DAVID ROBERTSON CONDUCTS

Bartók’s Concerto for Orchestra

13, 15 & 16 FEBRUARY
SYDNEY OPERA HOUSE
CONCERT DIARY

FEBRUARY

The Sydney Symphony and Jazz at Lincoln Center Orchestra
VARÈSE Amériques (1929)
MARSALIS The Jungle – Symphony No.4
AUSTRALIAN PREMIERE
David Robertson conductor
Wynton Marsalis trumpet
Jazz at Lincoln Center Orchestra
Meet the Music
Thu 21 Feb, 6.30pm
Emirates Metro Series
Fri 22 Feb, 8pm
Mondays @ 7
Mon 25 Feb, 7pm
Sydney Opera House

Music of Count Basie and Duke Ellington
JAZZ AT LINCOLN CENTER ORCHESTRA
IN CONCERT
DUKE ELLINGTON Greatest Hits
COUNT BASIE Greatest Hits
Wynton Marsalis trumpet
Jazz at Lincoln Center Orchestra
Sat 23 Feb, 7pm
Sydney Opera House

Casino Royale in Concert
James Bond on the big screen accompanied by the Sydney Symphony performing David Arnold’s thrilling musical score live to the film!
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AND RELATED JAMES BOND TRADEMARKS, TM DANJAQ. ALL RIGHTS RESERVED.
Thu 28 Feb, 8pm
Fri 1 Mar, 8pm
Sat 2 Mar, 2pm
Sydney Opera House

Scottish Fantasy
BRUCH AND MENDELSSOHN
R STRAUSS Macbeth
‘BRUCH Scottish Fantasy for violin and orchestra
‘MENDELSSOHN Symphony No.3 (Scottish)
Asher Fisch conductor • Tianwa Yang violin
Thursday Afternoon Symphony
Thu 7 Mar, 1.30pm
Tea & Symphony
Fri 8 Mar, 11am
Great Classics
Sat 9 Mar, 2pm
Sydney Opera House

Pictures At An Exhibition
A SYDNEY SYMPHONY FAMILY EVENT
MUSSORGSKY orch. Goehr Pictures at an Exhibition
Benjamin Northey conductor
Andy Dexterity mime artist
Sun 17 Mar, 1pm
Sun 17 Mar, 2.45pm
Sydney Opera House

Alessio Bax performs Mozart
MOZART Piano Concerto No.27 in B flat, K595
BEETHOVEN Symphony No.8
Andrew Haveron violin-director • Alessio Bax piano
Mozart in the City
Thu 21 Mar, 7pm
City Recital Hall

Alessio Bax in Recital
JS BACH Concerto in D minor, BWV 974 (after Marcello)
RACHMANNINOFF Corelli Variations
DALLAPICCOLA Annalibera’s Musical Notebook
LISZT St Francis of Assisi’s Sermon to the Birds, S175/1
LISZT Dante Sonata
Alessio Bax piano
International Pianists in Recital
Mon 25 Mar, 7pm
City Recital Hall

Barry Douglas performs Brahms
MILLS Aeolian Caprices
SIBELIUS Symphony No.7
BRAHMS Piano Concerto No.2
Lawrence Renes conductor
Barry Douglas piano
Meet The Music
Wed 27 Mar, 6.30pm
Thursday Afternoon Symphony
Thu 28 Mar, 1.30pm
Emirates Metro Series
Fri 29 Mar, 8pm
Great Classics
Sat 30 Mar, 2pm

MARCH
Welcome to the first concert of the Abercrombie & Kent Masters Series in 2019.

We are delighted to be embarking on a new multi-year partnership with the Sydney Symphony Orchestra, a partnership which I believe celebrates both companies’ passion for excellence, for providing inspiring experiences, and for transporting, literally and figuratively, audiences and guests to other worlds.

For those of you who are not yet familiar with Abercrombie & Kent, our company was born on safari in East Africa in 1962. In the decades since, A&K has grown to become the benchmark for luxury travel adventure worldwide, taking inquisitive, cultured, discriminating travellers to the ends of the earth in inimitable A&K style. We now have a global network of 55 offices and more than 2,500 travel experts on the ground around the world, and we create hand-crafted private and small group journeys to more than 100 countries and to every continent.

Abercrombie & Kent has always believed that truly great travel – being somewhere amazing, with an open heart and an expert guide – helps make the world a bigger and a better place. Like great music, it allows us to see ourselves, to see others and to see the world through a new lens, in an ever-new light.

We’re looking forward to sharing the Sydney Symphony experience with more of our travellers, and the Abercrombie & Kent experience with the Orchestra’s supporters. I hope you enjoy tonight’s performance.

Sujata Raman  
Regional Managing Director  
Australia & Asia Pacific  
Abercrombie & Kent
Bartók’s Concerto for Orchestra

David Robertson conductor

LEOŠ JANÁČEK (1854–1928)
Taras Bulba – Rhapsody for Orchestra
The Death of Andriy
The Death of Ostap
The Prophecy and Death of Taras Bulba

STEVE REICH (born 1936)
Music for Ensemble and Orchestra (2018)
Australian Premiere

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INTERVAL

BÉLA BARTÓK (1881–1945)
Concerto for Orchestra
Introduzione (Andante non troppo – Allegro vivace)
Giuoco delle coppie (Allegro scherzando)
Elegia (Andante non troppo)
Intermezzo interrotto (Allegretto)
Finale (Pesante – Presto)

Saturday’s concert will be broadcast on ABC Classic on 23 February at 8pm.

Pre-concert talk by Jim Coyle at 7.15pm in the Northern Foyer.

Approximate durations: 23 minutes, 20 minutes, 20 minute interval, 36 minutes.

The concert will conclude at approximately 9.55pm.

Music for Ensemble and Orchestra was commissioned by the Sydney Symphony Orchestra with the London Symphony Orchestra, Los Angeles Philharmonic Association, New York Philharmonic, San Francisco Symphony and Baltic Sea Philharmonic. The Sydney Symphony Orchestra acknowledges the generous support of Dr Stephen Freiberg & Donald Campbell.
Leoš Janáček

**Taras Bulba – Rhapsody for Orchestra**

*The Death of Andriy*

*The Death of Ostap*

*The Prophecy and Death of Taras Bulba*

In March 1915 the authorities closed down Janáček’s Russian Circle in the Moravian capital, Brno. Its promotion of Russian language and culture, with undertones of pan-Slavism, could be subversive in wartime. Janáček himself was listed as ‘politically suspect’.

It was scarcely a coincidence that Janáček now returned to a Russian literary classic, Nikolai Gogol’s *Taras Bulba*, which he had read (in Russian) and thoughtfully annotated ten years earlier, as the basis for a composition which he determined would be his ‘musical testament’. Its theme would be, as he later wrote, ‘prophecy and presentiment of the victory of the Slavs’, with Cossack chief Taras Bulba ‘champion of the fight against their enemies’. Gogol’s tale of a heroic people fighting for freedom and independence mirrored the wartime dreams of Janáček and many of his compatriots for their own Moravian, Czech and Slovak peoples. In their fellow-Slavs from mother Russia lay the great hope for liberation from Austro-Hungarian domination.

Janáček’s composition hastened slowly, probably because no such pro-Russian work could expect a performance while the war lasted. Begun in 1915, it was not completed until Good Friday of 1918. But instead of welcoming the new Czechoslovak Republic after the war, *Taras Bulba* had to wait three years for its first performance in Brno (under František Neumann, 1921) and a further three years for its Prague premiere (under Václav Talich, 1924) – though in each case its success was immediate.

In selecting three grim but pivotal scenes from Gogol’s story, Janáček seizes on the self-sacrifice that transcends human feeling. Taking his two dearly-loved sons on campaign against the Poles, Taras Bulba is forced to execute the younger, Andriy, for treason in loving a Polish nobleman’s daughter and fighting with the besieged enemy against his own people. He is forced to watch helplessly the final, public agonies of his captured elder son, Ostap, stoical under Polish torture until, *in extremis*, he cries for his father and is comforted by a ringing ‘I hear thee!’ from among the hushed crowd. His ruthless exploits are ended by his own eventual capture, yet Taras Bulba ignores the flames consuming the tree to which he is nailed and all the while exhorts his troops to safety through a daring feat of horsemanship. In his death agony, the Cossack leader’s prophetic vision comes in words that Janáček quoted as his inspiration: ‘No flames, no torture of this world, will ever break the spirit of the Russian people.’

**Keynotes**

Leoš Janáček

**JANÁČEK**

*Born Hukvaldy, Moravia, 1854*

*Died Ostrava, 1928*

Leoš Janáček went largely unrecognised until quite late in his life, when his opera *Jenůfa* found success in 1916, and his last decade was his most prolific, with major operas such as *Kátya Kabanová*, the *Glagolitic Mass*, Sinfonietta and many other works including two fine string quartets. He took even longer to gain proper recognition outside Czechoslovakia; this came after his death with conductors such as Charles Mackerras becoming advocates for his work in the 1950s.

**TARAS BULBA**

Nikolai Gogol wrote his epic novel, *Taras Bulba* in 1835 and revised it substantially in 1842. The central character is a Cossack, based on several historical figures, and he and his recently graduated sons Ostap and Andriy join with him and other Cossacks in making war on Poland, which, as a Catholic country aided by Jews, becomes, for Gogol and his Russian Orthodox and nationalist readership, a symbol for all that is wrong with Western Europe; for Janáček, in turn this was a symbol of Austrian hegemony.

Taras kills Andriy when he finds out that he has abetted the starving enemy; Ostap is captured and tortured by the Poles, and Taras himself is gruesomely executed while proclaiming the coming of a new Tsar and the indomitable spirit of the Russian people.
No matter, when Janáček later spoke expansively of the ‘victory of the Slavs’, that the Poles, too, were Slavs! Nor was the agnostic Janáček much concerned with Gogol’s central theme of the people’s defence of their holy Orthodox Church against an expansionist Western church in Poland. The inclusion of organ and bells in Janáček’s large orchestra, however, suggests a prayerful Polish populace in the siege of the opening movement and exaltation in the Cossack’s prophetic vision. A tender oboe melody evokes the bliss with which Andriy discovers his beloved amidst the siege, and it is in the scream of a high clarinet that the dying Ostap cries out for his father. Janáček has the Poles dance a wild Mazur to celebrate the capture of Ostap, and a Crakowiak on the building of his father’s funeral pyre.

ANTHONY CANE © 2003

Taras Bulba calls for an orchestra of 3 flutes (1 doubling piccolo), 3 oboes (1 doubling cor anglais), 2 clarinets, 3 bassoons (1 doubling contra), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 percussion, harp and strings.

The Sydney Symphony first performed Janáček’s Taras Bulba in 1979 with Albert Rosen, and most recently in July 2005 with Balázs Kocsár.

Steve Reich
Music for Ensemble and Orchestra (2018)
in five movements

AUSTRALIAN PREMIERE

When Reich published Music for 18 Musicians in 1976, it signified a sea-change in his output. In its instrumental scale, performance length and harmonic design, the work represented the greatest advancement in Reich’s exploration of minimalism to date. And at around an hour for a typical performance, it was also the largest and most complex work he had yet written, centred around the same phase-shifting techniques that had anchored his earlier – smaller-scale – compositions. In the decade that followed he would concentrate on longer, more substantial works for larger ensembles, including The Desert Music (1983) and Three Movements (1986), but in 1987 his output for orchestra came to an abrupt halt. ‘I was starting to write for larger forces beyond the size that my ensemble could tour’, Reich explains, adding that the orchestras who were being asked to perform his music were ‘completely out of touch with my idiom and were unable to play it well at all’. Dissatisfied and disheartened, Reich ceased composing for orchestra altogether.

Today, however, the orchestral landscape is very different. ‘A lot of the orchestral musicians know my style,’ Reich says, ‘particularly the percussionists, and there is a new generation of younger conductors that are well aware of my music and very skilled at performing it.’ Thirty years since his last orchestral score, Music for Ensemble and
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Orchestra represents Reich’s return to a large-scale canvas, its design combining the intricate detailing of the ensemble with the grandiose sound-world afforded by the orchestra. Part concerto, part orchestral suite, the work pits these components against one another in two distinct structural layers, each with different functions. ‘I looked at the orchestral stage and saw that an ensemble very similar to what I usually write for was already sitting there in two horseshoes, with the front strings and the principal woodwinds,’ Reich explains. ‘These players, together with two pianos and two vibes became my ensemble. For the orchestra I added four trumpets and a string section.’

Conceived in five untitled movements, the work’s large-scale design is – true to form – tethered to the detail of the small-scale processes too. So, Reich creates a five-part arch form (a reference to his admiration for Bartók) which is delineated by the rhythmic pulse of each individual movement.

In Reich’s words: ‘The tempo is fixed but the speed varies from movement to movement via different note values: semiquavers, quavers, crotchets, quavers and semiquavers:’ This arch is reflected, too, in the work’s key scheme, which moves between tonal areas each a minor third apart: A–C–E-flat–F-sharp–A. Reich’s orchestra takes something of a supporting role here, the intricacy of the melodic writing largely given over to the members of the ensemble who, in characteristic Reich fashion, echo, chase and overlap one another as they exchange fragments of the melodic material. Within the ensemble, Reich provides pairings too – first violin and first flute, then second violin and second flute, and so on – with these pairings swapping around as new ideas are introduced. While these pairings interlock with one another to form the familiar musical patchwork of Reich’s score, the exchange of instrumentation ensures that the colours of this fabric remain ever-changing too, creating a rippling, iridescent effect that pulses and shimmers above the sustained orchestral backdrop.

JO KIRKBRIDGE © 2018

The Ensemble, or concertino group in Reich’s Music for Ensemble and Orchestra consists of pairs of flutes, oboes, clarinets, percussion, pianos, one electric bass, and strings [2.2.2.1]. The orchestra, or ripieno group is four horns and a full body of orchestral strings [14.12.10.8.0] without basses.

Music for Ensemble and Orchestra was commissioned by the Sydney Symphony Orchestra with the London Symphony Orchestra, Los Angeles Philharmonic Association, New York Philharmonic, San Francisco Symphony and Baltic Sea Philharmonic. The Sydney Symphony Orchestra acknowledges the generous support of Dr Stephen Freiberg & Donald Campbell.
At the beginning of World War II, Bartók found refuge in the United States. These, his final years, were a time of frustration, illness and poverty. His music was little-known and he received negligible income from it. He received an honorary doctorate from Columbia University and was engaged to conduct folksong research, but this appointment came to an end in 1942. One bright spot came in 1943 while Bartók was in hospital. Serge Koussevitzky, conductor of the Boston Symphony, offered Bartók $1,000 to write a work in memory of the conductor’s wife, Natalie. The composer jumped at the chance.

Actually, the idea for a similar sort of piece had already been put in Bartók’s head by his publisher Ralph Hawkes, who had suggested a series of concertos for various instruments or groups. It was the violinist Joseph Szigeti and the conductor Fritz Reiner – anxious to alleviate some of Bartók’s difficulties – who put Koussevitzky up to the request. Their roles had to be kept secret, as the proud Bartók, had he suspected he was being helped, might otherwise have refused.

Bartók began work on the piece on 15 August 1943 at Lake Saranac in the Adirondacks in upstate New York. It was completed in less than two months (by 8 October) – testimony to the speed with which a masterpiece can be created once the ideas and themes are given a definite focus. The first performance took place on 1 December 1944.

The Concerto for Orchestra draws together many strands in Bartók’s musical thinking.

The results of some of the 20th century’s most pathfinding research into folksong (Bartók’s own) are combined with traditional Classical forms. Having derived many of his ‘synthetic’ scales from the different modes implied by folk melody, Bartók was now able to blend his discoveries with the most abstract methods of recent music.

It has often been said that Bartók suffered from a sense of dislocation in these last American years. Bartók’s art had been nourished by the music of his native land. In the US his only contact with the folk-music of his region came from his engagement by Columbia University to research Milman Parry’s recordings of Yugoslav epic poetry (the living descendant of Homeric verse, according to some), and his own Romanian and Turkish materials. However, the Yugoslav research resulted in his discovery of a two-part chromatic scale which he was now able to meld into the utterly modern concerto.

Béla Bartók (1881–1945)

Concerto for Orchestra

Introduzione (Andante non troppo – Allegro vivace)

Gioco delle coppie (Allegro scherzando)

Elegia (Andante non troppo)

Intermezzo interrotto (Allegretto)

Finale (Pesante – Presto)

Keynotes

Béla Bartók

BARTÓK

Born Nagyszentmiklós

(Hungary) now Sînnicolau Mare [Romania], 1881

Died New York, 1945

Bartók is one of Hungary’s most famous composers and an important figure in 20th-century music.

He was also an avid collector and student of folk music (an early ethnomusicologist) and this influenced many of his works, especially in his use of melody, ornamentation and compelling, non-standard rhythms. He was also influenced by Debussy, Stravinsky and even Schoenberg.

He is best known in the concert hall for his brilliant and evocative Concerto for Orchestra, while piano students will probably recall his Mikrokosmos.

CONCERTO FOR ORCHESTRA

Bartók himself described the Concerto for Orchestra in a program note as ‘a gradual transition from the sternness of the first movement ... to the life-assertion of the last one’. The piece was composed during the autumn of 1943 by the idyllic Saranac Lake in upstate New York, and was premiered by the Boston Symphony Orchestra under Serge Koussevitzky in December 1944. As its title suggests, it is more than a symphony, rather a work where, as Bartók put it, ‘single instruments or instrument-groups’ are treated ‘in a concertante or soloistic manner’.
The Classical influence is identifiable early on in the casting of the first movement in sonata form. A slow introduction evokes a feeling of mystery and establishes the interval of a fourth as an important technical feature of the piece. The violins passionately take up a melody ushered in quietly by trumpets. Then the speed increases and we are in the sonata form proper. There are three main themes – a striving melody with uneven metre (introduced by the violins), an ungainly trombone theme, and a mesmerising melody on the oboe. These are all subjected to ingenious contrapuntal development.

The second movement showcases the wind and brass instruments in pairs. It is known as ‘Game of the pairs’. However, Georg Solti, researching his 1981 Decca recording with the Chicago Symphony Orchestra, discovered that Bartók’s manuscript in the Library of Congress had it down as Presentando lo coppie (Presentation of the pairs). Either way, the ‘concerto for orchestra’ aspect – instruments and sections of the orchestra itself as concerto ‘soloists’ – is possibly most obvious in this movement.

The third movement returns to the eeriness of the opening. It is one of Bartók’s typical ‘night musics’, one of those impressionistic movements inspired by ephemeral sounds, such as are supposed to inhabit the night.

The fourth movement somewhat lightens the mood. Described as an ‘interrupted intermezzo’, it has two themes – the first a Slovak folk melody heard on oboe, the second, a Romantic-sounding melody, initiated by violas, based on Zsigmond Vincze’s folk-like song Hungary, How Beautiful You Are. A clarinet melody then introduces a tune similar to the march theme from Shostakovich’s Leningrad Symphony. There is some resemblance here also to a melody from Lehár’s The Merry Widow, but Shostakovich was the butt of the joke, as Bartók was still smarting over the wartime prominence given to Shostakovich’s piece, which he had heard over the radio often during his illness and found ludicrous.

Horns introduce the perpetuum mobile of the last movement, a movement, in which, as the composer remarked, the strings are called upon for virtuosity.

Gordon Kalton Williams
Symphony Australia © 1998

The Concerto for Orchestra calls for an orchestra of 3 flutes (1 doubling piccolo), 3 oboes (1 doubling cor anglais), 3 clarinets (1 doubling bass), 3 bassoons (1 doubling contra), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps and strings.

The Sydney Symphony Orchestra first performed Bartók’s Concerto for Orchestra on 10 October 1950 under Bernard Heinze and most recently in May 2011 under Nicholas Carter.

Impresario and conductor Serge Koussevitzky, who commissioned and premiered Bartók’s Concerto for Orchestra.
Lang Lang
Gala Performance
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David Robertson – conductor, artist, thinker, and American musical visionary – occupies some of the most prominent platforms on the international music scene. A highly sought-after podium figure in the worlds of opera, orchestral music, and new music, Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate advocacy for the art form is widely recognized.

Following an Autumn 2018 European tour with the Sydney Symphony Orchestra, Robertson kicks off his valedictory 2019 season as its Chief Conductor and Artistic Director. In the 2018-19 season, Robertson returns to the Royal Concertgebouw Orchestra, BBC Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, and Czech Philharmonic. He continues rich collaboration with the New York Philharmonic, and conducts the Toronto and Montreal Symphony Orchestras, Cincinnati and Dallas Symphony Orchestras, and the Juilliard Orchestra, where he begins his tenure as Director of Conducting Studies, Distinguished Visiting Professor.

Robertson recently completed his transformative 13-year tenure as Music Director of the St. Louis Symphony Orchestra, where he solidified its status as among the nation’s most enduring and innovative, established fruitful relationships with a spectrum of artists, and garnered a 2014 Grammy Award for the Nonesuch release of John Adams’ *City Noir*.

Robertson has served in artistic leadership positions at the Orchestre National de Lyon, and, as a protégé of Pierre Boulez, the Ensemble InterContemporain; as Principal Guest at the BBC Symphony Orchestra; and as a Perspectives Artist at Carnegie Hall, where he has conducted numerous orchestras. He appears regularly with the Royal Concertgebouw Orchestra, Czech Philharmonic, Bayerischen Rundfunk, and other major European orchestras and festivals.

In Spring 2018, Robertson built upon his deep relationship with The Metropolitan Opera, conducting the premiere of Phelim McDermott’s celebrated *Così fan tutte*. Since his 1996 debut, *The Makropulos Case*, he has conducted a breathtaking range of projects, including the Met premiere of John Adams’ *The Death of Klinghoffer* (2014); the 2016 revival of Janáček’s *Jenůfa*; and many favorites. Robertson has frequent projects at the world’s most prestigious opera houses, including La Scala, Théâtre du Châtelet, San Francisco and Santa Fe Operas.

Robertson is the recipient of numerous musical and artistic awards, and in 2010 was made a Chevalier de l’Ordre des Arts et des Lettres by the Government of France. He is devoted to supporting young musicians and has worked with students at festivals ranging from Aspen to Tanglewood to Lucerne.

*The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.*
The Sydney Symphony Orchestra has become one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the Sydney Symphony Orchestra has toured China on five occasions, and in 2014 won the arts category in the Australian Government’s inaugural Australia-China Achievement Awards, recognising groundbreaking 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 Sydney Symphony’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.

2019 is David Robertson’s sixth season as Chief Conductor and Artistic Director.
THE ORCHESTRA

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Sun Yi
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ASSISTANT CONCERTMASTER
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Sophie Cole
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Claire Herrick
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Nicola Lewis
Emily Long
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Emily Qin*
Anna Skálová
Léone Ziegler
Kirsten Williams
ASSOCIATE PRINCIPAL EMERITUS

SECOND VIOLINS
Kirsty Hilton
PRINCIPAL
Marina Marsden
PRINCIPAL
Marianne Edwards
ASSOCIATE PRINCIPAL
Emma Jezek
ASSISTANT PRINCIPAL
Alice Bartsch
Victoria Bihun
Siri Einen*
Emma Hayes
Shuti Huang
Wendy Kong
Stan W Kornel
Benjamin Li
Nicole Masters
Maja Verunica
Rebecca Gill
Monique Irik

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

CELLOS
Umerto Clerici
PRINCIPAL
Catherine Hewgill
PRINCIPAL
Leah Lynn
ACTING ASSOCIATE PRINCIPAL
Kristy Conrau
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Christopher Piedcock
David Wickham
Adrian Wallis

DOUBLE BASSES
Kees Boersma
PRINCIPAL
Robin Brawley*
David Campbell
Steven Larson
Richard Lynn
Jaan Pallandi
Oliver Simpson*
Benjamin Ward
Alex Henery

FLUTES
Joshua Batty
PRINCIPAL
Carolyn Harris
Kate Lawson*
Emma Sholl

OBOES
Diana Doherty
PRINCIPAL
Eve Osborn†
Alexandre Oguey
PRINCIPAL COR ANGLAIS
Shefali Pryor

CLARINETS
Andreas Sundén*
GUEST PRINCIPAL
Christopher Tingay
Alexander Morris
PRINCIPAL BASO CLARINET
Francesco Celata

BASSOONS
Todd Gibson-Cornish
PRINCIPAL
Fiona McNamara
Jordy Meulenbroeks†

HORNS
David Evans*
GUEST PRINCIPAL
Geoffrey O’Reilly
PRINCIPAL
Evan Harvey
Marnie Sebire
Rachel Silver
Ben Jacks

TRUMPETS
Brent Grapes*
GUEST PRINCIPAL
Paul Goodchild
ACTING PRINCIPAL
Anthony Heinrichs
Daniel Henderson*
David Elton

TROMBONES
Scott Kinmont
ASSOCIATE PRINCIPAL
Nick Byrne
Christopher Harris
PRINCIPAL BASS TROMBONE
Ronald Prussing

TUBA
Karina Filippi*
GUEST PRINCIPAL
Steve Rossé

TIMPANI
Mark Robinson
ACTING PRINCIPAL

PERCUSSION
Rebecca Lagos
PRINCIPAL
Timothy Constable

HARP
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‘Knowing that there are such generous people out there who love music as much as I do really makes a difference to me. I have been so lucky to have met Fran and Tony. They are the most lovely, giving couple who constantly inspire me and we have become great friends over the years. I’m sure that this experience has enriched all of us.’  
Catherine Hewgill, Principal Cello

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Premiering in 2019...
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