

Australian Chamber Orchestra

50TH ANNIVERSARY SEASON

TARRAWARRA FESTIVAL

1-2 March 2025

TARRAWARRA
MUSEUM
OF ART

ACO

Welcome from TarraWarra Museum of Art

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.

Welcome to the 2025 TarraWarra Festival featuring the Australian Chamber Orchestra located in the Museum's new Eva and Marc Besen Centre. Our Centre is a unique and breathtaking architectural concept designed by Kerstin Thompson Architects, with landscape design by OCULUS and Wurundjeri artist and horticulturalist Craig Murphy-Wandin.

The Eva and Marc Besen Centre features the visible storage of over 300 works from the TarraWarra Museum of Art collection, one of the country's most important collections of Australian art from the 1930s to the present day. The Museum's permanent collection was established through the generous donation of over 600 artworks by the Museum's founding patrons, the late Marc Besen AC and Eva Besen AO. Upon arrival, visitors will absorb the panoramic display of 64 storage racks holding the work of some of Australia's most significant artists. The display includes artworks by Howard Arkley, Richard Bell, Daniel Boyd, John Brack, Rosalie Gascoigne, Sidney Nolan, Sally Smart, Jenny Watson, Fred Williams and many more.

An exciting chapter for TarraWarra Museum of Art, the Eva and Marc Besen Centre will expand the Museum's program and deepen our engagement with both current and new audiences. We look forward to exploring the range of experiences that can be generated by the Centre, drawing inspiration from our location, exemplary collection and current ideas. The building will be a dedicated place of learning and creative inspiration for all ages, utilising flexible and adaptable spaces to deliver a diverse array of events including exhibitions, educational workshops, talks, lectures, performances, classical music concerts and live arts events.

Connecting the Centre with the Museum is a dramatic new sculpture walk between the two buildings, framing views of the stunning natural vistas of the Yarra Valley. The outdoor walkway features sculptures from the permanent collection by acclaimed artists Clement Meadmore, Lenton Parr, Robert Klippel and Antony Gormley.

We are delighted that this year's TarraWarra Festival is the first public event in our new Centre.



Dr Victoria Lynn

Director, TarraWarra Museum of Art

Welcome from the ACO

I am delighted to welcome you to the 2025 TarraWarra Festival. We could not be more excited to be presenting the first public performances in the new Eva and Marc Besen Centre, here within the enlarged TarraWarra Museum complex. This development has been long-awaited. We understand how game-changing this facility is for the Museum, and we are honoured to be a part of it.

In this magnificent setting, amongst one of the country's most notable collections of Australian art, Richard Tognetti will lead the ACO through programs that range from music by JS Bach and Mozart to Wojciech Kilar and Bryce Dessner, along with music from our acclaimed film, *Mountain*. Joining the ACO onstage for the first two performances is the wonderful Australian oboist Diana Doherty, while the third concert of the Festival features our musicians alongside the emerging stars from the Australian National Academy of Music.

On behalf of the Australian Chamber Orchestra, I pay tribute to the late Marc Besen AC and Eva Besen AO, who together established this truly remarkable gallery and provided incredible support in setting up this partnership with the ACO. We also extend our warmest thanks to the wider Besen family without whose generosity this experience would not be possible.

Thank you so much for your support in joining us for this incredibly special weekend – one that has become an annual highlight in the ACO's calendar – and I hope you enjoy the performances.



Richard Evans AM

Managing Director, ACO

TarraWarra Museum of Art

A retreat for the imagination, TarraWarra Museum of Art is a place to discover the new and unexpected, and enjoy the serenity and endless dimensions of the seasons. An intimate museum with big ideas, it offers a glimpse into the intriguing worlds that artists create.

Set in an exquisite natural location on Wurundjeri Country in the Yarra Valley, the sense of arrival is breathtaking. Visitors can explore modern, contemporary, iconic and original artworks up close and immerse themselves in Australian art, architecture, First Nations culture and Country. Two remarkable buildings set the stage for exploration. The Eva and Marc Besen Centre designed by Kerstin Thompson Architects features a behind-the-scenes look at selected artworks from the permanent collection presented in visible art storage as well as multipurpose learning and performance spaces. The award-winning gallery designed by Allan Powell presents a generous program of exhibitions curated to inspire curiosity and support emerging and established artists to make new work.

Step outside and discover sculptures and installations including *Valhalla* by Callum Morton, originally created for the 52nd Venice Biennale.

Established in 2003, the Museum and its collection of 600 artworks were gifted to the nation by renowned philanthropists, the late Eva Besen AO and Marc Besen AC, who over seven decades collected works by artists who shaped the development of modern art in Australia.



Jeffrey Smart
Jacob Descending 1979
synthetic polymer paint on canvas
94 × 55.6 cm
TarraWarra Museum of Art collection
Gift of Eva Besen AO and
Marc Besen AO 2008
Donated through the Australian
Government's Cultural Gifts Program
© Estate of Jeffrey Smart



Lesley Dumbrell
April 1982
oil on canvas
182 × 212.3 cm
TarraWarra Museum
of Art collection
Gift of Eva Besen AO and
Marc Besen AO 2001
Donated through the
Australian Government's
Cultural Gifts Program

SATURDAY 1 MARCH, 12.30PM

Homage to Poland

Richard Tognetti Director & Violin

Diana Doherty Oboe

Satu Vänskä Violin

Australian Chamber Orchestra

COMPOSER	TITLE	MIN
Witold Lutosławski	Musique funèbre: I. Prologue	4
Bryce Dessner	Réponse Lutosławski <i>I. Resonance</i> <i>II. Preludio</i> <i>III. Des Traces</i> <i>IV. Warsaw Canon</i> <i>V. Residue</i>	20
Wolfgang Amadeus Mozart	Oboe Quartet in F major, K.370 <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Rondeau</i> Diana Doherty – Oboe Satu Vänskä – Violin Stefanie Farrands – Viola Timo-Veikko Valve – Cello	13
Eugène Ysaÿe	Sonata for Solo Violin in D minor, Op.27, No.3 “Ballade” Satu Vänskä – Violin	7
Wojciech Kilar	Orawa	8

PROGRAM IN SHORT

The first concert in this year's Festival celebrates the songs and sounds of modern Poland, from music by leading Polish composers Witold Lutosławski and Wojciech Kilar, to an enormous tribute by contemporary composer Bryce Dessner.

The program opens with works by Dessner and Lutosławski, each composed as a form of homage. Born in Warsaw in 1913 and forced to contend with the fierce cultural demands of the Communist regime for much of his early career, Lutosławski declared it was only in the late 1950s he discovered his own musical voice. The composition that heralded this shift was *Musique funèbre*, completed in 1958 to mark (the somewhat overdue) 10th anniversary of Bartók's death. The work's Prologue holds echoes of Bartók's *Music for Strings, Percussion and Celesta* (1937), with Bartók's taut counterpoint mirrored in Lutosławski's use of a 12-tone row set in strict canon.

In turn, *Réponse Lutosławski* was written as a direct homage to Witold Lutosławski's *Musique funèbre*. Dessner, who is best known as a member of the rock band The National, spent months studying the work, as well as numerous others by the composer. He describes this period of immersion as "an amazing process of discovering one of the 20th-century's great musical minds and allowing his adventurous spirit to influence my own musical decisions." His *Réponse Lutosławski* is written in five movements, each of which is inspired either directly or indirectly by Lutosławski's score. Dessner writes: "I like to think that his music opened a window in a certain direction for me, or pushed open a door, through which I could then pass and take my journey with the music."

In the central part of the concert, we turn to something completely different in Mozart's Oboe Quartet in F major, composed for the virtuoso oboist Friedrich Ramm, whom he had met while working on the opera *Idomeneo* in Munich. For this special performance, members of the ACO will be joined by one of the world's great oboists, Diana Doherty. To follow, another virtuoso work for solo violin. This sonata is one in a set of six composed by Belgian composer Eugène Ysaÿe for the Romanian virtuoso George Enescu. Of the piece's rhapsodic nature, Ysaÿe wrote, "I have let my imagination wander at will. The memory of my friendship and admiration for George Enescu and the performances we gave together at the home of the delightful Queen Carmen Sylvia have done the rest."

To conclude, music by Wojciech Kilar, one of the most significant figures in 20th-century Polish music. *Orawa* is named for the region in the southern Tatra highlands that is home to the traditional Góral fiddlers. Kilar combines minimalism and folk elements to evoke a band of folk fiddlers who reach a stirring rhythmic frenzy in the broad expanse of the highlands.

SATURDAY 1 MARCH, 6PM

Bach and Shostakovich

Richard Tognetti Director & Violin
Diana Doherty Oboe
Helena Rathbone Violin
Stefanie Farrands Viola

Timo-Veikko Valve Cello
Maxime Bibeau Double Bass
Australian Chamber Orchestra

COMPOSER	TITLE	MIN
Johann Sebastian Bach (arr. Richard Tognetti)	The Musical Offering, BWV1079: Ricercar a 6	8
John Luther Adams	Three Nocturnes: I. Moonrise Maxime Bibeau – Double Bass	5
Bach	Sonata for Solo Violin No.2 in A minor, BWV1003: III. Andante Helena Rathbone – Violin	5
Bach (arr. Timo-Veikko Valve)	Sonata for Solo Violin No.1 in G minor, BWV1001: I. Adagio Timo-Veikko Valve – Cello	4
Kate Moore	Lidy's Piece Timo-Veikko Valve – Cello	7

Sofia Gubaidulina (arr. strings)	Reflections on the Theme B-A-C-H	7
Bach (arr. Wolfgang Amadeus Mozart)	The Well-Tempered Clavier, Book 2: Fugue in E-flat major, BWV876	2
Bach	Concerto for Oboe and Violin in C minor, BWV1060 <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Allegro</i> Diana Doherty – Oboe Richard Tognetti – Violin	13
Interval		20
Garth Knox	Still Stefanie Farrands – Viola	9
Dmitri Shostakovich	Chamber Symphony in C minor, Op.110a <i>I. Largo</i> <i>II. Allegro molto</i> <i>III. Allegretto</i> <i>IV. Largo</i> <i>V. Largo</i>	21

PROGRAM IN SHORT

The second concert in this year's Festival is anchored around masterworks by Johann Sebastian Bach and Dmitri Shostakovich, two towering musical figures of the 18th and 20th centuries.

In 1747 Bach visited the court of Frederick the Great, a model philosopher king with a deep interest in music and ideas. At this meeting of great minds, Frederick provided Bach with a theme on which to improvise a six-part fugue. Bach turned the theme into an assortment of canons and fugues that he presented to the king as a "Musical Offering". The *Ricercar a 6* is the highpoint of Bach's offering – it is arguably his finest fugue. Richard Tognetti's arrangement begins with a vivid depiction of a scene from Frederick's early years, in which his friend (and rumoured lover), Hans Hermann von Katte, was beheaded on his father's orders.

Two exquisite solos follow. Maxime Bibeau performs *Moonrise* by John Luther Adams, a Pulitzer Prize winning composer with a penchant for harmonics to evoke the sounds of the natural world. Helena Rathbone performs the Andante from Bach's Sonata for Solo Violin in A minor, one of Bach's most beautiful moments, in which the violinist has to maintain a singing tone in the top voice while double and triple stopping the accompanying chords. In turn, Russian composer Sofia Gubaidulina responds to Bach's music with sounds seemingly from a different world, striving toward a deeper truth in Bach's music and glimpsing the profound mysticism at its heart.

Gubaidulina's *Reflections* give way to three small-scale works. We hear Mozart's arrangement of a fugue from Bach's seminal work *The Well-Tempered Clavier*, followed by the Prelude of Bach's first Sonata for Solo Violin in G minor, transcribed for solo cello by Timo-Veikko Valve, and Kate Moore's *Lidy's Piece*, a whimsical dance piece composed "not unlike the complex multi-dimensional melodies woven into the single line of a Bach cello Suite." The ACO is then joined by Diana Doherty in Bach's Concerto for Violin and Oboe in C minor. Although Bach's original concerto has been lost, it has been reconstructed from an arrangement Bach made for two harpsichords and string orchestra, allowing us to hear one of Bach's finest gifts to the concerto repertoire.

Introducing the second half of this concert is a work composed especially for Stefanie Farrands as a birthday gift by composer Garth Knox. *Still* is inspired by the harmonic progression of Thomas Tallis's third tune, which appears in Ralph Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*.

To conclude, Dmitri Shostakovich's Chamber Symphony in C minor, an arrangement of his 8th String Quartet. Shostakovich was in East Germany working on a film score about the ruin of Dresden when he wrote the quartet. It is said that, overwhelmed with sadness for the bombed city, Shostakovich dedicated the quartet "In remembrance of the Victims of Fascism and War". The work consists of five connected movements, each based on Shostakovich's musical signature, which spells his first initial and three letters of his name (DSCH becomes D-Eb-C-B using German notation). These four notes open the first, third, and fifth movements, and anchor the listener through both sombre and war-like passages before the work finally reaches its melancholic close.

SUNDAY 2 MARCH, 11AM

Workshop

Helena Rathbone Lead Violin

Aiko Goto Violin

Elizabeth Woolnough Viola

Julian Thompson Cello

with musicians from the

Australian National Academy of Music (ANAM)

COMPOSER

TITLE

Johannes Brahms
(arr. Paul Angerer)

Five Choral Preludes, Op.122:
I. O Gott, du frommer Gott

Pyotr Ilyich
Tchaikovsky

Serenade for Strings in C major, Op.48:
I. Pezzo in forma di Sonatina

SUNDAY 2 MARCH, 2.30PM

Mountains and Serenades

Richard Tognetti Director & Violin

Helena Rathbone Director & Violin

Australian Chamber Orchestra

with musicians from the

Australian National Academy of Music (ANAM)

COMPOSER	TITLE	MIN
Johannes Brahms* (arr. Paul Angerer)	Five Chorale Preludes, Op.122: I. O Gott, du frommer Gott	6
Pyotr Ilyich Tchaikovsky*	Serenade for Strings in C major, Op.48: I. Pezzo in forma di Sonatina	9
Mountain**	Film Suite for Strings	33

*Directed by Helena Rathbone, performed with musicians from ANAM

**Directed by Richard Tognetti

PROGRAM IN SHORT

To conclude this year's Festival, the ACO is joined by members of the Australian National Academy of Music (ANAM) to perform music by two much-loved Romantic composers, Johannes Brahms and Pyotr Ilyich Tchaikovsky. The concert culminates in a suite of music from the award-winning film *Mountain*.

In 1896, Brahms, then in his 60s, was starting to lose those dearest to him, including his closest friend and supporter Clara Schumann. Grappling with mortality, he began composing organ music for the first time in nearly 40 years, returning to his German Protestant roots and the early polyphony that fascinated him for much of his life.

The Chorale Preludes, Op.122 are Brahms's final completed work, published posthumously in 1902. In each prelude Brahms takes a Protestant chorale hymn and elaborates on it over the course of several minutes. They range from intense and moving to contemplative and soul searching, and it is no accident that the final piece in the set, containing the last music Brahms's ever wrote, is a fantasia on the chorale "O World, I must leave thee".

In the last half of 1880, Tchaikovsky completed two major compositions that could not be more different: his *1812 Overture* and his *Serenade for Strings*. He recalled: "I wrote the Overture without much warmth – the Serenade on the other hand, I wrote from inner conviction. It is a heartfelt piece and so, I dare to think, is not lacking in real qualities." The Serenade is indeed one of Tchaikovsky's most heartfelt pieces, with his former teacher, the pianist and conductor Anton Rubinstein, recognising these very qualities and declaring it Tchaikovsky's best piece at that time.

Beyond its lush romanticism, so typical of late-19th-century composers, Tchaikovsky's adoration of Mozart comes to the forefront in the Serenade. Mozart was Tchaikovsky's hero: "It is due to Mozart that I devoted my life to music. He gave me the first impulse in my efforts, and made me love it above all else in the world." Consequently, much of the Serenade is modelled on Mozart's style, with Tchaikovsky writing that "the first movement is actually in the style of Mozart. It is intended as an imitation, and I should be delighted if I thought that I had in any way approached my model."

Created in collaboration with BAFTA-nominated director and filmmaker Jennifer Peedom (*Sherpa* 2015, *River* 2021), *Mountain* pushed the creative possibilities of presenting music and film live in concert in an innovative new direction. Richard Tognetti and Jennifer Peedom worked closely to assemble footage and soundscapes that collectively showcased the serenity, magnitude and terror of these jaw-dropping landscapes. Music became an equal participant in the cinematic experience.

Coupled with Richard Tognetti's original score, the music of *Mountain* spans concert music of the Baroque through to today. Critical to the action of the film are the violin concertos of Antonio Vivaldi (including Summer and Winter from his timeless work *The Four Seasons*), the Prelude from Edvard Grieg's ever popular *Holberg Suite*, the Largo from Beethoven's exquisite Violin Concerto, and Arvo Pärt's *Fratres*, a mesmeric set of variations for violin and strings.

AUSTRALIAN CHAMBER ORCHESTRA



Richard Tognetti
Director and Violin

Richard plays a 1741–44 Giuseppe Guarneri del Gesù violin kindly on loan from the ACO. His Chair is sponsored by Gaby Kennard, Peter McMullin AM & Ruth McMullin, Andrew & Andrea Roberts, and Rosy Seaton & Seumas Dawes.



Diana Doherty
Oboe



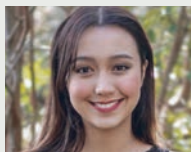
Helena Rathbone
Principal Violin

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 kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by David Thomas AM.



Anna da Silva Chen
Violin

Anna plays an 18th-century violin made in the style of Pietro Guarneri of Venice, kindly on loan from Jannie Brown. Her Chair is sponsored by Alenka Tindale.



Aiko Goto
Violin

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



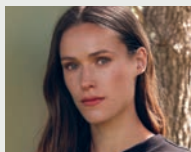
Ike See
Violin

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



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.



Timo-Veikko Valve
Principal Cello

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



Julian Thompson
Cello

Julian plays a 1729 Giuseppe Guarneri filius Andrea 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 UKARIA.

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)



Olivia Kowalik*
Violin



Lili Stephens*
Violin



Lydia Sawires*
Violin



Olivia Bartlett*
Violin



Angelina Kim*
Viola



Isaac Davis*
Cello



Maddison Furlan*
Double Bass

*Guest Musicians





ABOUT THE EXHIBITION

Intimate Imaginaries

Curated by Anthony Fitzpatrick

**TARRAWARRA MUSEUM OF ART
CLOSES 10 MARCH**

Intimate Imaginaries is a group exhibition featuring artists who currently work out of the nationally and internationally renowned Arts Project Australia (APA), a gallery and studio based in Northcote that supports artists with intellectual disabilities. This presentation is the first major exhibition surveying the work of APA artists in an Australian museum, highlighting 13 vital contemporary practices that have emerged from this self-described 'boisterous hive of creativity' over the past five decades.

The term 'imaginaries' is commonly used to describe realms of pure invention or flights of fancy, but it can also refer to more everyday creative activity: how we perceive, shape and make sense of ourselves and the world around us. This open-ended conception is one that accords with the ethos of APA where 'art is not taught, but rather the innate creative direction of each artist is nurtured to elicit works of personal meaning and style'. In this spirit, *Intimate Imaginaries* brings together bodies of work by a range of artists who each express a compelling, richly inventive and deeply felt worldview.

Many featured works convey the artist's personal perspectives on everyday environments, interactions and phenomena. Other works employ abstract shapes, vivid colour and highly tactile forms of mark-making to evoke emotive, intangible and interior states of being. While the exhibiting artists work across a range of media and disciplines—including painting, drawing, ceramics, soft sculpture and video—they all share a distinctive handmade aesthetic; a personal touch which draws us closer to the creative processes embodied in their works.

Participating artists: Fulli Andrinopoulos, Samraing Chea, Alan Constable, Wendy Dawson, Bronwyn Hack, Julian Martin, Chris O'Brien, Anthony Romagnano, Lisa Reid, Mark Smith, Cathy Staughton, Georgia Szmerling and Terry Williams.



Lisa Reid
*Mum's 1971 Elna Supermatic
Sewing Machine* 2024
earthenware
27 × 34 × 39 cm (installation)
Courtesy of the artist and
Arts Project Australia



Alan Constable
Untitled 2022
earthenware
15 × 22 × 8 cm
Courtesy of the artist and
Arts Project Australia



Georgia Szmerling
Healesville Scenery 2 2024
synthetic polymer paint on canvas
75 × 75 cm
Courtesy of the artist and
Arts Project Australia



Terry Williams
Untitled 2011
acrylic paint, cotton, material, stuffing
48 × 50 × 42 cm
Courtesy of the artist and
Arts Project Australia



Fulli Andrinopoulos
Untitled 2015
ink on paper
19 × 19 cm
Courtesy of the artist and
Arts Project Australia



Julian Martin
Untitled 2022
pastel on paper
38 × 28 cm
Courtesy of the artist and
Arts Project Australia

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.

After studying in Australia with William Primrose and Alice Waten, and overseas at the Bern Conservatory with Igor Ozim, Richard was appointed the ACO's Artistic Director and Lead Violin in 1990. He performs on period, modern and electric instruments and has appeared with many of the world's leading orchestras as director or soloist. In 2016 Richard was appointed the first Artist-in-Residence at the Barbican Centre's Milton Court and he was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard's arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. He curated and co-composed the scores for the ACO's documentary films *Musica Surfica*, *The Glide*, *The Reef* and *The Crowd & I*, and co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and Tom Carroll's film *Storm Surfers*. Richard collaborated with director Jennifer Peedom and



Stranger Than Fiction to create the award-winning films *Mountain*, which went on to become the highest-grossing homegrown documentary in Australian cinemas, and *River*, which won Best Soundtrack at the ARIA, AACTA and APRA awards.

Richard is the recipient of seven ARIA awards, including three consecutive wins for his recordings of Bach's violin works. He was appointed an Officer of the Order of Australia in 2010, holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. In 2017 was awarded the JC Williamson Award for longstanding service to the live performance industry.

Diana Doherty

Oboe

Former principal oboe with the Sydney Symphony Orchestra, Diana Doherty is widely regarded as one of the world's leading oboists. Notable career highlights include performing Ross Edwards' *Concerto for Oboe* with the New York, Liverpool and Hong Kong Philharmonic Orchestras, appearances with Ensemble Kanazawa Japan, Australia's and New Zealand's leading Symphony Orchestras, the Australian and Melbourne Chamber Orchestras, St. Lawrence String Quartet, Musica Viva, the Seymour Group, Four Winds Festival, Australian Festival of Chamber Music Townsville, and international festivals including Prague Spring Festival, MusicaRiva Festival Italy, Bratislava Music Festival and the 'Young Artist in Concert' Festival in Davos, Switzerland.

Festival engagements feature prominently in Diana's calendar this year with performances also at the Margaret River Festival, Blackheath Chamber Music Festival and Daylesford Festival with the Melbourne Chamber Orchestra, as well as recitals for Musica Viva and at Ukaria.

Diana's most recent performances include both the Strauss and the Ross Edwards oboe concertos with the Sydney Symphony; Nigel Westlake's *Spirit of*



the Wild concerto and Mozart's Oboe concerto with the Queensland Symphony and a national tour with the Streeton Trio for Musica Viva.

Diana's performances are featured on ten recordings: *Spirit of the Wild* (Westlake) with Sydney Symphony Orchestra; Concertos by Haydn, Mozart, Martinu and Zimmerman with the Symphony Orchestra of Lucerne (released in Europe on Pan Classics); Romantic Oboe Concertos with the Queensland Symphony Orchestra; *Blues for DD* (a recital programme of folk and jazz influenced works with pianist David Korevaar); Souvenirs; Ross Edwards' Oboe Concerto with the Melbourne Symphony Orchestra; Carl Vine's Oboe Concerto with the Tasmanian Symphony Orchestra; Bach's Concerto for violin and oboe with Richard Tognetti and the Australian Chamber Orchestra; *Works for oboe and oboe d'amore* by JS Bach with Ironwood and Linda Kent (all for ABC Classics); and Koehne's *Inflight Entertainment* (Naxos).

Australian Chamber Orchestra

The Australian Chamber Orchestra has lived and breathed music for 50 years, 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.



Australian National Academy of Music (ANAM)

The Australian National Academy of Music (ANAM) is an international, dynamic and outward-facing cultural institution, training and performance company, with a demonstrated commitment to engaging with its communities. Founded in 1996, ANAM is internationally renowned as the only purely performance classical music training academy in Australia, and one of the few in the world.

ANAM provides an intense studio-based program of individually tailored lessons, classes, coaching, seminars and rehearsals. The focus is on outstanding pedagogy, which is reflected in one of the country's most active and innovative performance programs, with over 200 public performances annually. ANAM complements its studio and performance programs with additional musician enhancement activities, including Health and Wellbeing, Professional Development and Community Engagement.

ANAM has industry partnerships with over 20 organisations, including the Australian Chamber Orchestra, Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, Melbourne Symphony Orchestra, West Australian Symphony Orchestra, the Auckland Philharmonia, Musica Viva Australia, a range of national music and arts festivals, and internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra (Munich), Mahler Chamber Orchestra (Berlin) and London's Royal College of Music.

Alongside NIDA, the Australian Ballet School, NAISDA Dance College and other leading institutions, ANAM is a member of the Australian Government-funded Arts8 group of performing arts training organisations. The Arts8 are committed to providing the high level and intense studio-based training necessary to ensuring that the national performing arts sector has a pipeline of creative talent that will enable it to continue telling Australian stories for generations.

ANAM alumni are found in many of the world's leading orchestras and ensembles, and ANAM's intensive schedule brings together a global network of artists and performers who provide invaluable mentorship and guidance for emerging young musicians through public performances, in-residence masterclasses and other programs.

anam.com.au

Thank You

The ACO would like to sincerely thank Daniel Besen AM, and acknowledge the late Eva Besen AO and the late Marc Besen AC for their wonderful support of the TarraWarra Festival. We also thank all supporters of the ACO who make the TarraWarra Festival and our various programs possible.

PRINCIPAL PARTNER



UNIVERSITY PARTNER



GOVERNMENT PARTNERS



TRUSTS AND FOUNDATIONS

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



VENUE PARTNER



Acknowledgements

The ACO thanks the following people for supporting the Orchestra.

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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.

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Shireen Taweel, *Pilgrimage of a Hajjonaut 2024–25* (production still) three-channel video. Courtesy of the artist and STATION, Australia.
Image: Spencer Reid. The artist acknowledges this work was filmed on the land of the Karajarri People. Australia is a land of the Aboriginal and Torres Strait Islander People. Sovereignty was never ceded.

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VISIT

Wurundjeri Country
313 Healesville-Yarra Glen Rd
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ACO Australian
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POST

PO Box R21
Royal Exchange
NSW 1225

VISIT

ACO On The Pier
Suite 3, 13A Hickson Rd
Dawes Point NSW
2000

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1800 444 444
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