

14 February 2025

LUNCHTIME CLASSICS WITH THE SYDNEY SYMPHONY



SUPPORTED BY

CITY OF SYDNEY 

**SYDNEY
SYMPHONY
ORCHESTRA**

Principal Partner



WELCOME

A very warm welcome to this special lunchtime concert by the Sydney Symphony Orchestra at Sydney Town Hall.

There is nothing that compares to a symphony orchestra in full flight. Science has shown that classical music can boost your mood, improve your concentration and lift your energy levels. So a lunchtime concert of classical favourites is the perfect way to enliven your workday.

Come with us as we spirit you away on a thrilling journey to Seville and the world of Bizet's *Carmen*, to Kenya via John Barry's sweeping soundtrack to *Out of Africa*, and to an enchanted forest near Athens with Mendelssohn's *A Midsummer Night's Dream*.

My relationship to the Sydney Symphony goes back 25 years, to when I was a young man competing in the Symphony Australia Conductor Development Program, and I never get tired of sharing my passion for orchestral music. We hope that as you listen to this music you too will feel a connection to the music, to the musicians, and to this magnificent Orchestra.

Happy listening!

Benjamin Northey
Conductor in Residence
Sydney Symphony Orchestra



The Sydney Symphony Orchestra performs at the Town Hall in 1944, led by conductor Eugene Ormandy.

2025 CONCERT SEASON

SYDNEY SYMPHONY PRESENTS
Friday 14 February, 12.30pm

Sydney Town Hall

LUNCHTIME CLASSICS WITH THE SYDNEY SYMPHONY

ONE HOUR OF CLASSICAL FAVOURITES

BENJAMIN NORTHEY conductor

FELIX MENDELSSOHN (1809–1847)
A Midsummer Night's Dream – Overture (1826)

GEORGES BIZET (1838–1875)
Carmen – selections (1875)

MAX RICHTER (born 1966) after **ANTONIO VIVALDI**
Recomposed by Max Richter: Vivaldi's Four Seasons (2012)
Spring 1

JOHN BARRY (1933–2011)
Out of Africa – Main Title (1985)

ELENA KATS-CHERNIN (born 1957)
Wild Swans Suite – Eliza Aria (2003)

MAURICE RAVEL (1875–1937)
Bolero (1928)

Estimated durations

The concert will run for approximately one hour, with no interval

Cover image

Photo by James Horan

SUPPORTED BY

CITY OF SYDNEY 

Principal Partner



FROM THE ARCHIVES



Applause following the world premiere of Peter Sculthorpe's Love 200 with the rock band Tully, conducted by John Hopkins. February 14, 1970.

1932–1973 – THE SYDNEY SYMPHONY AT THE TOWN HALL

Built in 1889, Sydney Town Hall was the Sydney Symphony Orchestra's main performance venue from its establishment in 1932 until the opening of the Sydney Opera House in 1973.

As the centre of Sydney's cultural and civic life, it was only fitting that it should serve as the home for the city's orchestra, and over our first 40 years it saw countless memorable performances by some of the world's greatest artists. The period immediately following World War II was especially memorable: with many great music cities in Europe damaged and recovering, a months-long tour of laid-back, sunny Australia was especially appealing.

Perhaps the best-known musical event to be held at Town Hall were the Promenade concerts – known as 'the Proms' – which ran from 1965-1977. The brain child of conductor and educator John Hopkins, the Proms were a revolution in Australian classical music; every ticket was the same price, the chairs were removed from the hall with audiences encouraged to bring bean bags, and the music presented was deliberately eclectic with traditional classical repertoire presented alongside brand-new contemporary works that pushed the envelope in many ways.

More than anything, the Proms democratized music in Sydney, and made classical concerts more welcoming and accessible than ever before, encouraging younger and more diverse audiences.

The spirit of the Proms lives on in today's concert: through the venue of course, and through our Conductor in Residence Benjamin Northey, who was a student of John Hopkins' at the University of Melbourne, and who credits Hopkins with mentoring him to become a conductor at all.

ABOUT THE MUSIC

FELIX MENDELSSOHN (1809–1847)

A Midsummer Night's Dream – Overture (1826)



A portrait of Felix Mendelssohn, aged 12, by German painter Carl Joseph Begas (1794–1854)

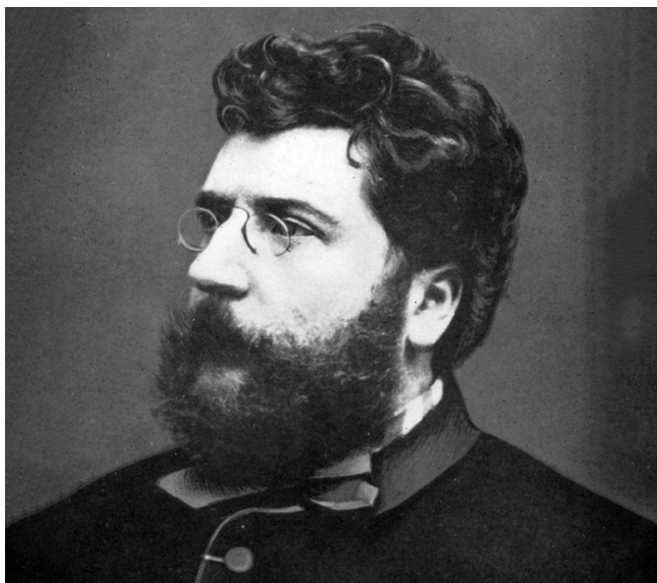
In the 1820s, German poets Schlegel and Tieck began translating Shakespeare into German – a decade after the brothers Grimm had reignited interest in fairy tales – and their version of the ‘Dream’ inspired Mendelssohn to write his celebrated Overture in 1826.

The Overture, as Mendelssohn explained, ‘follows the play closely’, its magic four-chord opening ushering in a shimmering world of the wood at night and its mercurial spirits, music of worldly pomp for the court of Athen and the great yearning of its young lovers, a braying donkey and the heavy tramp of the boots of the hapless workers about the rehearse their play.

© Gordon Kerry

GEORGES BIZET (1838–1875)

Carmen – selections (1875)



A photo of Bizet in 1875, by French photographer Étienne Carjat (1828–1906)

When *Carmen* was first produced in Paris, three months before Bizet’s death, audiences were shocked by the realism of the story, and the work was a failure. Very soon, however, its strong dramatic appeal, vitality and brilliant colour established it as one of the most popular of all operas.

The character of Carmen herself has become a symbol of the *femme fatale*. Set in Seville, the opera tells the story of the gypsy girl, who is arrested for causing a disturbance among the girls at the cigarette factory where she works. Carmen’s escape is aided by Corporal Don José, who falls in love with her, and whom she eventually spurns in favour of Escamillo, a bullfighter. When Carmen refuses to return to him, Don José stabs her in a fit of jealous passion.

© Symphony Australia

MAX RICHTER (born 1966) after **ANTONIO VIVALDI**

Recomposed by Max Richter: Vivaldi’s Four Seasons (2012)
Spring 1



Max Richter. Photo by Jennifer McCord.

The German-born British composer Max Richter has a distinguished career in electro-acoustic work, including scores for the stage and screen, and the post-minimalist aspect of his style makes for a fruitful point of contact between his music and that of the Baroque. But this is no mere arrangement or remix, as the composer has noted:

I wanted to open up the score on a note-by-note level, and working with an existing recording was like digging a mineshaft through an incredibly rich seam, discovering diamonds and not being able to pull them out. That became frustrating. I wanted to get inside the score at the level of the notes and in essence rewrite it, recomposing it in a literal way.

In the event, with quasi-minimalist repetition and dramatic elisions of Vivaldi’s music, Richter estimates he retained about one quarter of the original. He begins with a brief sound sculpture that sets the scene for spring; in the first movement proper he plays with Vivaldi’s birdcalls over a new, slow-moving ostinato of magisterial chords.

© Gordon Kerry 2017

ABOUT THE MUSIC

JOHN BARRY (1933–2011)

***Out of Africa* – Main Title** (1985)

After a brief career in rock and roll with The John Barry Seven in the late 1950s, Barry moved into music for film and television in the early 1960s. *From Russia With Love* in 1963 initiated his long series of scores for the James Bond films.

The 90-plus films he scored cover an amazing range of subjects and genres from Bond to historical drama (*The Lion in Winter*, *Mary Queen of Scots*) to urban pathos (*Midnight Cowboy*, *The Cotton Club*).

He won five Academy Awards, for *Born Free*, *The Lion in Winter*, *Dances with Wolves* and *Out of Africa*. The latter, a 1985 vehicle for Meryl Streep and Robert Redford, is based on Karen Blixen's account of life as the wife of an aristocratic Swedish colonist in British East Africa in the years leading up to and after World War I.

© Gordon Kerry

ELENA KATS-CHERNIN (born 1957)

Wild Swans Suite* – *Eliza Aria (2003)



Elena Kats-Chernin. Photo by Vicki Lauren.

The composer writes:

This concert suite was written directly after the Australian Ballet season of *Wild Swans* (choreographed by Merryl Tankard), based on the Hans Christian Andersen fairy tale of the same name.

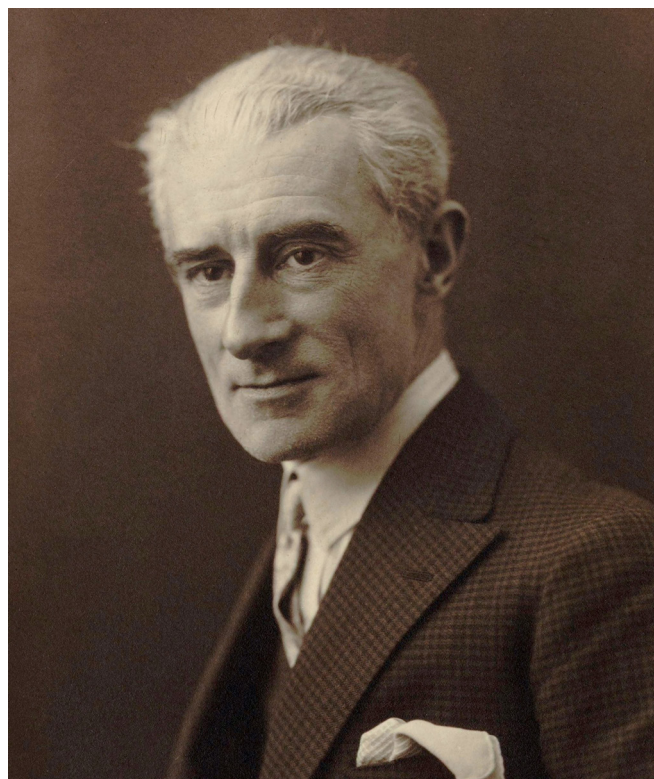
The story concerns the princess Eliza, whose eleven brothers have been turned into swans by their wicked stepmother. In order to reverse the spell cast upon them, Eliza must knit eleven jumpers out of stinging nettles without uttering a single word.

I improvised the music on the piano with Meryl and the dancers in May 2002, and orchestration and development of ideas followed. The wordless soprano became an important part of the score, representing Eliza, as well as the Good Fairy.

© Elena Kats-Chernin

MAURICE RAVEL (1875–1937)

Bolero (1928)



Maurice Ravel in 1925. Source: Bibliothèque nationale de France.

Poor Ravel. He was joking when he described *Boléro* as a 'masterpiece without any music in it', so was very annoyed when the piece became one of his best known works. In fact it came about when he was asked by Ida Rubenstein to orchestrate parts of Albéniz's *Iberia* for a ballet with a 'Spanish' character in 1928. It is a common and inaccurate cliché that the 'best Spanish music was written by non-Spaniards', but it does contain a grain of truth. Musicians from all over Europe were drawn to Spain – or to an idea of Spain – because of its relative exoticism and its musical traditions that include an estimated 1000 different dance forms.

In much of his music, like the opera *The Spanish Hour* and the late 'Don Quixote' songs, Ravel explores Spanish sounds and manners. In this case, though, it turned out that the rights to Albéniz's music were not available, so Ravel composed his *Boléro*, based on an eighteenth century Spanish dance-form which is characterised by a moderate tempo and three beats to a bar. It has 'no music' in that a simple theme is reiterated over and over again, embodied in different orchestral colours each time, including that marvellous moment where it appears in three keys simultaneously. The work has been used and abused in various films (like 1970s efforts *Allegro non troppo* and '10') but it remains a masterpiece after all, its inexorable tread building massive tension which is released explosively in its final bars.

Gordon Kerry © 2007

ABOUT THE ARTISTS

BENJAMIN NORTHEY conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra, Conductor in Residence of the Sydney Symphony Orchestra and Principal Conductor, Artistic Advisor – Learning and Engagement of the Melbourne Symphony Orchestra. From 2019-2023 he was the Principal Conductor in Residence of the Melbourne Symphony Orchestra, having previously held the posts of Associate Conductor (2010-2019), Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007-2010).

As of 2025 he is the Artistic Director of the Australian Conducting Academy, a national training program for Australian and New Zealand conductors.

Northey studied conducting at Finland's Sibelius Academy with Professors Leif Segerstam and Atso Almila after being accepted as the highest placed applicant in 2002. He completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006 before returning home to Australia, where he has become one of the most sought-after conductors in the Asia-Pacific region.

He previously studied conducting with John Hopkins OBE at the University of Melbourne Conservatorium of Music, graduating with a Master's degree in 2002. In 2009/10 he was invited as one of three conductors worldwide to participate in the Allianz International Conductor's Academy with the London Philharmonic Orchestra and the Philharmonia Orchestra, where he was mentored by Vladimir Jurowsky and Christof von Dohnányi.

Northey appears regularly as a guest conductor with all the major Australian symphony orchestras. His opera credits include *La bohème*, *Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen* (Opera Australia), *Sweeney Todd* (New Zealand Opera), *La sonnambula*, *L'elisir d'amore*, *Les Contes d'Hoffmann* (State Opera South Australia) and *Candide*, *Into the Woods* (Victorian Opera).

His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony Orchestra.

Northey has collaborated with a broad range of leading artists including Pinchas Zukerman, Maxim Vengerov, Anne-Sofie von Otter, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, William Barton, Lu Siquing, Amy Dickson, Slava Grigoryan, Marc-André Hamelin, James Morrison, Kurt Elling, Archie Roach, Ben Folds, Nick Cave & Warren Ellis, Paul Grabowsky, Tim Minchin, kd Lang, Patti Austin, Kate Miller-Heidke, Megan Washington, Barry Humphries, Meow Meow and Tori Amos.

Northey is highly active in the performance and recording of new Australian orchestral music, having premiered dozens of major new works by Australian composers. He has also been active in music education and training through concerts and workshops for the Melbourne, West Australian and Sydney Youth Orchestras, the Australian National Academy of Music, the Australian Youth Orchestra, the University of Melbourne Conservatorium of Music and Monash University.

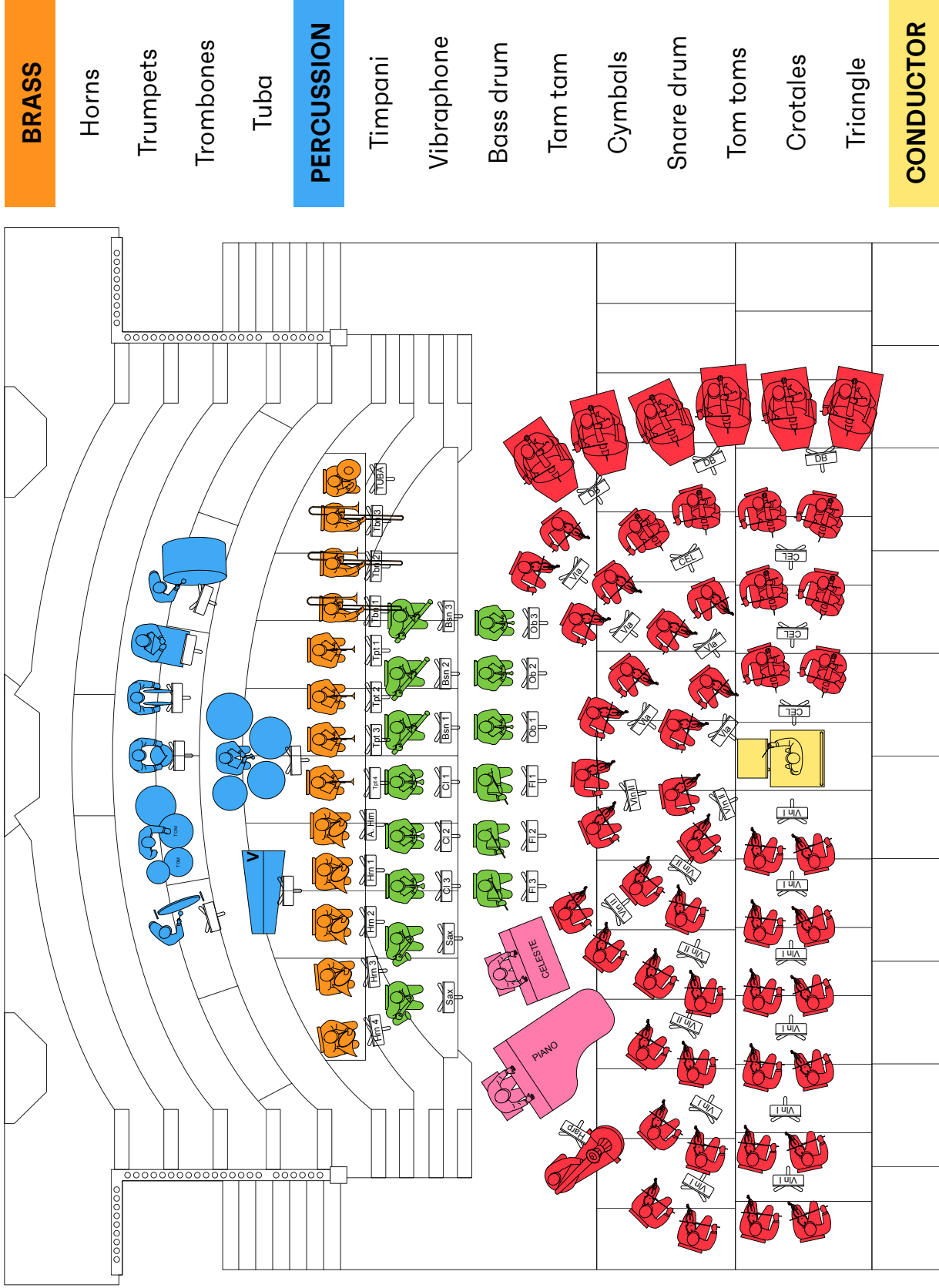
An ARIA Awards, AIR Music Awards, and Art Music Awards winner, he was voted *Limelight Magazine's* Australian Artist of the Year in 2018. Northey's many recordings can be found on ABC Classics.

In 2025, he conducts the Melbourne, Sydney, Queensland, Tasmanian and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.



Photo by Laura Manariti

MEET THE ORCHESTRA



KEYBOARDS

Piano
Celeste

STRINGS

Harp
Violin
Viola
Cello

Double Bass

WOODWINDS

Piccolo
Flute
Oboe
Clarinet
Bass Clarinet
Bassoon
Contrabassoon
Saxophone

BRASS

Horns
Trumpets
Trombones
Tuba

PERCUSSION

Timpani
Vibraphone
Bass drum
Tam tam
Cymbals
Snare drum
Tom toms
Crotales
Triangle

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.

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.



Violin



Viola



Cello



Double bass



Harp



Piano



Celeste

ABOUT THE INSTRUMENTS

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.

A **vibraphone** is a lot like a xylophone, which many of us would have played at primary school. 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!

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!

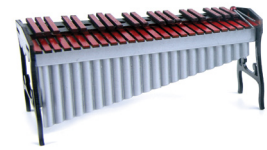
The really big drum next to that is called a **bass drum**. Bass drums have a big, booming sound, and is a descendant of the *davul* or *tabl turki* (Turkish drum) dating back to the 1300s, making it one of the oldest percussion instruments.

You will also hear a **snare drum**, which you might recognise from the classic drum roll. Snare drums have two skins - one on top that is struck, and one on the bottom that creates resonance. There is a series of stiff wires on the bottom skin, which vibrate when struck and create a sharp, *staccato* sound.

Similar to a snare is the **tom tom**, though a tom tom has no wires underneath the skins so its sound is deeper and more booming. Its name comes from the *Thammattama* drum played by the Sinhalese people of Sri Lanka, which is used in many Buddhist rituals in that country.

See that big metal disc in the corner? That is a **tam tam**, also known as 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.

Also on stage is a fascinating instrument called **crotales**. Also known as **antique cymbals**, it features a series of small disks that are struck with a mallet. They sound like a small bell, but with a brighter sound and with a longer resonance which enables them to be heard as part of an orchestra. Each disk is tuned to a different note, meaning they can be used to create melody as well as rhythm.



Vibraphone



Timpani



Hand percussion



Bass drum



Snare drum



Tam tam



Gong

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.

Although the **saxophone** is made of brass, it actually belongs to the woodwind family as it has a reed. The saxophone was invented by the Belgian instrument maker Adolphe Sax in the early 1840s, and they come in a wide range of sizes and pitches: that versatility has seen them become regular features in classical, jazz, marching band and rock music.



Piccolo



Flute



Oboe



Clarinet



Bassoon



Saxophone



Horn



Trumpet



Trombone



Tuba

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!

THE 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.

sydneyssyphony.com

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Harry Bennetts

Associate Concertmaster

Lerida Delbridge

*Assistant
Concertmaster*

Sun Yi

*Associate
Concertmaster Emeritus*

Jennifer Booth

Sophie Cole

Sercan Danis

Claire Herrick

Emily Long

Alexandra Mitchell

Alexander Norton

Léone Ziegler

Benjamin Tjoa^o

Natalie Mavridis[†]

Marcus Michelsen*

SECOND VIOLINS

Kirsty Hilton

Principal

Marina Marsden

Principal

Victoria Bihun

Rebecca Gill

Emma Hayes

Shuti Huang

Monique Irik

Benjamin Li

Nicole Masters

Caroline Hopson^o

Emily Qin^o

Liam Pilgrim[†]

VIOLAS

Tobias Breider

Principal

Justin Williams

*Acting Associate
Principal*

Sandro Costantino

Rosemary Curtin

Leonid Volovelsky

Andrew Jezek^o

Ariel Postmus[†]

Dana Lee*

Charlotte Fetherston*

James Wannan*

CELLOS

Simon Cobcroft

Associate Principal

Leah Lynn

Assistant Principal

Kristy Conrau

Fenella Gill

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

Eliza Sdraulig^o

DOUBLE BASSES

Alex Henery

Principal

David Campbell

Dylan Holly

Steven Larson

Richard Lynn

Benjamin Ward

FLUTES

Emma Sholl

Acting Principal

Carolyn Harris

Emilia Antcliff*

Guest Principal Piccolo

OBOES

Shefali Pryor

Acting Principal

Amy Clough[†]

Alexandre Oguey

Principal Cor Anglais

CLARINETS

Francesco Celata

Acting Principal

Christopher Tingay

Alexander Morris

Principal Bass Clarinet

BASSOONS

Matthew Wilkie

Principal Emeritus

Fiona McNamara

Noriko Shimada

Principal Contrabassoon

HORNS

Samuel Jacobs

Co-Principal

Rachel Silver

Emily Newham^o

Joshua Davies*

TRUMPETS

David Elton

Principal

Brent Grapes

Associate Principal

Cécile Glémot

Anthony Heinrichs

TROMBONES

Scott Kinmont

Acting Principal

Nick Byrne

Jeremy Mazurek[†]

Christopher Harris

Principal Bass Trombone

TUBA

Edwin Diefes*

Guest Principal

TIMPANI

Mark Robinson

Acting Principal Timpani

PERCUSSION

Rebecca Lagos

Principal

Joshua Hill^o

Acting Associate

*Principal Timpani/
Section Percussion*

Tim Brigden*

Alison Pratt*

HARP

Louise Dulbecco

Principal

KEYBOARDS / EXTRAS

Catherine Davis*

Guest Principal Piano

Alice Morgan*

Soprano Saxophone

Nicholas Russoniello*

Tenor Saxophone

* Guest Musician

^o Contract Musician

[†] Sydney Symphony

Fellow