PRESENTING PARTNER
ONE CIRCULAR QUAY BY WANDA
KALEIDOSCOPE
Friday 3 November, 8pm
Saturday 4 November, 8pm
■ A BMW Season Highlight

Katie Noonan’s Elixir
with Michael Leunig

MEET THE MUSIC
Thursday 2 November, 6.30pm
**VLADIMIR ASHKENAZY’S SHOSTAKOVICH TRIBUTE**

**Dramatic Shostakovich**

**SHOSTAKOVICH**
- Lady Macbeth of Mtsensk: Passacaglia
- Violin Concerto No.1
- Symphony No.5.

**Vladimir Ashkenazy** conductor
- Ray Chen violin

**Special Event**
- Premier Partner Credit Suisse
  - Fri 10 Nov, 8pm
  - Sat 11 Nov, 2pm
  - Mondays @ 7
  - Mon 13 Nov, 7pm
  - Sydney Opera House

**Gripping Shostakovich**

**SHOSTAKOVICH**
- Cello Concerto No.1
- Symphony No.8.

**Vladimir Ashkenazy** conductor
- Daniel Müller-Schott cello

**APT Master Series**
- Wed 15 Nov, 8pm
- Fri 17 Nov, 8pm
- Sat 18 Nov, 8pm
- Sydney Opera House

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**CLASSICAL**

**Beethoven One**

*Marwood and the SSO Fellows*
- BEETHOVEN Symphony No.1
- VASKS Distant Light – Violin Concerto
- Anthony Marwood violin-director • SSO Fellows

**Tea & Symphony**
- Fri 17 Nov, 11am
  - complimentary morning tea from 10am
- Sydney Opera House

**Belshazzar’s Feast**

*EÖTVÖS Halleluja – Oratorium balbulum*

**AUSTRALIAN PREMIERE**
- WALTON Belshazzar’s Feast
- David Robertson conductor
- Michelle DeYoung mezzo-soprano
- Topi Lehtipuu tenor
- Andrew Foster-Williams bass-baritone
- Martin Crewes narrator
- Sydney Philharmonia Choirs
- Tasmanian Symphony Orchestra Chorus

**Emirates Metro Series**
- Fri 24 Nov, 8pm
- Great Classics
- Sat 25 Nov, 2pm
- Sydney Opera House

**Souvenirs**

*SSO Fellows*
- LIGETI arr. Howarth Mysteries of the Macabre
- PÄRT Fratres for chamber ensemble (2007)
- RAUTAVAARA Octet for Winds
- GLAZUNOV In modo religioso for brass quintet
- TCHAIKOVSKY Souvenir de Florence
- Roger Benedict conductor • David Elton trumpet
- SSO Fellows

**Sun 26 Nov, 3pm**
- Verbrugghen Hall

**Bluebeard’s Castle**

*With Bach & Brahms*
- BRAHMS Alto Rhapsody
- JS BACH Cantata No.82 – Ich habe genug
- BARTÓK Bluebeard’s Castle
- David Robertson conductor
- Michelle DeYoung mezzo-soprano
- Andrew Foster-Williams bass-baritone
- John Relyea bass
- Don Hany narrator
- Opera Australia Chorus

**APT Master Series**
- Wed 29 Nov, 8pm
- Fri 1 Dec, 8pm
- Sat 2 Dec, 8pm
- Sydney Opera House

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Welcome to this concert by the Sydney Symphony Orchestra. We are delighted to be supporting this week’s performances as part of our partnership with the SSO.

Earlier this year, we announced our vision for One Circular Quay – a development that will incorporate a five-star Wanda Vista hotel, private residences and boutique retail at 1 Alfred Street on Circular Quay. Upon its planned completion in 2021, Sydney will be able to enjoy a new icon, subtle yet striking. So it seems very appropriate that, in our wider commitment to the arts, we are now supporting the artistic endeavours of the great symphony orchestra that makes its home in the iconic Sydney Opera House.

In this performance featuring Katie Noonan’s trio Elixir and poet-artist Michael Leunig, you will experience the power of collaboration and the synergy that emerges when different art forms and genres of music come together in concert. You will be able to enjoy not only the excitement of a symphony orchestra but also the powerful storytelling and poignant emotions of tonight’s songs. This is a reminder that the presence of the arts in our lives is not simply a luxury but an uplifting part of the human experience.

We hope you enjoy the concert and that it leaves you both inspired and proud to call the SSO ‘Your Orchestra’.

John Wei
Managing Director
Wanda One Sydney
Katie Noonan’s Elixir with Michael Leunig and the SSO

Gratitude and Grief

Iain Grandage conductor
Katie Noonan vocals
Stephen Magnusson guitar
Zac Hurren saxophone
Michael Leunig poet and artist

Songs by Katie Noonan
with other songwriters as credited

First Seed Ripening
Hemispheres
with Zac Hurren, Stephen Magnusson & Thomas Shapcott, arranged by Steve Newcomb

LaLa Land
Departed
Little Tendrils – Love is Born
with Hurren, Magnusson & Michael Leunig
arr. Newcomb

Gratitude and Grief
with Hurren, Magnusson & Leunig
arr. Chindamo

Peace is My Drug
with Leunig, arr. Newcomb

Magpie
with Leunig, arr. Newcomb

The Smile
with Hurren, Magnusson & Michael Leunig
arr. Newcomb

Let it Ring
with Leunig, arr. Iain Grandage

The Gentle Hum
with Hurren, Magnusson & Leunig
arr. Chindamo

The Path to Your Door
with Hurren, Magnusson & Leunig
arr. Grandage

Rainbow Connection
by Paul Williams & Kenneth Ascher
arr. Newcomb

INTERVAL

Pre-concert talk by Linda Lorenza in the Northern Foyer 45 minutes before each performance. Visit sydneysymphony.com/speaker-bios for more information.

The concert will be performed with a 20-minute interval and will conclude at approximately 8.30pm (Wed), 10pm (Fri, Sat).

Find Leunig song lyrics at: www.katienoonan.com/leunig

The performance on 4 November is a BMW Season Highlight
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*Important Notice: Artist impression only. View is indicative only as at October 2017 of just one possible view. Actual views may vary and will depend on a number of factors including the floor of the building on which the apartment is located.
ABOUT THE MUSIC

The Beauty of Collaboration

Katie Noonan spoke to Aaron Curran about creativity and connection

For Katie Noonan, returning to the Sydney Opera House to perform with the Sydney Symphony Orchestra is a bit like coming home. Her ties to the orchestra go right back to the earliest days of her career, and she was a regular visitor to the venue months before she was even born.

‘I’ve got so many beautiful memories of working with the SSO’, she recalls. ‘My first time ever performing at the Opera House was with the orchestra and my band George and the wonderful Mr Jon Lord, organist with Deep Purple. Somehow he had found out about us and we became the first band in the world to perform his Concerto for Group and Orchestra other than Deep Purple. That was wild, three or four sold-out nights, and such an incredible way to begin our history together. Also shooting a promotional clip for the Sydney Opera House, a version of Nick Cave’s ‘The Ship Song’. The day they filmed my segment with the SSO was the day ‘La Stupenda’ passed away – Dame Joan Sutherland – so that was an incredible moment, to be singing where Australia’s finest opera singer had created her music, and where she played her farewell performances. So they are two particularly fervent memories. But actually my earliest visit to the Opera House started in 1977 because my mum was performing (Britten’s) Albert Herring with Opera Australia. I was still in utero! Weirdly I think my experiences in Mum’s womb might have set my musical interests in motion, as the next week she took my brother to see ABBA perform live at the Sydney Showgrounds. Those two events seem to mark out what I love most in music –
great pop and amazing classical music. I was the daggy kid at school who adored listening to Vivaldi and Bach, as much as I loved Annie Lennox and Crowded House.

Noonan will put her love of different musical forms to best use when she and her group Elixir join artist-writer Michael Leunig, conductor Iain Grandage and some of Australia’s finest orchestral players on the Gratitude and Grief tour, performing music that will soon be released as Elixir’s third studio album.

‘Elixir is very special to me, it’s my longest continuous band,’ she says. ‘We started in 1997, so we’ve been together 20 years, my whole career in fact. My husband Zac’s in the band too, and it’s an important part of our relationship to make music together, as well as being parents and lovers and all the rest of it. Elixir has always been about celebrating great Australian poetry. We love working with poets that we admire, particularly older writers who have lived more years than us and have their own unique perspectives on life. This is our third album where we’ve worked with an incredible Australian writer. Our first was with Martin Challis, our second with Thomas Chapcott, and now this new one is with the incredible Michael Leunig, who’s one of the sweetest souls I’ve ever met. He feels like a band member, not just a guest.’

Katie was introduced to Leunig by Richard Tognetti, after he came to see her perform with the Australian Chamber Orchestra. ‘When I first met Michael I felt like I’d met a real kindred spirit. I was pretty overcome because I’m a massive fan. I think every musician I know has something by Leunig in their home, whether a framed quote or a cartoon. The intimacy and sense of home, love and compassion that are in Michael’s words and artworks feel like such a welcoming space to make music in. Though he’s famous, I still think he’s a much underrated writer. He has the capacity to say so much with so few words. That is such an amazing skill in poetry but also for song lyrics, to say a lot with little. It’s such a privilege to sing what he writes.’

Noonan explains that the process of writing songs with Leunig started out as a long-distance activity but, serendipitously, things gradually came together in person. ‘The process was for the three of us in Elixir to get together and start

La-La Land.
I want to go to La-La Land
And have a holiday;
In La-La Land they’ll understand
The thing I have to say.
I’ll rent the little wonky shack
That overlooks the bay
And wait until it all comes back:
This thing I have to say.

And then one night I’ll bow my head
While strolling on the sand
And say the thing that must be said
Out loud in La-La Land.
jamming, with me surrounded by pages of Michael’s words, and to see where our ideas connected. But both times when we were ready to do demo recordings of the songs, he was right there with us in the studio. Totally unplanned actually, the first time was in Melbourne, and then recently up in Queensland, he appeared at a poetry festival and we saw each other there. I didn’t even know he was going to be there but I said, ‘Hey we’re in the studio tomorrow, do you want to come?’ Luckily he had a day off. I told him I still needed an extra verse to complete one song and he wrote it for me then and there. He said it was like being in the newsroom, on deadline, needing to go straight to print!’

‘Given a lot of Michael’s poems are quite short, I had to ask him to extrapolate and flesh out some themes a little more,’ she explains, ‘and he wrote those lyrics directly into my songbook with his distinctive handwriting, so now that’s a treasured memento for me. I read his words straight from his own pen and we recorded them immediately, as soon as he’d written them. One of our songs is called ‘Gratitude and Grief’, these seemed like the right sentiments to sum up the whole body of work. In the last few years, I’ve been through periods of grief and have taken a lot of solace from Michael’s words. I wrote a song called ‘Gratitude’ on my last album too, which is about the sadness of burying someone you love but the joy that comes from paying tribute to them and what they’ve given you in life. Times like that are deeply sad but also allow you to give thanks for what you’ve shared.’

‘It’s interesting, you know, music’s a weird force. You make music and you choose words and put them together but sometimes it’s not till much later that you really understand what they’re about. My father has been very sick lately and the song we wrote with Michael, ‘Gratitude and Grief’, not only describes what I’ve been feeling lately, but it’s like the universe has wanted me to have this song to help deal
with things. Our work with Leunig has become a real joy and solace. I connect with his words and themes because he’s such a beautiful soul. Collaborating was just meant to be.

The two words Noonan uses most often in this interview are ‘beautiful’ and ‘collaboration’ – the essential qualities she looks for in joining others to make music. ‘Our arrangers, Iain Grandage and Steve Newcomb, are just amazing beautiful men, and are people that we love. Iain will be conducting too, he’s a stellar musician and was a cellist first before becoming known as a composer and arranger. He’s also an incredibly nice human being. So if he’s the fifth band member for this project, then Stevie Newcomb is the sixth. Steve worked on our last Elixir album (First Seed Ripening) and we actually studied together at the (Queensland) Conservatorium, we grew up together as little jazz babies, right back when Elixir was just starting.’

‘The older I get, the more I realise I only want to work with people that I like personally. Life is too short to work with arseholes,’ she adds laughing. ‘Especially sharing music. You need to be in a place of trust with the people you play with…music can expose your vulnerabilities, your frailties and uncertainties, so you need to feel like those playing with you have got your back.’

For Katie, musical collaboration is also about learning, growth and getting the best possible introduction to different forms of creativity that can inspire and challenge her. ‘I particularly love working with artists that create in a different form or vernacular, like Rafael Bonachela at Sydney Dance Company or Yaron Lifschitz of Circa,’ she explains. ‘I love

Finding her own voice
I started an opera degree, and though I loved it I soon realised I didn’t love it enough to make it the sole focus of my musical career, which you have to do, of course – singing opera takes a tremendous amount of work. You have to live and breathe it. I was more interested in trying to find my own voice as a performer and songwriter. All of my heroes are people who don’t sound like anyone else, whether that be Uncle Archie Roach or Björk. I think opera can be more about the art of imitation, of trying to achieve a notion of perfection that someone else has defined, rather than creating original sounds. That didn’t appeal as much to me. I’m not an actor, I’m only comfortable being myself onstage and trying to be as honest as possible.

Katie Noonan
throwing myself in at the deep end and working with artists that have something different to teach me, like Richard Tognetti and Bill Henson on the ACO’s *Luminous* project, that was special. Bill is equally as passionate about what he does but in a language and form that’s new to me, so that was just fascinating. Blurring the boundaries of genre is my favourite thing. Also fear can be a powerful force in making art: touring *Les Illuminations* with Raf and Sydney Dance Company, I sang a Benjamin Britten work; halfway through learning the piece, I thought, ‘Holy crap, this is really difficult, what have I let myself in for?’ I was so scared I couldn’t pull it off. But you grow best when you stretch yourself and find new strengths you didn’t know you had. The most interesting stuff happens when you’re scared shitless and learning at a furious pace. Art loves challenge, and work of great merit can follow.’

AARON CURRAN © 2017
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**NEWS FROM THE SSO**

In recent months we’ve been delighted to announce the extension of David Robertson’s term as Chief Conductor and the appointment of new CEO, Emma Dunch.

David Robertson, who took up his position with the SSO in 2014, has extended his term until the conclusion of 2019. Sydney, he says, is ‘among a handful of cities where it is possible to realise projects that are difficult to accomplish anywhere else. Combined with the virtuosity and ambition of the musicians of the SSO, this makes the job of Chief Conductor and Artistic Director such a joy!’ Although his tenure will finish, his relationship with the orchestra will continue: ‘I look forward to returning [as much as they’ll have me!] in 2020 and 2021 as a guest conductor.’

In August, we announced the appointment of Emma Dunch as CEO, who will take up her new role with the SSO in January 2018. With degrees in opera performance and journalism, she began her arts management career at the SSO in 1996. Since then she has forged an illustrious career in the United States and in 2008 founded DUNCH, a New York-based cultural management firm. ‘I am truly inspired by this opportunity to come full circle,’ she says, ‘returning to my home city and to the organisation that first fostered my love of symphonic music.’

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**PAPER PARTNER**
K.W. DOGGETT Fine Paper
For more than 20 years, Katie Noonan has been one of Australia’s most revered musical talents – singer, songwriter, producer, pianist, mother and a fierce champion of the arts. Her career has seen her win five ARIA Awards, go platinum seven times, release over a dozen studio albums and be named one of the greatest Australian singers of all time by the Herald Sun.

She rose to prominence in 2002 as the angel-voiced singer behind the Australian band George. Since then, her extensive discography has spanned classical music, opera, jazz, folk and electronic sounds, with her extraordinary vocals always to the fore. A relentless creator with remarkable versatility, her other projects include Elixir, the trio completed by her husband Zac Hurren and guitarist Stephen Magnusson, and since 2015 she has served as the Artistic Director of the Queensland Music Festival.

Two of a Kind, her 2004 album with mother Maggie, was a #1 selling classical album, while her 2007 solo album Skin marked another top-ten release. Other releases include Songs That Made Me, a cover record made with her favourite female artists to raise money for Breast Cancer Research, Emperor’s Box with her band The Captains and the ARIA-winning pop-jazz effort Blackbird: The Music of Lennon and McCartney.

More recently, she has released With Love and Fury, her acclaimed album with the Brodsky Quartet, the intimate acoustic release Songbook, and the ARIA-nominated Fierce Hearts, which served as a soundtrack for contemporary circus group Circa. She has also found an ideal collaborator in classical guitarist Karin Schaupp, with three acclaimed releases: Songs from the British Isles, Songs of the Southern Skies and, this year, Songs of the Latin Skies, which saw the duo pick up the 2017 ARIA for Best World Music Album.

Her talent and classical training has also seen her collaborate on stage with the Queensland Ballet, Australian Chamber Orchestra and Sydney Dance Company, as well as the Sydney Symphony Orchestra. Earlier this year she reunited with George for a run of shows to mark 20 years since the band’s formation. Next year, with Elixir and in collaboration with Michael Leunig, she will release Gratitude and Grief, bringing together the songs heard in this week’s concerts.
Folk-jazz trio Elixir features saxophonist Zac Hurren, guitarist Stephen Magnusson and singer Katie Noonan and has existed for more than 19 years. The trio has enjoyed much success and great commendation along the way, including an ARIA Award (Best Jazz Album 2011), 13 weeks at #1 on the ARIA Jazz Chart, TV and festival appearances, and most recently a tour to South East Asia. The trio exists to explore new musical opportunities and relationships and thrives in unusual collaborative environments. Elixir seeks to explore the relationship between text and sound and celebrate great Australian poetry.

Regarded by many as Australia’s finest jazz guitarist, Stephen Magnusson has shared the limelight with the likes of Paul Grabowsky, Scott Tinkler, Michelle Nicole, Paul Kelly and Vince Jones. He was awarded the Swiss Diagonal Arts Grant and the Pop Kredit award in 1999, was co-winner of National Jazz Award the following year, and has been nominated for the Freedman Fellowship (twice) and the Melbourne Prize.

Zac Hurren won the National Jazz Award in 2009 and was a Freedman Fellowship finalist in 2012. He is a unique and distinctly Australian saxophonist, composer and improviser. Steeped in the jazz heritage of Coltrane, Shorter, Coleman and Shepp, Zac’s debut album *Exordium* was released in Australia in 2007, receiving critical acclaim and heralding a triumphant new arrival on the contemporary jazz scene.

The styles of music may change, but Katie’s passion for collaboration and pushing boundaries remains. ‘As much as I’m satisfied by what I do, I am always hungry for new challenges,’ she says. ‘I’m constantly collaborating. I love working with different people from different worlds and different generations... I will be making albums and singing until my last breath.’

[katienoonan.com](http://katienoonan.com)
Michael Leunig is an Australian cartoonist, writer, painter, philosopher and poet. His commentary on political, cultural and emotional life spans more than forty years and has often explored the idea of an innocent and sacred personal world. The fragile ecosystem of human nature and its relationship to the wider natural world is a related and recurrent theme.

His newspaper work appears regularly in The Age and The Sydney Morning Herald. He describes his approach as regressive, humorous, messy, mystical, primal and vaudevillian – producing work which is open to many interpretations and has been widely adapted in education, music, theatre, psychotherapy and spiritual life.

One of Australia’s most celebrated artist-poets, in 1999 Leunig was declared a national living treasure by the National Trust and awarded honorary degrees from La Trobe and Griffith universities and the Australian Catholic University for his unique contribution to Australian culture.
Iain Grandage composes, conducts and performs. A recipient of the prestigious Sidney Myer Performing Arts Award and the Ian Potter Emerging Composer Fellowship, he has been Composer-in-Residence with the West Australian Symphony Orchestra, and Musician-in-Residence at the UWA School of Music, where he is currently an Honorary Research Fellow.

His concert works have been performed by the London Philharmonic Orchestra, Australian Chamber Orchestra and the Adelaide, Melbourne and West Australian symphony orchestras, as well as the Brodsky and Australian string quartets, Australian Brass Quintet, soloists Jean-Yves Thibaudet, Sara Macliver and Craig Ogden, and choirs and orchestras around Australia.

Highlights include the Victorian Opera production of his opera The Riders, based on the Tim Winton novel with a libretto by Alison Croggon, which won the APRA/AMC Vocal Work of the Year. And for the Centenary of ANZAC day, he conducted the Adelaide Symphony Orchestra in the acclaimed premiere of his oratorio Towards First Light, written with Kate Mulvany.

Iain Grandage recently received an Honorary Doctorate from UWA.

His compositions for the theatre also include Helpmann Award-winning scores for Cloudstreet, The Secret River, When Time Stops, The Rabbits (as an associate with Kate Miller-Heidke) and the black-and-white silent film Satan Jawa (with Rahayu Suppangah).

As music director, he has won Helpmann Awards for his work with Meow Meow on the Malthouse/Sydney Festival production Little Match Girl, and with the cast of the Sydney Theatre Company production of The Secret River. He has conducted orchestras for Gurrumul, Kate Miller-Heidke and Tim Minchin; the London Philharmonic Orchestra in Southbank for Meow Meow’s Pandemonium; and internationally for the much-lauded Satan Jawa.
SYDNEY SYMPHONY ORCHESTRA

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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 SSO 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.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government’s inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

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. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO’s award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson’s fourth year as Chief Conductor and Artistic Director.
THE ORCHESTRA

FIRST VIOLINS
Lerida Delbridge
Jenny Booth
Sophie Cole
Amber Davis
Georges Lentz
Nicola Lewis
Emily Long
Leône Ziegler
Natalie Favoloro*
Emma Jardine*
Andrew Haveron
Sun Yi
Kirsten Williams
Fiona Ziegler
Kirstyn Hilton
Emma Jezek
Emma Hayes
Monique Irik
Wendy Kong
Stan W Kornel
Benjamin Li
Emily Qin*
Marina Marsden
Marianne Edwards
Victoria Bihun
Rebecca Gill
Shuti Huang
Nicole Masters
Maja Verunica

SECOND VIOLINS
Kirsty Hilton
Emma Jezek
Emma Hayes
Monique Irik
Wendy Kong
Stan W Kornel
Benjamin Li
Emily Qin*
Marina Marsden
Marianne Edwards
Victoria Bihun
Rebecca Gill
Shuti Huang
Nicole Masters
Maja Verunica

VIOLAS
Roger Benedict
Justin Williams
Sandro Costantino
Rosemary Curtin
Jane Hazelwood
Graham Hennings
Stuart Johnson
Leonid Volovelsky
Tobias Breider
Anne-Louise Comerford
Justine Marsden
Felicity Tsai
Amanda Verner

CELLOS
Leah Lynn
Kristy Conrau
Timothy Nankervis
Christopher Pidcock
Adrian Wallis
Umberto Clerici
Catherine Hewgill
Edward King
Fenella Gill
Elizabeth Neville
David Wickham

DOUBLE BASSES
Alex Henery
Richard Lynn
Jaan Pallandi
Hugh Kluger°
Kees Boersma
David Campbell
Steven Larson
Benjamin Ward

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Emma Sholl
Carolyn Harris
Rosamund Plummer
Principal Piccolo

OBOES
Diana Doherty
Shefali Prys
David Papp
Alexandre Oguey
Principal Cor Anglais

CLARINETTS
Francesco Celata
Christopher Tingay
Craig Wernicke
Principal Bass Clarinet

BASSONS
Todd Gibson-Cornish
Matthew Wilkie
Principal Emeritus
Fiona McNamara
Noriko Shimada
Principal Contrabassoon

HORNS
Ben Jacks
Marnie Sebire
Jenny McLeod-Sneyd*
Geoffrey O’Reilly
Principal 3rd
Euan Harvey
Rachel Silver

TRUMPETS
David Elton
Paul Goodchild
Anthony Heinrichs
Yosuke Matsui

TROMBONES
Ronald Prussing
Scott Kinmont
Nick Byrne
Christopher Harris
Principal Bass Trombone

TUBA
Steve Rossé

TIMPANI
Brian Nixon*
Richard Miller
Mark Robinson
Assistant Principal

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Rebecca Lago
Timothy Constable
Jess Ciampa*

HARP
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Mr Michael Neustein
Mr David
John & Verity Norman
Mr Graham North
Paul O’Donnell
Mr Edmund Ong
Dr Kevin Pedemont
Michael Quailey
Suzanne Rea &
Graham Stewart
Kim & Graham Richmond
Dr Peter Roach
Mr David Robinson
Alexander & Rosemary Roche
Mr Michael Rollinson
Agnes Ross
Mrs Audrey Sanderson
Gary E Scarf & Morgie Blaxill
Mr Tony Schlosser
Lucille Seale
Peter & Virginia Shaw
David & Alison Shillington
Mrs Diane Shtheinman AM
Dr Evan Siegel
Margaret Sikora
Jan & Ian Sloan
Maureen Smith
Ann & Roger Smith
Tita Sprague
Mrs Jennifer Spitzer
Robert Spry
Ms Donna St Clair
Cheri Stevenson
Fiona Stewart
Dr Vera Stoerm
Margaret & Bill Suthers
Mr Ian Taylor
Mr Ludovic Theau
Alma Toohoy
Hugh Tregarthen
Ms Laurel Tsang
Gillian Turner & Rob Bishop
Ms Kathryn Turner
Ross Trinnes
Mr Thierry Vancallie
Jan & Arthur Waddington
Ronald Walledge
In memory of Don Ward
Bernadette Williamson
Jan & Sarah Williamson
Peter Williamson
Mr D & Mrs H Wilson
Dr Wayne Wong
Mrs Sue Woodhead
Sir Robert Woods
Ms Roberta Woolcott
Dawn & Graham Worner
Mr John Wotton
Ms Lee Wright
Ms Juliana Wynus
Paul Wyckert
Anne Yabsley
L D & H Y
Anonymous (52)
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