

20 July 2024

THE SYMPHONIC WORLD OF DANCE

A Sydney Symphony
Family Event

SYDNEY
SYMPHONY
ORCHESTRA

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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Alexandra Osborne

Associate

Concertmaster

Lerida Delbridge

Assistant

Concertmaster

Jennifer Booth

Sercan Danis

Georges Lentz

Emily Long

Alexander Norton

Benjamin Tjod^o

Tamara Elias*

Natalia Harvey*

Ilya Isakovich*

Ben Smith*

Tim Yu*

SECOND VIOLINS

Kirsty Hilton

Principal

Marina Marsden

Principal

Wendy Kong

Acting Assistant

Principal

Alice Bartsch

Emma Hayes

Monique Irik

Nicole Masters

Marcus Michelsen^o

Dominic Azzi†

Nanda Hong*

Veronique Serret*

VIOLAS

Tobias Breider

Principal

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Stuart Johnson

Leonid Volovelsky

Stephen Wright^o

Harry Swainston†

Raphael Masters*

James Wannan*

CELLOS

Catherine Hewgill

Principal

Kristy Conrau

Timothy Nankervis

Christopher Pidcock

Eliza Sdraulig^o

Joseph Kelly†

Rachel Siu*

Paul Ghica*

DOUBLE BASSES

Alexander Henerey

Principal

David Campbell

Dylan Holly

Steven Larson

Benjamin Ward

Alexandra Elvin†

FLUTES

Lily Bryant*

Guest Principal

Laura Cliff†

Emilia Antcliff*

Guest Principal Piccolo

OBOES

Callum Hogan

Miriam Cooney†

Alexandre Oguey

Principal Cor Anglais

CLARINETS

Clare Fox†

Guest Principal

Christopher Tingay

Alexander Morris

Principal Bass Clarinet

Romola Smith*

Guest Principal

Bass Clarinet

BASSOONS

Matthew Wilkie

Principal Emeritus

Hayden Burge†

Melissa Woodroffe*

Guest Principal

Contrabassoon

HORNS

Samuel Jacobs

Principal

Emily Newham^o

Acting Principal

3rd Horn

Marnie Sebire

Rachel Silver

Stefan Grant†

TRUMPETS

David Elton

Principal

Anthony Heinrichs

Joel Walmsley†

TROMBONES

Scott Kinmont

Associate Principal

Jordan Mattinson†

Paolo Franks*

Guest Principal

Bass Trombone

TUBA

Steve Rossé

Principal

TIMPANI

Antoine Siguré

Principal

PERCUSSION

Rebecca Lagos

Principal

Joshua Hill^o

Acting Associate

Principal Timpani /

Section Percussion

Timothy Constable

Jack Peggie†

Blake Roden*

HARP

Natalie Wong^o

Acting Principal Harp

KEYBOARDS

Susanne Powell*

Guest Principal Piano

Bold Principal

* Guest Musician

^o Contract Musician

† Sydney Symphony

Fellow

2024 CONCERT SEASON

Family Concert

Saturday 20 July, 10am & 12.15pm

Concert Hall,
Sydney Opera House

THE SYMPHONIC WORLD OF DANCE

A SYDNEY SYMPHONY FAMILY EVENT

UMBERTO CLERICI conductor
ANDY TRIEU presenter

LEONARD BERNSTEIN (1918–1990)
Candide (1956)
Overture

JACQUES OFFENBACH (1819–1880)
Orpheus in the Underworld (1858)
Can-can

ANTONIN DVORÁK (1841–1904)
Slavonic Dances, Op.46
No.8 (Furiant) (1878)

JOHANN STRAUSS II (1825–1899)
Voices of Spring, Op.410 (1882)

ELENA KATS-CHERNIN (born 1957)
Dance of the Paper Umbrellas (2013)

MATTHEW HINDSON (born 1968)
Dance with Dinosaurs (2024)
World Premiere
*Made possible through the Sydney Symphony
Orchestra's 50 Fanfares Project*

ZEQUINHA DE ABREU (1880–1935)
Tico-tico no fubá (1917)

Estimated durations

The concert will run for
approximately 45 minutes

Cover image

Digital artwork
by Rebecca Shaw

Principal Partner



ABOUT THE ARTISTS

UMBERTO CLERICI conductor

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici has gained a reputation as an artist of diverse and multifaceted talents.

It was in Sydney in 2018 that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. A host of acclaimed conducting engagements followed culminating in his recent appointment as the Chief Conductor of the Queensland Symphony Orchestra. Simultaneously, Umberto continues to be in high demand with all the major symphony orchestras of Australia and New Zealand.

In addition to his first season as Chief Conductor of the Queensland Symphony Orchestra, Umberto's 2023 conducting engagements include returns to the podiums of the Sydney, Melbourne and West Australian Symphony Orchestras. Having conducted each of the New Zealand and Dunedin Symphony Orchestras in 2022, Umberto will debut this year conducting the Christchurch Symphony Orchestra. In addition, Umberto looks forward to his first collaboration with Opera Queensland for Verdi's *Macbeth*.

Umberto began his career as a virtuoso cellist making his solo debut at the age of 17 performing Haydn's D Major Cello Concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position as Principal Cellist of the Royal Opera House in Turin, which he held for four years. In 2014, he was then appointed as the Principal Cello of the Sydney Symphony Orchestra, a position he held until 2021.

As a cellist, Umberto is beloved by Australian audiences. Umberto has performed internationally as a soloist at New York's Carnegie Hall, Vienna's Musicverein, the great Shostakovich Hall of St Petersburg, Auditorium Parco della Musica in Rome, the Salzburg Festival and is one of only two Italians to have ever won a prize for cello in the prestigious International Tchaikovsky Competition.



Umberto Clerici
Photo by Jay Patel

ABOUT THE ARTISTS

ANDY TRIEU presenter

As SBS PopAsia's founding host, Andy interviewed top Asian pop stars like BTS and Bong Joon-ho and has guest-presented on Triple J, ABC RN and more. In his nine years at SBS, he worked on diverse programs like *Kitchen Whiz* and *Maximum Choppage* and most recently, he contributed to Marvel's *Shang-Chi*.

Andy is also a three-time Australian Champion Martial Artist.



Andy Trieu

ABOUT THE MUSIC

Welcome to the Sydney Symphony Orchestra!

We are pretty sure that you are here because you love music – and so do we!

Music is an amazing thing. It can make you happy, it can make you sad, it can make you want to jump around and go crazy, it can make you want to sit quietly and think. And it can also make you want to dance.

For as long as humans have been around, music has always been connected to dancing. And so, naturally, what we call **classical music** has been hugely influenced by dancing.

The music you will hear today has all been inspired by dancing. Some of this music has been written specifically for people to dance to, and some of this music has taken popular dances and turned it into music to play in the concert hall – where you are sitting now!

As you listen to this concert today, think about what it is that makes you want to dance.

- Is it something about the speed of the music, which we call the **tempo**?
- Is it something about the flow and energy of the music, which we call the **rhythm**?
- Is it something about the tune, which we call a **melody**?

And remember – you might like different things about different pieces of music. You might like different pieces of music to your friends and family. That's allowed! One of the most special things about music is that it affects everyone differently, and you never know what is going to be most exciting for you.

Here's some more information about the music you will hear today.

LEONARD BERNSTEIN (1918–1990)

***Candide* (1956)**

Overture

Leonard Bernstein was one of the most famous musicians of the 20th century. He was best-known famous for being a conductor, but he was also a composer, teacher, pianist and more. You might know the music he wrote for *West Side Story*, a famous musical and film.

The music you will hear today is from an operetta called *Candide*, which is based on a book by a very famous French writer named Voltaire. An operetta is like an opera – there is music, and a story you can follow, and characters sing to each other and to the audience. The difference is that operettas are usually less serious, and the music is usually lighter and more fun.

This piece is the **overture**, which plays at the very start of the operetta. It is meant to be a catchy and engaging way to open the operetta, and is full of energy and very fast-paced. We think you will agree that it is the perfect way to start our concert today!



Leonard Bernstein in the 1950s

ABOUT THE MUSIC

JACQUES OFFENBACH (1819–1880)

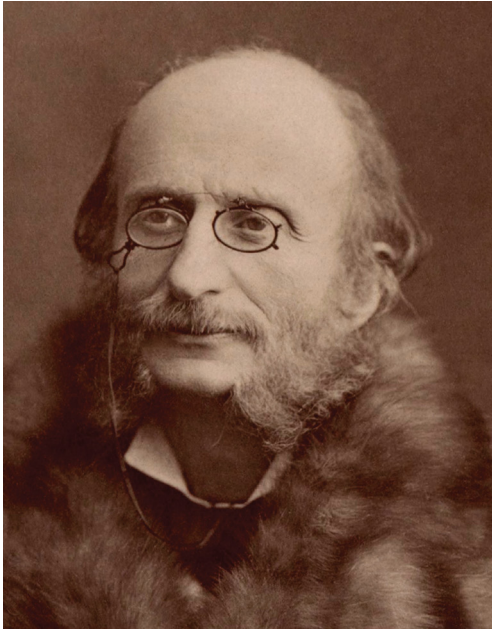
***Orpheus in the Underworld* (1858)**

Can-can

Jacques Offenbach was a French composer who lived during the 1800s.

He wrote a lot of operettas – nearly 100 of them! He was frustrated that nobody wanted to perform his work so he organised his own concerts, which turned out to be a huge success.

This is probably his most famous piece of music: the **can-can**. At first it was only a small part of his operetta *Orpheus in the Underworld*, but when two famous nightclubs in Paris used it for a new dance, it became a huge hit! The can-can is a high-energy dance with lots of twirls and high kicks, and this is the perfect music to go with it.



A photo of Jacques Offenbach from the 1870s, by the photographer Félix Tournachon, known as 'Nadar'.

ANTONIN DVORÁK (1841–1904)

***Slavonic Dances, Op.46* (1878)**

No.8 (Furiant)

Classical music composers have often been inspired by music and dances from their home country, and none more so than Antonin Dvořák. He was born in a village in a part of the world known as Bohemia, in what is now the Czech Republic, a country in Europe next to Germany and Austria.

The piece you will hear today is inspired by a rapid and fiery dance from Bohemia called a **furiant**.



Dvořák in 1882, not long after he wrote this music.

ABOUT THE MUSIC

JOHANN STRAUSS II (1825–1899)

Voices of Spring, Op.410 (1882)

Can-can

Johann Strauss II came from a very famous family of composers, with his father and two brothers also very popular in Vienna, Austria in the 1800s. They were especially famous for writing music for the **waltz**, a ballroom dance that caused scandal when it was first introduced but became more and more popular and respectable as the years went on – and eventually made its way into the concert hall!

That scandal is hard to imagine for us today, when the waltz sounds so old-fashioned and refined. Can you hear the **rhythm** of the waltz? It has three beats in every bar – try counting 1-2-3, 1-2-3 in time with the conductor.



A photo of Johann Strauss II, taken in 1876 by German photographer Fritz Luckhardt.

ELENA KATS-CHERNIN (born 1957)

Dance of the Paper Umbrellas (2013)

Elena Kats-Chernin is one of Australia's famous composers. She was born in Tashkent, the capital city of a country called Uzbekistan, which is to the west of China and just above Afghanistan and Iran. Elena moved to Australia after she finished high school, and since then has travelled all over the world writing music for operas, ballet and the concert hall.

Dance of the Paper Umbrellas is a playful and bouncy piece of music. It opens with a harp and a marimba playing together – you can read more about these instruments on the next page – before other instruments join in. See if you can work out which instrument is making what sound!



Elena Kats-Chernin. Photo by Vicki Lauren

ABOUT THE MUSIC

MATTHEW HINDSON (born 1968) *Dance with Dinosaurs (2024)*

Matthew Hindson is also a famous Australian composer. He is currently the Deputy Dean and Associate Dean (Education) at the Sydney Conservatorium of Music, part of the University of Sydney, and his music has been performed all over the world. Matthew's music often combines aspects of pop music styles within a classical music context.

This piece was inspired by Matthew's six year-old son, who asked him to write music about dinosaurs. As Matthew says, 'there aren't many pieces about dinosaurs, so I thought it would be a good addition to the repertoire!' Close your eyes and listen to the music – does it sound like dinosaurs running around and playing?



Matthew Hindson

ZEQUINHA DE ABREU (1880–1935) *Tico-tico no fubá (1917)*

Zequinha de Abreu was a Brazilian musician and composer.

The name of this piece of music translates to 'rufous-collared sparrow in the cornmeal', and has lyrics about a small bird coming to steal your food. It is a style of music known as **choro**, popular in Brazil, which has a fast and happy rhythm.



Zequinha de Abreu

WHICH INSTRUMENT IS WHICH?

Now you know a little bit about the music – but what about the instruments?

Turn the page to see a guide to the instruments of the orchestra!

ORCHESTRA DIAGRAM

KEYBOARDS

Piano

Celeste

STRINGS

Harp

Violin

Viola

Cello

Double Bass

WOODWINDS

Piccolo

Flute

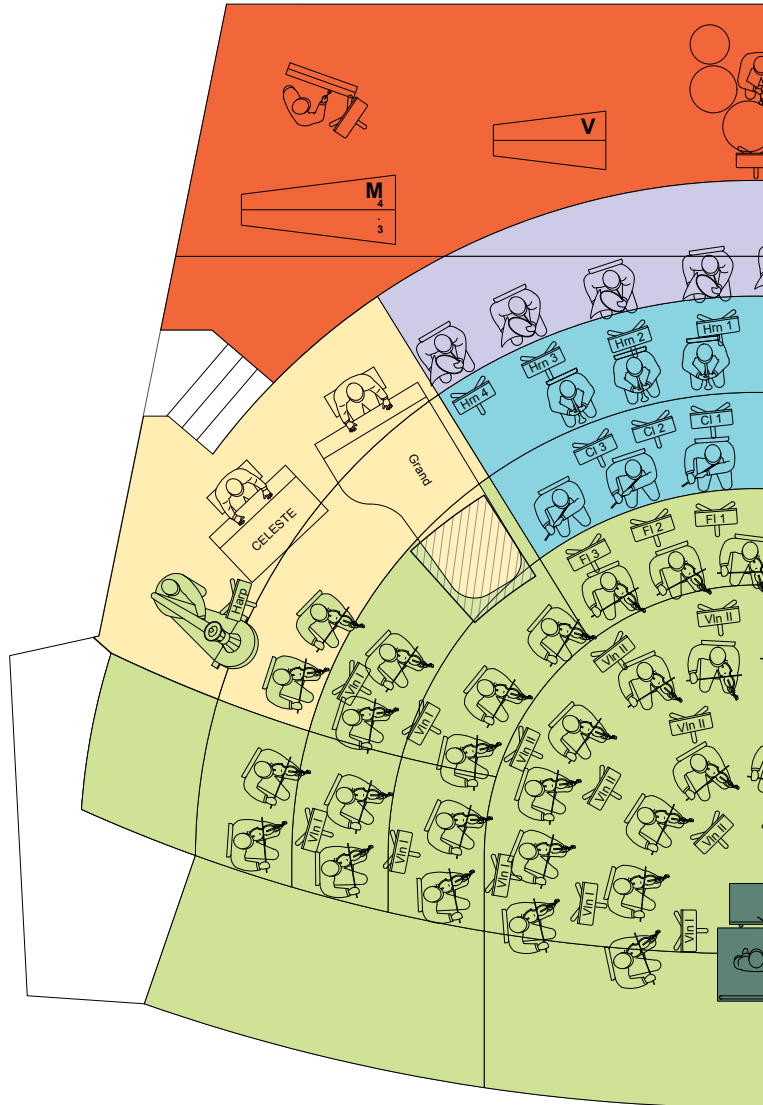
Oboe

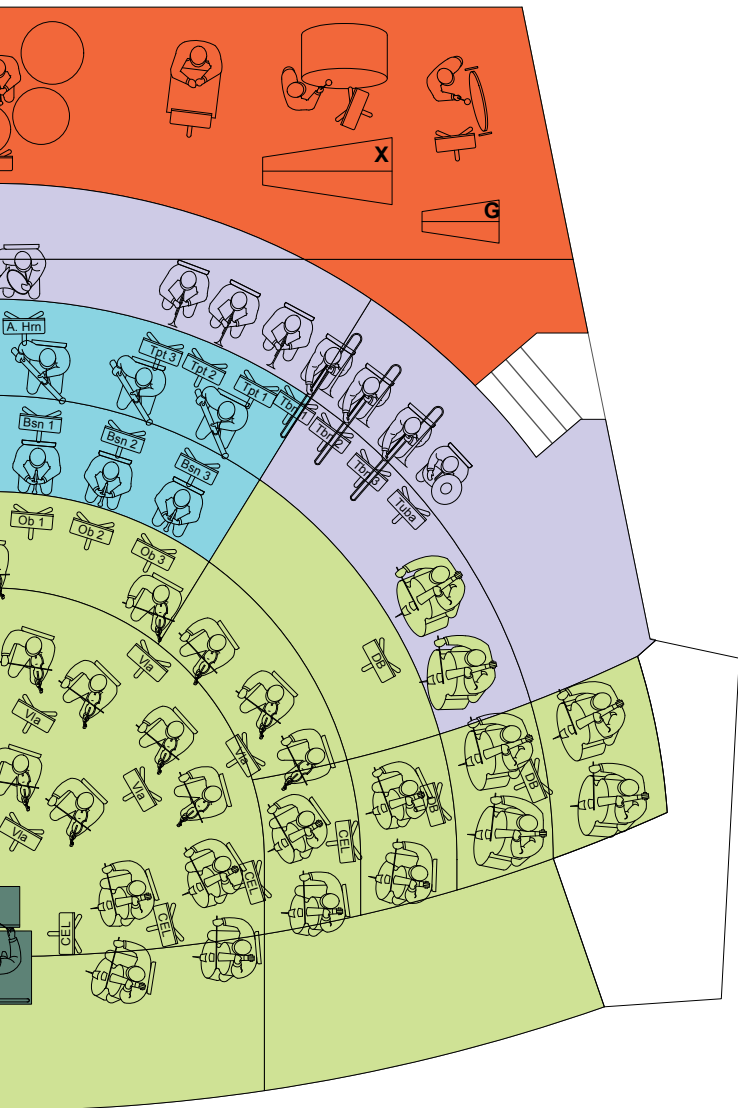
Clarinet

Bass Clarinet

Bassoon

Contrabassoon





BRASS

Horns

Trumpets

Trombones

Tuba

PERCUSSION

Chimes

Marimba

Vibraphone

Timpani

Hand percussion

Bass Drum

Xylophone

Gong

Glockenspiel

CONDUCTOR

ABOUT THE INSTRUMENTS

STRINGS

This family of instruments create sound by their strings vibrating. You can change the pitch by pressing your fingers on the strings, creating different lengths, thicknesses and tensions. Musicians pluck, strike or rub the strings with a bow made of horsehair.

The smallest member of this family of instruments makes the highest pitch. **Violins** in an orchestra are divided into two sections – Violin 1 and 2 – allowing composers to create a warm and blended tone with one voice.

With a slightly bigger body than the violin, the **viola** has a deeper, more mellow tone. It provides full and rich inner harmonies between the treble and bass and brings a unique timbre and character to the orchestra.

The **cello** can produce a wide range of sounds, and often provides the bass or tenor voice in a piece of music. Like all string instruments, it can either be bowed, struck or plucked to create a sound – plucking is called *pizzicato*.

The largest member of the string family, the **double bass** creates the lowest pitch and provides the orchestra with a solid foundation in harmony. Double basses are typically constructed from several types of wood, including maple for the back, spruce for the top, and ebony for the fingerboard.

The **harp** has 47 strings tightly wound to the frame of the instrument. From thick, long bass strings up to tiny, thin treble strings, the harp covers a whopping seven octaves! The sound is made by plucking the strings with your fingertips and changing the notes by using foot pedals.



Violin



Viola



Cello



Double bass



Harp

ABOUT THE INSTRUMENTS

KEYBOARDS

A **piano** is a keyboard instrument that produces sound by striking strings with hammers. It has 88 keys – 52 white keys for the notes of the C major scale (C, D, E, F, G, A and B) and 36 black keys for sharps and flats.

Invented roughly 130 years ago, the **celeste** is a keyboard instrument that makes sound when hammers strike metal bars. This produces a ringing, bell-like sound.



Piano



Celeste

PERCUSSION

The percussion family is the largest in the orchestra. It includes any instrument that makes a sound when it is hit, shaken, or scraped. Percussion instruments keep the rhythm, make special sounds, adding excitement and colour.

Those long metal tubes you can see are called **chimes**, also known as tubular bells. When you hit them with a special hammer, they sound like church bells.

In front of the chimes is a **marimba**. It looks a lot like a xylophone, but look below – there are pipes connected to each wooden bar that makes the sound louder! These bars are arranged in the same order as a piano – do you think you could play *Chopsticks* on this?

Next to the marimba is a **vibraphone**. Both have wooden bars and then pipes below, but the vibraphone also has a flat metal disc inside each pipe. The vibraphone also has a motor, like a car, which makes the metal discs spin, and creates a wobbling, vibrating sound – which is how the instrument got its name!

The big drums next to that are called **timpani**, with a skin stretched tight over that big bass. The timpani has its roots in ancient times: the oldest drum with a plate that could be called a timpani is an artifact from the B.C. era, going back more than two thousand years!



Chimes



Marimba



Vibraphone



Timpani

ABOUT THE INSTRUMENTS

Next to the timpani is a stand full of **hand percussion**. Hand percussion is any percussion instrument that can be held in your hand. These can be made from wood, metal or plastic and are usually shaken, scraped, or tapped with fingers or a stick. This can include tambourines, cowbell, triangles, clapsticks and more!

The really big drum next to that is called a **bass drum**. Bass drums have a big, booming sound, and is a descendant of the *davul* or *tabl turki* (Turkish drum) dating back to the 1300s, making it one of the oldest percussion instruments.

You may have played a **xylophone** at school. It has wooden bars that you hit with a mallet, and each bar makes a different sound. Instruments similar to the xylophone have been around for 4,000 years!

See that big metal disc in the corner? That is a **gong**, and the sound it makes sounds like its name! Gongs can be very small or very big, and their sound changes with their size. Gongs are particularly important in East and Southeast Asian countries, where they are used in music and also in religious ceremonies, weddings and more.

Next to that is a **glockenspiel**, which is very similar to a xylophone, except that has metal bars instead of wooden ones.



Hand percussion



Bass drum



Xylophone



Gong



glockenspiel

ABOUT THE INSTRUMENTS

WOODWINDS

Woodwind musicians create sound by blowing air into pipes of different lengths and materials, creating a variety of contrasting and characterful tones. Some woodwinds have one reed on their mouthpiece, some have two – and some don't have any!

The smallest and highest pitched instrument of the woodwind family, the **piccolo's** sound is created by air blown across a small hole on the head joint. The sound is bright and piercing – perfect for playing energetic, sparkling music above the rest of the orchestra.

Similar to the piccolo, the **flute's** sound is made by blowing across a hole on the head joint and does not require a reed. The world's oldest flutes date back 60,000 years ago and were originally made of bone or wood. Today, modern flutes are made of silver or gold which gives them a pure and sparkling tone.

The **oboe** has two reeds. Two small pieces of cane are tightly strapped together, and fast air blown between the reeds causes vibrations to surge through the instrument producing a distinctly plaintive tone.

The **clarinet** is the only single reed instrument in a standard orchestra. It makes music with one piece of cane vibrating against a plastic or rubber mouthpiece connected to a thick, wooden tube. The clarinet produces a woody, round and mellow sound, often giving a peaceful and serene quality to the music.

Also on stage is a **bass clarinet**, a bigger version of the clarinet that can play much deeper notes than its smaller friend.

The **bassoon** is a really tall instrument – from end-to-end, it would stand over 2.5 metres tall! Fortunately, the pipe is doubled back on itself to make it more manageable for musicians to play and transport. The bassoon is also a double reed instrument and produces sound in similar way to the oboe. It has a deep bass sound and provides the woodwind section with a strong harmonic foundation.

Next to the bassoon, can you see another instrument that looks like it, but with extra bends in its tube? That is called a **contrabassoon**, and like the bass clarinet is similar to a regular bassoon but can reach even lower notes.



Piccolo



Flute



Oboe



Clarinet



Bassoon

ABOUT THE INSTRUMENTS

BRASS

To create the sound on brass instruments, a musician blows air into the mouthpiece, buzzing or vibrating their lips against it. These instruments are usually made of brass, and sometimes have silver and gold plating.

The **horn** has the widest tonal range of all brass instruments. Its extremely rich, soft timbre gives it a special quality somewhere between brass and woodwinds, enabling it to blend well with the sound of many other instruments.

The **trumpet** has a striking, triumphant sound, and it boasts the highest register of all brass instruments. The modern trumpet evolved from an ancient instrument that dates from the 2nd millennium BCE in Egypt, when it was a small ritual or military instrument sounding only one or two notes.

Trombones are made in a variety of ranges approximating the range of the human voice, including soprano, alto, tenor, and bass. They are generally played by extending and shortening the slide, which changes the pitch of the sound.

The **tuba** is the largest and lowest-pitched instrument in the brass family. The heaviest tuba weighs between nine and ten kilograms, and are probably as tall as you!



Horn



Trumpet



Trombone



Tuba

SYDNEY SYMPHONY ORCHESTRA

ARTISTIC LEADERSHIP



Simone Young AM
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, in memory of Dr Bill Webb & Helen Webb



Sun Yi
Associate
Concertmaster
Emeritus



Jenny Booth



Brielle Clapson



Sophie Cole



Sercan Danis



Claire Herrick
Russell & Mary McMurray Chair



Georges Lentz



Emily Long
In memory of Dr Margot Harris Chair



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler

SECOND VIOLINS



Kirsty Hilton
Principal
A/Prof Keith Ong & Dr Eileen Ong Chair



Marina Marsden
Principal



Marianne Edwards
Associate Principal
Dr Rebecca Chin & Family Chair



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



Shuti 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
The Hon. Justice AJ & Mrs Fran Meagher Chair



Kaori Yamagami
Principal



Simon Cobcroft
Associate Principal



Leah Lynn
Assistant Principal



Kristy Conrau



Fenella Gill



Timothy Nankervis



Elizabeth Neville
Bob Magid & Ruth Magid Chair



Christopher Pidcock



Adrian Wallis

DOUBLE BASSES



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*



Diana Doherty
Principal
John C Conde AO Chair



Shefali Pryor
Associate Principal
Council Chair



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal



**Francesco
Celata**
Associate Principal
John Curtis AM Chair



**Christopher
Tingay**



**Alexander
Morris**
Principal

BASSOONS



**Todd
Gibson-Cornish**
Principal
*Nelson Meers
Foundation Chair*



Matthew Wilkie
Principal Emeritus
*Nelson Meers
Foundation Chair*



**Fiona
McNamara**
*Nelson Meers
Foundation Chair*



Noriko Shimada
Principal

HORNS



Samuel Jacobs
Principal



Geoffrey O'Reilly
Principal 3rd



Euan Harvey



Marnie Sebire
*Judge Robyn Tupman
Chair*



Rachel Silver
Sue Milliken AO Chair

TRUMPETS



David Elton
Principal
Anne Arcus Chair



Brent Grapes
Associate Principal



Cécile Glénot



**Anthony
Heinrichs**



Scott Kinmont
Associate Principal
Audrey Blunden Chair



Nick Byrne
Robertson Family Chair

BASS TROMBONE



**Christopher
Harris**
Principal



Steve Rossé
Principal



Antoine Siguré
Principal



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



Rebecca Lagos
Principal
I Kallinikos Chair



**Timothy
Constable**
Christine Bishop Chair

OBOES

BASS CLARINET

CONTRABASSOON

TROMBONES

PERCUSSION

THANK YOU

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& Johanna Featherstone
The Berg Family Foundation
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& the late Dr Rachel Oberon
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Maestro's Circle)*
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Wilson Foundation

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Antoinette Albert
In memory of Robert Albert AO
Terrey Arcus AM & Anne Arcus
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Christine Bishop
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The Estate of Patricia Blau
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& Tom Breen
Olive Lawson
Dr John Lam-Po-Tang
Sharon & Anthony Lee
Foundation

Helen Lynch AM & Helen Bauer
Susan Maple-Brown AM
Catriona Morgan-Hunn
Nelson Meers Foundation
A/Prof Keith Ong
& Dr Eileen Ong
Paul Salteri AO & Sandra Salteri
In memory of Mrs W Stening
In memory of Dr Bill Webb
& Helen Webb
Kathy White
Caroline Wilkinson OAM
Ray Wilson OAM, in memory of
James Agapitos OAM
June & Alan Woods
Family Bequest

PATRON'S PROGRAM \$15,000+

Ainsworth Foundation
Doug & Alison Battersby
Audrey Blunden
Professor Ina Bornkessel
-Schlesewsky & Professor
Matthias Schlesewsky
Darin Cooper Foundation
Heather & Malcolm Crompton
John Curtis AM
Carolyn Githens
Paolo Hooke
Simon Johnson
Justice Francois Kunc
& Felicity Rourke
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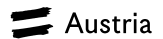


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