



# RESONANCE

Sydney  
Festival  
2025





# RESONANCE

9–23 Jan

ACO On The Pier

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## A NOTE ABOUT THE PROGRAM

For our series *Resonance*, we asked four of Australia’s most celebrated classical music ensembles and solo artists to respond to the theme “birth, destiny and what we leave behind” – inspired by Sydney Festival Visual Artist in Residence Telly Tuita and his Tongan ancestors and heritage, which informs his practice.

Their musical reflections embrace the last works left by great composers like Purcell and Haydn, navigate Bach’s celestial themes and platform the once unpublished music that women couldn’t leave behind due to centuries of gender bias. Don’t miss the Australian Chamber Orchestra, Bach Akademie Australia, Omega Ensemble and London-based mezzo-soprano Lotte Betts-Dean responding to this thought-provoking conversation.

– Olivia Ansell, Sydney Festival Director

## RESONANCE PROGRAM IN ORDER OF APPEARANCE

Australian Chamber Orchestra

ACO Up Close: Legacies

Bach Akademie Australia

Bach: Birth and Destiny

Omega Ensemble

Dark with Excessive Bright

Lotte Betts-Dean

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# ACO UP CLOSE: LEGACIES

Australian Chamber Orchestra

ACO On The Pier

23 January

1 hour (no interval)

## CAST AND CREDITS

ACO Quartet

Violin Thibaud Pavlovic-Hobba

Violin Tim Yu

Viola Elizabeth Woolnough

Cello Eliza Sdraulig

## PROGRAM

Henry Purcell Sonata in F major "Golden Sonata"

Kaija Saariaho *Botanique*: Movements I, II & III

Johann Sebastian Bach *The Art of Fugue*, BWV1080:  
Chorale "Vor deinen Thron tret ich hiermit"

Joseph Haydn String Quartet in D minor, Op.103

Grażyna Bacewicz String Quartet No.4

## ABOUT THE SHOW

The greatest musical creators look to the past, speak to the present and challenge the future. In this concert, ACO Up Close returns with a quartet of musicians, following the legacies of Bach and Haydn into our own century. Running through the program are moving stories of music left unfinished and challenges handed to future generations.

Joseph Haydn, father of the string quartet as we know it, was writing quartets until his strength was gone. Not that you could tell from the brilliant and vital Op.103, which stands at the heart of the program. From Haydn we look back to the expressive and conversational style of Henry Purcell and the intricate musical tapestries of J.S. Bach – master of the fugue.

Jumping to our own time and living memory... Grażyna Bacewicz, composing in 1950s Poland, built on the clarity and drama of Haydn's Classical model while borrowing techniques from Bach. And Finnish composer Kaija Saariaho captured the original intimate spirit of chamber music when she began *Botanique* – part of a tender musical dialogue between a mother and her violin-playing daughter.

## AUSTRALIAN CHAMBER ORCHESTRA

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

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences. The Orchestra regularly collaborates with artists and musicians who share its ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers. In addition to its national and international touring schedule, the ACO has an active recording program across CD, vinyl and digital formats as well as the Orchestra's award-winning series of cinematic concert films, ACO StudioCasts.

## ACKNOWLEDGEMENTS

The Australian Chamber Orchestra is assisted by the Australian Government through Creative Australia, its arts funding and advisory body, and is supported by the NSW Government through Create NSW.

The Australian Chamber Orchestra is supported by its Principal Partner, Wesfarmers Arts.



David Hooley

# BACH: BIRTH AND DESTINY

Bach Akademie Australia

ACO On The Pier

9 & 11 January

1 hour (no interval)

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## CAST AND CREDITS

Bach Akademie Australia

Artistic Director & Violin Madeleine Easton

Harpsichord Neal Peres Da Costa

Director, Violin Soloist Madeleine Easton

Violin Simone Slattery

Violin, Viola Rafael Font

Violin Isaiah Bondfield

Viola John Ma

Cello Daniel Yeadon

Double Bass Kirsty McCahon

Harpsichord Neal Peres Da Costa

Flute Mikaela Oberg

Soprano Michelle Ryan

Alto Eleanor Adeney

Tenor Timothy Reynolds

Bass Andrew O'Connor

## PROGRAM

**J.S. Bach** Sinfonia and Chorus from 'Himmelskönig, sei willkommen' - Cantata, BWV 182

**Tomás Luis de Victoria** *O magnum mysterium*

**J.S. Bach** Prelude and Fugue No.1 in C major from *The Well-Tempered Clavier, Book 2*

**Vincenzo Galilei** Selection from 'The Well-Tempered Lute', arr. for string quartet

**J.S. Bach** Aria, Variations 1, 2 and 3 from the Goldberg Variations, BWV 988

**James MacMillan** *O Radiant Dawn*

**Troy Russell** *Clans*, arr. for solo violin

**J.S. Bach** Aria and Chorale from 'Wie schön leuchtet der Morgenstern' - Cantata, BWV 1

## ABOUT THE SHOW

*“Of the three great composers Mozart tells us what it’s like to be human, Beethoven tells us what it’s like to be Beethoven and Bach tells us what it’s like to be the universe.”*

– Douglas Adams

When Pythagoras discovered the harmonic series, music was born. Newton described the orbits of the planets as a ‘heavenly dance’, reflective of the inevitable destiny of their journeys. There is the same sense of inevitable destiny in every composition of Johann Sebastian Bach. Just as Albert Einstein looked at the entire universe through a simple yet beautifully elegant equation, J.S. Bach was able to do the very same with musical ideas.

Bach Akademie Australia presents a program celebrating music inspired by the harmony of the spheres. With music by Galileo’s musical father Vincenzo, Thomas Luis de Victoria, Indigenous composer Troy Russell and Scottish composer James MacMillan, we chart a path through time and space with music, culminating with J.S. Bach who succeeded more than any other in showing us the perfection of the universe through his art.

## A NOTE FROM THE CREATORS

Madeleine Easton’s journey with the music of J.S. Bach began as a child. After 20 years performing, recording and touring Bach’s great works with ensembles worldwide, Madeleine decided to return to Australia and form her very own dedicated Bach ensemble, Bach Akademie Australia.

Madeleine describes Bach as the ‘Alpha and the Omega – the beginning and the end’. For her, his music is the embodiment of emotional and spiritual perfection. No other music holds such magic for the heart and mind as Bach’s. In all of Bach’s music, he encourages us to ‘seek and ye shall find’. The deeper we delve into his music, the more he reveals his deep understanding of the secrets of mathematical and celestial proportions which were to him, all a manifestation of divine order.

Throughout the centuries, all of humankind have shared in a collective desire to look up and marvel at the glittering heavens above. Throughout history, we look to them for spiritual meaning, navigation and to map out the cycles of life around us. From Renaissance Italy, to Lutheran Germany to the peoples of the Pacific Islands, to Australia’s own First Peoples, the stars provide universal meaning to all of us. Tonight we share that journey through music.

## BACH AKADEMIE AUSTRALIA

Bach Akademie Australia is a dynamic and flexible group of instrumentalists and singers whose aim is to share with all Australians the profound joy and inspiration found in the music of J.S. Bach. Established in late 2016 by Australian violinist Madeleine Easton with the aim of enriching and enhancing the musical life of Australia, the ensemble’s focus on mastery of performance, authenticity and originality of interpretation brings the music of Bach to life, illuminating the power of his music for a contemporary world.

Bach Akademie Australia is also focused on forging close links with academic institutions around the country in order to establish educational and learning opportunities for young musicians.

*“Bach’s music has stood the test of time of over three centuries and still electrifies. It has crossed genres, is invaluable learning material and featured in inestimable performances and recordings. It embodies history, politics, science, art, humanity and spirituality. The BAA is doing invaluable work in keeping this brilliance alive.”*

– Limelight Magazine

## ACKNOWLEDGEMENTS

Bach Akademie Australia

Australian Patron – Margaret Beazley AC KC

Artistic Director – Madeleine Easton

Chairman – The Hon. Anthony Whealy KC

International Patron – Sir John Eliot Gardiner

General Manager – Timothy Matthies

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

Bach Akademie Australia is supported by the NSW Government through Create NSW and TLE Electrical and Data Suppliers.





# DARK WITH EXCESSIVE BRIGHT

Omega Ensemble

ACO On The Pier

18 January

1 hour (no interval)

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## CAST AND CREDITS

Clarinet & Artistic Director David Rowden

Solo Double Bass Jaan Pallandi

Violin Zoe Black

Violin Mark Ingwersen

Viola Neil Thompson

Cello Paul Stender

Double Bass Ben Ward

Piano Vatche Jambazian

## PROGRAM

Philip Glass *Etudes for solo piano* (selections) (1991-2012)

Bryce Dessner *Aheym* (2009)

Missy Mazzoli *Dark with Excessive Bright* (2018)

Samuel Adams *Lighthouse* (2024)

Commissioned by Omega Ensemble and premiered in 2024

## ABOUT THE SHOW

Moving from beautiful simplicity to pandemonium beyond recognition, Omega Ensemble gives a standout encore performance of Missy Mazzoli's Grammy-nominated double bass concerto *Dark with Excessive Bright* led by double bassist Jaan Pallandi. In an explosion of juxtapositions and genre-defying contemporary music, this performance also includes Samuel Adams' *Lighthouse*, a striking work of light, shade and ever-increasing intensity. Listen to these 20th and 21st century composers as they propel us into the future.





# LOTTE BETTS-DEAN

AUSTRALIAN EXCLUSIVE

ACO On The Pier

16 January

1 hour, 10 minutes (no interval)

## CAST AND CREDITS

Mezzo-soprano & Electronics Lotte Betts-Dean

Piano & Electronics Ronan Apcar

## PROGRAM

**Béla Bartók** *Eight Hungarian Folksongs*, BB.47 No.1:  
Fekete főd (1907)

**Madeleine Dring** *Five Betjeman Songs*, No.1: A Bay in  
Anglesey (1976)

**Caroline Shaw** *Rise* (2018)

**Courtney Barnett**\*+ *Kim's Caravan* (2015)

**Giacinto Scelsi** *Hô 1* (1960)

**Barbara Strozzi** *L'eraclito amoroso* (1651)

**Lili Boulanger** *Clairieres dans le ciel*,  
No.3: Parfois, je suis triste (1914)

**Olivier Messiaen** *Poèmes pour Mi*,  
No.9: Prière exaucée (1937)

**Linda Buckley** *revelavit part 1* (2011)

**John Adams** *Doctor Atomic*, Act 1: Am I in your light? (2005)

**Arnold Schoenberg** *Das Buch der hängenden  
Gärten*, Op.15 No.3: Als Neuling trat ich ein (1907)

**Clara Schumann** *Lieder* Op.12 No.3: Warum willst du  
and're fragen? (1841)

**Björk Guðmundsdóttir**\*+ *Jóga* (1997)

**Charli xcx/AG Cook**\*+ *I think about it all the time* (2024)

**Josephine Stephenson** *Rosemary Lane* (2021)

**Erin Gee** *Mouthpiece 1* (2000)

**Sinéad O'Connor**\*+ *Jackie* (1987)

**Claudio Monteverdi** *Zefiro torna*, SV.251: Ecco di dolci  
raggi (1638)



**Isabella Gellis+** I wish I could speak to you (2021)  
**Luke Abbott+** Revelations of Divine Love (2023)  
**György Ligeti** *Harom Weöres-dal*, No.3: Kalmár jött nagy madarakkal (1947)  
**Mathis Saunier** Cannibal (2022)  
**William Bolcom** Cabaret Songs Vol.1 No.4: Waitin' (1978)  
**Blossom Dearie** Touch the Hand of Love (1973)

\*new arrangement by Apcar/Betts-Dean  
+world premiere

## A NOTE FROM LOTTE BETTS-DEAN

When Olivia Ansell approached me to put together a recital programme for the Sydney Festival, I knew I wanted to curate something that truly reflected my whole musical identity – to take this opportunity in this glorious performance space and build a set of songs that traced Ronan's and my own musical past and present, including some of our very favourite songs both classical and non-classical and a nod to my lifelong love of electronic music. More broadly, the programme traces the development and resonance of vocal composition as a whole – through centuries of art song, folk arrangements and opera to contemporary song, works with electronics and pop – with the legacy of female composers and songwriters woven into the fabric of it. My hope is that you may discover something previously unknown to you, which might open a new musical door in your life.

I am hugely grateful to Sydney Festival Visual Artist in Residence Telly Tuita for creating a custom wearable piece especially for this show. Through this collaboration, Telly and I are donating to the Stewart House program, which provides invaluable support to primary school children in Curl Curl.

Words and wordlessness, singing and sound, electronic and acoustic, classical and pop, the very new and the very old, the celebrated and the unsung – Ronan and I invite you into this time-travelling tapestry, a world of musical dualities. We are so delighted you have chosen to be here tonight.

## LOTTE BETTS-DEAN

Praised by *The Guardian* for her “irrepressible sense of drama and unmissable, urgent musicality”, and “arrestingly opulent voice” by *The Observer*, Lotte Betts-Dean is an Australian mezzo soprano based in the UK with a wide-ranging repertoire and a passion for curation, programming and collaborative project development. She is equally at home in chamber music, art song, early music, opera and narration, with a particular focus on new music, having premiered over 50 works from leading international composers. Operatic engagements include Bayerische Staatsoper,

Opera Holland Park and Grand Théâtre de Genève, and she is a regular at music festivals across the UK, Europe and Australia, including Aldeburgh Festival, Oxford Song and the Australian Festival of Chamber Music.

Lotte's fast-growing discography includes critically acclaimed albums for labels including Delphian, Naxos, Divine Art Métier, Another Timbre, BIS and Tall Poppies, with several planned for release in the coming years on Platoon, Delphian and Hänssler Classic.

She studied at the Melbourne Conservatorium of Music and the Royal Academy of Music, which recently named her as an Associate, and her awards include Young Artist of the Year 2024 at the Royal Philharmonic Society Awards. She is also an Ambassador for Donne, a collective of artists supporting women in music. Lotte is represented worldwide by Askonas Holt.

## RONAN APCAR

Ronan Apcar is a Sydney-based pianist and composer with a reputation of versatility, edge and tenacity. His love for music across many styles – jazz to the avant-garde, contemporary art music to alt-rock and pop – translates into his open-minded, exciting, and unique work as a musician. Described as “a talent beyond his age” (*Limelight Magazine*), Ronan is best known for his bold programming, performances of contemporary repertoire and advocacy for Australian music.

Ronan performs in an eclectic mix of concerts and festivals in both intimate and large-scale venues across Sydney, Canberra, Melbourne and regional NSW and Victoria, and is just at home as a guest soloist with an orchestra as he is improvising as part of a multimedia DJ set. The current recipient of the ANU Love Supreme Fellowship grant and a nominee for the prestigious Freedman Fellowship, Ronan's thoughtful, innovative and unconventional programming sees his performances range from genre-defying cabaret to experimental new music concerts, free improvisations in art galleries to theatre-music fusion shows in cafes. He also regularly works as an improviser, curator and collaborator in both musical and interdisciplinary settings.

## ACKNOWLEDGEMENTS

Lotte wishes to thank Sydney Festival Artistic Director Olivia Ansell and the entire Sydney Festival team for their generosity, openness and patience, all of this evening's composers and song writers – especially Isabella Gellis and Luke Abbott for the new works, Alex Raupach and Joseph Havlat for their brilliant help with programme development and copywriting, her gracious hosts in Sydney, her manager Megan Steller at Askonas Holt, Telly Tuita for the inspiring sartorial collaboration and Ronan Apcar for diving into this project with good humour, fearless creativity and musicianship and a curious ear.