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**AUSTRALIAN
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KREUTZER vs. KREUTZER



JANÁČEK (arr. Tognetti) String Quartet No.1,
'The Kreutzer Sonata'
BEETHOVEN (arr. Tognetti) Violin Sonata in A,
'Kreutzer'

Richard Tognetti Artistic Director and Lead Violin
Samuel West Actor
Laura Wade Playwright

ADELAIDE Tue 16 Nov 8pm
BRISBANE Mon 22 Nov 8pm
CANBERRA Sat 13 Nov 8pm
MELBOURNE TOWN HALL Sun 14 Nov 2.30pm,
Mon 15 Nov 8pm
NEWCASTLE Thu 11 Nov 7.30pm
PERTH Wed 17 Nov 8pm
SYDNEY CITY RECITAL HALL Sat 20 Nov 8pm,
Tue 23 Nov 8pm, Wed 24 Nov 7pm
SYDNEY OPERA HOUSE Sun 21 Nov 2.30pm

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Beethoven threw out the original dedication for his *Kreutzer Sonata* following a falling out over a mutual love interest. Maybe Tolstoy sensed this latent sexual tension when he put the work at the centre of his psychological drama in which a man kills his wife and her lover after a performance of the piece spurs his realisation of their affair. Janáček took Tolstoy's story as a starting point for his *Kreutzer* – but the pressure of his own extra-marital relationships meant he sided with Tolstoy's "tormented woman".

Since its first performance, the *Kreutzer Sonata* has been an indicator of passion, intrigue, and sexual jealousy. In a world premiere performance, 100 years after Tolstoy's death, the ACO presents a new dramatic treatment which ties the works together, shedding light on the genesis of these masterpieces and the conversations between them. Written by rising British playwright Laura Wade and starring Samuel West, this is a musical and theatrical event not to be missed.



**AUSTRALIAN
CHAMBER
ORCHESTRA**
RICHARD TOGNETTI
ARTISTIC DIRECTOR

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Spanning 29 years, IBM's relationship with the Australian Chamber Orchestra is one of the longest standing sponsorships in the Australian arts community. Our partnership works because it is based on a mutual desire to invest in innovation, creativity and progress.

The ACO has always pushed the boundaries of musical excellence – looking for new ways to connect with audiences, be relevant and shape future talent.

It is these characteristics that IBM finds inspiring and valuable in a business context. Like the ACO, the heart of innovation and excellence in business is assembling creativity, dynamic people and contemporary thinking into something extraordinary.

IBM is both delighted and proud to be involved in this partnership.

A handwritten signature in black ink, appearing to read 'G Boreham'. The signature is fluid and cursive, with a long horizontal stroke at the end.

GLEN BOREHAM
MANAGING DIRECTOR
IBM AUSTRALIA AND NEW ZEALAND

NATIONAL TOUR &
FOUNDING PARTNER





SPEED READ

The German Magnificat is the last work Schütz ever composed, an austere but heartfelt setting of Mary's song of joy, here transcribed for string ensemble.

Tigran Mansurian is Armenia's greatest living composer – like Veress, heavily influenced by the folk music of his native country, but like Schütz a composer for whom every work is tinged with deep religious belief.

The music of Veress is rooted in the folk music and dance traditions of his native Transylvania, even though he spent the second half of his life, during which most of his mature works were composed, in exile in Switzerland.

In an ACO commission from 1997, Elena Kats-Chernin provides thrusting, energetic music which deals with the age-old conflict of melody versus rhythm. The neo-romantic tunefulness of *Zoom and Zip* perhaps gives a clue as to which wins.

Haydn's little-known G major Concerto is an early work of subtle beauty, one of the first in a series of concertos he wrote for the musicians gathered around him at the Esterházy court, in this case the violinist Luigi Tomasini.

Vivaldi's "Storm at Sea" is a perfect example of his ability to paint a picture with music, but is also – from the same publication as the famous *Four Seasons* – a typical masterpiece of virtuosic writing for solo violin.

TOUR FIVE BAREFOOT FIDDLER

PATRICIA KOPATCHINSKAJA

Guest Director and Lead Violin

SCHÜTZ

German Magnificat (transcribed for strings)

MANSURIAN

Violin Concerto, "Four Serious Songs"

VERESS

Four Transylvanian Dances

INTERVAL

KATS-CHERNIN

Zoom and Zip

HAYDN

Violin Concerto in G major

VIVALDI

Violin Concerto RV253, "The Storm at Sea"

Approximate durations (minutes):

8 • 20 • 13 • INTERVAL • 12 • 17 • 8

The concert will last approximately two hours including interval.

NEWCASTLE

City Hall
Thu 8 Jul 7.30pm

ADELAIDE

Town Hall
Tue 13 Jul 8pm

SYDNEY

Opera House
Sun 18 Jul 2.30pm

CANBERRA

Llewellyn Hall
Sat 10 Jul 8pm

PERTH

Concert Hall
Wed 14 Jul 8pm

BRISBANE

QPAC
Mon 19 Jul 8pm

MELBOURNE

Town Hall
Sun 11 Jul 2.30pm
Mon 12 Jul 8pm

SYDNEY

Angel Place
Sat 17 Jul 8pm
Tue 20 Jul 8pm
Wed 21 Jul 7pm

WOLLONGONG

IPAC
Thu 22 Jul 7.30pm

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

MESSAGE FROM THE GENERAL MANAGER

FREE PROGRAMS

To save trees and money, we ask that you share one program between two people where possible.

PREPARE IN ADVANCE

Read the program before the concert. A PDF version of the program will be available at aco.com.au and on the ACO iPhone app one week before each tour begins, together with music clips and podcasts.

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ACO ON THE RADIO

2MBS FM

Wed 22 September 12pm
Interview with a musician from the Viennese Masters tour.

NEXT TOUR

VIENNESE MASTERS

25 Sep – 10 Oct

It is fitting that the ACO's longest standing corporate sponsor IBM should be the Tour Partner of our biggest, eight-city national tour in 2010 – *Barefoot Fiddler*, encompassing Adelaide, Brisbane, Canberra, Melbourne, Newcastle, Perth, Sydney and Wollongong. With enlightened, long-term sponsors such as IBM, the ACO has been able to develop an unparalleled national footprint which brings great musical performances to the whole country.

Moldovan violinist and guest director Patricia Kopatchinskaja made a huge impression on her last tour with the ACO in 2007, with the vigorous physicality of her performances and her eclectic choice of repertoire. In a program that juxtaposes music from the century before Bach with music of our own time, Patricia promises a concert of dramatic contrasts culminating in a tumultuous concerto in which the soloist is tossed about on the high seas of virtuosity.

Last month, a quartet of our musicians toured north Queensland, giving concerts in Cairns, Rockhampton and Bundaberg, holding workshops for young string players and taking great music into schools. Our education program aims to reach those communities which do not have regular access to Australia's finest ensembles. We have been overwhelmed by the response to this initiative, with audiences in communities across the country clamouring for visits, so naturally we want to expand this project in the hope of meeting at least some of this enormous demand. The generous financial support of our donors and patrons has enabled this inspiring project to get off the ground, and with continued help, it is destined to soar.

Immediately following this nationwide tour, the musicians of the ACO go into rehearsals for our huge Trans-Atlantic Tour in August and September, working on the kind of diverse and fascinating musical odysseys which typify the ACO's concerts at home and abroad. I look forward to telling you all about it when we get back.

TIMOTHY CALNIN
GENERAL MANAGER, ACO

INTERVIEW WITH PATRICIA KOPATCHINSKAJA

Violinist Patricia Kopatchinskaja can hardly keep the excitement out of her voice as she prepares to reprise her 2007 role as guest director of the Australian Chamber Orchestra. “I love this orchestra!” she exclaims, and before I can ask why: “They are dazzling, inspiring, uninhibited, and I am so happy – and honoured – to be coming back. Together they make a wonderful, big orchestral sound, but each player has something to say. Everyone wants to touch the audience in such a personal way. It is like the perfect chamber music, but on a larger scale; I have never experienced anything like it.”

That outstanding musicianship, combined with a hearty appetite for the spontaneous and unexpected, certainly makes the ACO an ideal fit for Kopatchinskaja’s own unique approach to music-making. The 33-year-old Moldovan fiddler has been making waves with her uninhibited performance style – which includes playing barefoot, if she feels like it – and captivating audiences along the way with her mercurial “wildcat” spirit. So what has she got in store for the ACO this year?

“First of all, I feel that folklore is my blood, and contemporary music is my air,” she explains. “So I wanted to contain both of those ‘existential’ elements in the same evening. Then the classical music is my skeleton. I think we need all these elements: the animalistic music of folklore, the modern music for inspiration and fantasy, the classical to be the architecture and hold it all together.”

With that guiding principle in mind, Kopatchinskaja has settled on an intriguing program that juxtaposes the likes of Haydn and Vivaldi with Transylvanian Dances

by Veress; a piece by Australian composer Elena Kats-Chernin; a transcription for strings of the German Magnificat by 17th-century master Heinrich Schütz; and, as its centrepiece, an Australian premiere of the second violin concerto of contemporary Armenian composer Tigran Mansurian, about which Kopatchinskaja is particularly enthusiastic.

“I believe very strongly that Mansurian’s music merits a wider audience,” she says. “I am honored to be presenting this concerto to Australia for the first time. It is very different to what we think of as contemporary music, which can be so complicated it is hard to really *touch* people. This concerto is deeply serious, but easily understood. It is tonal, and it comes from the heart. There is no unnecessary intellectual complexity, just a true and moving sense of the human being.”

This strikes me as a good description of Kopatchinskaja, too. Talking to her, what abounds is her keen sense of humanity, in all its nuance, and her instinctive appreciation of the unique power of music to express that. Certain elements of her chosen program – the Schütz and Mansurian in particular – evoke a sense of contemplation, of gravity, time, sadness. (The ghost of Brahms connecting these two works – Schütz was a major influence and Mansurian calls his concerto “Four Serious Songs” in direct homage – reflects what Kopatchinskaja says are “intuitive musical coincidences”; she believes that “all music is connected in some way”.) The rest of the program, meanwhile, is leavened by radiant optimism, and sheer fun. “You know, Haydn says life is serious enough,” she points out, with a chuckle. “We have to bring some happiness. It is not fair to the audience to play only sad music!”

Hence the beguiling energies of Veress' Transylvanian Dances, which, as Kopatchinskaja reminds me, course through her Moldovan blood. "All folklore all over the world has something in common with the way people speak to each other: it goes beyond language," she insists. "The music is made by simple people for simple people, but it is so meaningful in content." Then there is Haydn's Violin Concerto in G, whose "perfect structure" Kopatchinskaja believes is "good for concerts, like architecture"; the Kats-Chernin piece *Zoom and Zip*, which Kopatchinskaja describes as "a lot of fun"; and Vivaldi's violin concerto "The Storm at Sea", whose title makes Kopatchinskaja laugh. "You know, the Australians must know more about the sea than I do," she confesses. "I cannot even swim!"

Something tells me Australian audiences will forgive her lack of prowess in the water given her dexterity and passion in the concert hall. She received a rapturous reception here in 2007, and has since garnered ever more glowing critical acclaim – not to mention an affectionate moniker, "PatKop" – around the world. But the "wildcat" label has had other consequences, about which Kopatchinskaja is cautious.

"I am very afraid of expectations," she admits. "I don't like people to think of me as, you know, the 'barefoot gypsy' and that's it. I want to lose myself in every note; every style is a new adventure for me; a new discovery. I do have a strong spirit, of course, but if I feel there are expectations, I want to kill them!"

When I counter this with the idea that classical music could do with a spirit such as hers; and that if her reputation brings new people to the music in expectation of something more "exciting" than straightforward classical music as purveyed by the majority of soloists and ensembles elsewhere, that has to be a good thing, she agrees. "Of course, every classical musician has a responsibility in these times.

But if I should be more important than the music..." she trails off, then adds, quietly: "No, that is not what I want at all."

To this end Kopatchinskaja will not be drawn on whether she has any visual tricks up her sleeve for the ACO tour (going barefoot, bursting yellow balloons, eating apples on stage, that sort of thing). "I don't know," she laughs. "We'll have to see..." Suddenly she is serious again. "In some ways I feel I am unteachable, I always have to find my own way, with my own mistakes. I don't feel so much the heavy weight of tradition; I'm not in a corset! I use the tradition to find the inspiration of creation. It's not a cage."

This appreciation of tradition without being hampered by it brings us back to the approach of Richard Tognetti and the ACO, and why she is so thrilled to be working with them once again. ("Not just working!" she corrects me. "We are like a family on tour, we even cook together!")

"Every time, we play differently. I need that. I need to be able to... *provoke* the ensemble. But they are able to play with complete spontaneity and respond to anything I ask them to do. They are always together, completely flexible, yet never losing themselves. It is a miracle that Richard created. They are not a normal orchestra!"

And she should know. Having performed with the likes of the Vienna Philharmonic, Mahler Chamber Orchestra, the Philharmonia, Orchestra Philharmonique de Radio France and many, many more, would she say that the ACO is among the best?

Kopatchinskaja goes one step further.

"I would say the ACO is absolutely the best ensemble in the whole world," she declares. "Australia should be extremely proud."

CLEMENCY BURTON-HILL © 2010

ABOUT THE MUSIC



Heinrich Schütz

(b. Köstritz, 1585 –
d. Dresden, 1672)

Born a century before JS Bach, **Schütz** laid the framework for German baroque composition. A dedicated traveller, his own influences were wide, stretching from the Venetian tradition of Gabrieli and Monteverdi to the renaissance masterworks of Flanders.

motet a setting for choir (usually unaccompanied) of a religious text for liturgical use.

homophonic literally “same-sounding”, denoting music where all parts move together in the same rhythm.

Further Reading and Listening

A good place to begin is Basil Smallman’s *Schütz* (Oxford UP, 2000) or one of the many recordings of Schütz’s sacred settings: a rewarding overview is the set headed by the extraordinary *Musikalische Exequien* with the Monteverdi Choir conducted by John Eliot Gardiner (Archiv 423 405).

SCHÜTZ

German Magnificat, SWV494

Composed 1671

In music we’re often fascinated by “last works”: the mythical stories surrounding Mozart dictating his *Requiem* on his deathbed, for example. It is as if a composer’s last words are somehow their truest. Very few, however, get to approach death in the manner of Heinrich Schütz. He turned a remarkable 85 in 1670 and, focussed and deliberate, began preparing to die. He moved from Weissenfels to the centre of Dresden over 100 miles away, and as he became housebound he took to religious studies to compensate for the services of worship he could no longer attend. He chose the text for his funeral sermon and wrote to his pupil Christoph Bernhard charging him with the responsibility of writing a **motet** for his funeral. All that done, he worked on his *opus ultimum*.

As he embarked on his final work, however, his vision was unencumbered by mortality, and he projected one of his most ambitious compositions to date, a complete setting for two choirs and organ of the 176 couplets which make up Psalm 119, plus Psalm 100, and a setting of the Magnificat. This setting of the text from St Luke’s gospel – the song of Mary praising God for choosing her to be the mother of Jesus – is therefore held to be his final musical utterance. Not that this is in any way apparent from the musical content, which is from start to finish an exuberant hymn of joy, although contained within a controlled, largely **homophonic** technical framework.

This performance is not, of course, as Schütz intended. For a composer whose entire catalogue relies on text, removing that element from performance might seem sacrilegious. But focussing purely on the notes rather than the words on the page, shifting the sound world from that effected by air travelling across vocal folds to the shimmering quality of a bow on string, and replacing the sonorous organ with the more percussive harpsichord brings an unusual and beguiling light to Schütz’s final creation. Unlike the vast majority of his choral work, this Magnificat eschews almost all word-painting and text-based expression. Transforming it into a work for “double choir” of strings perhaps approximates how Schütz heard the work in his head – no longer composing for a choir, as he had no choir to sing for him, but for eternity.

MICHAEL STEVENS © ACO 2010

MANSURIAN

Violin Concerto No.2, “Four Serious Songs”

Composed 2006



Tigran Mansurian

(born Beirut, Lebanon, 1939)

Perhaps the most famous Armenian composer after Khachaturian, **Mansurian** has developed a melodic and harmonic language of beautiful simplicity, deeply influenced by the folk and religious music of his homeland.

The work of Tigran Mansurian was first presented to western audiences in the advertisements of the American publisher G. Schirmer Inc, who in the 1970s and 1980s held the exclusive licence for VAAP, the copyright agency of the USSR. Along with such names as Peteris Vasks, Erkki-Sven Tüür, Sofia Gubaidulina and Alfred Schnittke, Mansurian was hailed as one of the leading “young Soviet” composers. These composers had more than a regime in common, however, and around 1990 several of them formed under the banner of the Association for Contemporary Music as a conglomerate of composers of – at least in the contemporary Soviet milieu – a non-conformist bent. Although this alliance of composers from the Baltic to the Caucasus didn’t survive into the post-Soviet era, several of them have found themselves reunited on the ECM record label which, through its championing of not only of Tüür and Schnittke but also Arvo Pärt and Giya Kancheli, has introduced post-Soviet music as something of a specialist sub-genre.

But to dwell on similarities should not be to ignore differences, and an element of Mansurian’s response to what he has termed the “information vacuum of the totalitarian regime” was to highlight specifically national – that is, Armenian – characteristics in his work. Although born in Beirut, Mansurian moved with his family to their native Armenia at age 8, and after a decade in the provincial city of Artik he moved to the capital Yerevan, where he has lived and worked ever since. Armenia, although a country less than half the size of Tasmania, landlocked between Turkey, Georgia, Azerbaijan and Iran, has at its heart an extraordinary and continuous cultural heritage. Its music is dominated by folk music and the church, but rather than being competing influences they are seamlessly combined. The Kingdom of Armenia was, in 301 AD, the first state to adopt Christianity as its religion, and despite centuries of repression and persecution, and the ascent of one new controlling empire after another, the magniloquent oratory of the modally-constructed Armenian Orthodox monophony has developed alongside the country’s indigenous folk music, each informing the other. When, around the turn of the 20th century, a young priest called Komitas travelled the country collecting over 3000 indigenous folksongs, his chief purpose was

“In this concerto the traditional competitive relationship between soloist and orchestra has been relinquished in favour of developing the same musical substance with all performing forces involved.”

MANSURIAN

Further Reading and Listening

The European label ECM is responsible for bringing Mansurian to recent limelight, and the double album *Monodia* (ECM New Series 1850/51) includes not only the prayer-like first Violin Concerto but also the Viola Concerto and collaborations between violist Kim Kashkashian, saxophonist Jan Garbarek and the Hilliard Ensemble. He is also the subject of a fascinating film entitled *Confessing with Music* (see confessingwithmusic.blogspot.com), interviews from which are excerpted at youtube.com/watch?v=UJ_9BPesKc.

to integrate them more fully into the music of Christian worship.

Mansurian's compositional output has always engaged with this bipartite tradition, even when the methods employed have altered. His compositional career indeed is marked by its shifting foci, from an early neo-classical period that spawned such works as the *Partita*, through a serial structuralism heavily influenced by Boulez and Webern, and a pastoralism somewhat redolent of Debussy. The common threads are an innate lyricism and spirituality and, latterly, a search for an individual style in which the traditional roots of Armenian music and the circumstances of his own environment are combined. This style he has characterised as follows: “The essence of Armenian music reveals itself in an extreme frugality of expressive means. Whether intonation, rhythm or the shaping of tone colours – everything is employed very sparingly. They shift as slowly and laboriously as the search for fertile soil among the jagged Armenian rocks.”

“Four Serious Songs” is Mansurian's second violin concerto, and was written at the request of Levon Chilingirian, who has been a prominent advocate for Mansurian's music since the mid-1970s and who premiered the work with Camerata Nordica. Since then it has become closely associated with Patricia Kopatchinskaja. The subtitle “Four Serious Songs” is a direct allusion to Brahms' late song-cycle of the same name; like that work, Mansurian's concerto is a meditation on the transience of life. (The texts of Brahms' songs were source material for Mansurian's four movements, even though he hasn't directly set any of the text.) Indeed, Mansurian has described his own work as “reflections on death”: “The four movements of the violin concerto, performed without interruption, attempt to create a concert-drama, generated by the brooding over death in song-like form. In this concerto the traditional competitive relationship between soloist and orchestra has been relinquished in favour of developing the same musical substance with all performing forces involved.” This is achieved with economical means: as with his first violin concerto the orchestral accompaniment is for strings alone (no sounding brass or tinkling cymbal here). But like many of his colleagues in the post-Soviet fraternity, Mansurian locates profundity in simplicity, creating a music that is both moving and mercurial.

MICHAEL STEVENS © ACO 2010



Sándor Veress

(b. Kolozsvár [Cluj],
Transylvania/Hungary, 1907 –
d. Bern, Switzerland, 1992)

A Swiss composer of Hungarian birth, **Veress** is seen as the heir to Bartók and Kodály, especially in his life-long fascination with the folk music of his homeland. Highly influential as a teacher, his students included Ligeti and Kurtág.

ACO Performance History

ACO concertgoers will have heard single movements from Veress's *Four Transylvanian Dances* on many occasions as an encore. However, it has only been included in Subscription concerts, complete, in two previous years – 1991 and 1994.

VERESS

Four Transylvanian Dances

Composed 1944/49

Lassu

Ugrós

Lejtős

Dobbantós

Sándor Veress is a strangely quiet figure on the musical landscape of the 20th century. One of the most promising pupils of Kodály and Bartók, he went on to compose numerous significant works and to teach such luminaries as Ligeti and Kurtág – so why is it that apart from the foot-stomping *Transylvanian Dances*, his music remains so little known?

Veress grew up in a musical household, one where both classical music and local folk music were valued and practised. It was a perfect background for a young student enrolling at the Budapest Academy of Music, where Zoltan Kodály was actively encouraging this kind of dual study. Veress gained skills in ethnomusicology (finding and transcribing Romanian folk music) as well as piano and composition. Kodály and his colleagues had begun to seek out local folk songs towards the end of the previous century. In one way it was a deeply patriotic search, one which he hoped would re-invigorate Hungarian art and shake off the years of Austro-Germanic dominance. In another way, he could see that music was a means of bringing together people of different cultures. The same philosophical stances would echo throughout his pupil Veress' life in music.

The other chief influence at the Academy was Béla Bartók, who taught Veress piano but whose compositional influence can also be detected. Both were interested in the work of Debussy, Stravinsky and Hindemith, and later, in the logical processes of Berg and Webern. In the 1930s young Veress had his first taste of success with a series of tightly-constructed Sonatinas for various instrumental combinations, and with his first two String Quartets, both of which had international performances.

Despite offers to stay in England during a visit in 1939, Veress chose to return to his homeland, feeling that his spiritual and musical growth could only occur there. He became head of composition at the Academy following Kodály's retirement. After the Second World War the number of overseas invitations increased, while in

“Swiss soil gave me what I could not possibly have had in Hungary: personal freedom with human dignity and the possibility of developing my art. That is an extremely valuable gift in our times, and it would be good if people were to think it over more frequently and more profoundly.”

VERESS

Further Reading and Listening

Although essentially an academic work, Rachel Beckles Wilson's *Ligeti, Kurtág and Hungarian Music during the Cold War* (Cambridge UP, 2007) is about the only place to start for anyone wishing to come completely to grips with the cultural milieu which both created and spurned Veress. ECM is also something of a champion of Veress: one recording with Thomas Zehetmair and Camerata Bern pits the *Four Transylvanian Dances* against Schoenberg's *Transfigured Night* and Bartók's *Divertimento* (ECM New Series 1714), while another foregrounds Veress' *Passacaglia Concertante*, *Songs of the Seasons*, and *Musica Concertante*, under the direction of Veress' pupil Heinz Holliger (ECM New Series 1555).

Hungary first the Nazis then the Stalinists made life ever more difficult. During an extended stay in Rome in 1949, Veress heard on the wireless the show-trial and execution of the Hungarian Minister László Rajk. It was a turning point and after much consideration he made the anguishing decision to leave family, friends, students and colleagues and to exile himself.

An offer from Bern University was a godsend. As Veress said in an interview with Andreas Traub more than thirty years later, “Swiss soil gave me what I could not possibly have had in Hungary: personal freedom with human dignity and the possibility of developing my art. That is an extremely valuable gift in our times, and it would be good if people were to think it over more frequently and more profoundly.” He continued to make numerous overseas trips (including to Australia, as a visiting professor in Adelaide in 1967), but Switzerland was his home for the rest of his life. He taught many of the most outstanding Swiss composers of the last few decades.

Despite this, perhaps one of the reasons that Veress is not a household name is because of the awkward state of his nationality. Eastern-bloc Hungary was unlikely to claim the “defector” as their own; established Swiss musicians were not always welcoming either. “A Swiss composer of Hungarian origin” is the uneasy compromise. Given all of these circumstances, it's unsurprising that Veress' music almost without exception presents a mixture of strident anger and a kind of grieving beauty drawn from his innate lyricism. He was always extremely serious about his art and impressed upon his students their social responsibilities as composers.

The *Four Transylvanian Dances* were written in 1944, and were premiered in Switzerland in 1950 by Paul Sacher and the Basel Chamber Orchestra. Rather than being arrangements of folk tunes they are in fact newly-wrought compositions, but based on types of dance from eastern Transylvania (modern-day Romania). The first, **Lassu**, is a somewhat nostalgic processional walking dance; **Ugrós** is a “leaping” dance; **Lejtős**, according to Veress, should be danced “with gliding steps”; and the wild **Dobbantós** is a “stamping dance”, traditionally danced exclusively by men.

ADAPTED FROM A NOTE BY
K.P. KEMP © ACO 2002/2010



Elena Kats-Chernin

(born Tashkent, Uzbekistan, 1957)

Having moved to Australia as a teenager **Kats-Chernin** is now one of this country's best-known and best-loved composers, her work often combining relentless, pulsating rhythms with heartfelt, yearning melodies.

Further Reading and Listening

The Australian Music Centre website is a terrific resource for anyone interested in Australian classical music – see australianmusiccentre.com.au/artist/kats-chernin-elena for its page on Elena Kats-Chernin. She is also discussed in Gordon Kerry's overview of recent Australian composition, *New Classical Music: Composing Australia* (UNSW Press, 2009). Among the many recordings of her work is the sampling of her piano music, *Slow Food* (Tall Poppies TP196).

KATS-CHERNIN

Zoom and Zip

Composed 1997

Zoom and Zip was composed immediately after Elena Kats-Chernin finished work on her first opera, *Iphis*. After the intense experience of working on the opera, the composition of *Zoom and Zip* was apparently a liberating release of creative energy; hence the work's boundless, pulsating drive.

Kats-Chernin returned to Australia from a decade in Europe in 1994, by which time she had established herself particularly in the field of theatre and ballet music (she originally migrated with her family to Australia in 1975). The composition of *Zoom and Zip*, however, and the discipline of writing purely for strings, provided novel challenges, as Kats-Chernin's work in this medium at that point extended only to some theatre music. Nonetheless she largely avoided the range of now stock-in-trade string effects. And the lower strings are divided more extensively than the violins, in order to achieve an edgy, richly-textured "rhythm" section focussed on the off-beat, against which the more melodically-g geared upper lines can work.

Kats-Chernin describes the work as "intensely emotional, with a romantic, almost nostalgic melodism – but with an edge." The title bounces off numerous meanings of "zoom" and "zip" – including the photographic element of enlarging something, zip's computer-language meaning of compressing a digital object into a smaller single file, and of zooming along. "In essence," she says, "it's a zooming song! But I also just really like the words, and for me the letter Z is what gives the piece its particular sound."

Kats-Chernin isolates three main sections of differing melodic character. They are drawn from a residual memory of late 19th-century Russian song, and what Kats-Chernin terms "Slavonic nostalgia" – hence the "romantic" label. The final moments recall earlier material, and, as in a number of her works, she concludes with a dissipation of the previously sustained energy and robust volume.

Zoom and Zip was commissioned for the ACO in 1997 with funds provided by the ANZ Music Fellowship, and it received its premiere in 1998.

ADAPTED FROM A NOTE BY MEURIG BOWEN
© ACO 1998



Joseph Haydn

(b. Rohrau, 1732 – d. Vienna, 1809)

Haydn was hugely prolific and highly influential, his output encompassing almost every form of music, sometimes to an extreme degree (over 100 symphonies, over 60 string quartets). The link in the chain between Bach and Mozart, the Classical era would be unimaginable without him.

HAYDN

Violin Concerto No.4 in G major Hob.VIIa:4

Composed c.1761

Allegro moderato

Adagio

Finale: Allegro

Haydn was appointed Vice-Kapellmeister at the Esterházy court in 1761, arriving on the payroll at the same moment as the violinist Luigi Tomasini. The connection was to be fortuitous, as between them Haydn and Tomasini dominated musical life at the court for almost four decades. Several of Haydn's string quartets were written with Tomasini in mind (Haydn said that no-one could play his quartets as Tomasini did) and, in an early flurry of concerto composition Tomasini was the main beneficiary.

Dominated as his catalogue is by the symphonies, string quartets and his extraordinary body of sacred music, the few extant concertos by Haydn tend to be overlooked. But in the early 1760s he is known to have written several concertos for the musicians employed around him at Eszterháza – four violin concertos, two each for cello and horn, and one each for harpsichord, flute and double bass, at least. Of the violin concertos, the second is now lost, and it is only really the first, in C major, that could be considered a key work in the canon. Certainly it's the flashiest and most profound, second perhaps only to the C major cello concerto as the most successful concerto work of the period. The Violin Concerto No.4 in G major, though, is in fact the earliest, and it's intriguing to consider this as the opening, tentative offering in a musical relationship between composer and soloist that was to be so central to both of their lives.

The C major and G major violin concertos share a similar, mysterious, history. Both were advertised in the catalogue of the publisher Breitkopf in 1769 – they would have been sold in manuscript copies rather than printed copies – and then disappeared from view, until a manuscript of each was discovered in the Breitkopf archives just a century ago. The fortunes of the C major took a lucky turn in the mid-1940s when a young Michelle Auclair selected it for her debut recording: the career of both violinist and composition were subsequently made. But the C major is also moored on slightly surer foundations. Haydn explicitly mentioned it in his own catalogue complete with dedication to Tomasini (“Concerto per il Violino fatto per il luigi”) whereas the G major is not there. It has even been speculated that it is not by Haydn but, unlike a number of other violin concertos

ostinato literally “obstinate”, relates to a persistently repeated musical rhythm or phrase.

counterpoint the art of combining two different but simultaneous melodic lines – anybody who has ever sung a descant to *Happy Birthday* has improvised their own counterpoint.

Further Reading and Listening

Haydn’s concertos are something of a cul-de-sac – the symphonies and string quartets are the main game. Naxos helpfully issues a box set of the complete concertos on six CDs (Naxos 8.506019) for those who wish to become better acquainted with this rewarding section of his catalogue. There is no shortage of written material about Haydn, but Karl Geiringer’s *Haydn: a creative life in music* (University of California Press, 1982) is a wonderfully readable introduction.

at various times ascribed to Haydn but now correctly attributed to the likes of Stamitz and Michael Haydn, there is enough even in the pared-back technical accomplishment of the G major concerto by which to identify the hand of the young master who, contemporaneously, was putting the finishing touches to the early symphonies *Le matin*, *Le midi* and *Le soir*.

Certainly we don’t get a sense of the freewheeling technical ability of Tomasini so apparent from the C major concerto but, in a way similar to the early violin concertos of Mozart, Haydn’s G major concerto appears – in form and in inspiration – as a somewhat backward-looking work, consolidating and stock-taking, before the more concertedly Classical outbursts of the later concertos. Although not documented until 1769 it is almost certain that this is a much earlier work, most likely from the first year or two at Esterháza; in its old-fashioned style we get a picture of Haydn as a refined, even conservative court composer far removed from his later reputation as symphonic innovator. But although the G major concerto requires only conventional technique from the soloist, and relies on fairly traditional architecture to achieve its ends, it is in no way devoid of inspiration or beauty. The **first movement**, certainly, is a model of galant simplicity, and is more than a match for the C major concerto for sprightly vigour and stately charm. It follows a strict ritornello pattern (perhaps, ultimately, one of the characteristics of the concerto that Haydn found the most restrictive) whereby an orchestral passage recurs throughout the movement, interrupted by episodes for the solo violin. This form was universal in the early-18th century concerto and each movement in this concerto provides an example of it.

The ritornello plan is harder to detect in the **second movement**, though, under the sheer exquisiteness of the melodic material. It is an archetypically beautiful Haydn slow movement, even within the limited technical and harmonic confines he sets himself: any whiff of convention or rigour still hanging around from the first movement is gently wafted away. Haydn’s delicate and heartfelt melody is still comparatively Spartan, supported by a bed of **ostinato** lower strings gently bouncing through the harmonic changes, but the solo violin gradually emerges as the star. The jittery momentum of the **final movement**, in a more obvious ritornello form, provides some typically Haydnesque moments in the duetting **counterpoint** between the violin parts and the infectious humour with which it hurtles towards its conclusion.

MICHAEL STEVENS © ACO 2010



Antonio Vivaldi

(b. Venice, 1678 – d. Vienna, 1741)

The “red priest” **Vivaldi** transformed the concerto with works such as *The Four Seasons*, promoting the virtuoso violinist to the forefront of his boundless musical invention.

ACO Performance History

Vivaldi's violin concerto “The Storm at Sea” (*La tempesta di mare*) has only been performed in one previous ACO series, for 12 performances in November 2004, with Helena Rathbone as soloist.

VIVALDI

Concerto in E flat major for violin,
Op.8 No.5, RV253, “La tempesta di mare”

Presto

Largo

Presto

Vivaldi made a suitably dramatic entrance into the world, during an earthquake. He was almost two months premature – if his parents’ marriage certificate is a reliable indication – and the midwife was anxious enough about his health to conduct an emergency baptism. He was to suffer from a “tight chest”, perhaps either asthma or angina, for the rest of his life.

Venice, the city of his birth, made in any case a dramatic backdrop to a new life. At the wealthy crossroads of Eastern and European culture and trade, it had a reasonable claim to possessing the finest musicians, artists, writers and artisans. The cathedral of St Mark had been a major musical powerhouse for more than a hundred years; but what the city really thrived on was opera. Canaletto, for example, learned his craft painting scenery. Young guns of the aristocracy flaunted their investments in opera houses, in a fashion not entirely unlike ‘dotcoms’ (and often with a similar rate of success). Vivaldi, despite being known to us today almost solely through his concertos, spent a considerable portion of his compositional life devoted to the stage, and it would be nice to think that this interest in drama spilled over into the strong contrasts found within his instrumental music.

In 1703, Vivaldi was newly ordained as a priest and was employed by the Ospedale della Pietà, where opera was very definitely not a priority. A nun-run orphanage for girls, by the time Vivaldi arrived as violin master and composer in residence it already had a good reputation for music. He seems to have done so well at teaching his pupils that the Pietà saved on their payroll and didn't renew his appointment in 1709! He was back again in 1711. It is probably not a coincidence that earlier that year he had had his greatest compositional successes to date, with the publication of concertos collectively titled *L'estro armonico* and *La stravaganza*. They were seized upon by enthusiastic composers all over Europe, and their influence can be seen in the music of J.S. Bach and right across the Continent to France and Britain. The emphasis on a three-movement, fast-slow-fast structure was a new step away from traditional sonatas and concerti grossi, but his

counterpoint see page 16.

Further Reading and Listening

Vivaldi composed a number of “storms at sea”. The ACO has recorded another – and indeed all of Vivaldi’s flute concertos – with soloist Emmanuel Pahud (EMI 3472122). An excellent biography of Vivaldi is Karl Heller’s *Antonio Vivaldi: the Red Priest of Venice* (Amadeus, 1997) or, for more in-depth analysis of the violin concertos, try *Vivaldi, the Four Seasons and Other Concertos* by Paul Everett (Cambridge UP, 1996).

greatest innovation was to free up the role of the single soloist within this framework.

In total we know of about 330 solo concertos by Vivaldi, mostly (about 220) for violin. The solo concerto in this concert, as well as the four concertos which make up the “Seasons”, were eventually published as part of a larger collection – 12 in all – that goes by the title *Il cimento dell’armonia e dell’invenzione*, or *The Contest between Harmony and Invention*. The translation requires a bit of understanding at this distance – perhaps it was intended to suggest a struggle between the established formality of **counterpoint** “rules” and the individual creative impulse. Or perhaps it refers to Vivaldi’s inclusion of sonnets which outline the descriptive “program” of the Four Seasons, although only three of the other concertos in the collection (including this one) were given a programmatic title.

The “storm at sea” is easy enough to hear in the **opening movement**, with its rushing semiquavers and its solo line that is thrown about like a tiny boat on a heaving ocean. Something of the waves’ unpredictability also lurks in the occasionally startling harmonic moves. It’s probably stretching the point to claim that the **Largo** is the gentle eye of the storm, although the steady up-and-down arpeggios of the accompaniment do seem to point towards a wave-like inspiration. The final **Presto** restores the energy of the opening but with increased demands on the soloist.

Concertos, however publicly rewarding, were not enough. Vivaldi was drawn irresistibly to opera, and it proved his undoing. He encountered a series of financial and artistic woes, which eventually made it prudent for him to leave his beloved Venice and travel north in search of further encouragement from Emperor Charles VI. Unfortunately, Charles died (from eating poisonous mushrooms) not long afterwards, in October 1740. Vivaldi was by then an old man, and less than a year later he too was dead, laid to rest with minimal fuss in the commoners’ cemetery in foreign Vienna. His funeral was held in the local parish place of worship: St Stephen’s Cathedral, where among the young choirboys was one Joseph Haydn.

K.P. KEMP © ACO 2004

PATRICIA KOPATCHINSKAJA

GUEST DIRECTOR AND LEAD VIOLIN

Photo: Priska Ketterer, Luzern



Patricia Kopatchinskaja was born in Moldova and studied composition and violin in Vienna and Bern. In 2000 she won the Szeryng-Competition (Mexico) and in 2002 the prestigious International Credit Suisse Group Young Artist Award. During the 2002–3 season she represented Austria in the Rising Stars concert series with debuts in New York and many European capitals. In 2004 she received the New Talent – SPP Award of the European Broadcasting Union and in 2006 the Förderpreis Deutschlandfunk. Her recent recital CD with Fazil Say won the *Pizzicato* magazine Excellentia Award and the ECHO-Klassik Award 2009.

Patricia Kopatchinskaja has worked with many leading orchestras including the Philharmonia Orchestra, the Vienna Philharmonic Orchestra, the Mahler Chamber Orchestra and the Orchestre des Champs-Élysées under conductors such as Philippe Herreweghe, Mariss Jansons, Neeme Järvi and Andris Nelsons in most of the major concert halls around the world. Festival appearances include Lucerne, Montreux, Salzburg and Wien Modern.

Piano partners include Polina Leschenko, Fazil Say, Mihaela Ursuleasa and Henri Sigfridsson, and her trio with Fazil Say and the Turkish percussionist Burhan Öcal gave a successful debut at the Montreux Jazz Festival, which has led to invitations to Köln, Paris, Tokyo, Stuttgart, Dortmund, Vienna and Hamburg.

Kopatchinskaja's award-winning debut CD on Naïve – a recital with Fazil Say – received sensational reviews. Two other CDs on Naïve are the new violin concerto of Fazil Say and a recording of all the Beethoven works for violin and orchestra with the Orchestre des Champs Élysées and Philippe Herreweghe. Several previous CDs document contemporary works by Johanna Doderer, Nikolai Korndorf, Gerd Kühr, Gerald Resch, Dmitri Smirnov, Boris Yoffe and Otto Zykan.

Patricia Kopatchinskaja plays a violin by Pressenda (1834).

www.patrickopatchinskaja.com

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Tango Jam
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Australia's national orchestra is a product of its country's vibrant, adventurous and enquiring spirit. In performances around Australia, around the world and on many recordings, the ACO moves hearts and stimulates minds with repertoire spanning six centuries and a vitality and energy unmatched by other ensembles.

The ACO was founded in 1975. Every year, this ensemble presents performances of the highest standard to audiences around the world, including 10,000 subscribers across Australia. The ACO's unique artistic style encompasses not only the masterworks of the classical repertoire, but innovative cross-artform projects and a vigorous commissioning program.

Under Richard Tognetti's inspiring leadership, the ACO has performed as a flexible and versatile 'ensemble of soloists', on modern and period instruments, as a small chamber group, a small symphony orchestra, and as an electro-acoustic collective. In a nod to past traditions, only the cellists are seated – the resulting sense of energy and individuality is one of the most commented-upon elements of an ACO concert experience.

Several of the ACO's principal musicians perform with spectacularly fine instruments. Tognetti performs on a priceless 1743 Guarneri del Gesù, on loan to him from an anonymous Australian benefactor. Principal Cello Timo-Veikko Valve plays on a 1729 Giuseppe Guarneri filius Andreae cello, also on loan from an anonymous benefactor, and Assistant Leader Satu Vänskä plays a 1759 J.B. Guadagnini violin on loan from the Commonwealth Bank Group.

Forty international tours have drawn outstanding reviews at many of the world's most prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, New York's Carnegie Hall and Vienna's Musikverein.

The ACO has made acclaimed recordings for labels including ABC Classics, Sony, Channel Classics, Hyperion, EMI, Chandos and Orfeo and currently has a recording contract with BIS. A full list of available recordings can be found at aco.com.au/shop. Highlights include the three-time ARIA Award-winning Bach recordings and Vivaldi Concertos with Emmanuel Pahud. The ACO appears in the television series *Classical Destinations II* and the award-winning film *Musica Surfica*, both available on DVD and CD.

In 2005, the ACO inaugurated an ambitious national education program, which includes outreach activities and mentoring of outstanding young musicians, including the formation of ACO₂, an elite training orchestra which tours regional centres.

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Australian violinist and conductor Richard Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten and in his home town of Wollongong with William Primrose, and at the Bern Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances of the ACO, and was appointed Leader. He was subsequently appointed Artistic Director of the Orchestra.

Tognetti performs on period, modern and electric instruments. His numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and have been performed throughout the world.

Highlights of his career as director, soloist or chamber music partner include the Sydney Festival (as conductor of Mozart's *Mitridate*); and appearances with the Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra and the Nordic Chamber Orchestra. He is Artistic Director of the Maribor Festival in Slovenia.

As soloist Richard Tognetti has appeared with the ACO and the major Australian symphonies, including the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony. He has collaborated with colleagues from various art forms, including Joseph Tawadros, Dawn Upshaw, James Crabb, Emmanuel Pahud, Neil Finn, Tim Freedman, Paul Capsis, Bill Henson and Michael Leunig. In 2003, Richard was co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*; violin tutor for its star, Russell Crowe; and can be heard performing on the award-winning soundtrack. In 2005, with Michael Yezerksi, he co-composed the soundtrack to Tom Carroll's surf film *Horrorscopes* and, in 2008, created *The Red Tree*.

Richard Tognetti co-created and starred in the 2008 documentary film *Musica Surfica*, which has won best film awards at surf film festivals in the USA, Brazil, France and South Africa.

Alongside numerous recordings with the ACO, Richard Tognetti has recorded Bach's solo violin repertoire, winning three consecutive ARIA Awards for Best Classical Album (2006–8) and the Dvořák Violin Concerto.

Richard Tognetti holds honorary doctorates from three Australian universities and, was made a National Living Treasure in 1999 and in 2010 was awarded an Order of Australia. He performs on a 1743 Guarneri del Gesù, made available exclusively to him by an anonymous Australian private benefactor.

ACO PARTNERS

The ACO receives around 50% of its income from the box office, 35% from the business community and private donors and less than 15% from government sources. The private sector plays a key role in the continued growth and artistic development of the Orchestra. We are proud of the relationships we have developed with each of our partners and would like to acknowledge their generous support.

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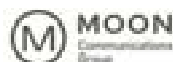
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————— Richard Tognetti AO —————

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STACCATO: ACO EVENTS

ACO IN THE HIGHLANDS

On Saturday 1 May the ACO held its annual Southern Highlands event, *ACO in the Highlands*, at Bowral's Milton Park Country House. Now in its sixth year, this stunning black tie event was hosted by Michael and Daria Ball and was attended by local, interstate and international guests, among them Barry Humphries. Guests enjoyed an outstanding performance by the ACO, with special guest Katie Noonan, as well as an array of exciting auction items.

On the following Sunday morning, guests were treated to a champagne brunch at 'Wombat Hollow', the home of Michael and Susie Yabsley. The champagne brunch was accompanied by a masterclass led by ACO violinist Madeleine Boud. Madeline mentored a group of talented local music students, while treating guests to an exclusive behind-the-scenes rehearsal.

This year, *ACO in the Highlands* was a wonderful success, raising over \$110,000 in support of the ACO's Education Program. The ACO would like to thank Michael and Daria Ball, Michael and Susie Yabsley, the Southern Highlands Event Committee and our event partners, Moët

Hennessy, Tiffany & Co., Hemisphere Hospitality Solutions and Duxburys Flower Merchant for their support and generosity.



Anouk Darling, Kerry Morrison, Jamie Darling and Andrew Cusack.



Virginia Duigan, Bruce Beresford, Michael Ball, Lizzie Spender and Barry Humphries.



Patti David, John David, Janette O'Keefe and Barry O'Keefe.

EDUCATION NEWS

In June, the ACO held Combined Schools Workshops for students in Melbourne and Sydney and the Parramatta String Players had their second workshop in preparation for the September premiere of their dance and music performance piece entitled *Thinking about forever...*

Generously supported by APN News & Media and the Queensland Government, an ACO quartet visited far north Queensland, playing concerts and facilitating Combined Schools Workshops in Bundaberg, Cairns and Rockhampton. They also gave a Schools Concert and Professional Development Session for teachers in Rockhampton. This tour was a great success and we look forward to returning to far north Queensland in 2011 with ACO₂.



Top: Satu Vänskä leads workshop participants in Sydney.

Bottom: Ilya Isakovich leads the workshop orchestra in Melbourne.

STACCATO: ACO NEWS

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ACO BABY NEWS



Ripieno Cello, Julian Thompson and wife Clara are proud to present their second child Talia Pip Thompson, born 15 April 2010.



Principal Second Violin, Helena Rathbone and husband Jerry Bishop are delighted to announce the arrival of their first child, and newest member of the ACO family, Jack Harvey Bishop, born Sunday 16 May 2010.
