

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

# ACO TRANSFIGURED

5-11 September 2020



aco

# MANAGING DIRECTOR WELCOME

Welcome to *ACO Transfigured*.

In a hypothetical conversation late last year, should someone have described a global pandemic and the accompanying conditions and restrictions with which we have been living since March, I sense it would have been seen as grossly improbable and immediately dismissed.

And yet, here we are.

Thank you for joining us as we return to City Recital Hall in the first series of concerts since our regular subscription series was brought to an abrupt halt. As you will be able to tell from our musicians' faces, we could not be happier to once again share live music with you.

In this COVID-friendly one-hour concert format, we re-open our season with the wonderful William Barton's *Didge Fusion*, followed by Mendelssohn's beloved String Quartet in D major, Op.44 No.1 and Schoenberg's majestic *Verklärte Nacht* ('Transfigured Night').

Observing all of the recommended safety protocols, this series of concerts heralds our regular return to the concert hall, and I remain optimistic that we will perform our final subscription program, *Beethoven 250*, in November.

On behalf of Richard Tognetti and everyone at the ACO, I warmly thank those who have donated so generously during this extraordinarily difficult time. Additionally, measures put in place by the Federal Government have been essential in retaining our workforce on much reduced hours through the JobKeeper program. We would not be making our return to the stage tonight with such confidence without all of this support.

Our hearts go out to our audiences and the wider community during these difficult times, especially to our friends and supporters in Victoria. This concert will be broadcast especially for them with our partners ABC Classic, 10 September at 5pm.

I trust that you will enjoy this evening's performance, and that it reminds us all of the intrinsic value of live performance. For me, no matter how many times I have experienced the Orchestra, the world always feels as if something material has changed after the final bows – and now after many months away, this is especially so.

I hope that you enjoy these unique, socially distanced performances. I dearly hope that you don't have as much elbow room in your seat as you do at present, forever.



**Richard Evans**  
Managing Director

Join the conversation     #ACO2020



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# PROGRAM

Richard Tognetti Director  
 William Barton Voice, Didgeridoo and Guitar  
 Australian Chamber Orchestra

mins

WILLIAM BARTON	Didge Fusion	5
MENDELSSOHN (arr. Tognetti)	String Quartet in D major, Op.44, No.1	30
SCHOENBERG	Verklärte Nacht, Op.4	30



ACO concerts are regularly broadcast on ABC Classic.  
 ACO *Transfigured* will be recorded from City Recital Hall on 9 September  
 for broadcast by ABC Classic on 10 September at 5pm



# PROGRAM IN SHORT



Photo by Keith Saunders

## William Barton

(1981–)

### Didge Fusion

I wrote the melody of *Kalkadunga* when I was 15 and it's a song that has travelled with me ever since, transforming and evolving into *Didge Fusion* through diverse musical influences and the endless sonic capabilities of the didgeridoo. When I perform it, whether in Australia or around the world, I think of my home country, my colleagues on stage and how I can make the world a better place for those experiencing this music with me. I'm calling out to my people and my loved ones.

*Didge Fusion* creates a space where artists and audience can meet on common ground. There are no boundaries and the stage becomes a canvas for musical exploration, storytelling, cultural identity, legacy and language. I sing in my own Kalkatungu tongue of the Kalkadungu nation, in the Mount Isa region of far north-west Queensland.

I wrote *Didge Fusion* as a tribute to the passing of culture from one generation to the next. Growing up in Mount Isa, this gift was given to me around campfires at night, where we would watch, listen and learn from our Elders, becoming custodians and carers of knowledge. Through this song, I share this knowledge with my ACO colleagues on stage.

So let us reignite the lullaby that our mothers and fathers once sang and come together to connect with each other, ourselves and our identity.

William Barton

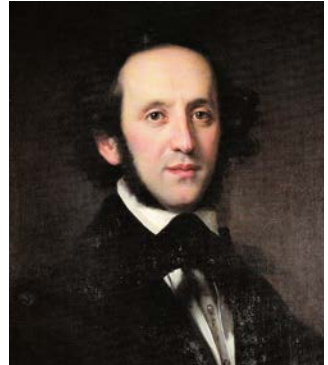
## Felix Mendelssohn

(1809–1847)

### String Quartet in D major, Op.44, No.1

Arranged by Richard Tognetti

By the year 1837, Mendelssohn was at the peak of his adult career – so much more than the brilliant child prodigy who had composed the miraculous String Octet and Overture to *A Midsummer Night's Dream*. Mendelssohn's reputation as one of Europe's leading composers was firmly cemented with the premiere of his oratorio *St Paul*, and he had recently taken up the post of conductor with the Leipzig Gewandhaus Orchestra. His professional success in 1837 was matched with great joy in his personal life: he had recently married Cécile Jeanrenaud and was expecting the birth of their first son.



The influence of these happy events is unmistakable in the first of Mendelssohn's three Op.44 string quartets, resulting in a work of captivating exuberance and poignancy. Indeed, the first and last movements fizzle with excitement and dazzling displays from the first violin. The second and third movements – one a lilting minuet, the other an intimate “song without words” – put Mendelssohn's special gift for melody on show for all to hear.

One early music critic complained movements from the quartet were “too orchestral”. Richard Tognetti's treatment for string orchestra takes full advantage.



## Arnold Schoenberg

(1874-1951)

### Verklärte Nacht, Op.4

A man and woman walk through a dark forest on a moonlit night. The woman shares a dark secret: she is carrying the child of another man, a stranger. So begins Richard Dehmel's poem, *Verklärte Nacht* (Transfigured Night), set to music by Arnold Schoenberg in 1899. Schoenberg, over the course of 30 minutes of exquisitely written music, paints the scene vividly: the darkness of the night, the sadness of the woman's confession, the guilt and judgement that she fears will destroy her.

The response to her confession is not one of judgement, but love. Through the warmth the man and woman have for one another, and the bright splendour of the starry night, the stranger's child is magically transfigured to become their own. At this pivotal moment, Schoenberg turns the music and its harmonic basis on its head. The couple embrace in the night air, and they walk together through the high, bright night.

Originally composed for string sextet, Schoenberg arranged the work for string orchestra in 1917. It is this version that has become Schoenberg's most popular and most performed work.

Program notes by Bernard Rofe, 2020

# MUSICIANS

The musicians on stage for this performance.



**Richard Tognetti**  
Director and Violin

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



**William Barton**  
Voice, Didgeridoo and Guitar



**Helena Rathbone**  
Principal Violin

Helena plays a 1759 Giovanni Battista Guadagnini violin kindly on loan from the Commonwealth Bank Group. Her Chair is sponsored by Rod Cameron and Margaret Gibbs



**Satu Vänskä**  
Principal Violin

Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis. Her Chair is sponsored by David Thomas AM.



**Aiko Goto**  
Violin

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



**Mark Ingwersen**  
Violin

Mark plays a contemporary violin made by the American violin maker David Gusset in 1989. His Chair is sponsored by Prof Judyth Sachs & Julie Steiner.



**Ilya Isakovich**  
Violin

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



**Liisa Pallandi**  
Violin

Liisa currently plays Helena Rathbone's violin which is a c.1760 Giovanni Battista Gabrielli. Her Chair is sponsored by The Melbourne Medical Syndicate.

Please note that the instrument and Chair listings are as at September 2020.



# MUSICIANS



**Maja Savnik**  
**Violin**

Maja plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreæ violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.



**Ike See**  
**Violin**

Ike plays a 1590 Brothers Amati violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Di Jameson.



**Stefanie Farrands**  
**Principal Viola**

Stefanie plays a 2016 viola made by Ragnar Hayn in Berlin. Her Chair is sponsored by peckvonthartel architects.



**Nicole Divall**  
**Viola**

Nikki plays a 2012 Bronek Cison viola. Her Chair is sponsored by Ian Lansdown.



**Elizabeth Woolnough**  
**Viola**

Elizabeth plays her own 1968 Parisian viola by Pierre M. Audinot. Her Chair is sponsored by Philip Bacon AM.



**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 The late Peter Weiss AO.



**Melissa Barnard**  
**Cello**

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Dr & Mrs J Wenderoth.



**Julian Thompson**  
**Cello**

Julian plays a 1729 Giuseppe Guarneri filius 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.

## Violin

**Véronique Serret**

## Viola

**Nathan Greentree**

# WILLIAM BARTON



Photo by Keith Saunders

“He’s one of the great virtuosos. It’s a sound I had heard before, but never with that sort of technique. The possibilities are extraordinary. This is a great man. He radiates.”

– Sir Simon Rattle

William Barton is widely recognised as one of Australia’s leading didgeridoo players and composers. His passion is to create a journey for people through music, and present to them a diversity of musical styles using the didgeridoo.

William performs as a solo artist and collaboratively: with orchestras, ensembles and traditional dance groups, and with rock, jazz and fusion bands. He has recorded five albums and contributed to many more recordings with notable Australian and international artists. The list of important Australian and international events at which William has performed is extensive, including the Bob Hawke State Memorial Service, the 2019 Commonwealth Day Service at Westminster Abbey in the presence of the Royal Family, International Jazz Day 2019 with Herbie Hancock and James Morrison, and the 90th and 100th anniversary services at ANZAC Cove.

William works closely with classical music and composers to develop and sustain music for the didgeridoo. He has composed works for didgeridoo with orchestra, string quartet, jazz and rock band, as well as collaborative contributions with many of Australia’s leading composers. Major commissions include works for the Berlin Philharmonic and Sydney Symphony Orchestras, as well as for contemporary dance companies such as Leigh Warren and Dancers, with whom the work *Breathe* was premiered at WOMADelaide and the Edinburgh International Festival in 2012. In 2008, William was commissioned as one of three composers for the Australian segment of the Beijing Olympics Opening Ceremony, broadcast to a worldwide audience.

Utilising his cultural heritage to present his didgeridoo fusion as a storyteller, William engages audiences in the uniqueness of Australia and its Aboriginal heritage, and challenges perspectives of the didgeridoo as an instrument. He is currently developing a new musical language, epitomised in *Heartland*, in partnership with Aunty Delmae Barton and violinist Véronique Serret.

# 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, *Beethoven*, a collection of the ACO’s legendary Beethoven recordings, and the soundtrack to the acclaimed cinematic collaboration, *Mountain*.

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

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Australian Chamber Orchestra

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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 on making a bequest, or to join our Continuo Circle by notifying the ACO that you have left a bequest, please contact Lillian Armitage, Capital Campaign & Bequests Manager, on (02) 8274 3827.

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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 Guarmerius filius Andreae violin, the 1616 'ex-Fleming' Brothers Amati Cello and the 1590 Brothers Amati Violin. For more information please call Yeehwan Yeoh, Investor Relations Manager on (02) 8274 3878.

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## FOUNDING PATRON

The late Peter Weiss AO

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