Melbourne Symphony Orchestra
CONCERT PROGRAM

Saturday 5 December at 7pm
Arts Centre Melbourne, Hamer Hall

Sunday 6 December at 5pm
Arts Centre Melbourne, Hamer Hall

Messiah
Welcome to this performance of Handel's Messiah. This glorious oratorio has been a part of my life for so long that I can't remember not knowing it! Even though it is specifically about the life of Christ, it is adored by audiences of differing creeds in all corners of the globe because of the power and beauty of the music. Later this month, I will be in Toronto conducting my own orchestration of Handel's masterpiece. Here (in a rather warmer climate!), the MSO will perform this original version under the baton of the marvellous and irrepressible Bramwell Tovey. The first-rate soloists are soprano Anna Leese, mezzo-soprano Sally-Anne Russell, tenor Steve Davislim, and bass-baritone Teddy Tahu Rhodes. Messiah is above all a magnificent choral showpiece, so you are in for a treat as I know that our Melbourne Symphony Orchestra Chorus will sing it with their usual commitment and virtuosity.

I hope you find as much to love in this performance of Messiah as I do whenever I hear it!

Sir Andrew Davis
Chief Conductor MSO

The Melbourne Symphony Orchestra acknowledges the Traditional Owners of the Land on which we perform – The Kulin Nation – and would like to pay our respects to their Elders and Community both past and present.
With a reputation for excellence, versatility and innovation, the Melbourne Symphony Orchestra is Australia's oldest orchestra, established in 1906. The Orchestra currently performs live to more than 200,000 people annually, in concerts ranging from subscription performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne's largest outdoor venue, the Sidney Myer Music Bowl.

Sir Andrew Davis gave his inaugural concerts as Chief Conductor of the MSO in April 2013, having made his debut with the Orchestra in 2009. Highlights of his tenure have included collaborations with artists including Bryn Terfel, Emanuel Ax and Truls Mørk, the release of recordings of music by Richard Strauss, Charles Ives, Percy Grainger and Eugene Goossens, a 2014 European Festivals tour, and a multi-year cycle of Mahler's Symphonies.

The MSO also works each season with Principal Guest Conductor Diego Matheuz, Associate Conductor Benjamin Northey and the Melbourne Symphony Orchestra Chorus. Recent guest conductors to the MSO have included Tan Dun and Jakub Hrůša. The Orchestra has also collaborated with non-classical musicians including Flight Facilities, Ben Folds, Nick Cave, Sting and Tim Minchin.

The MSO reaches an even larger audience through its regular concert broadcasts on ABC Classic FM, also streamed online, and through recordings on Chandos and ABC Classics. The MSO's Education and Community Engagement initiatives deliver innovative and engaging programs to audiences of all ages, including MSO Learn, an educational iPhone and iPad app designed to teach children about the inner workings of an orchestra.
Grammy and Juno Award-winning Bramwell Tovey was appointed Music Director of the Vancouver Symphony Orchestra in 2000. In 2018, the VSO's centenary year, he will become the Orchestra's Music Director Emeritus. Previous appointments include Music Director of the Winnipeg Symphony Orchestra (1989-2001) and Music Director of the Luxembourg Philharmonic Orchestra (2002-2006).

Guest appearances during the coming season include with The Philadelphia Orchestra, Pacific Symphony, New York Philharmonic, and the Montreal and New Zealand Symphony Orchestras. He also returns to the Blossom Music Center, Ravinia Festival and Hollywood Bowl, and he will conduct Korngold's Die tote Stadt with Calgary Opera.

A talented pianist as well as a conductor and composer, Bramwell Tovey has appeared as soloist with many major orchestras. He has performed his own composition Pictures in the Smoke with the Melbourne and Helsingborg Symphony Orchestras and the Royal Philharmonic Orchestra.

Bramwell Tovey is a Fellow of the Royal Academy of Music in London, the Royal Conservatory of Music in Toronto, and holds honorary degrees from the Universities of British Columbia, Manitoba, Kwantlen and Winnipeg. In 2013 he was appointed an honorary Officer of the Order of Canada for services to music.

Anna Leese studied at the University of Otago before relocating to London. She has been the recipient of many awards and prizes, and represented New Zealand in the BBC Cardiff Singer of the World competition.

She has performed as Tamiri (Il re pastore), Musetta (La bohème), Micaëla (Carmen), First Lady (The Magic Flute) and Echo (Ariadne auf Naxos) at the Royal Opera House; Countess (The Marriage of Figaro) and Fiordiligi (Così fan tutte) for Classical Opera Company; Musetta at the Royal Albert Hall; Antonia (The Tales of Hoffmann) for Classical Opera Company; Tatyana (Eugene Onegin) for Flemish Opera and Opera Holland Park; Biancifiore (Francesca de Rimini) and Musetta with the Canadian Opera Company; and Ilia (Idomeneo), Cleopatra (Giulio Cesare), Tatyana, Majenka (The Bartered Bride) and Donna Elvira (Don Giovanni) for New Zealand Opera.

Her concert engagements have included the BBC Proms, Mahler's Symphony No.2 with Bernard Haitink, Brahms' A German Requiem, Mendelssohn's Elijah, Beethoven's Symphony No.9, Vaughan Williams' A Sea Symphony with the Malaysian Philharmonic, Mahler's Symphony No.2 and Handel's Messiah with New Zealand Symphony Orchestra, Freia in Das Rheingold with Auckland Philharmonia Orchestra, and recitals at Wigmore Hall.

Anna Leese's recordings include Elgar's The Apostles, a recital disc with Graham Johnson, and Italian Love Songs.
SALLY-ANNE RUSSELL
MEZZO-SOPRANO

Sally-Anne Russell has over fifty operatic roles in her repertoire and has sung in fifteen countries. As a Principal Guest, she has performed with Opera Australia and all of the Australian state opera companies and symphony orchestras. Her many recordings include a solo disc entitled Enchanting, Pergolesi’s Stabat Mater, a collection of Bach arias and duets; Mozart’s Requiem, opera Don John of Austria, ABC’s Classic 100 concert gala, Opera Australia’s 50th anniversary gala, Prokofiev’s The Love for Three Oranges, and Decca Records’ The No. 1 Classical Album (2007 and 2009).

Recent concert engagements have included Haydn’s Harmoniemesse with the Tasmanian Symphony Orchestra, Mozart’s Requiem and Beethoven’s Symphony No. 9 with the Melbourne Symphony Orchestra, Handel’s Messiah with Queensland Symphony Orchestra, Sydney Philharmonia Choirs and Christchurch City Choir, Mahler’s Songs of a Wayfarer and Symphony No.4 with Orchestra Victoria and TSO, and recitals in Canberra and Adelaide. Other performances include the role of Nancy T’ang in Nixon in China with Victorian Opera, Mary in The Flying Dutchman with Sydney Symphony, Das Rheingold with Auckland Philharmonia Orchestra, Luis Bacalov’s Misa Tango and the world premiere of Tobin Stokes’ Nootka in Canada, and the Carmel Bach Festival in California.

Sally-Anne’s 2015 engagements include recitals in Sydney, Hobart and Perth, a return to the Tasmanian Symphony Orchestra, and Handel’s Messiah in Perth and with the Melbourne and New Zealand Symphony Orchestras.

STEVE DAVISLIM
TENOR

Twice awarded the Queen Elizabeth II Silver Jubilee Medal, Australian tenor Steve Davislim began his musical training as a horn player, then studied voice at the Victorian College of the Arts under Dame Joan Hammond. He started his career as an ensemble member of the Zurich Opera.

Recent appearances include Beethoven’s Symphony No.9 with the London Symphony Orchestra and Bernard Haitink, Das Lied von der Erde in Bordeaux, Dvořák’s Stabat Mater at the Basilica of Saint Denis in Paris, Tamino in The Magic Flute at Semperoper Dresden, Mozart’s Requiem with Christian Thielemann in Salzburg, the Italian Singer in Der Rosenkavalier with the National Symphony Orchestra, orchestral songs by Richard Strauss with the Hallé Orchestra and Sir Mark Elder, a Handel opera pasticcio tour (Armida e Rinaldo) with Thomas Hengelbrock and Mozart’s Requiem with the Tasmanian Symphony Orchestra.

His discography includes Bach cantatas with Sir John Eliot Gardiner, Martinů’s Julietta with Sir Charles Mackerras, Tippett’s A Child of Our Time with Sir Colin Davis, Brahms’ Rinaldo with Michel Plasson, Richard Strauss songs with Orchestra Victoria and Simone Young, Schubert’s Winterreise, Saint-Saëns’ Hélène and folksong arrangements by Britten.

Upcoming engagements include Messiah with the New Zealand Symphony Orchestra and Bruckner’s Te Deum with the Chicago Symphony Orchestra and Riccardo Muti.
TEDDY TAHU RHODES
BASS-BARITONE

Teddy Tahu Rhodes has rapidly established an international career on both the opera stage and concert platform. He has performed with the opera companies of San Francisco, Austin, Washington, Philadelphia, Dallas, Cincinnati, Houston, New York, Staatsoper Hamburg, the Bayerische Staatsoper in Munich, Théâtre du Châtelet in Paris, the Welsh National Opera and Scottish Opera.

Recent seasons include Manon Lescaut (Leipzig, Opera Australia), Escamillo in Carmen (Hamburg, Théâtre du Châtelet, Munich, Bilbao, Metropolitan Opera, Opera Australia), Guglielmo and the Count in Così fan tutte (Cincinnati, Opera Australia, Washington Opera), Stanley in A Streetcar Named Desire (Vienna, Opera Australia), Scarpia in Tosca (West Australian Opera), and Emile De Becque in South Pacific (Opera Australia).

Following the huge success with South Pacific, Teddy returned in 2014 for the role of the King in The King and I, and the title role in Don Giovanni. This year he has performed as Méphistophélès in Gounod’s Faust for Opera Australia, South Australian Opera and West Australian Opera, and the title role in Sweeney Todd for Victorian State Opera. Teddy also performed a new work written by Barry Humphries entitled Peter and Jack for the Adelaide Cabaret Festival, and toured Australia and New Zealand in From Broadway to La Scala.

Teddy’s awards include an ARIA, two Helpmann Awards, a Limelight Award, a Green Room Award and a MO Award.

MELBOURNE SYMPHONY ORCHESTRA CHORUS

The Melbourne Symphony Orchestra Chorus has built an international reputation for the highest standards and for bold artistic planning. Known as the Melbourne Chorale until 2008, it has since then been integrated with the Melbourne Symphony Orchestra and this year celebrates its 50th anniversary.

The Chorus sings with the finest conductors, including Sir Andrew Davis, Edward Gardner, Mark Wigglesworth, Bernard Labadie, Stephen Layton, Vladimir Ashkenazy, Masaaki Suzuki and Manfred Honeck. Recent highlights include Britten’s War Requiem, Kancheli’s Styx, Brett Dean’s The Last Days of Socrates, Elgar’s The Dream of Gerontius, Rachmaninov’s The Bells, and Wagner’s The Flying Dutchman.

The Chorus is committed to developing and performing new Australian and international choral repertoire. Commissions include Brett Dean’s Katz und Spatz (commissioned with the Swedish Radio Choir), Ross Edwards’ Mountain Chant (commissioned with Cantillation), Paul Stanhope’s Exile Lamentations (commissioned with Sydney Chamber Choir and London’s Elysian Singers), and Gabriel Jackson’s To the Field of Stars (commissioned with the Netherlands Chamber Choir and Stockholm’s St Jacob’s Chamber Choir). The Chorus has also premiered works by many composers including James MacMillan, Arvo Pärt, Hans Werner Henze, Alfred Schnittke, Gavin Bryars, Valentyn Silvestrov, Arturs Maskats, Thierry Machuel and Pēteris Vasks, and others.

The Chorus has made critically acclaimed recordings for Chandos and for ABC Classics. It has performed across Brazil and at the Cultura Inglese Festival in São Paolo, in Kuala Lumpur with the Malaysian Philharmonic Orchestra, with The Australian Ballet, Sydney Symphony Orchestra, West Australian Symphony Orchestra, Barbra Streisand, at the Melbourne International Arts Festival, at the 2011 AFL Grand Final, and the Sydney Olympic Arts Festival.
Recently listed by Limelight Magazine as a Rising Star in Australia’s choral scene, Anthony commenced his musical training as a chorister in the choir of Lichfield Cathedral.

Educated at Shrewsbury School, he holds a Bachelor of Music degree from Leeds University and a Masters of Music in conducting from the Sydney Conservatorium of Music.

Between 2012 and 2014, Anthony was Assistant Chorus Master of the Sydney Philharmonia Choirs, and has prepared choruses for noted international conductors such as Vladimir Ashkenazy, David Robertson, David Zinman and Paul McCreesh.

Recently appointed Associate Chorus Master of the Melbourne Symphony Orchestra, he is also Musical Director of Sydney based chamber choir Bel a cappella, with whom he has conducted Australian premieres of composers such as Pēteris Vasks, Gabriel Jackson, David Briggs and Bernat Vivancos.

Throughout 2014-15 Anthony conducted works by Ockeghem, MacMillan, Handel, Monteverdi and Veljo Tormis, as well as the Australian premiere of *Dixit Dominus* by Swedish composer Thomas Jennefelt. He has recently led Bel a cappella on their first international tour to Europe, having conducted in venues such as St. Peter’s Basilica in Rome, St Mark’s Basilica in Venice, Melk Abbey and the Schönbrunn Palace in Vienna.

**Soprano**
- Philippa Allen
- Naomi Hyndman
- Julie Arblade
- Carolyn Archibald
- Aviva Barazani
- Eva Butcher
- Jessica Chan
- Thea Christie
- Veryan Croggon
- Samantha Davies
- Laura Fahey
- Rita Fitzgerald
- Catherine Foley
- Susan Fone
- Carolyn Francis
- Rashika Gomez
- Karina Gough
- Jillian Graham
- Karling Hamil
- Juliana Hassett
- Penny Huggett
- Jasmine Hulme
- Tania Jacobs
- Gwen Kennelly
- Rebecca Kmit
- Judith McFarlane
- Ruth McIntosh
- Lynne Muir
- Caitlin Noble
- Susie Novella
- Isobel Pyke
- Susannah Polya
- Natalie Reid
- Jo Robin
- Natalia Salazar
- Jodi Samartgis
- Lynda Smerdon
- Elizabeth Stephens
- Elizabeth Tindall
- Chloe Toh
- Eloise Verbeek
- Beth Ylvisaker
- Tara Zamin

**Alto**
- Aleksandra Acker
- Ruth Anderson
- Catherine Bickell
- Cecilia Björkergren
- Kate Bramley
- Jane Brodie
- Elize Brozgli
- Alexandra Chubaty
- Elin-Maria Evangelista
- Jill Giese
- Debbie Griffiths
- Alexandra Hadji
- Ros Harbsom
- Sue Hawley
- Jennifer Henry
- Kristine Hensel
- Christina McCowan

**Tenor**
- Rosemary McKeKelvie
- Helen MacLean
- Helen Nikola
- Siobhan Ormandy
- Sharmila Periakarpan
- Alison Ralph
- Kerry Roulston
- Annie Runnells
- Katherine Samarazia
- Rosemary Saunders
- Helen Staindl
- Libby Timcke
- Jenny Vallins
- Emma Warburton

**Bass**
- Maurice Amor
- Richard Bolitho
- David Brown
- Denny Chandra
- Ted Davies
- Gerard Evans
- Michael Gough
- Andrew Ham
- Andrew Hibbard
- John Howard
- Daniel House
- Jenmy Kalgang
- Benjamin Leske
- Gary Levey
- Andreas Loewe
- Alistair McKean
- Andrew Murrell
- Vern O’Hara
- Edward Ounapuu
- Douglas Proctor
- Matthew Toulmin
- Foon Wong
- Allan Yap
- Maciek Zielinski

**Repetiteur**
- Tom Griffiths
When we first gave thought to writing an extended musical treatment based on the life of Christ, we found it very hard going. It seemed a certainty that to put the Christ saga to rock music at that time would have been a bit too controversial...

Handel might well have sympathised with these words of Andrew Lloyd Webber. The religious establishment vigorously opposed Jesus Christ Superstar when it appeared on the stage in the early 1970s; many of the church authorities of Handel's day were scandalised by the very idea of 'God by the most sacred the most merciful Name of Messiah' represented on the stage for 'Diversion and Amusement' by 'a Company of Players'.

To understand how Messiah could have provoked such a reaction, we need to see it with 18th century eyes – and British eyes, at that. Oratorio was a relatively new phenomenon in England. The St John and St Matthew Passions of J.S. Bach, setting to music the scriptural accounts of the crucifixion of Jesus Christ, had been written only about 20 years earlier, and were unknown in England.

It was opera that had made Handel famous: since coming to England in 1712 he had written more than 35 operas, sung in Italian and with plots based largely on tales of historical and mythological figures – Julius Caesar, Alcina and Rinaldo are probably the best-known today. Handel had written two oratorios in his twenties during his time in Rome, where opera was for a time banned by the Pope. His first English oratorio, Esther (1718), was also written at a time when there was no point in writing opera: the Haymarket opera company had been closed and a new company had yet to be established. Handel revised Esther for a revival in 1732, and its final shape owed a great deal to opera. It was in three acts and lasted three hours, and the characters are richly drawn. But Handel had also drawn on another tradition: his grand and formal Coronation Anthems (such as Zadok the Priest) with their strong chorus writing. The combination was a great success. However, he remained committed to his Italian operas, writing over the next nine years only the occasional oratorio by way of variation to his opera seasons.

In 1741, however, things changed dramatically for Handel. The public had grown tired of opera, and his latest offering, Deidamia, had been a box-office failure. Handel never wrote another opera. Instead, he at last turned his attention seriously towards oratorio, and in just over three weeks produced the score of Messiah.

What he wrote broke new ground in the very genre he had created. An oratorio, according to Grassineau's pioneering Musical Dictionary of 1740, was 'a sort of spiritual opera ... the subject thereof is usually taken from the scripture, or is the life and actions of some saint, &c.' Handel's previous English oratorios were either stories from the Old Testament (Esther, Deborah, Athalia, Saul and Israel in Egypt) or morality play-type conversations between allegorical figures (L'allegro, il penseroso ed il moderato). But Messiah, despite its title, is not a dramatisation of the life of Christ. There are no 'characters': nobody sings the 'role' of Jesus or Mary or the disciples or Pontius Pilate. Indeed, apart from one brief section describing the angels announcing to the shepherds the birth of the Christ-child, almost none of the text actually comes from the gospel accounts of the life of Christ.

The libretto approaches Christ in a roundabout way, through Old Testament prophecies, letters written to the early Christian communities some years after the death of Christ, and the apocalyptic visions of St John, author of the Book of Revelation. It is not an attempt to recount the life of Christ: it is a reflection on the significance of Christ's life and death to the Christian believer, a meditation on the supreme goodness of God in offering to the world his only Son; on the sufferings of this sacrificial victim; and on the hope of salvation for humankind now that the risen Christ stands at the right hand of God.

The man who took on the ambitious task of encompassing such profound concepts in words was Charles Jennens, who also provided Handel with libretti for Saul and Belshazzar. He may well also have been responsible for the libretto of Israel in Egypt, which shocked many by quoting the actual words of the holy scriptures. In 1741 he wrote to a friend about 'another Scripture Collection I have made for [Handel] ... I hope he will lay out his whole Genius & Skill upon it, that the Composition may excel all his former Compositions, as the Subject excels every other Subject.'

It was some two years before Jennens heard the fruits of his labour, because Handel, having completed the score, promptly took it with him to Dublin, where it received its first performances in April 1742. Even before he heard the work in London the following year, Jennens wrote, 'His Messiah has disappointed me, being set in great hast, tho' he said he would be a year about it, & make it the best of all his Compositions. I shall put no more Sacred Words into his hands, to be thus abus'd.'

Over time, Jennens' opinion of the work appears to have mellowed – he later conceded that it was 'in the main, a fine Composition, notwithstanding some weak parts' – but he seems to have been largely on his own in his unflattering assessment of Handel's music. The

**GEORGE FRIDERIC HANDEL**

**Messiah: An oratorio (HWV 56)**
Words selected from the Holy Bible
by Charles Jennens (1700-1773)
general opinion, both in Dublin and in London, was overwhelmingly positive: ‘The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear,’ ran the review in the *Dublin Journal*. Some 700 people attended the premiere, on 13 April 1742 in the new Music Hall in Fishamble Street: it was a charity matinee for the benefit of the Society for Relieving Prisoners, the Charitable Infirmary, and the Mercer’s Hospital, and ticket sales had been so successful that the organisers had had to ask the ladies attending to come without their hooped skirts, and the gentlemen without their swords, to be sure everyone would fit in.

There were seven (or perhaps eight) soloists in the premiere of *Messiah*: the Italian operatic soprano Signora Avolio (and possibly a second soprano), three altos (the actress Mrs Cibber and two male altos from the Cathedral), one tenor and two basses. Handel revised his original score to accommodate this collection of soloists. In fact, although certain allocations of voice types have become traditional, it was Handel’s standard practice with *Messiah* to adjust the solos to suit the singers he had to hand. It was also Handel’s practice to perform organ concertos between the three Parts of the oratorio.

Dr Edward Synge, the bishop of Elphin, reported that the Dublin audience

> seem’d indeed throughly engag’d from one end to the other. And, to their great honour, tho’ the young & gay of both Sexes were present in great numbers, their behaviour was uniformly grave & decent, which Show’d that they were not only pleas’d but affected with the performance. Many, I hope, were instructed by it, and had proper Sentiments inspir’d in a Stronger Manner in their Minds.

Clearly, not all the clergy shared the scruples of the ‘Bs. [Bishops] & other squeamish People’ (as Jennens described them) which would result in the first London performances of *Messiah*, which took place the following year, being advertised ‘without its Name’, as simply ‘A New Sacred Oratorio’.

As in Dublin, the London performances of *Messiah* took place in Lent. The Lord Chamberlain’s Office prohibited the performance of operas in London during this period, and even oratorios were only allowed on Wednesdays and Fridays. The lack of competition from secular entertainments would obviously have made oratorio an attractive financial prospect to Handel, but *Messiah* quickly attracted a following of its own. Part of the reason for this seems to have been a strong association with charity: a performance in 1750 in the chapel of the Hospital for the Maintenance and Education of Exposed and Deserted Young Children (the ‘Foundling Hospital’) sold 1,386 tickets – the chapel was packed and people had to be turned away. When Handel, soon after, started his own tradition of an annual Foundling Hospital oratorio performance, it was *Messiah* that he performed every year.

*Messiah* quickly became known throughout England and overseas. In 19th-century Britain, carried along by Victorian ideals of progress and improvement, choral societies produced ever larger-scale performances, culminating in the Great Handel Commemoration Festival of 1859, when *Messiah* was performed by a chorus of 2,765 and an orchestra of 460 to an audience of 81,000 people. But by the 1880s, there were some performances trying to recapture something closer to the original scale of Handel’s performances, and today it is possible to hear everything from sing-along *Messiah* with hundreds of choristers to chamber versions with one voice to a part. Not to mention Norman Miller’s soul version with gospel and R&B performers, *Handel’s Messiah: A Soulful Celebration*. Or the Carolina Ballet’s dance adaptation. *Messiah*, it seems, has something for everyone.

Abridged from a note by Natalie Shea
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Eoin Andersen
Concertmaster
Adam Chalabi*
Guest Concertmaster
Sophie Rowell
Associate Concertmaster
Peter Edwards
Assistant Principal
Kirsty Bremner
MSO Friends Chair
Sarah Curro
Peter Fellin
Deborah Goodall
Lorraine Hook
Kirstin Kenny
Ji Won Kim
Eleanor Mancini
Mark Mogilevski
Michelle Ruffolo
Kathryn Taylor
Jacqueline Edwards*
Anne Martomy*
Oksana Thompson*

**Second Violins**
Matthew Tomkins
The Gross Foundation
Principal Second Violin Chair
Robert Macindoe
Associate Principal
Monica Curro
Assistant Principal
Mary Allison
Isin Cakmakioğlu
Freyaa Franzen
Cong Gu
Andrew Hall
Francesca Hiew
Rachel Homburg
Christine Johnson
Isy Wasserman
Philippa West
Patrick Wong
Roger Young
Alyssa Conrau*

**Violas**
Christopher Moore
Principal
Fiona Sargeant
Associate Principal
Lauren Bridgen
Katharine Broekman
Christopher Cartlidge
Gabrielle Halloran
Trevor Jones
Fiona Sargeant
Cindy Watkin
Caleb Wright
William Clark*

**Celli**
David Berlin
MS Newman Family
Principal Cello Chair
Rachel Tobin
Associate Principal
Nicholas Bochner
Assistant Principal
Miranda Broekman
Rohan de Korte
Keith Johnson
Sarah Morse
Angela Sargeant
Michelle Wood
Rachel Atkinson*

**Double Basses**
Steve Reeves
Principal
Andrew Moon
Associate Principal
Sylvia Hosking
Assistant Principal
Damien Eckersley
Benjamin Hanlon
Suzanne Lee
Stephen Newton

**Flutes**
Prudence Davis
Principal Flute Chair - Anonymous
Wendy Clarke
Associate Principal
Sarah Beggs

**Piccolo**
Andrew MacLeod
Principal

**Oboes**
Jeffrey Crellin
Principal
Thomas Hutchinson
Associate Principal
Ann Blackburn

**Cor Anglais**
Michael Pisani
Principal

**Clarinet**
David Thomas
Principal
Philip Arkinastill
Associate Principal
Craig Hill

**Bass Clarinet**
Jon Craven
Principal

**Bassoons**
Jack Schiller
Principal
Elise Millman
Associate Principal
Natasha Thomas

**Contrabassoon**
Brock Imison
Principal

**Horns**
Geoff Lierse
Associate Principal
Saul Lewis
Principal Third
Jenna Breen
Abbey Edlin
Trinetta Mcclimont

**Trumpets**
Geoffrey Payne
Principal
Shane Hooton
Associate Principal
William Evans
Julie Payne

**Trombones**
Brett Kelly
Principal

**Tuba**
Timothy Buzbee
Principal

**Timpani**
Christine Turpin
Principal

**Percussion**
Robert Clarke
Principal
John Arcaro
Robert Cossom

**Harp**
Yinuo Mu
Principal

**Organ**
Calvin Bowman*

**Harpichord**
Donald Nicolson*

*Guest musician

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Harold Mitchell AC Chief Conductor Chair

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When December rolls around, our thoughts here at the MSO turn to family, friends, food and fun. We imagine yours do too. As well as that, many of us start thinking about Christmas, and the gifts we will present to our loved ones during this festive season. Even if you are not celebrating Christmas, we hope as this wonderful year of music comes to a close, you will think of your Orchestra and just how much it takes to run such a complex organism.

When you look at the stage, there’s a lot you see – the beauty of the brass section, glistening under the theatre lighting, the marvellous size of the double basses - the giant redwoods of the Orchestra – and the wonder of all those bows moving in strict unison. You see the players reaching to turn pages, all of which have been annotated and set up by our library staff, and you see production staff moving pianos on and off stage.

Just as important as what you do see, is what you don’t see. Did you know for example, that we take pianos with us to Monash and the Town Hall, and that the Hamer Hall, Costa Hall, and MRC all have concert grands which are tuned around 350 times annually, by and for the MSO? Or that each string player rehairs a bow, on average, every four - six months, and that the MSO pays an allowance for this, along with strings and rosin, just as we do for reeds and other expendable items? Did you know that we go through around 300 rolls of humble gaffer tape each year, which is crucial in keeping our musicians safe on stage?

You might not have known, either, that our percussionists are very attached to their tools of trade, and each has a kit of extensive (and expensive) sticks, brushes and mallets that the MSO subsidises. Touring cases, music stands, adjustable seating, specialist instruments (such as the hired harpsichords, the tuned Chinese gongs, the contrabassoons) are all things that don't display a price tag, but which nevertheless have to be budgeted for every year.

That's why this December we are asking for help from you, our passionate audience members.

Over the next weeks we will be sending you our 2015 year-end appeal, and in it we outline the cost of just a few of the items we need to pay for in 2016. You can help out by donating the value of items as small as a roll of gaffer tape ($45), as important as bringing a bus load of children to MSO Education Week ($2,500), or as timeless as a splendid Baroque era rotary trumpet ($7000). Every donation will help the MSO, Australia's oldest orchestra, to continue to celebrate brilliant classical music, in one of the world's most brilliant cities – Melbourne.

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