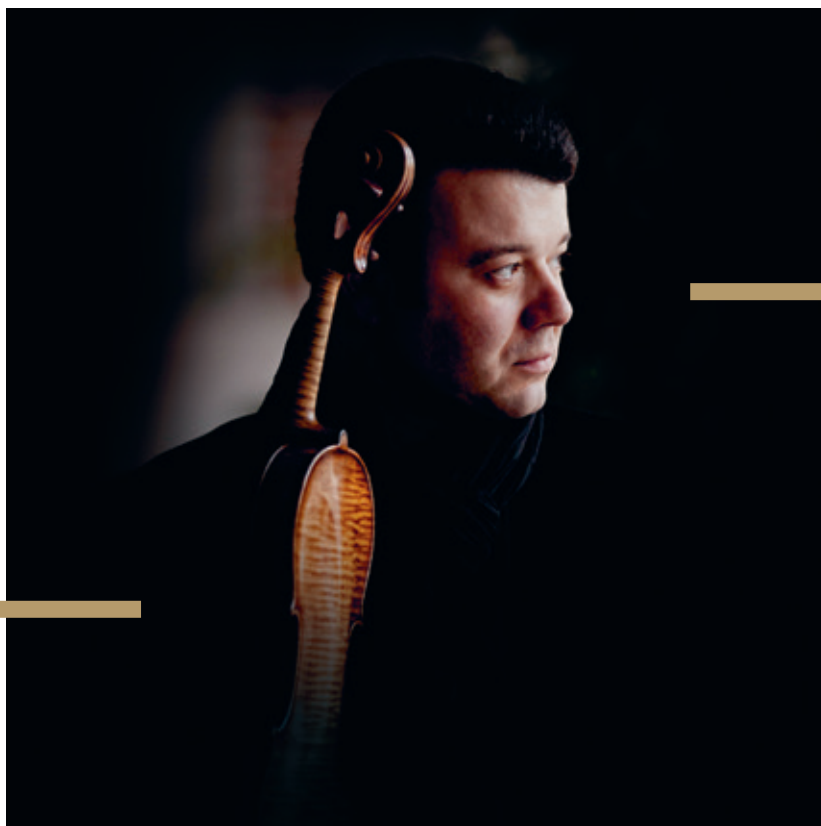


Melbourne Symphony Orchestra

CONCERT PROGRAM



Gluzman Plays Brahms

Friday 24 June at 8pm
Costa Hall,
Geelong

Saturday 25 June at 2pm
Arts Centre Melbourne,
Hamer Hall

Monday 27 June at 6:30pm
Arts Centre Melbourne,
Hamer Hall



Principal Partner

WHAT'S ON
JUNE – AUGUST 2016

**SIR ANDREW DAVIS
CONDUCTS MAHLER 6**

Thursday 30 June
Friday 1 July
Saturday 2 July

Sir Andrew Davis and the MSO's Mahler cycle continues with the powerful Symphony No.6, which incorporates everything from cowbells to fatalistic hammer blows. American pianist Jonathan Biss returns to the MSO to play Mozart's Piano Concerto No.21.



CIRQUE DE LA SYMPHONIE

Friday 15 July
Saturday 16 July

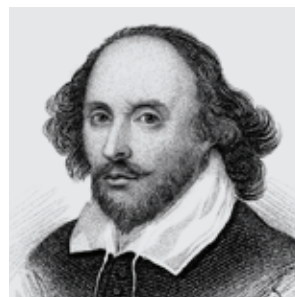
A host of international circus performers – including aerial flyers, acrobats, contortionists, dancers, jugglers, balancers, and strongmen – join the MSO in this dazzling display. Inspired by classical masterpieces, the performers bring their acrobatic and illusory skills to new and exciting levels.



SHAKESPEARE CLASSICS

Thursday 21 July
Friday 22 July

2016 marks the 400th anniversary of the death of William Shakespeare. This commemorative concert, conducted by Alexander Shelley, presents Bard-related works by four composers: Mendelssohn, Korngold, Walton and Richard Strauss. Mozart's Piano Concerto No.27 completes the program.



BEETHOVEN'S FIFTH

Friday 29 July

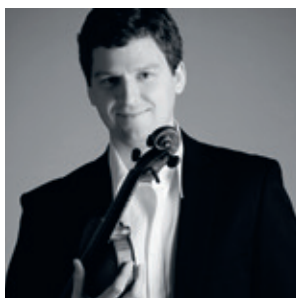
Three classic masterpieces on the one program with MSO Associate Conductor Benjamin Northey — but which is the greatest? Weber's dark and mystical overture to his opera *Der Freischütz*? Bruch's glorious evergreen Violin Concerto? Or Beethoven's Symphony No.5? Cast your vote, please.



**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. In the middle, Richard Strauss' early Violin Concerto, with soloist James Ehnes.



ARTISTS

**Melbourne
Symphony Orchestra**

Sir Andrew Davis conductor
Vadim Gluzman violin

REPERTOIRE

Ledger
Hollow Kings

Berlioz
Movements from
Romeo and Juliet

— Interval —

Brahms
Violin Concerto

This concert has a duration of approximately 2 hours, including a 20-minute interval.

This performance will be recorded for broadcast on ABC Classic FM on Wednesday 29 June at 2pm.

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



Pre-Concert Talk

7pm Friday 24 June, Costa Hall, Geelong

7pm Saturday 25 June, Stalls Foyer, Hamer Hall

MSO Assistant Principal Second Violinist Monica Curro will present a talk on the artists and works featured in the program.

Post-Concert Conversation

8:30pm Monday 27 June, Stalls Foyer, Hamer Hall

Join MSO Director of Artistic Planning Ronald Vermeulen for a post-concert conversation.

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.



Hollow Kings

Taking inspiration from four of Shakespeare's kings, James Ledger has written a work to celebrate the 400th anniversary of Shakespeare's death. Today, *Hollow Kings* receives its world premiere performance with the Melbourne Symphony Orchestra.

Could you explain the title of the work?

When the MSO commissioned this work for the 400th anniversary of Shakespeare's death, I decided to take some of the kings' speeches from certain plays and use those speeches to inspire and shape the music. I read and watched a lot of Shakespeare to choose the kings that would inspire the work. I originally chose a lot of text that got whittled down during the composition – it was a little bit like writing an opera without words. I have to say I was overwhelmed at Shakespeare's remarkable ability to strip back the mask of royalty and reveal human frailty with such breathtaking language and metaphor. His skill of looking at these characters made them seem quite naked or transparent, but I thought the term 'hollow' seemed best to describe this.

Where did you take your inspiration?

The inspiration comes from four kings: Macbeth, Henry VIII, Richard III, and King Lear.

Shakespeare has influenced so many composers over the years, how has he influenced you?

I somehow managed to get through school without studying any Shakespeare. Researching this piece was a very similar experience to discovering a new composer (or indeed, an old composer that I hadn't really discovered). I became quite excited and obsessed.

How do you spend your spare time?

This is where the lines between work and hobby get blurred. Strangely enough, I like to unwind by playing music. I have been teaching myself guitar for the last couple of years, and I enjoy jamming with my two children who are 8 and 10.

How did you get started as a composer?

After graduating in performance on the French horn, I moved to England and got work almost immediately as a copyist (someone who writes out the performance parts from the composer's score). I then started to pick up work writing incidental music for small plays and the odd bit of TV work.

What music do you listen to?

The answer to this is as broad as it is wide. Perhaps the best way to answer this is to list the last ten composers I listened to on iTunes. They are: Webern, Roxy Music, Xenakis, Jimi Hendrix, Berio, Lalo Schiffrin, Wagner, Ligeti, Strauss (Richard) and Sciarrino.

What is something that people wouldn't know about you?

I'm thinking of starting a band with my two children!

Photo: James Ledger with his son Owen and his daughter Mardi

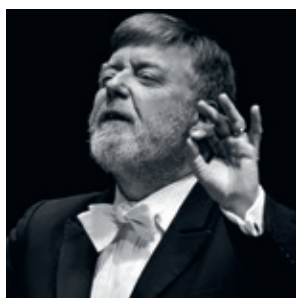
SIR ANDREW DAVIS
CONDUCTOR

Sir Andrew Davis is Music Director and Principal Conductor of the Lyric Opera of Chicago and Chief Conductor of the Melbourne Symphony Orchestra. In a career spanning over 40 years, he has been the musical and artistic leader at several of the world's most distinguished opera and symphonic institutions, including the BBC Symphony Orchestra (1991-2004), Glyndebourne Festival Opera (1988-2000), and the Toronto Symphony Orchestra (1975-1988). He recently received the honorary title of Conductor Emeritus from the Royal Liverpool Philharmonic Orchestra.

One of today's most recognised and acclaimed conductors, Sir Andrew has conducted virtually all the world's major orchestras, opera companies, and festivals. This year he celebrates his 40-year association with the Toronto Symphony, and aside from performances with the Melbourne Symphony, he will conduct the BBC Symphony Orchestra at the Proms, Philharmonia Orchestra at the Three Choirs Festival, and the Scottish Chamber Orchestra at the Edinburgh International Festival.

Born in 1944 in Hertfordshire, England, Sir Andrew studied at King's College, Cambridge, where he was an organ scholar before taking up conducting. His wide-ranging repertoire encompasses the Baroque to contemporary, and his vast conducting credits span the symphonic, operatic and choral worlds.

Sir Andrew was made a Commander of the British Empire in 1992, and a Knight Bachelor in 1999.



VADIM GLUZMAN
VIOLIN

Vadim Gluzman appears regularly with major orchestras such as the Philadelphia Orchestra, London Symphony, Israel Philharmonic, and NHK Symphony; and conductors including Andrew Litton, Marek Janowski, Semyon Bychkov, Jukka-Pekka Saraste, Neeme Järvi, Michael Tilson Thomas, and Paavo Järvi. His festival appearances include Verbier, Ravinia, Lockenhaus, and the North Shore Chamber Music Festival in Northbrook, Illinois, which he founded with his pianist wife, Angela Yoffe.

Recent appearances have included the premiere of Lera Auerbach's *The Infant Minstrel and His Peculiar Menagerie*, with Edward Gardner and the Bergen Philharmonic and he will take part in the BBC Symphony's and Orchestre de la Suisse Romande's forthcoming performances. An award-winning recording artist his latest CD features Prokofiev's sonatas as well as three transcriptions from *Romeo and Juliet*.

Born in the former Soviet Union, Vadim Gluzman began violin at age 7. Before moving to Israel in 1990, where he was a student of Yair Kless, he studied with Roman Sne in Latvia and Zakhar Bron in Russia. In the US his teachers were Arkady Fomin and, at the Juilliard School, Dorothy DeLay and Masao Kawasaki. He plays the 1690 'ex-Leopold Auer' Stradivarius, on extended loan to him through the generosity of the Stradivari Society of Chicago.



JAMES LEDGER
(BORN 1966)

Hollow Kings

I *Macbeth*

II *Henry VIII*

III *Richard III*

IV *King Lear*

Hollow Kings is a set of four interludes for orchestra written to mark the 400th anniversary of William Shakespeare's death. Each movement is shaped around certain speeches from the plays that are either spoken by or about a king. The title reflects Shakespeare's remarkable ability to strip back the masks of royalty and reveal human experiences in compelling imagery and metaphor. The orchestration for *Hollow Kings* is deliberately also very stripped-back and includes in its instrumentation an electric guitar. I thought of this instrument as a modern-day lute which was both ubiquitous and significant in Shakespeare's time – much like the electric guitar has been in ours.

The four movements are as follows:

Macbeth

Macbeth's journey from virtuous leader to morally bankrupt king is fuelled by his wife, Lady Macbeth, who goes mad from guilt. The opening music is inspired by a moment right after Macbeth has murdered King Duncan and is in a panicked delusion over the crime he has just committed. He believes he has heard a voice shout 'Sleep no more! Macbeth does murder sleep'. There is a supernatural thread in *Macbeth* – it was three mysterious witches who prophesied that Macbeth would become king – and the music in this interlude is full of bends and altered tunings to reflect this other-worldly influence. The music for the end of this movement was inspired by his utter lack of sympathy at hearing of Lady Macbeth's death: 'She should have died hereafter. There would have been a time for such a word'.

Henry VIII

This isn't one of Shakespeare's best-known plays, and there is some dispute over its authorship. However, there is a line that Queen Katherine (Henry's wife) utters to her servant as she is about to be divorced from King Henry before he takes up with Anne Boleyn: 'Take thy lute, wench: my soul grows sad with troubles'. The electric guitar begins this movement with a bluesy soliloquy which is soon joined by the orchestra who transform the guitar tune into a coronation march for Anne Boleyn. This is interrupted by a consort from within the orchestra that plays an archaic lament for Katherine, which is then joined by the orchestra who simultaneously play the coronation music AND a funeral march for Anne – although her death doesn't occur in Shakespeare's play.

Richard III

Richard III as portrayed by Shakespeare was a ruthless and evil man who was also hideously deformed. This movement was inspired by text taken from *Henry VI*, Part III where he says to Gloucester (who is not quite yet Richard III), 'The owl shrieked at thy birth, an evil sign' and follows that with the even more brutal 'Thy mother felt more than a mother's pain, And yet brought forth less than a mother's hope'. The music for this movement is ungainly and full of awkward bumps and shrieks. The closing moments feature a wah-wah guitar as Richard ponders his deformity and decides that if he can't be a lover, he'll be a villain.

King Lear

This movement begins in a very tempestuous fashion as Lear has been left abandoned in a storm by his two eldest daughters. He commands the storm to 'bring it on' with a monologue that begins 'Blow, winds, and crack your cheeks! rage! blow!'. Lear's descent into madness is highly compelling as his mad turns are equalled with utterances of profound wisdom. The storm music gives way to music of serene calm. This was inspired by Lear's touching reconciliation with his youngest daughter, Cordelia, both of whom are sent to prison: 'Come, let's away to prison: We two alone will sing like birds i' the cage'. They both die and the piece ends with an orchestral hymn.

James Ledger © 2016

About the composer:

James Ledger wrote his first orchestral work, *Indian Pacific*, in 1996 and since then his music has been programmed on a regular basis by all of the Australian state symphony orchestras. He has been composer-in-residence with many ensembles and institutions including the Christchurch, Adelaide and West Australian Symphony Orchestras, and the Australian National Academy of Music. His compositions have twice been named Orchestral Work of the Year in the APRA/AMC Art Music Awards, and his song-cycle *Conversations with Ghosts*, co-written with Paul Kelly, won an ARIA award. He is currently a lecturer in composition at the University of Western Australia.

HECTOR BERLIOZ (1803–1881)

Movements from *Roméo et Juliette* – Symphonie dramatique, Op.17

<i>Scène d'amour</i>	<i>Love Scene</i>
<i>La reine Mab, ou la fée des songes.</i> (Scherzo)	<i>Queen Mab, or the Dream Fairy</i> (Scherzo)
<i>Roméo seul – Tristesse – Concert</i> <i>et Bal. Grande Fête chez Capulet</i>	<i>Romeo Alone – Melancholy –</i> <i>Concert and Ball. Festivities at</i> <i>the Capulets' Palace</i>

According to Berlioz's memoirs, we have Paganini to thank for the dramatic symphony *Roméo et Juliette*. In 1834, Paganini had asked Berlioz for a work in which he could show off his Stradivarius viola, but had declined to perform the resulting piece as it was not, he felt, virtuosic enough. The piece was, of course, the symphony *Harold in Italy*. Berlioz recounts how, in December 1838 after a concert featuring the *Symphonie fantastique* and *Harold*, Paganini (by then mortally ill) went down on his knees before the composer in the presence of some incredulous orchestra members. Two days later Paganini's son delivered a letter to Berlioz containing 20,000 francs 'as a token of my homage'. Berlioz paid off his debts, but, still left with a large sum of money, settled on the idea of 'a symphony with chorus, soloists and choral recitative on the sublime and perennial theme of Shakespeare's *Romeo and Juliet*'.

Shakespeare enjoyed a massive vogue in Paris which began with the fateful (for Berlioz at least) visit in 1827 by William Abbott's English theatre company, which included in its ranks Harriet Smithson – initially the inspiration for the *Symphonie fantastique* and later Berlioz's wife. Berlioz describes being 'shaken to the depths' by *Hamlet* one night and by *Romeo and Juliet* the following. The Shakespeare that enthralled Berlioz at this time was a creature of the Romantic movement: in Germany and France the interest in Shakespeare was fuelled by some of his more 'Gothic' elements: the dark worlds of madness in *Hamlet* or *King Lear*, the enchanted landscapes of *The Tempest* or *A Midsummer Night's Dream*, the unrequited passion and 'Liebestod' (love-death) of *Romeo and Juliet*. Shakespeare remained a potent and profound force in Berlioz's music throughout his life, not only in those works directly inspired by Shakespeare – the *Romeo and Juliet* symphony, the fantasy on *The Tempest*, the *King Lear* overture or the gentle comedy of *Béatrice et Bénédicte* – but in the 'Shakespeareanised' Virgil of *The Trojans*.

Paganini, sad to say, was never to hear the work which Berlioz dedicated to him and therefore also missed the inevitable howls of derision from critics who felt that Berlioz had violated the notion of the symphonic, had written 'absurd' and 'ridiculous' music, and, most importantly, had 'failed to understand Shakespeare'. Such criticisms should come as no surprise – Berlioz, after all, was famous for genre-busting and for creating hybrid forms to match his own highly personal artistic vision. Pieces like the *Symphonie fantastique* or the *Grande Symphonie funèbre et triomphale* wear their extra-musical connotations in their titles; *Harold in Italy* is almost a viola concerto, but with strong extra-musical links to Byron. Berlioz

used 'concert opera' to describe *The Damnation of Faust* before settling on 'dramatic legend', and described *Roméo et Juliette* as a 'dramatic symphony.'

'Dramatic symphony' of course begs the question of the extent to which the work is dramatic or symphonic, but Berlioz himself provides the most succinct answer: 'There is no question of this work's genre ever being confused with any other. Notwithstanding the frequent use of the voice, this is neither an opera nor a cantata; it is a symphony with choir. The writing for voices almost from the outset is intended to prepare the listener for the dramatic scenes whose feelings and passions are to be given expression by the orchestra.'

The work is in three parts. Part Two, from which we will hear only orchestral excerpts during this performance, begins with a wistful theme for solo violin depicting Romeo's mood which leads into an *Allegro* section reflecting the festivities, in which we get occasional musical glimpses of Romeo. In the *Love Scene* that follows, the tranquil, evening mood is set in preparation for one of the composer's finest movements, the *Adagio*.

The *Queen Mab* scherzo is a prodigious feat of orchestral writing: almost always pianissimo and breathtakingly fast. It is also notable for employing a rarity for the time: a pair of antique cymbals.

Adapted from a program note by Gordon Kerry © 1999

The Melbourne Symphony Orchestra first performed music from Berlioz's Roméo et Juliette in August 1949 under conductor Rafael Kubelik. The MSO most recently performed extracts in September 2014 under Brad Cohen.

JOHANNES BRAHMS
(1833–1897)

Violin Concerto in D, Op.77

Allegro non troppo

Adagio

Allegro giocoso

Vadim Gluzman violin

Brahms spent the summers of 1877-79 in the lakeside village of Pörschach in Carinthia, producing his first Motet, Op.74, the Ballades for two voices and piano Op.75, the Symphony No.2 and his Violin Sonata in G, Op.78 – all works which share an atmosphere of pastoral beauty shot through with nostalgia. But as Brahms scholar Karl Geiringer notes, the 'crowning masterpiece' of this time is the Violin Concerto.

The Concerto, like the G major Sonata, was composed for the great virtuoso Joseph Joachim, whom an ecstatic 15-year-old Brahms had heard play the Beethoven Concerto. After being introduced by Brahms' then duo partner Eduard Reményi in 1853, their friendship began in earnest, with Joachim later writing to Brahms' parents of how 'Johannes has stimulated my work as an artist to an extent beyond my hopes... my friendship is always at his disposal.' Brahms similarly admired Joachim, significantly as the composer of the *Hungarian Concerto* as much as performer, saying that 'there is more in Joachim than in all the other young composers put together'.

While Joachim was intimately involved with the creation of early works of Brahms' chamber music, it was not, strangely enough, until those summers in the 1870s when Brahms was in his 40s – the same time he finally emerged as a symphonist – that he wrote solo music for the violinist. Geiringer notes that, in the case of both Concerto and Sonata, Brahms 'conscientiously asked his friend's advice on all technical questions – and then hardly ever followed it', but in fact at crucial points Joachim's advice on technical matters was invaluable. This consisted mainly of tinkering with certain figurations to make them more gratifying to play. With the Concerto the process was, however, intensely annoying for both, and Brahms' prevarications and avoidance strategies for finishing the piece had their effects, ultimately, on its first performance and subsequent reception. But Joachim was also a profoundly serious artist – like Brahms – and out of their collaboration came works in which the element of virtuosity never overshadows the musical argument, despite the work's many technical challenges.

The Concerto has some of the expansive dimensions of Brahms' First Piano Concerto. This is especially true of the spacious first movement which, like that of Beethoven's Violin Concerto, takes up more than half the work's playing time, and which begins with a long, symphonic exposition of its main themes. Like its companion, the Second Symphony, the Concerto is in D, a key which composers like Beethoven, Tchaikovsky and Sibelius used for violin concertos as it makes use of the natural resonance of the instrument's open

D, A and G strings; like the Symphony it has something of a visionary Romantic tone cast in impeccably classical form.

Brahms originally thought to write the piece in four movements, making the central pair a scherzo and contrasting slow movement. But he wrote to Joachim that the 'middle movements – naturally the best ones – have fallen through. So I have substituted a feeble [or 'wretched'] adagio.' (In fact the proposed scherzo made it into the Second Piano Concerto.) 'Feeble' is of course hardly the word for this sublime *Adagio*, though one violinist notoriously complained that the oboe got the only good tune! Derived from the simplest of musical figures – the falling broken chord with which the violin begins – it evolves into one of Brahms' most soulful but restrained movements. As such, it provides a wonderful contrast to the gypsy-style finale, with its pyrotechnic solo line and exciting use of displaced accents.

Joachim premiered the piece in Leipzig in 1879, but the response was tepid, partly because of the wrangling over revisions and improvements that went on until very near the performance date: Joachim was not entirely at ease and Brahms, frequently erratic on the podium, was not at his best while conducting the work. In fact, only through Joachim's persistence did the concerto gradually gain its rightful place in the standard repertoire. Joachim continued to advocate for Brahms' music even when the two men fell out over the violinist's divorce in 1884. That rift lasted until Brahms wrote the Double Concerto for Violin and Cello in 1887. But that's another story.

Gordon Kerry © 2006/15

The first performance of the Brahms Violin Concerto by any of the Australian state orchestras was given by the Melbourne Symphony Orchestra on 20 August 1938, with conductor Malcolm Sargent and soloist Haydn Beck. The MSO most recently performed it in November 2015 with director/soloist Kolja Blacher.



Musical Pairings

We spoke to Sarah and Monica Curro about what it is like to work and perform together in the Orchestra.

Describe your sister in five words.

SC: Exuberant, secretly artistic (as in drawing and painting), sensitive, scary, generous.

MC: Brave, intelligent, generous, energetic, stylish

How did you come to perform together with the MSO? Who was first?

SC: Monica was the first to do everything we have both happened to do in life.

MC: I was first. I loved Melbourne so much I moved here with no job and then thankfully landed one with MSO.

What is your favourite childhood memory of your sister?

SC: We didn't get along as children so that's a hard one. Probably the times she gave me clothes she didn't want anymore. That happens still!

MC: When she was about 18 months old she covered her entire body with multicolour paint - she was like an oval shaped warrior rainbow baby - I still laugh when I think about it... but apart from that I was pretty annoyed that she had ruined my only child status. I'm over it now - there were three brothers after her!

Do you practice together outside of rehearsals?

SC: We used to practice orchestral music together but a combination of children, outside commitments and getting more awesome at learning music quickly and sight-reading has brought that to an end.

MC: We have done lots of practice together. When we lived together we used to practise our MSO parts in the

kitchen (1st and 2nd violin parts are really fun together) and we've played double concertos together - Bach of course, and an epic double concerto written for us by Stefan Cassomenos. We have also done lots of recording sessions for films and pop stars, including with the wonderful Katie Noonan, and so many chamber concerts. Lately it has been less as my trio PLEXUS now takes up most of my extra-curricular time.

How does your sister inspire you?

SC: Sometimes we find ourselves next to each other even though we are in different sections. She's inspiring to sit next to because she never approaches anything half-heartedly.

MC: She inspires me to be kinder and more generous, and her commissioning of composers was a huge inspiration to do the same by forming my trio. It's always so great to sit near her - we are peas in a pod after playing together for so many years.

What is the best thing about sharing the stage with your sister?

SC: That we are representing our father and mother who taught us everything about playing in an orchestra and understanding music. It's easy to remember and acknowledge that when Monica is there.

MC: It's comforting to have family around in a high octane artistic environment! She also does my hair before concerts sometimes - she's a very good stylist.

Photo of Sarah (left) and Monica (right) by Daniel Aulsebrook.

ORCHESTRA

First Violins

Dale Bartrop
Concertmaster

Eoin Andersen
Concertmaster

Sophie Rowell
The Ullmer Family Foundation
Associate Concertmaster Chair

Monica Naselow*†
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*

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
Aaron Barnden*

Violas

Christopher Moore
Principal

Fiona Sargeant
Associate Principal

Lauren Brigden
Katharine Brockman
Christopher Cartlidge
Gabrielle Halloran
Trevor Jones
Cindy Watkin
Caleb Wright
William Clark*
Ceridwen Davies*
Isabel Morse*

Cellos

David Berlin
MS Newman Family
Principal Cello Chair

Rachael Tobin
Associate Principal

Nicholas Bochner
Assistant Principal

Miranda Brockman
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
Young-Hee Chan*

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

Clarinets

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*‡
Guest Principal

Geoff Lierse
Associate Principal

Saul Lewis
Principal Third

Jenna Breen
Abbey Edlin
Trinette McClimont
Robert Shirley*

Trumpets

Geoffrey Payne
Principal

Shane Hooton
Associate Principal

William Evans
Julie Payne

Trombones

Brett Kelly
Principal

Iain Faragher*

Bass Trombone

Mike Szabo
Principal

Tuba

Timothy Buzbee
Principal

Timpani

Christine Turpin
Principal

Percussion

Robert Clarke
Principal

John Arcaro
Robert Cossom
Evan Pritchard*

Harp

Yinuo Mu
Principal

Alannah Guthrie-Jones

Guitar

Ken Murray*

* Guest Musician
† Courtesy of Tasmanian
Symphony Orchestra
‡ Courtesy of Malaysian
Philharmonic Orchestra

BOARD

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Michael Ullmer

Board Members

Andrew Dyer
Danny Gorog
Margaret Jackson AC
Brett Kelly
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