

Melbourne Symphony Orchestra

CONCERT PROGRAM



Shakespeare Classics

Thursday 21 July at 8pm
Arts Centre Melbourne,
Hamer Hall
Presented by Emirates

Friday 22 July at 8pm
Robert Blackwood Hall,
Monash University



Principal Partner

WHAT'S ON
JULY – SEPTEMBER 2016

BEETHOVEN'S FIFTH

Friday 29 July
Saturday 30 July

Three classic masterpieces on the one program with MSO Associate Conductor Benjamin Northey — but which is the greatest? Weber's dark and mystical overture to his opera *Der Freischütz*? Bruch's glorious evergreen Violin Concerto? Or Beethoven's Symphony No.5? Cast your vote, please.



**ELGAR, BACH, PUCCINI
AND DVOŘÁK**

Thursday 4 August
Friday 5 August
Saturday 6 August

James Ehnes returns to the MSO as director and soloist in famous pieces for strings by Elgar, J.S. Bach and Dvořák. The program also includes a rare Puccini work, his brief and beautiful *Crisantemi* (Chrysanthemums) for string orchestra.



**MENDELSSOHN'S
ITALIAN SYMPHONY**

Thursday 11 August
Friday 12 August
Saturday 13 August

Viva Italia! The voices and sounds of Italy as interpreted by two non Italian composers: Elgar's sun-drenched *In the South* (*Allassio*) and Mendelssohn's gloriously enthusiastic Symphony No.4 *Italian*. In the middle, Richard Strauss' early Violin Concerto, with soloist James Ehnes.



**TOGNETTI AND
THE LARK ASCENDING**

Friday 19 August
Saturday 20 August
Monday 22 August

Richard Tognetti returns to the MSO, under Chief Conductor Sir Andrew Davis, to perform two very different works: the Partita for Violin and Orchestra, by Lutosławski, and Vaughan Williams' soaring, summery *The Lark Ascending*.



**BEETHOVEN'S
MISSA SOLEMNIS**

Friday 26 August
Saturday 27 August

This performance marks a milestone in MSO Chief Conductor Sir Andrew Davis' long and illustrious career: the first time he will conduct Beethoven's *Missa solemnis*. To do it justice are four outstanding international soloists and the Melbourne Symphony Orchestra Chorus.



**HRŮŠA CONDUCTS
SUK'S ASRAEL SYMPHONY**

Thursday 1 September
Friday 2 September

Jakub Hruša continues his close partnership with the MSO, with a too-rarely performed masterwork by his compatriot – Josef Suk's powerful, passionate Symphony No.2 *Asrael*. It is preceded by Mozart's dramatic Symphony No.25, featured so powerfully in the film *Amadeus*.



ARTISTS

**Melbourne
Symphony Orchestra**

Alexander Shelley conductor
Lars Vogt piano

REPERTOIRE

Mendelssohn
A Midsummer Night's Dream:
Overture

Mozart
Piano Concerto No.27

— Interval —

Korngold
Much Ado About Nothing: Suite
Walton

Two pieces from *Henry V*
Strauss
Macbeth

This concert has a duration of approximately 1 hour and 45 minutes, including a 20 minute interval.

This performance will be recorded for future broadcast on ABC Classic FM at 1pm on Tuesday 26 July.

Visit mso.com.au/broadcast for more information about upcoming concert broadcasts.

Pre-Concert Talk

7pm Thursday 21 July, Stalls Foyer, Hamer Hall

7pm Friday 22 July, Foyer, Robert Blackwood Hall

Elizabeth Kertesz will present a talk on the artists and works featured in the program.

MELBOURNE SYMPHONY ORCHESTRA

The Melbourne Symphony Orchestra (MSO) was established in 1906 and is Australia's oldest orchestra. It currently performs live to more than 250,000 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. The Orchestra also delivers innovative and engaging programs to audiences of all ages through its Education and Outreach initiatives.

Sir Andrew Davis gave his inaugural concerts as the MSO's Chief Conductor in 2013, having made his debut with the Orchestra in 2009. Highlights of his tenure have included collaborations with artists such as Bryn Terfel, Emanuel Ax, Truls Mørk and Renée Fleming, and the Orchestra's European Tour in 2014 which included appearances at the Edinburgh Festival, the Amsterdam Concertgebouw, the Mecklenburg-Vorpommern Festival and Copenhagen's Tivoli Concert Hall. Further current and future highlights with Sir Andrew Davis include a complete cycle of the Mahler symphonies. Sir Andrew will maintain the role of Chief Conductor until the end of 2019.

The MSO also works with Associate Conductor Benjamin Northey and the Melbourne Symphony Orchestra Chorus, as well as with such eminent recent guest conductors as Thomas Adès, John Adams, Tan Dun, Charles Dutoit, Jakub Hrůša, Mark Wigglesworth, Markus Stenz and Simone Young. It has also collaborated with non-classical musicians including Burt Bacharach, Nick Cave, Sting, Tim Minchin, Ben Folds, DJ Jeff Mills and Flight Facilities.

The Melbourne Symphony Orchestra reaches a wider audience through regular radio broadcasts, recordings and CD releases, including a Strauss cycle on ABC Classics which includes *Four Last Songs*, *Don Juan* and *Also sprach Zarathustra*, as well as *Ein Heldenleben* and Four Symphonic Interludes from *Intermezzo*, both led by Sir Andrew Davis. On the Chandos label the MSO has recently released Berlioz' *Harold en Italie* with James Ehnes and music by Charles Ives which includes Symphonies Nos. 1 and 2, as well as a range of orchestral works including *Three Places in New England*, again led by Sir Andrew Davis.

The Melbourne Symphony Orchestra is funded principally by the Australian Government through the Australia Council, its arts funding and advisory body, and is generously supported by the Victorian Government through Creative Victoria, Department of Economic Development, Jobs, Transport and Resources. The MSO is also funded by the City of Melbourne, its Principal Partner, Emirates, corporate sponsors and individual donors, trusts and foundations.

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.

ALEXANDER SHELLEY
CONDUCTOR

Alexander Shelley is currently Music Director of the National Arts Centre Orchestra, Ottawa. He has been Principal Associate Conductor of the Royal Philharmonic Orchestra since January 2015 and is in his final season as Chief Conductor of the Nuremberg Symphony Orchestra.

The son of celebrated concert pianists, Alexander Shelley first gained widespread attention when he won first prize at the 2005 Leeds Conductors Competition. Since then he has conducted orchestras around the world. Recent appearances have included returns to the Gothenburg Philharmonic and Deutsches Symphonie-Orchester Berlin, as well as debuts with the Czech Philharmonic and Orchestra della Svizzera Italiana.

Alexander Shelley has led many operas, including *The Merry Widow*, *Roméo et Juliette*, *La bohème*, *Iolanta*, *Così fan tutte* and *The Marriage of Figaro*. His first CD for Deutsche Grammophon, *Escape to Paradise*, with Daniel Hope and the Royal Stockholm Philharmonic, was released in 2014. He recently premiered *Life Reflected*, an immersive concert experience incorporating film, dance and text to the music of contemporary Canadian composers.

Always keen to inspire future generations of musicians and audiences, he is artistic director of the Deutsche Kammerphilharmonie's Future Lab project – a series which aims to build a lasting relationship between the orchestra and a new generation of concert-goers.



LARS VOGT
PIANO

Born in Düren, Germany in 1970, Lars Vogt first came to public attention when he won second prize at the 1990 Leeds International Piano Competition.

He has recently performed with, among others, the Orchestre Philharmonique de Radio France, Czech Philharmonic, London Philharmonic under Yannick Nézet-Séguin, and the Boston Symphony under their new Music Director Andris Nelsons. He opened the 2015 BBC Proms, and opened the Orchestre de Paris' 2015/16 season playing Brahms' Piano Concerto No.2. He continues a relationship with the Berlin Philharmonic established since his appointment as their first ever 'Pianist in Residence' in 2003/4.

A high-profile chamber musician, Lars Vogt founded his own chamber festival – 'Spannungen' – in the village of Heimbach near Cologne in June 1998. His recordings include Bach's *Goldberg Variations* and Mozart concertos with the Salzburg Mozarteum Orchestra.

In 2013, Lars Vogt was appointed Professor of Piano at the Hannover Conservatory of Music, succeeding Karl-Heinz Kämmerling, his former teacher. In 2005, he established a major educational program 'Rhapsody in School' which brings his colleagues to schools across Germany and Austria. Conducting is becoming a regular part of Lars Vogt's career and he is increasingly working with orchestras both on the podium and directing from the keyboard.





Inspired by the Bard

2016 marks 400 years since William Shakespeare's death. The Bard has had a profound effect on the development of a range of art forms, and the influence of the world's greatest playwright on our culture, language and imagination is incalculable.

Violist Trevor Jones has been performing with the Melbourne Symphony Orchestra for over 30 years. With his vast musical experience, we asked him how he first encountered Shakespeare, and which particular play has had the most influence on his musical life (hint: it features two star-crossed lovers).

My first introduction to Shakespeare was in high school when we studied *Romeo and Juliet* for English, and were also shown the Zeffirelli film. I remember it vividly and it made a very strong impression on me at the time. I also remember loving the Nino Rota score for the film and particularly the main love theme, 'A time for us', which I played by ear on my violin.

Another memory in my early years is of playing Tchaikovsky's *Romeo and Juliet* Fantasy Overture for the first time in the TSO (Tasmanian Symphony Orchestra) at the age of 19, having just changed from violin to viola. Interestingly the love theme happens to be played by the violas and cor anglais, and as it's not very common for violas to play the tune, it resonated with me, and since then it has always been a favourite of mine.

But what immediately comes to mind when I think of Shakespeare's *Romeo and Juliet* are the two iconic masterpieces from the 20th century: Prokofiev's ballet score and Bernstein's *West Side Story*.

The Prokofiev score is so evocative and descriptive. He captures the amazing diversity of the emotions, the range of characters in the play, and creates an intensity in the music that is without comparison. His innovative use of all the instruments of the orchestra and his masterful orchestration creates the musical emotional texture that results in perfect synergy with the choreography.

One of the most memorable concerts of my long tenure with the MSO is a collaboration we engaged in with the Bell Shakespeare Company, in which we alternated scenes from the play with the music that Prokofiev wrote for the same scene in the ballet. It was absolutely riveting.

And now to Leonard Bernstein. I have long been a lover of all of his creative output, as a pianist, conductor and composer, but for me, *West Side Story* is a work that is absolutely unique. His fusion of musical styles and the ever contemporary and relevant setting, as well as his treatment of the social issues and themes makes this a work that, just like Shakespeare's play, is absolutely timeless.

The elements of song, dance and instrumental combine seamlessly to create, for me at least, the most expressive and emotionally powerful adaptation in the entire repertoire. I have played the *Symphonic Dances* many times with the Orchestra, as well as seeing two productions here in Melbourne, and each time it has been a highlight in my musical life.

There are of course many other composers who have set this particular play to various musical forms, and also a number of his other plays that have inspired composers to create other great settings, but for me these three are the pinnacles of classical music.

FELIX MENDELSSOHN
(1809–1847)

A Midsummer Night's Dream:
Overture, Op.21

Mendelssohn's overture to *A Midsummer Night's Dream* begins with four woodwind chords, poised and shimmering in the night air, an evocation of Hippolyta's first lines in Shakespeare's play:

*Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow new bent in heaven,
shall behold the night of our solemnities.*

Then the fairies enter: feathery whisperings from the violins. This is magical music from a composer who lived and breathed Shakespeare. Felix Mendelssohn's family entertained themselves with readings of Shakespeare plays, not just in German translations but in English too. And one day, when he was 17, Felix decided he'd go into the garden and 'dream there' music for his 'favourite among old Will's beloved plays'. He knew this was 'an enormous audacity', but the result – a 12-minute overture – is an undisputed masterpiece, worthy of the inspiration.

It wasn't all written during that afternoon in the garden. Typically for Mendelssohn, he made painstaking revisions, striving to 'imitate the content of the play in tones' and bring its character to life. Where the original draft (according to his friend Adolph Bernhard Marx) was simply delightful and charming, the final version is dreamlike, full of elfin humor and musical enchantments.

To those opening chords and fairy music Mendelssohn added the lyrical wanderings of the mortal lovers in the forest, the horns of the hunting party and the boisterous rustics. And although he was tempted to leave it out, his friends persuaded him to keep the comical braying of Bottom with his ass' head (listen for the downward swooping 'ee-yore' in the violins). Within the conventions of classical form, Mendelssohn evokes the whimsy and confusion of the plot, and the fairies have the last word (as in the play) with the return of the four woodwind chords from the opening.

© Yvonne Frindle

The Melbourne Symphony Orchestra first performed Mendelssohn's Midsummer Night's Dream Overture on 21 May 1938, conducted by George Szell. The MSO most recently performed it in September 2014 under Brad Cohen.

WOLFGANG AMADEUS MOZART
(1756–1791)

Piano Concerto No.27 in B flat, K595

Allegro

Larghetto

Allegro

Lars Vogt piano

Mozart premiered this piano concerto, his last, on 4 March 1791 at a concert given by the clarinetist Joseph Beer at Jahn's Hall in Vienna. It was his final performance in a public concert.

The concerto has little in it to attract the virtuoso out to impress, or the audience in search of the sensational. Almost all commentators have found in it, if not a feeling of leave-taking, at least resignation and nostalgia. Its composition follows an exceptionally difficult period in Mozart's life, when he was afflicted by poverty and wrote comparatively little. Finished on 5 January 1791, it heralds a new tone in Mozart's work – one of simpler, unassuming, sometimes even popular expression. The title of the song on which the theme of the third-movement rondo is based, *Longing for Spring*, expresses both the yearning for a fresh world and the hope of its beginning.

The concerto has the character (in mood if not in scoring) of chamber music, to be heard in an intimate circle of music lovers. It begins – as no other music of Mozart's does except the G minor Symphony No.40 – with several bars of accompaniment. In few of Mozart's concertos does the first theme so completely set the mood of the composition: it is free and expressive, yet perhaps a little weary, too, in the way each of its three phrases sinks to rest before being roused again by an interruption of the wind instruments. The soloist's handling of the material intensifies it rather than contrasting with the opening tutti. The development

ranges through ceaseless modulations, entirely related to the themes of the movement, and carried forward by the wind instruments and strings in imitation, with arabesques from the piano.

The slow movement has the utter simplicity of a celestially beautiful Romance. A sentiment of farewell is difficult to deny here. So unforced and unanimous is the exchange between soloist and orchestra that one seems to hear the other's contribution resonating in the mind even when each is playing alone.

The mood of the finale is ambiguous – there is something of the 'hunting' rondos of several earlier concertos, and an element of light capriciousness too. The tempo is set by that of the song Mozart wrote to a similar melody just eight days after completing the concerto: 'Come, sweet May, and make the trees green again'. The piano writing here is more virtuosic than in the first two movements, but the feeling of rejoicing is tempered by several passages which oscillate between major and minor keys. The concerto as a whole leaves a remarkable effect of rich and integrated emotional communication.

David Garrett © 2000

The Melbourne Symphony Orchestra first performed this concerto on 16 November 1968 with conductor Fritz Rieger and soloist André Tchaikowsky, and most recently on 12-13 May 2000 with Bruno Weill and Geoffrey Lancaster.

ERICH WOLFGANG KORNGOLD
(1897–1957)

Suite from *Much Ado about Nothing*, Op.11

Overture

The Maiden in the Bridal Chamber

March of the Nightwatchmen Dogberry and Verges

Intermezzo: The Garden Scene

Hornpipe

Korngold wrote his incidental music to Shakespeare's late comedy for a German-language performance by the Vienna Burgtheater at Schönbrunn Palace in 1920. Around this time, at the age of 23, he wrote his great opera, *Die tote Stadt*.

In Shakespeare's play, Don Pedro of Aragon visits his friend Don Leonato in Messina, Sicily *en route* home from waging war, with a retinue of soldiers including his bastard half-brother Don John, Benedick, and Claudio. Claudio and Hero, Leonato's daughter, fall in love and are to be married, but Don John hatches a plot to discredit Hero as unfaithful. Meanwhile, confirmed bachelor Benedick spars constantly with confirmed spinster Beatrice (Leonato's niece) about the evils of marriage, until they are tricked into admitting their love for each other. At the last minute Don John's plot is accidentally uncovered by 'two foolish officers', Dogberry and Verges.

For the suite, Korngold extracted five of the 14 numbers and arranged them to create a satisfying musical shape independent of the play's chronology.

The brilliantly glittering Overture, naturally, sets the scene as comedy at the very start, with Italianate dance rhythms and a swelling string theme, while the limpidly Straussian *Maiden in the Bridal Chamber* depicts Hero at the start of Act IV. The pompous March accompanies Act III scene iii with the rather ridiculous officers and night watchmen, while the *Garden Scene* (which reminds us as Richard Taruskin notes, 'never was a musical hypnotist more adept than Korngold') accompanies Benedick's soliloquy on the nature of love in Act II scene iii and forms a bridge to the next act. The Hornpipe, or *Mummenschanz* (Masquerade), opens Act II, where Don Leonato hosts a masked ball for his guests. The only movement in which Korngold falls into Merrie England mode makes an appropriately joyous conclusion to the suite.

© Gordon Kerry 2016

The only previous performance by the Melbourne Symphony Orchestra of music from Korngold's suite from Much Ado About Nothing was of The Garden Scene, on 6-7 February 1998, with conductor William Southgate and Mark Mogilevski (violin).

WILLIAM WALTON
(1902–1993)

Henry V:

Passacaglia (The Death of Falstaff)

Touch her soft lips and part

Henry V was the first of three Shakespeare films made by Laurence Olivier for which Walton provided the scores. Olivier's films are considered classics of filmed Shakespeare. He found new solutions to the problems of transferring Shakespeare's richly verbal texts to a visual medium. *Henry V* was released in November 1944. In the closing days of World War II when victory had yet to be clinched, the film fulfilled a propaganda role, just as the original play had done in 1600. Olivier subsequently described Walton as one of the finest Shakespearean scholars of all time, meaning that Walton's music was rich in the warmth, nobility and splendour attained by Shakespearean English. Walton had no need to move outside his normal stylistic language for this assignment, but the score does incorporate some outside sources for purposes of period colour.

In *Henry V*, Shakespeare compressed the early events of Henry's reign (1387-1422) and made Agincourt the climax of his structure. The play is a presentation of the ideals of kingly virtue, with the emphasis on Henry's ability to rouse his soldiers to greater efforts in the face of danger. But the early scenes include Nym, Pistol, Bardolf and Sir John Falstaff, drinking companions of the young Henry (known then as Prince Hal) before he put away 'childish things'.

In the Passacaglia, the period song 'Watkin's Ale' becomes a sombre passacaglia whose slow, repetitive inexorability represents the oncoming of death. Falstaff, delirious, remembers his last encounter with Prince Hal, who, on ascending to the throne, brutally repudiated him. He sinks back on his pillow, fumbling convulsively with the sheets. In *Touch her soft lips*, after Falstaff's death, Pistol and his companions bid farewell to Mistress Quickly in front of the Boar's Head tavern as they prepare to head off to war on the continent with Henry's army. In 1944, Pistol's words before embarkation ('Touch her soft lips and part') would have had particular poignancy.

Symphony Australia © 2002/2010

The Melbourne Symphony Orchestra first performed the suite from Walton's music for Henry V on 11 October 1990 under conductor Richard Gill. Most recently, in 2006, the Orchestra performed Henry V – A Shakespeare Scenario, Christopher Palmer's arrangement for orchestra, chorus and narrator, under Oleg Caetani.

In the early 19th century, the Romantic movement saw a renewed interest in the work of Shakespeare in continental Europe. Among the leading German writers of the movement was August Wilhelm Schlegel who set to work on performable verse translations of Shakespeare. (The enterprise was completed after his death by poet Ludwig Tieck his daughter, Dorothea.) The young Mendelssohn, who had a family connection with the Schlegels, was of course fascinated by *A Midsummer Night's Dream*, and as the century wore on artists across Europe continued to be drawn to those plays which touched on Romantic staples like 'Gothic' settings and supernatural events; composers as diverse as Berlioz, Thomas and Verdi made Shakespearean operas, while Liszt embodied Hamlet in a symphonic poem.

In 1887, the young Richard Strauss – a recent convert to the music of Liszt and Wagner – set to work on his first official tone-poem, *Macbeth*. For various reasons, however, he put the finished work in a drawer while he worked on *Tod und Verklärung* and *Don Juan*, so that *Macbeth* only received its first performance after the two other works. Strauss was dissatisfied with the piece – having enjoyed the luxury of having the Meiningen Orchestra run through it for his benefit four times one afternoon – and after its official premiere in Weimar in 1890, revised it heavily. The final version was given its premiere in Berlin in 1892.

Shakespeare's tale – of a brave man whose ambitious fantasies (and those of his wife) lead him to murder a king, usurp the crown, and become a corrupt and brutal tyrant consumed by guilt – pushes numerous Romantic buttons with its witches, woods and medieval castles. Strauss, however, chose not to depict the action of the play in sequential detail; only two characters – Macbeth and Lady Macbeth – are specifically identified. Formally the piece is an extended sonata design.

It opens in a way that would become familiar in many later works, with what is sometimes called a 'nature theme' featuring intervals of the perfect fourth and fifth. As well as immediately evoking an imaginary ancient world, this ringing, tonally stable music, in the view of Strauss scholar Norman Del Mar, represents 'kingliness'. It might also offer us a glimpse of the uncorrupted Macbeth that we meet at the start of the play, though Macbeth himself is depicted, according to Strauss, in the two themes that follow on from the fanfare: one a striving melody that quickly mounts over two octaves, and a rhythmically emphatic melody heard first in the bass. An energetic bridge passage using these three elements might suggest the memory of the recent battle. When Lady Macbeth appears,

Strauss inscribes her speech from Act I, Scene v ('Hie thee hither/that I might pour my spirits in thine ear') above her first theme, a luminous quiet passage in simple chords from the winds, which is then contrasted with a syncopated *agitato* theme accompanied by whirling sextuplets. Strauss develops these themes in a counterpoint that he learned from his study of Wagner (he conducted *Tristan und Isolde* for the first time in 1892, and 'it was the happiest day of my life'); Del Mar likens this to a conversation between the couple that begins amicably but becomes more agitated as Lady Macbeth pours her spirits in her husband's ear. Three powerful statements of the 'kingly' fanfare interrupt the section and from this critical moment the music becomes ever more turbulent, suggesting bloody violence, the knocking on the gate and the corruption of Macbeth. But as Del Mar argues, Strauss is less interested in Macbeth's deeds than in his psychological state as his idealism is degraded, leaving him with only his courage.

The original version concluded with a march of triumph, representing Macduff holding 'the usurper's cursed head', but Strauss was prevailed upon by his mentor Hans von Bülow (who found the piece 'maddening and numbing but in the end a work of genius') to remove it. Instead, once the tumult and the shouting dies, a mournful cor anglais introduces a quiet, introspective coda, with the hint of a distant march (the advancing army, perhaps), a brief melodic swell and a final statement of Macbeth's first theme before a sudden simple cadence.

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This is the first performance of this work by the Melbourne Symphony Orchestra.

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Eoin Andersen
Concertmaster

Sophie Rowell
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Guest Principal

Peter Edwards
Assistant Principal

Kirsty Bremner

Sarah Curro

Peter Fellin

Deborah Goodall

Lorraine Hook

Kirstin Kenny

Ji Won Kim

Eleanor Mancini

Mark Mogilevski

Michelle Ruffolo

Kathryn Taylor

Robert John*

Oksana Thompson*

Anna Reszniak

Second Violins

Matthew Tomkins
The Gross Foundation
Principal Second Violin Chair

Robert Macindoe
Associate Principal

Monica Curro
Assistant Principal

Mary Allison

Isin Cakmakcioglu

Freya Franzen

Cong Gu

Andrew Hall

Francesca Hiew

Rachel Homburg

Christine Johnson

Isy Wasserman

Philippa West

Patrick Wong

Roger Young

Violas

Christopher Moore
Principal

Fiona Sargeant
Associate Principal

Lauren Brigden

Katharine Brockman

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Gabrielle Halloran

Trevor Jones

Cindy Watkin

Caleb Wright

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Nicholas Bochner
Assistant Principal

Miranda Brockman

Rohan de Korte

Keith Johnson

Sarah Morse

Angela Sargeant

Michelle Wood

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

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Associate Principal

Sarah Beggs

Piccolo

Andrew Macleod
Principal

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Principal

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Associate Principal

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Rachel Curkpatrick*

Cor Anglais

Michael Pisani
Principal

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David Thomas
Principal

Philip Arkinstall
Associate Principal

Craig Hill

Bass Clarinet

Jon Craven
Principal

Bassoons

Jack Schiller
Principal

Elise Millman
Associate Principal

Natasha Thomas

Contrabassoon

Brock Imison
Principal

Horns

Grzegorz Curyla*‡
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Associate Principal

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Abbey Edlin

Trinette McClimont

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Principal

Shane Hooton
Associate Principal

William Evans

Julie Payne

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Principal

Iain Faragher*

Bass Trombone

Mike Szabo
Principal

Robert Collins*

Tuba

Timothy Buzbee
Principal

Timpani

Christine Turpin
Principal

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Robert Clarke
Principal

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Robert Cossom

Robert Allan*

Greg Sully*

Harp

Yinuo Mu
Principal

Yi-Yun Loei*
Guest Principal

Piano

Louisa Breen*

Celeste

Leigh Harrold*

* Guest Musician
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