with one of Bach's musical games – a canon built from an eight-note musical fragment that can be turned back to front and upside down in perfect harmony with itself.

We then move to the 20th century with works by Paul Hindemith and Krzysztof Penderecki. Paul Hindemith, a neoclassicist whose music evokes earlier musical styles, composed *Trauermusik* (Mourning Music) at short notice upon learning of the death of King George V. In the final movement, he quotes the chorale "Vor deinen Thron tret' ich hiermit" ("Here I appear in front of Thy throne"), with words derived from Bach's last composition. Penderecki's *Leaves of an Unwritten Diary* is a similarly emotional retrospective work, packed with memories and echoes of his childhood. These memories include tunes his father used to play for him on the violin, and allusions to composers from his musical upbringing such as Bartók and Shostakovich. For Penderecki, these memories may be distant, but ever present.

We conclude with Sufjan Steven's *Suite from Run Rabbit Run*, orchestrated by Michael Atkinson for New York City Ballet's 2012 production of *Year of the Rabbit*. Each movement represents a year in the Chinese Zodiac, and embodies the character of each animal. As a whole, these pieces have come to represent something that is cyclically eternal, like the passage of time itself.

# Brahms's Violin Concerto

## TarraWarra Museum of Art

Richard Tognetti Director and Lead Violin

Timo-Veikko Valve Cello

Maxime Bibeau Double Bass

Australian Chamber Orchestra

First half directed by Timo-Veikko Valve

TOM COULT	Prelude (after Monsieur de Sainte-Colombe) (Australian premiere)	4
IDA MOBERG	Stillness	4
FRANZ SCHUBERT (arr. Dobrinka Tabakova)	Arpeggione Sonata in A minor, D.821 <i>I. Allegro moderato</i> <i>II. Adagio</i> <i>III. Allegretto</i>	26

## Interval

JOHN LUTHER ADAMS	Three Nocturnes for Solo Double Bass: Nos. 1 & 2 (Australian premiere)	6
JOHANNES BRAHMS (arr. Richard Tognetti)	Violin Concerto in D major, Op.77 <i>I. Allegro non troppo</i> <i>II. Adagio</i> <i>III. Allegro giocoso, ma non troppo vivace</i>	38

The concert will last approximately one hour and 30 minutes, including a 20-minute interval.

The second concert in this year's festival celebrates the soloists among the ACO's ranks, featuring Franz Schubert's much-loved Arpeggione Sonata, a new work for solo double bass by American composer John Luther Adams, and culminating with Johannes Brahms's epic Violin Concerto.

We begin with music by British composer Tom Coult, composed as a homage to the celebrated 17th-century viol soloist Monsieur de Sainte Colombe. Coult's *Prelude* reworks the sparse lines of one of Sainte Colombe's most beautiful bass viol suites and refracts them into a deep, rich ensemble of five low string instruments.

As an interlude we hear *Stillness* by Finnish composer Ida Moberg. A protégée of Jean Sibelius, her music is a marriage of spiritualism and movement. This is true of *Stillness*, originally composed as an intermezzo for her opera *Light of Asia*. With the greatest of care, Moberg creates an atmosphere of reverent serenity using gentle lilting rhythms.

Schubert's Arpeggione Sonata has been performed by all manner of solo instruments, but rarely by the instrument it was actually composed for. The arpeggione is a curious 19th-century instrument, tuned and fretted like a guitar but bowed like a cello. The instrument fell out of fashion, but Schubert's sonata is celebrated as one of his finest instrumental works, presented here as a concerto for cello and strings. The first movement is a wistful Allegro Moderato; the second, a heartfelt Adagio; the Allegretto finale is a song-like rondo.

Brahms began composing his Violin Concerto in 1878 while holidaying in Lake Wörth in southern Austria, a place he described as so abundant with melodies that he had to take care not to step on them. He dedicated the concerto to his friend, the celebrated violinist Joseph Joachim, who gave the highly anticipated first performance on New Year's Day 1879 with the composer conducting. Brahms's first movement puzzled the audience even though Joachim's cadenza was universally admired. The second movement was greeted with warmth, but it was the finale that elicited real enthusiasm from the audience – a thrilling gypsy rondo whose sudden turn before the end is a true Brahms trademark.

Today, Joachim is remembered not only as a soloist, but as the leader of the most outstanding string quartet in his day, and as a composer in his own right. He contributed numerous adjustments to the Brahms's solo part, and suggested reducing some of the orchestral writing. Therefore, the idea of re-working the concerto for violin and chamber strings is not totally inconceivable. Richard Tognetti's complete transcription for violin and strings receives its premiere in this performance.



SUNDAY 5 MAY, 11AM

## Workshop

Helena Rathbone and ACO Collective  
present a workshop featuring the music  
of Hugo Wolf and Henry Purcell.

HUGO WOLF (arr. strings) Italian Serenade

HENRY PURCELL Fantasia upon One Note, Z.745

Helena Rathbone Lead Violin

Aiko Goto Violin

Elizabeth Woolnough Viola

Julian Thompson Cello

2024 ACO Emerging Artists

James Armstrong Violin

Beatrice Colombis Violin

Liam Freisberg Violin

Natalie Mavridis Violin

Andrew Crothers Viola

Ariel Volovelsky Cello

Caroline Renn Double Bass

# In Time and Place

## TarraWarra Museum of Art

Richard Tognetti Director and Lead Violin  
Australian Chamber Orchestra  
ACO Collective

ACO Collective, directed by Helena Rathbone

HUGO WOLF (arr. strings)	Italian Serenade	7
HENRY PURCELL	Fantasia upon One Note, Z.745	3

ACO, directed by Richard Tognetti

ERWIN SCHULHOFF (arr. strings)	Five Pieces for String Quartet: Selections <i>III. Alla Czeca</i> <i>IV. Alla tango milonga</i> <i>V. Alla Tarantella</i>	9
EDWARD ELGAR	Sospiri, Op.70	5
JOSEPH HAYDN	String Quartet in D major, Op.20, No.4: Selections <i>II. Un poco adagio e affettuoso</i> <i>III. Menuet alla Zingarese: Allegretto</i> <i>IV. Presto e scherzando</i>	16
EDVARD GRIEG	Holberg Suite, Op.40 <i>I. Praeludium: Allegro Vivace</i> <i>II. Sarabande: Andante</i> <i>III. Gavotte and Musette: Allegretto</i> <i>IV. Air: Andante religioso</i> <i>V. Rigaudon: Allegro con brio</i>	20

The third concert in this year's festival transports us to different countries and places in time. We journey from the opera houses of Italy and courts of England, to the folk regions of Europe and the Americas, then backwards in time through the lens of Edvard Grieg in his timeless take on the Baroque.

We begin with Hugo Wolf's *Italian Serenade*, inspired by the operas of Donizetti, Bellini and Rossini that were so fundamental to his own musical upbringing. The serenade conjures scenes of Italian song and dance, complete with strumming guitars. From Italy, we travel to Henry Purcell's England with his *Fantasia upon One Note* – ingeniously woven around a single C pitch that is held for the entirety of the piece. Purcell's fantasias are some of the finest chamber music of the baroque era, and were precursors to the quartets of Haydn.

From Baroque chamber music, to a 20th-century string quartet by Czech composer Erwin Schulhoff. Each of his Five Pieces for String Quartet evokes a different worldly style of dance music, and we present the final three in this performance: an energetic representation of Czech folk music, a popular tango, and a thrilling Italian tarantella whose traditional purpose was to cure one from spider venom. After the serene longing of Edward Elgar's *Sospiri*, which was originally intended as a partner piece to *Salut d'Amour* (Love's Greeting), we return to the string quartet repertoire in Joseph Haydn's Opus 20, No.4. One of Haydn's finest quartets, it is notable for its gypsy inspired minuet, not graceful and stately but energetic and zesty.

To conclude our concert, we are transported not in place but time itself from 19th-century Norway to the Baroque era. In Scandinavian countries, Norwegian writer Ludvig Holberg has a literary status akin to Shakespeare. To celebrate Holberg's bicentenary in 1884, Grieg composed the piano suite *From Holberg's Time* as an homage to the Baroque suites of Holberg's age. As with a number of his piano works, Grieg arranged the suite for string orchestra, and it is this version that has become the better known. Indeed, it is hard to imagine this music any other way, particularly its sparkling first movement. Grieg perfectly marries the Gavotte's rustic and courtly roots in the third movement, without ever sounding pastiche, and then releases an outburst of folk fiddling in the Rigaudon finale.

The concert will last approximately one hour, with no interval.

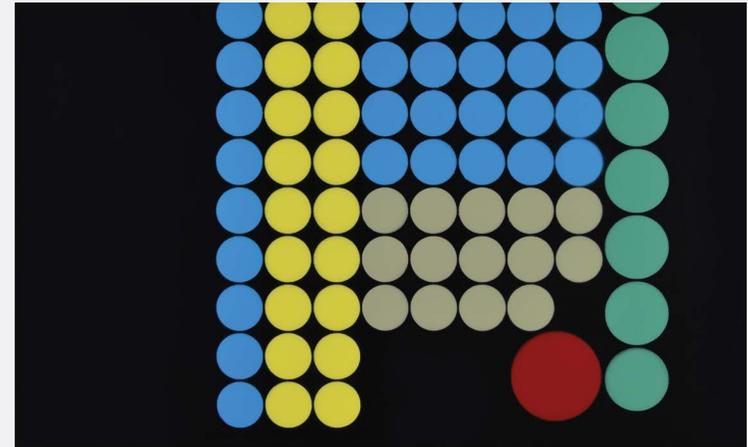
Curated By Anthony Fitzpatrick

### SUPERsystems: Peter Atkins and Dana Harris

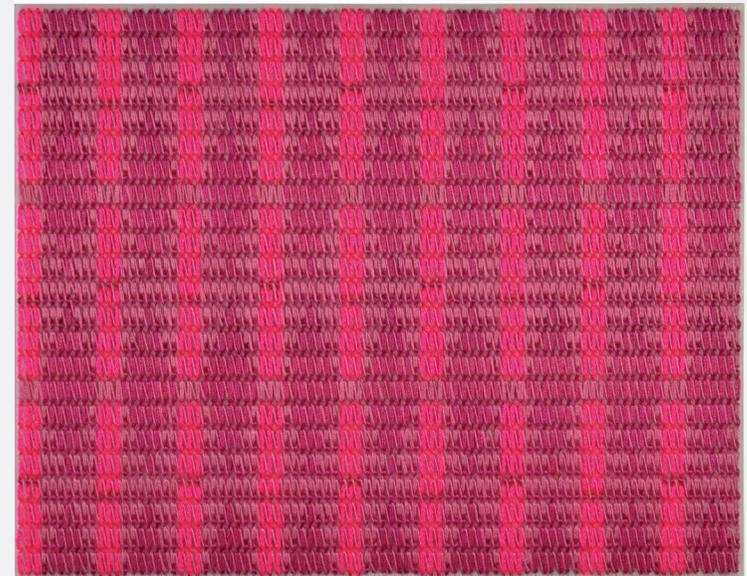
*SUPERsystems* is a joint exhibition by contemporary Melbourne-based artists Peter Atkins and Dana Harris. Interested in the ways that specific systems and parameters can provide a formal and conceptual framework for artistic practice, both artists employ geometry, repetition and seriality in their work as a means to reimagine the everyday world.

Peter Atkins's practice involves sourcing patterns and designs from popular culture and the urban environment and reinventing them as abstract paintings and prints; a process he refers to as 'readymade abstraction'. For this exhibition, Atkins has deconstructed Maurice Binder's opening animation for the first James Bond film *Dr. No* (1962), which he watched for the first time on his computer during the COVID-19 pandemic. Referencing this experience, the artist painted 92 of the title sequence's still frames to the exact scale of his desktop screen. Presented in four horizontal rows, the moving image is transformed into a dynamic installation of abstract compositions, making tangible the pulsating colour and geometric form of the original design.

Dana Harris's practice largely revolves around her self-described 'obsession with mapping'. Harris's new project emerged from her experience of walking the deserted streets of inner Melbourne during the COVID-19 lockdowns. Exploring the city at a standstill allowed Harris to notice subtle shifts and spatial relationships in the built environment, inspiring her to explore this phenomenon through a series of intricately hand-embroidered panels which use repetition and complex patterns to express the new rhythms and connections she experienced. While the title of Harris's project, *fancywork*, references the ornamental needlework of the Victorian era, she has adapted the technique in a contemporary format by using a vibrant palette of pink cord and cotton threads.



Peter Atkins  
*Dr. No (after Maurice Binder) 2020-23 (detail)*  
synthetic polymer paint on board  
92 panels: 28 x 46 cm each  
Courtesy of the artist, Tolarno Galleries,  
Melbourne and GAGProjects, Adelaide

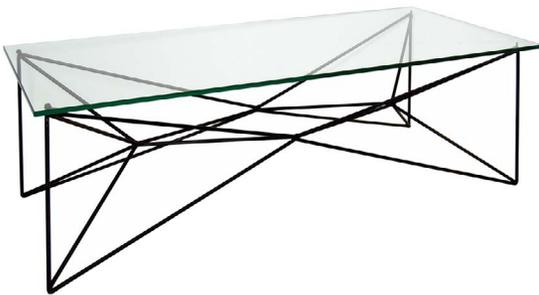


Dana Harris  
*fancywork 7 from the series fancywork 2020-23*  
braided nylon cord and cotton  
embroidered on plastic grids  
34 x 37 cm  
Courtesy of the artist

Dana Harris, *fancywork*  
has been assisted by the  
Australian Government  
through Creative Australia,  
its principal arts investment  
and advisory body.



John Nixon  
**Polychrome Painting 2006**  
 enamel on composition board  
 46 x 61 cm  
 TarraWarra Museum of Art collection  
 Purchased 2007



Clement Meadmore  
**Glass-top Coffee Table 1962**  
 painted steel, glass and rubber  
 36 x 112 x 50 cm  
 Harris/Atkins Collection



Clement Meadmore  
**Chair for the Legend Espresso and Milk Bar 1955**  
 painted steel and rubber  
 78 x 40 x 43 cm  
 Harris/Atkins Collection

## ABOUT THE EXHIBITIONS

### Systems and Structures: A Focus on the TarraWarra Museum of Art Collection

Drawing predominantly from TarraWarra Museum of Art's significant collection of painting and sculpture, *Systems and Structures* features works by a range of Australian artists who employ patterns, geometry, modules and repetition as key elements in their creative process. Rather than restrict or limit their creativity, for many artists, the introduction of a system or set of principles to guide their artmaking can be highly generative, providing a formal, material and conceptual basis for exploration, experimentation and discovery.

Featuring works by Howard Arkley, Lesley Dumbrell, Mark Galea, Rosalie Gascoigne, Robert Hunter, Robert Jacks, Hilarie Mais, Clement Meadmore, Callum Morton, John Nixon and Robert Owen, *Systems and Structures* highlights the various ways in which artists have investigated systematic parameters as means to expand the dimensions of their practices.

### The Industrial Design of Clement Meadmore: The Harris/Atkins Collection

Widely regarded as one of Australia's most important sculptors of the twentieth century, Clement Meadmore was also a significant and pioneering figure within the history of Australian modernist design.

Featuring an extensive group of individual designs from the 1950s and early 1960s, this exhibition highlights Meadmore's remarkable ability to manipulate the most basic, readily available materials into functional, innovative and durable objects.

At a time when artists, architects and designers were determined to forge a new identity in post-war Australia, Meadmore's elegant and inventive designs were highly influential, becoming an integral part of contemporary Australian homes designed by leading architects such as Robin Boyd, Neil Clerehan and Peter McIntyre.

Meticulously assembled by the artists Peter Atkins and Dana Harris over the past 25 years, this presentation of Meadmore's iconic chairs, tables and lighting represents the most comprehensive collection of his industrial design in public or private hands, provides a rare opportunity to survey the breadth and depth of Meadmore's singular design language.



## Richard Tognetti

### Artistic Director & Lead Violin

Richard Tognetti is Artistic Director of the Australian Chamber Orchestra. He has established an international reputation for his compelling performances and artistic individualism. Richard began his studies in his home town of Wollongong with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances with the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director. Richard performs on period, modern and electric instruments and his numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world.

As director or soloist, Richard has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovene Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all the major Australian symphony orchestras. Richard performed the Australian premieres of Ligeti's Violin Concerto and Lutosławski's Partita. In November 2016, he became the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London.

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.



## Stefanie Farrands

### Principal Viola

Stefanie Farrands was appointed as Principal Viola of the Australian Chamber Orchestra in 2020.

Stefanie grew up in Melbourne and began her studies on violin before making the switch to the viola at the age of 16. She describes her connection with the viola as instant, saying that from the moment she played the instrument for the first time she knew she 'had found her voice.'

Stefanie studied at the Australian National Academy of Music and spent a year as an ACO Emerging Artist in 2008, before moving to Berlin to continue her studies with the renowned violist Tabea Zimmermann at the Hochschule für Musik. She has won numerous awards and chamber music prizes including the Asia Pacific Chamber Music Competition (as a member of the Hamer Quartet).

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

Stefanie is passionate about commissioning and performing new music for the viola, and as recipient of the Freedman Classic Fellowship, she used her scholarship to commission several new works for the instrument. She performs on a 2016 viola made by Ragner Hayn in Berlin.



## Timo-Veikko Valve

### Principal Cello

Timo-Veikko Valve, affectionately known by audiences far and wide as 'Tipi', grew up in Finland, surrounded by a family who are "musically orientated normal people". Music lessons were a natural part of his upbringing, and at six years old, Tipi was encouraged to pick up the cello after a teacher at the local music school declared with considerable conviction that "he looks just like a cellist!". To this day, Tipi remains somewhat puzzled about what that statement actually meant. Whatever the subtext, the teacher seems to have been correct.

Tipi was appointed Principal Cello of the Australian Chamber Orchestra in 2006, and his leadership soon became an integral part of the ACO. Recognised for his natural, creative, and generous musicianship, Tipi seeks to define the modern-day musician. Prior to his Australian adventure, Tipi studied at the Sibelius Academy in Helsinki before continuing to the Edsberg Music Institute in Stockholm.

Tipi effortlessly transitions between modern and period instruments and describes the cello as a flexible and adaptive partner, both in its role in an ensemble and as a soloist, across all forms of music. He reflects this versatility and enjoys a diverse career as a musician, curator and director, directing from the cello as he plays and appearing as a soloist with many of the major orchestras across his two home countries, Finland, and Australia. Tipi is also a sought-after collaborator and frequently appears as a chamber musician. His active commitment to the music of our times through curating and commissioning has seen him delivering world-premiere performances of multiple concertos and other significant works written especially for him.

Tipi plays on a Brothers Amati cello from 1616, kindly on loan from the ACO Instrument Fund.



## Maxime Bibeau

### Principal Double Base

French-Canadian double bassist Maxime Bibeau is Principal Double Bass with the Australian Chamber Orchestra.

After picking up the double bass as a teenager, Maxime went on to study at the Conservatoire de Musique du Québec in Montréal, and obtained a Masters of Music from Rice University in Houston with Timothy Pitts and Paul Ellison.

It was while he was living in the USA that Maxime first heard the ACO play in New York. He describes the performance as "a revelation" and joined the Orchestra as Principal Double Bass in 1998.

In addition to playing with the ACO, Maxime has performed with the Sydney Symphony Orchestra, Auckland Philharmonia, Mahler Chamber Orchestra, WDR Orchestra and Swedish Radio Orchestra. He has appeared at numerous programs and music festivals worldwide including the SHIRA International Symphony Orchestra Israel, Jeunesses Musicales World Orchestra, Music Academy of the West, Waterloo Festival Centre d'Art d'Orford and Domaine Forget.

As an educator Maxime has been involved with the Australian Youth Orchestra, Sydney Youth Orchestra, University of NSW, Tokyo University of the Arts, Australian National Academy of Music and was a lecturer at the Sydney Conservatorium of Music for nearly a decade.

Maxime is interested in pushing the boundaries of what the double bass can be and do. He has premiered new works for the instrument including Missy Mazzoli's *Dark with Excessive Bright* Double Bass Concerto, James Ledger's *Folk Song* and Matthew Hindson's *Crime and Punishment*.

Maxime's instrument is the oldest of the ACO's collection, dating from 1585 and on loan from a private Australian benefactor. It was made by Gasparo da Salò in Brescia Northern Italy and is believed to have resided for several centuries in a single abbey, the Neustift Monastery, where it survived bombing in World War II.



## Helena Rathbone Principal Violin

Helena Rathbone grew up in North London in a family of musicians. She started playing the violin at the age of five with the London Suzuki group, and from the age of nine attended the 'Pro Corda' music camps on the Suffolk coast during the holiday season each year. It was here that Helena developed her lifelong love of chamber music and performing in chamber orchestras.

Helena went on to study at the Royal College of Music Junior department with Dona Lee Croft, and subsequently at the Guildhall School of Music and Drama with David Takeno. While in London she performed regularly with ensembles including the Academy of St Martin in the Fields before moving to Australia in 1994 to begin her first and only full-time job to date, as Principal Violin with the Australian Chamber Orchestra.

Helena regularly performs as soloist and guest leader with the ACO. She is also actively involved in the Orchestra's Learning & Engagement program, as an Orchestra Representative and Mentor with the ACO Emerging Artist program as well as being Director and Leader of ACO Collective, the ACO's regional touring and education ensemble.

In addition to performing with the ACO, Helena has performed as Guest Concertmaster with international orchestras including the Mahler Chamber Orchestra. She has been a tutor and chamber orchestra director for the Australian Youth Orchestra at National Music Camps. She has also appeared at the Australian Festival of Chamber Music, Four Winds Bermagui, Christchurch Arts Festival, Sangat Chamber Music Festival (Mumbai) at the Peasmarsh Festival (Sussex), and IMS Prussia Cove.

When she isn't onstage with the ACO, Helena adores her very busy family life with her husband and two young sons.

Helena plays the 1732 'ex-Dollfus' Stradivarius violin, kindly on loan from an anonymous private benefactor.

# Australian Chamber Orchestra

**"The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary."**

*THE AUSTRALIAN*  
2017

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences. The Orchestra regularly collaborates with artists and musicians who share its ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers.

In addition to its national and international touring schedule, the ACO has an active recording program across CD, vinyl and digital formats. Recent releases include *Water | Night Music*, the first Australian produced classical vinyl for two decades, *Beethoven 1, 2 & 3 Eroica*, and ARIA Award-winning albums *River* and *Indies & Idols*.

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

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

## ACO Collective

ACO Collective is the ACO's critically acclaimed string ensemble that brings together musicians of the ACO with Australia's most talented young professional string players to create a high-energy string orchestra.

ACO Collective commenced touring as ACO<sub>2</sub> in 2007, and has since performed in more than 85 regional centres in every state and territory, all of Australia's state capitals, and has toured to Japan. The ensemble works with guest artists of the highest calibre, both international and Australian, including violinists Pekka Kuusisto (ACO Collective Artistic Director from 2016–2019), Matthew Truscott, Elizabeth Wallfisch, Benjamin Schmid, Henning Kraggerud, Malin Broman, Alexander Sitkovetsky and Thomas Gould; cellist Daniel Müller-Schott; the Meta4 quartet; classical accordionist James Crabb; harpist Alice Giles; recorder virtuoso Genevieve Lacey; singer-songwriter Tim Freedman; clarinetist Matthew Hunt; oud virtuoso Joseph Tawadros; and the Gondwana Indigenous Children's Choir.

In 2013, the ACO presented ACO Collective in a national subscription tour led by Richard Tognetti which was named by *The Australian* as "one of the year's must-see concerts". Biennially, ACO Collective is orchestra-in-residence at the Vasse Felix Festival in Western Australia and in 2014 was orchestra-in-residence at the Canberra International Music Festival. In 2015 ACO Collective performed with the Sydney Dance Company and Katie Noonan in the SDC's season of *Triptych*, and gave the world premiere of Nico Muhly's violin concerto *Shrink* with Pekka Kuusisto at Melbourne Recital Centre in 2019.

Under the direction of ACO Principal Violin Helena Rathbone, ACO Collective recorded the ABC Classic album *Collective Wisdom* for the Hush Foundation in 2018. Bringing together the artistry of six of Australia's most established composers and six emerging composers in an ambitious project that engaged with adolescent patients at children's hospitals around Australia, this beautiful album features 12 original Australian works written for hospitals, homes and shared spaces across the globe.

**"The Australian Chamber Orchestra's emerging talent arm, ACO Collective, is blazing a promising trail into the artform's next era."**

THE AGE

## Australian Chamber Orchestra



**Richard Tognetti**<sup>1</sup>  
Director and Violin

Chair sponsored by Peter McMullin AM & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts.



**Ilya Isakovich**<sup>2</sup>  
Violin

Chair sponsored by Meg Meldrum.



**Anna da Silva Chen**<sup>3</sup>  
Violin



**Liisa Pallandi**<sup>4</sup>  
Violin

Chair sponsored by the Melbourne Medical Syndicate.



**Thibaud Pavlovic-Hobba**<sup>5</sup>  
Violin



**Tim Yu**<sup>6</sup>  
Violin



**Stefanie Farrands**<sup>7</sup>  
Principal Viola

Chair sponsored by peckvonhartel architects.



**Meagan Turner**<sup>#8</sup>  
Viola



**Timo-Veikko Valve**<sup>9</sup>  
Principal Cello

Chair sponsored by Prof Doug Jones AO & Prof Janet Walker cm.



**Melissa Barnard**<sup>10</sup>  
Cello

Chair sponsored by Jason & Alexandra Wenderoth.



**Maxime Bibeau**<sup>11</sup>  
Principal Bass

Chair sponsored by Darin Cooper Foundation.

# Guest Musician

**1)** Richard plays the 1743 'Carrodus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. **2)** Ilya plays a 1590 Brothers Amati violin on loan from the ACO Instrument Fund. **3)** Anna da Silva Chen plays an 18th-century violin made in the style of Pietro Guarneri of Venice, kindly on loan from Jannie Brown. **4)** Liisa plays a 1759 Giovanni Battista Guadagnini violin on loan from the ACO. **5)** Thibaud plays a 1756 Giovanni Battista Gabrieli violin kindly on loan from Helena Rathbone. **6)** Tim plays an 1800 violin by Raffaele & Antonio Gagliano. **7)** Stefanie plays her own 2016 viola made by Ragnar Hayn in Berlin. **8)** Meagan plays a 2019 viola by Samuel Zygmuntowicz on private loan. **9)** Timo plays a 1616 Brothers Amati cello on loan from the ACO Instrument Fund. **10)** Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. **11)** Maxime plays a late-16th-century Gasparo da Salò bass kindly on loan from a private Australian benefactor.

# ACO Collective



**Helena Rathbone**  
Principal Violin  
Chair sponsored by Margaret Gibbs & Rodney Cameron.



**Aiko Goto**  
Violin  
Chair sponsored by Anthony & Sharon Lee Foundation.



**James Armstrong\***  
Violin



**Beatrice Colombis\***  
Violin



**Liam Freisberg\***  
Violin



**Natalie Mavridis\***  
Violin



**Elizabeth Woolnough<sup>12</sup>**  
Viola  
Chair sponsored by Terry Campbell AO & Christine Campbell.



**Andrew Crothers\***  
Viola



**Julian Thompson<sup>13</sup>**  
Cello  
Chair sponsored by the Grist & Stewart Families.



**Ariel Volovelsky\***  
Cello



**Caroline Renn\***  
Double Bass

\* 2024 ACO Emerging Artist

# Thank you

The ACO would like to sincerely thank the late Eva Besen AO and Marc Besen AC for their wonderful support of the TarraWarra Festival. We thank all supporters of the TarraWarra Festival and the ACO's National Patrons who make our programs possible.

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The ACO pays tribute to all our generous donors who have contributed to our Learning and Engagement, Orchestra, Instrument Fund, International Touring and Commissioning Programs. These initiatives are pivotal in securing the future of the ACO and the future of music in Australia. We are extremely grateful for the support that we receive.

If you would like to make a donation or leave a gift in your will to the ACO, or would like to direct your support in other ways, please contact Celeste Moore, Head of Philanthropy, on (02) 8274 3803 or celeste.moore@aco.com.au.

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## Become a TarraWarra Contemporary

In 2024, your valued contribution will support the commissioning of eight Australian artists to create ambitious new work for TarraWarra's upcoming exhibition, *Intimate Imaginaries*, curated by Anthony Fitzpatrick and presented in partnership with Arts Project Australia (APA). *Intimate Imaginaries* is a major group exhibition by selected artists working in the nationally and internationally renowned studio of APA, a creative social enterprise that supports artists with intellectual disabilities. Presenting 13 APA artist's practices in depth to explore the diverse materials, distinctive creative processes and particular preoccupations through which they create and share their unique, richly imaginative worldviews, this is a show not to be missed!

Show your support for Australian artists and join today.

*"I am delighted I have the opportunity to play a meaningful part of fulfilling the late Eva Besen AO and Marc Besen AC as a TarraWarra Contemporary. I encourage others to join me as a contributor to the world-renowned arts destination. I hope the joy and pleasure I receive in my every visit will be more widely shared. Life without art is a blank canvas."*

– Suzanne Halliday, TarraWarra Contemporary



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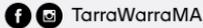
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