

8 November 2024

SIMONE YOUNG CONDUCTS

MOZART'S JUPITER SYMPHONY



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Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall. The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

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Harry Bennetts

Associate Concertmaster

Alexandra Osborne

Associate Concertmaster

Lerida Delbridge

Assistant Concertmaster

Sun Yi

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Emeritus

Sophie Cole

Sercan Danis

Claire Herrick

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Adrian Wallis

DOUBLE BASSES

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Principal

David Campbell

Benjamin Ward

FLUTES

Joshua Batty

Principal

OBOES

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Samuel Jacobs

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Harpsichords

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[†] Sydney Symphony

Fellow

2024 CONCERT SEASON

Tea & Symphony
Friday 8 November 11am

Concert Hall,
Sydney Opera House

SIMONE YOUNG CONDUCTS MOZART'S JUPITER SYMPHONY GROUNDBREAKING MASTERWORKS

SIMONE YOUNG conductor
JOSHUA BATTY flute

CARL PHILIPP EMANUEL BACH (1714–1788)
Flute Concerto in G major, H445 (1755)

- i. Allegro di molto
- ii. Largo
- iii. Presto

WOLFGANG AMADEUS MOZART (1756–1791)
Symphony No.41 in C major, K551 'Jupiter' (1788)

- i. Allegro vivace
- ii. Andante cantabile
- iii. Allegretto
- iv. Molto allegro

Estimated durations

CPE Bach – 25 minutes
Mozart – 32 minutes

This concert will run for
approximately one hour.

Cover image

Chief Conductor Simone Young
Photo by Craig Abercrombie

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YOUR CONCERT AT A GLANCE

CARL PHILIPP EMANUEL BACH (1714–1788) **Flute Concerto in G major, H445** (1755)

This concerto is a transcription of a harpsichord concerto which looks forward to the Classical style of Haydn and Mozart. It is in three substantive movements – fast, slow, fast – with the solo part adapted to bring out the brilliant and expressive qualities of the solo flute.

Both versions date from around 1755, the year that saw the publication of Dr Johnson's Dictionary, the division of the island of Java into the sultanates Yogyakarta and Surakarta, and some unpleasantness between Britain and France involving Quebec.

Contemporary music included Carl Heinrich Graun's *Montezuma* (with a libretto by Friedrich der Große), Telemann's *Der Tod Jesu*, and Leopold Mozart's *Sleigh Ride*.



Painting of Carl Philipp Emanuel Bach by Franz Conrad Löhner (1735–1812), after Johann Philipp Bach (1752–1846).

WOLFGANG AMADEUS MOZART (1756–1791) **Symphony No.41 in C major, K551 'Jupiter'** (1788)

Somebody – not Mozart – called this the 'Jupiter' symphony (referring to the king of the Roman gods and/or the planet named for him) because it's longer and louder than most classical examples.

It's more interesting than that – a major example of Mozart's large-scale architecture, ability to craft melodies that are simple and comic, or sophisticated and tragic, and, over the course of its four movements, a breathtakingly thrilling command of counterpoint.

It was composed in 1788, the year that saw George III of Great Britain lose his mind, Louis XVI of France announce a meeting of the Estates-General, and the foundation of a penal colony at Sydney Cove.



Drawing of Mozart in silverpoint, made by Dora Stock during Mozart's visit to Dresden in April 1789.



Simone Young. Photo by Peter Bevan-Brew

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young, has previously held the posts of General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg, Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her Hamburg recordings include the *Ring Cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. She has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna, Berlin and Hamburg State Opera companies.

This year Simone Young will make her highly-anticipated Bayreuth Festival debut conducting Wagner's Ring Cycle. She also returns to the Berlin State Opera (*Chowanschina* and *La Fanciulla del West*), Vienna State Opera (*Die Fledermaus* and Kurtag's *Fin de Partie*) the Berlin, Los Angeles, Stockholm, Oslo and Goeteborg Philharmonic Orchestras, the Dallas and Washington National Symphony Orchestras, the Bavarian Radio Orchestra, Orchestre National de Lyon and the Lausanne Chamber Orchestra.

2023 saw the commencement of her Sydney Symphony Orchestra *Ring Cycle* with the presentation of *Das Rheingold*, which played to sold out audiences, standing ovations and 5-star reviews. A second feature-length documentary film, *Knowing the Score*, about Simone Young and her career was also internationally released in 2023.

Simone Young is regularly invited by the world's great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestra. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

Highly sought-after by the world's leading opera houses, Simone Young has appeared at the Vienna State Opera (*Peter Grimes*), The Metropolitan Opera New York (*Der Rosenkavalier*), Opera Nationale de Paris (Parsifal and Salome), Bavarian State Opera, Munich (*Tannhäuser*), Berlin State Opera (*Der Rosenkavalier*) and Zurich Opera (*Salome*).

Simone Young's many accolades include Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, Helpmann Award and the Chevalier de l'Ordre des Arts et des Lettres, France.

ABOUT THE ARTISTS

JOSHUA BATTY flute

Joshua Batty joined the Sydney Symphony as solo flute in 2019 aged 27 after holding the same position with the RTÉ Concert Orchestra, Ireland.

His training saw him study as a full scholar (supported by Sir Elton John) at the Royal Academy in London where he was later awarded an Associateship and at HEMGE Switzerland. During this time he became principal flute of both National Youth Orchestra GB and the prestigious Gustav Mahler Jugendorchester, Austria.

Since then he has performed as guest Principal Flute for over a decade with some of the world's leading conductors and soloists in over 30 leading orchestras worldwide, travelling extensively across Europe, USA, South America, Asia, Australia and New Zealand.

An in-demand soloist, Joshua has performed at Buckingham Palace before royalty and appeared frequently as concerto soloist, most recently under conductors John Wilson and Johannes Fritzsich. Currently he is in the process of expanding the flute repertoire, commissioning and premiering flute concerti and solo works by composers such as Sir Stephen Hough, Harry Sdraulig and Nigel Westlake as well as making his first solo CD.

Equally at home in the recording studio, Joshua can be heard on major movies, games and series for Disney, Netflix, *Marvel: Planet of the Apes*, *Room*, *Mortal Kombat*, *Star Wars* and *World of Warcraft* being recent examples. Besides this he has recorded prolifically for classical labels such as EMI, Naxos and Chandos.

Over Joshua's studies he was awarded multiple prizes at Future Talent, Royal Academy of Music, British Flute Society and Royal Overseas League competitions as well as the Candide Prize at the LSO Wind Academy (formerly the Shell competition). He has recently been

accepted into the prestigious Larrieu International Flute Competition in Nice taking place in October 2024.

Teaching is a main passion of Joshua's and at the age of 23 he was made a flute tutor at RNCM and University of Melbourne after this. Since relocating in 2019, he has turned his focus to curating charity concerts, so far raising in excess of \$50,000 for Bushfire Appeal, the Ukraine war, Support Act for artists with pandemic related financial difficulty and WIRES animal welfare.

Joshua owes his gratitude all of his former teachers: Gitte Marcusson, Katherine Baker, Richard Davis, Michael Cox and Jacques Zoon.



ABOUT THE MUSIC

WHO WAS CPE BACH?

As music had been the Bach family business for generations, it was inevitable that at least some of JS Bach's sons would take up the profession – and, indeed, four did.

Despite his view that the older Wilhelm Friedemann would inherit Sebastian's mantle, Carl Philipp Emanuel Bach proved to be a more interesting and enduring composer than any of his brothers. He had learned the keyboard from an early age (partly as a result of being left handed, and therefore less comfortable with stringed instruments) and showed early signs of a prodigious talent. Later in life he published an enormously influential treatise on keyboard playing which had a profound effect on Beethoven.

He studied law – in essence a liberal arts course at the time – for three years at the university in Leipzig, and then at Frankfurt-on-the-Oder on the present-day border between Germany and Poland. Where Leipzig was full of fine musicians, many of whom were trained by Sebastian Bach, Frankfurt was not. Emanuel soon established himself as an important figure in the city's musical life, teaching keyboard, conducting and composing for public concerts to support himself while he studied.



Painting of CPE Bach by Franz Conrad Löhrr (1735–1812), after Johann Philipp Bach (1752–1846).

In 1738 he left for Berlin, hoping, no doubt, to secure work in the Prussian capital, but was soon summoned by the Crown Prince Friedrich to his court in Rheinsberg. Friedrich was an enthusiastic flautist, and retained a number of the leading musicians of the time. Impressed by Emanuel's compositions (especially no doubt, his ten flute sonatas) and his ability at the keyboard, Friedrich engaged him as accompanist for his regular chamber music evenings; when Friedrich (later, 'the Great') acceded to the throne, Emanuel 'had the honour to accompany, alone at the keyboard, the first flute solo that Friedrich played as a king.'

Emanuel never held as eminent a position as the composers of the Graun and Benda families, let alone that of Joachim Quantz who wrote hundreds of concertos for the King and enjoyed considerable influence in matters of policy. Emanuel did, however, remain in the king's service for nearly 30 years, despite somewhat tactlessly criticising the king's playing and conservative tastes in music on a number of occasions.

ABOUT THE MUSIC



Frederick the Great Playing the Flute at Sanssouci (1852) by German painter Adolph von Menzel. Friedrich is playing flute, with CPE Bach at the keyboard. Also attending the scene are composers Frederick the Great; far right: Johann Joachim Quantz, Franz Benda and Carl Heinrich Graun.

In 1767 Emanuel's godfather, Georg Philipp Telemann, died. Telemann had been a great supporter of the younger Bach, performing his compositions in Hamburg where Telemann had dominated musical life for forty years. Emanuel successfully applied to fill the vacancy left by Telemann, becoming the Cantor of the Latin School and Music Director of the five major churches in the city. Not only had Emanuel become a prominent (and well-paid) member of the community (as against a court musician), his fame as a composer was now widespread.

There is famous story about CPE Bach told by British writer Charles Burney, who visited the aging composer and, after dinner one night, prevailed upon him to improvise at his favourite instrument, the clavichord. In Burney's tale, Bach plays for hours in a kind of ecstatic trance and, then, at the end, says that if he did that too often he 'would grow young again.'

ABOUT THE CONCERTO

For his solo keyboard music, Emanuel had indeed developed a musical idiom of great emotional intensity, later known as the *Empfindsamer Stil* ('most expressive style') featuring sudden and dramatic changes of speed and mood, a liking for minor keys, the rhetorical use of silence, and a harmony which seems sometimes dangerously unstable and chromatic. It was aspects of this style, incidentally, which helped forge Haydn's so-called *Sturm und Drang* style in the mid-1760s.

Somewhat ruefully, Emanuel notes in his autobiographical sketch, that 'among my works, especially for keyboard, there are only a few trios, solos, and concertos that I have composed in complete freedom and for my own use', and notes also that 'because I have had to compose most of my works for specific individuals and for the public, I have always been more restrained in them than in the few pieces that I have written for myself alone.'

ABOUT THE MUSIC

He does concede, though that such conditions ‘have led my genius to certain discoveries that I might not otherwise have come upon.’

An astute businessman, Emanuel got as much mileage as he could out of numerous works, especially his keyboard concertos, most of which also appear in versions for single-line solo instruments. The G major piece we hear today was composed for organ and strings in 1755 and appeared soon after in the flute version. Flautist Barthold Kuijken has explained how Emanuel would have an assistant copy the work, leaving the solo line empty; the composer would then write in those sections where keyboard figuration or range didn’t suit the flute (and nearing in mind that organs don’t need to breathe) or where ornamental symbols, which a keyboard player (but not a flautist) would understand, needed to be written out in full. He then handed it back to the copyist to fill in the solo bits that hadn’t needed adaptation. (Kuijken points out that Anon.303 – as history has designated this copyist – made some errors which Emanuel himself failed to notice.)

The style of this and Emanuel’s other public works is far from the rigours of the Baroque manner of Sebastian Bach (there is little or no counterpoint in these works, for instance), but it is equally different from the charming, somewhat lightweight Italianate rococo style favoured by the King (and practised elsewhere by Emanuel’s half-brother, Johann Christian). Partly for this reason – and because we know of his technical shortcomings – we can be fairly sure that the King never played Emanuel’s concertos. Sadly, we don’t know who did.

Neither Baroque nor rococo, the G major concerto in some respects introduces manners and sounds that later came to be called ‘classical’.

The first movement, for instance, opens with a fully-scored orchestral introduction before the soloist enters accompanied by the lightest of textures. The movement’s momentum is generated largely by repetition: the chugging, repeated quavers of the accompaniment; the use of short motifs – rhythmically memorable phrases – which can be sued in sequence (that is, repeated in different harmonic areas) to push the music away from or toward its expected destination. The movement reaches its climax with a solo cadenza, and although neither Emanuel nor Anon.303 provided cadenzas for this or the other transcribed concertos, the original organ concerto has material that can be adapted.

The Largo is as close to the *Empfindsamer Stil* as Emanuel gets in this piece, using almost Baroque-like emotive tricks like strong-beat dissonances in sequence, and a large number of ornaments carried over from the organ version. In fact Kuijken notes, it ‘shows much more ornamentation than usual for the flute—indeed, it could serve as a model of ornamentation for the other flute concertos.’

The finale also prefigures the work of Haydn in its use of thematic blocks of short phrases (four bar groups with strong rhythmic profiles articulated by moments of silence) that suggest popular song, but which provide the opportunity for bravura playing from the soloist.

ABOUT THE MUSIC

WHO WAS MOZART?

Mozart began to compose at the age of five, and made his debut as a performer a year later. His father, Leopold, genuinely believed that his son was a ‘miracle that God had allowed to be born in Salzburg’, while being keenly aware of the commercial potential of having a child prodigy to exhibit on tours of London, Paris and various cities in Italy and the German-speaking world. He played before aristocrats and crowned heads, and composed everything from solo sonatas to operas.

The Mozarts were employed by the Prince-Archbishop of Salzburg, but, reaching adulthood, Wolfgang decided to settle to Vienna in 1781.

His career there was largely very successful. Around 1782 he was Vienna’s star composer and performer of piano concertos, but composing *The Marriage of Figaro* changed the course of his career, and the nature of opera, forever.

Mozart’s pre-eminence in opera – whether it was fully appreciated at the time stemmed in part from his exposure to Baroque music, and especially that counterpoint of composers such as JS Bach. Mozart was not the only Viennese composer to come within the orbit of Baron Gottfried van Swieten, a friend of CPE Bach and connoisseur of the Baroque, but it was his great insight that counterpoint – where two or more independent melodic lines are sounded at the same time – could make music drama even more exciting: characters could now (as they do in *Figaro*, especially) deliver their lines simultaneously yet coherently.



Drawing of Mozart in silverpoint, made by Dora Stock during Mozart’s visit to Dresden in April 1789.

ABOUT THE CONCERTO

From mid-1788 to the beginning of 1791 things were difficult for Mozart. As happens in show-business, his popularity in Vienna had temporarily waned for various reasons. Also, the city’s musical life was put on hold while the Austro-Hungarian Empire went to war with the Turks – theatres closed and many of Mozart’s patrons left town so as not to be conscripted. Short of cash, Mozart and his wife Constanze suffered ill-health and Mozart was depressed at his prospects.

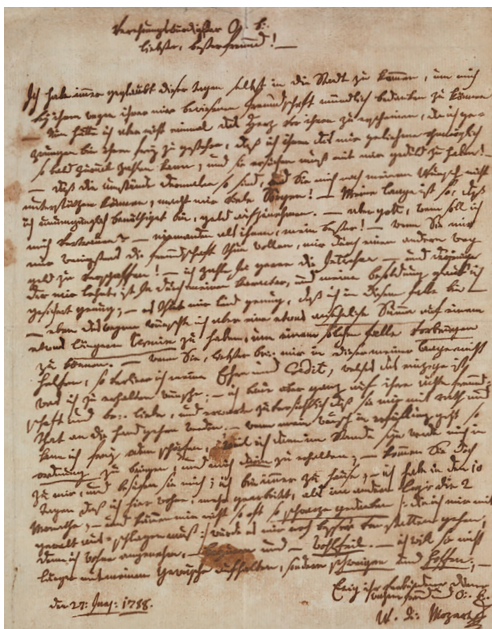
By 1791 the economy had recovered, and, in the last year of his life, Mozart fulfilled numerous commissions such as the Requiem and *The Magic Flute*, which, had he lived, would have made him rich and famous. His death at 35 was probably the result of kidney failure, certainly not poisoning; his burial in a mass grave was in accordance with the practice mandated by the imperial government.

ABOUT THE MUSIC

ABOUT THE JUPITER SYMPHONY

We know such a lot about Mozart's life and work thanks to the huge volume of letters that passed between the composer in Vienna and his father in Salzburg; when Leopold died in 1787 this invaluable source of information ceased.

Mozart's last three symphonies, which include the 'Jupiter' (not, of course, his nickname) were composed in 1788, coincidentally the year of CPE Bach's death, but the evidence for if, where and when they were performed is practically non-existent. Most scholars agree, however, that Mozart seldom, if ever, composed on spec., though there was the prospect of journeys to Prague and even London, so new work would be have been handy. But generally there was always a performance, and usually a commission, for anything Mozart composed. We do know that he planned an 'academy' (a concert presented for the financial benefit of the composer) at some point in 1788; some accounts that this was to be in the summer have been proven to be mistaken, and in any case, Mozart's main supporters, the nobility, would have been out of town. He completed the 'Jupiter' in early August, and a copy of a letter to his fellow Freemason and creditor Michael Puchberg sees Mozart asking for a loan saying that after his subscription concerts 'next week' he will be able to pay it back. And Mozart encloses a pair of complimentary tickets. After that trail goes cold, though it's worth noting that he never borrowed from Puchberg again, and Mozart's debts to him were all discharged at the time of his death.



Mozart's letter to Puchberg from 27 June 1788.

LISTENING GUIDE

The 'Jupiter' nickname is not particularly helpful, but comes from the work's spacious dimensions, and the magisterial demonstration of technique in which it glories. Although using a relatively conservative instrumentation (no clarinets, for instance) it's a piece that makes considerable noise when it needs to (thanks in part to Mozart's use of timpani, and his cultivation of militaristic brass figures), and at least at first, is driven by sudden contrasts of loud and soft dynamics. The opening three 'hammerstrokes' (possibly recalling the French fetish for such opening gestures) are immediately contrasted with a delicate answering phrase. Perhaps more interesting – in a way that prefigures Beethoven – is how as simple a gesture as the hammerstrokes can be used soon after as part of a contrapuntal texture. For it is in the area of counterpoint, which becomes more and more important as the piece progresses, that the greatness of the work largely resides.

ABOUT THE MUSIC

There is also the classical composer's use of humour, which can be the more rigorous and/or tragic aspects of a work. After Mozart has laid out his thematic material in the first movement he briefly quotes an aria, 'Un bacio di mano', that he wrote for insertion in a comic opera by Pasquale Anfossi; the words at this point exhort a dull young man to get out and experience the world.

The world – or at least a world of sadness – is summoned in the slow movement which also proceeds from contrasting gestures – an 'off the shelf', muted string motif answered by emphatic, isolated chords from the orchestra. The emotional temperature rises in harmony which is highly chromatic, pushing upwards through moments of dissonance much as in parts of *Don Giovanni* written the previous year. The chromaticism (that is, including notes 'foreign' to the prevailing harmony) continues in the minuet, whose main theme has a dying fall, which is treated in canon as the movement ends. It has a central Trio section, as minuets all did; this one is notable as it introduces the four-note shape that becomes the main idea of the finale.

Contrast – between loud and soft, between simple rhythms and passages of sophisticated counterpoint – characterises the astonishing finale. There are passages where the music is driven, as in parts of the CPE Bach Concerto, by insistently repeated notes supporting the kinds of martial motifs we have heard in the first movement. Here Mozart shows an effortless mastery of overall form, and of the intricacies of counterpoint learned from his immersion in the music of the Baroque. There are countless episodes of contrapuntal writing that all start off from the four long notes that we hear at the start. That pattern is the basis for all sorts of variation, and to it Mozart adds four distinctly different motifs. The symphony's final pages contain one of its most celebrated moments: the horns sound the four note motif, and not only does Mozart combine all five strands, he shows that each one can work as a bass line. This is much harder to bring off than it sounds, and here the effect is breathtaking.

Gordon Kerry © 2024

The image shows the first page of a handwritten musical score for Mozart's Symphony No. 41 in C major, K551. The score is written on aged, yellowed paper with ten staves. The notation is in brown ink and includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff is marked with a treble clef and a common time signature (C). The second staff is marked with a treble clef and a common time signature (C). The third staff is marked with a treble clef and a common time signature (C). The fourth staff is marked with a treble clef and a common time signature (C). The fifth staff is marked with a treble clef and a common time signature (C). The sixth staff is marked with a treble clef and a common time signature (C). The seventh staff is marked with a treble clef and a common time signature (C). The eighth staff is marked with a treble clef and a common time signature (C). The ninth staff is marked with a treble clef and a common time signature (C). The tenth staff is marked with a treble clef and a common time signature (C). The score includes dynamic markings such as *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*. The score also includes the instruction *All: vivo:* and the marking *Violoncelli*. The score is written in a clear, legible hand.

The handwritten first page of Mozart's Symphony No.41 in C major, K551. Source: Berlin State Library.

SYDNEY SYMPHONY ORCHESTRA

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Chief Conductor



Donald Runnicles
Principal Guest Conductor



Vladimir Ashkenazy
Conductor Laureate



Andrew Haveron
Concertmaster
Vicki Olsson Chair

FIRST VIOLINS



Harry Bennetts
Associate
Concertmaster
Judy & Sam Weiss Chair



Alexandra Osborne
Associate
Concertmaster



Lerida Delbridge
Assistant
Concertmaster
Simon Johnson Chair



Fiona Ziegler
Assistant
Concertmaster
*Webb Family Chair,
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Webb & Helen Webb*



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Associate
Concertmaster
Emeritus



Jenny Booth



Brielle Clapson



Sophie Cole



Sercan Danis



Claire Herrick
*Russell & Mary McMurray
Chair*



Georges Lentz



Emily Long



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler

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Kirsty Hilton
Principal



Marina Marsden
Principal



Emma Jezek
Assistant Principal



Alice Bartsch



Victoria Bihun



Rebecca Gill
*Dr John Lam-Po-Tang
Chair, in memory of Reg &
Jeannette Lam-Po-Tang*



Emma Hayes



Shutí Huang



Monique Irik



Wendy Kong



Benjamin Li



Nicole Masters
*Nora Goodridge OAM
Chair*



Maja Verunica

VIOLAS



Tobias Breider
Principal
*Roslyn Packer AC &
Gretel Packer AM Chair*



**Anne-Louise
Comerford**
Associate Principal
White Family Chair



Justin Williams
Assistant Principal



**Sandro
Costantino**



Rosemary Curtin
*John & Jane Morschel
Chair*



Jane Hazelwood
*Bob & Julie Clampett
Chair, in memory of
Carolyn Clampett*



Stuart Johnson



Justine Marsden



Felicity Tsai



Amanda Verner



**Leonid
Volovelsky**

CELLOS



Catherine Hewgill
Principal
*Jacqui & John Conde AO
Chair*



Kaori Yamagami
Principal



Simon Cobcroft
Associate Principal



Leah Lynn
Assistant Principal



Kristy Conrau



Fenella Gill



**Timothy
Nankervis**



Elizabeth Neville



**Christopher
Pidcock**



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Kees Boersma
Principal
Brian Abel Chair



Alex Henery
Principal



David Campbell



Dylan Holly



Steven Larson



Richard Lynn



Jaan Pallandi



Benjamin Ward

FLUTES



Joshua Batty
Principal



Emma Sholl
Associate Principal
*Robert & Janet
Constable Chair*



Carolyn Harris
*Landa Family Chair,
in memory of
Dr Barry Landa*

OBOES



Shefali Pryor
Associate Principal
Council Chair



Callum Hogan



Alexandre Oguey
Principal
*Dr Rebecca Chin
& Family Chair*



Francesco Celata
Associate Principal
John Curtis AM Chair



Christopher Tingay



Alexander Morris
Principal

BASSOONS



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*Nelson Meers
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Matthew Wilkie
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*Nelson Meers
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Fiona McNamara
*Nelson Meers
Foundation Chair*



Noriko Shimada
Principal

HORNS



Samuel Jacobs
Principal



Euan Harvey



Marnie Sebire
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Rachel Silver
Sue Milliken AO Chair

TRUMPETS



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Principal
Anne Arcus Chair



Brent Grapes
Associate Principal



Cécile Glémot



Anthony Heinrichs

TROMBONES



Scott Kinmont
Associate Principal
Audrey Blunden Chair



Nick Byrne
Robertson Family Chair



Christopher Harris
Principal



Steve Rossé
Principal

BASS TROMBONE

TUBA

TIMPANI



Antoine Siguré
Principal



Mark Robinson
Associate Principal/
Section Percussion
*In memory of
Robert Albert AO Chair*



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Principal
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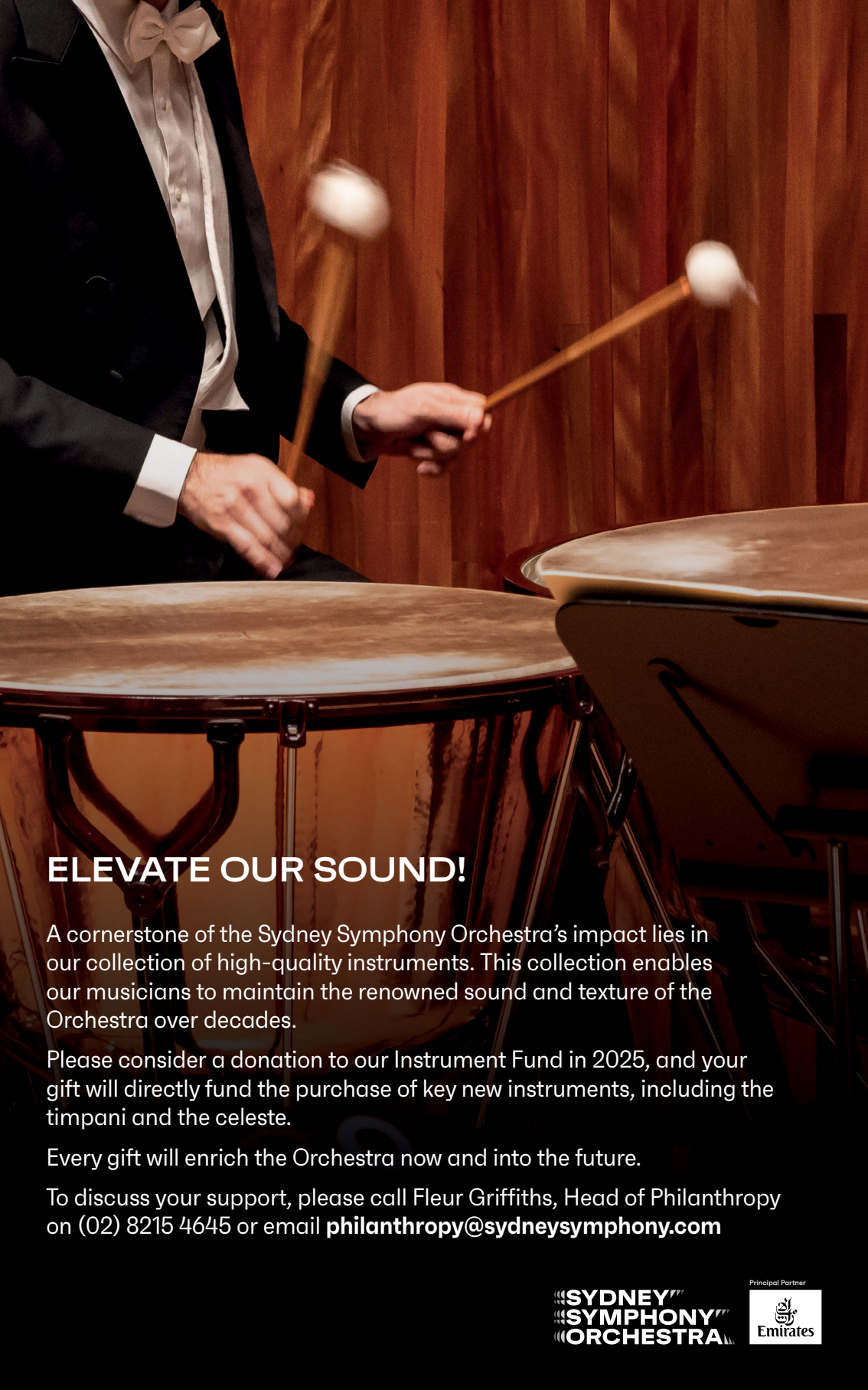
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HARP



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