

# RELAXED CLASSICS WITH THE SYDNEY SYMPHONY

14 FEBRUARY 2026

Summer Concerts at Sydney Town Hall



Government Partner

**CITY OF SYDNEY** 

“SYDNEY”  
“SYMPHONY”  
“ORCHESTRA”

**Emirates**  
Principal Partner

# SYDNEY SYMPHONY ORCHESTRA

**PATRON** Her Excellency The Honourable Margaret Beazley AC KC

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 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.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

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, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

## WHAT TO EXPECT IN THIS CONCERT

Expect to enjoy yourself! Maybe your heart will beat a little faster. Maybe your hair will stand on end. It's hard to predict or describe how the vast sound of a symphony orchestra will affect each of us. Just bring an open mind and engage with the music – close your eyes, watch the conductor and the musicians, or just sit back and let the music take you away.

### When do I clap?



Good question. Most pieces of music are broken up into different movements – usually, people only clap at the end of a piece, so there will be silent pauses between movements. On the next page you will see how many movements the pieces in this concert have, and the duration of each piece. But the simplest thing is to wait until the conductor turns around – or when everyone else starts applauding.

The conductor may leave the stage and come back on a few times, and acknowledge the different sections of the orchestra. You can keep clapping as long as you want to – and feel free to cheer and stomp your feet if you really enjoyed the concert!

### Can I take photos or videos?



You can take photos and videos on your phone during the applause at the end of a piece of music. **Please switch your phone to silent, make sure the flash is off and dim the brightness of your screen so you don't distract other audience members.** And if you share it to your socials, tag us in your posts! We love seeing what people have captured.

Please leave professional and semi-professional camera gear at home and limit yourself to a phone camera inside the venue.

2026 CONCERT SEASON

RELAXED CLASSICS  
WITH THE SYDNEY SYMPHONY

A RELAXED CONCERT EXPERIENCE OPEN TO ALL

**Vanessa Hughes** presenter  
**James Judd** conductor

**EDVARD GRIEG (1843–1907)**  
***Peer Gynt Suite No.1, Op.46*** (1888)  
I. *Morning Mood*

**PYOTR ILYICH TCHAIKOVSKY (1840–1893)**  
***Sleeping Beauty Suite, Op.66a*** (1889)  
Waltz

**GIACOMO PUCCINI (1858–1924)**  
***Gianni Schicchi*** (1917–18)  
‘O mio babbino caro’

**RICHARD RODGERS (1902–1979) orch. Walker**  
***Carousel*** (1945)  
The Carousel Waltz

**ENNIO MORRICONE (1928–2020)**  
***Cinema Paradiso*** (1988)  
Love Theme

**JOHN WILLIAMS (born 1932)**  
***Star Wars: Attack of the Clones*** (2002)  
*Across the Stars*

**PAUL DUKAS (1865–1935)**  
***The Sorcerer’s Apprentice*** (1897)

**Saturday 14 February, 10.30am**  
Summer Concerts at Sydney  
Town Hall

**Estimated durations**  
Grieg – 4 minutes  
Tchaikovsky – 6 minutes  
Puccini – 3 minutes  
Rodgers – 8 minutes  
Morricone – 4 minutes  
Williams – 7 minutes  
Dukas – 12 minutes

The concert will run for  
approx. 60 minutes,  
with no interval.

**Cover image**  
By Cassandra Hannagan

We acknowledge the Gadigal  
people of the Eora Nation,  
the traditional custodians of  
the land and water on which  
we work and perform. We pay  
our respects to their Elders past  
and present.

Government Partner



**Emirates**  
Principal Partner

# ABOUT THE PRESENTER

## **Vanessa Hughes** presenter

Vanessa Hughes is a broadcaster, presenting *ABC Classic Drive* on Australia's national classical music network.

She was raised on the music of the Czech masters, thanks to her grandmother's excellent record collection and fell in love with choral music after a visit to the local library resulted in her borrowing a rather exotic-looking disc of Palestrina masses. She has been a choir nerd ever since.

Having acquired a law degree, Vanessa decided it was useless and went into radio instead, where she has advocated for ethnic and gender diverse composers and a better funded Australian arts industry.

Vanessa sees a creatively bright and even commercially viable future for composers of all kinds. This philosophy underpins all her work at ABC Classic, where besides broadcasting established, hallowed music-makers, she believes it's her job to allow audiences to fall head over heels for composers they've never heard before.

In the last year, Vanessa has put to air the work of 1,138 composers who identify as women – many creating music right now and some of them composing a thousand years ago.

Before moving to ABC Classic, Vanessa worked at ABC Radio Sydney, producing the likes of Tony Delroy, Christine Anu and Sarah Macdonald.

In her spare time, Vanessa sings when she can in Inner West Voices, a strictly non-auditioned community choir based in Sydney and volunteers for the print-impaired at the Radio Reading Network of Australia.



Photo by Alex Vaughan

# ABOUT THE CONDUCTOR

## James Judd conductor

British conductor James Judd is internationally celebrated for his consummate musicianship, remarkable versatility and deep commitment to the orchestras and musicians with whom he shares the stage. Music Director of the Daejeon Philharmonic (South Korea) and Music Director Emeritus of the New Zealand Symphony, Judd's dynamic music making and exceptionally communicative style have made him a sought-after podium figure around the world, while return engagements attest to his gift for establishing inspiring and uniquely collaborative relationships.

Judd's partnership with the Daejeon Philharmonic has raised the orchestra's profile with a successful European tour in 2017 and critically acclaimed performances at the Seoul Art Center's Orchestra Festival.

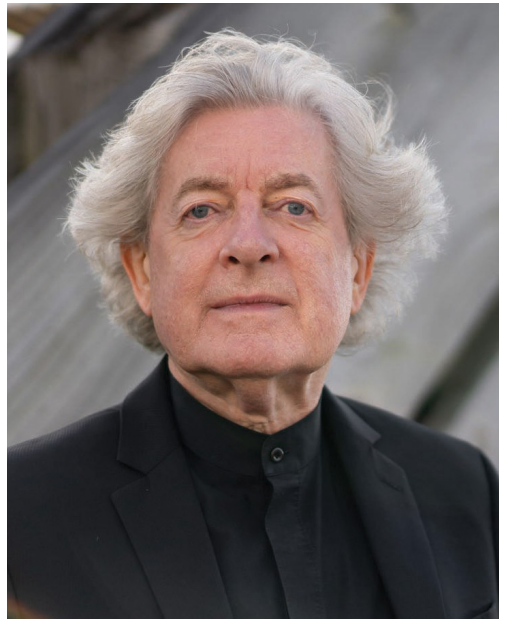
As Music Director of the New Zealand Symphony Orchestra (NZSO) Judd brought the orchestra to a new level of visibility and international acclaim through appearances at the Sydney Olympic Arts Festival, the Auckland International Arts Festival, and the Osaka Festival of International Orchestras. Judd led the NZSO in its first tour of the major concert halls of Europe, ending with a debut appearance at the BBC Proms.

Judd is the recipient of two honorary doctorates and is a graduate of London's Trinity College of Music. He came to international attention as the assistant conductor of The Cleveland Orchestra, a post he accepted at the invitation of Lorin Maazel. Four years later, he returned to Europe after being appointed Associate Music Director of the European Community Youth Orchestra by Claudio Abbado.

In addition to Daejeon and New Zealand, Judd has held artistic leadership positions with the Slovak Philharmonic, Israel Symphony, Orchestre National de Lille and Adelaide Symphony. His fourteen-year tenure as Music Director of the Florida Philharmonic culminated in international recognition for their recordings of William Walton, Leonard Bernstein and Gustav Mahler.

As an opera conductor Judd has been a regular guest on the stages of the English National Opera, Wexford Festival and Glyndebourne Opera Festival, with productions of *Il trovatore*, *La traviata*, *Rigoletto*, *The Barber of Seville*, *Le nozze di Figaro* and *La Cenerentola*. As Artistic Director of the Florida Grand Opera he conducted productions of *Don Giovanni*, *Un ballo in maschera*, *La bohème*, *Madame Butterfly* and *The Turn of the Screw* as well as concert performances of *Tannhäuser*, *Fidelio* and *La clemenza di Tito*.

Considered one of the preeminent interpreters of British orchestral music, Judd's recording of Edward Elgar's Symphony No.1 with the Hallé Orchestra remains a highly regarded reference standard. He has amassed an extensive discography on the Naxos label, including an unprecedented number in partnership with the New Zealand Symphony Orchestra. Recordings of works by Elgar, Vaughan Williams, Beethoven, Bernstein, Copland and Gershwin received critical acclaim. A champion of the works of Gustav Mahler, Judd's recording of Mahler's Symphony No.1 with the FPO was awarded the Gold Medal by France's Diapason as well as the Toblacher Komponierhauschen for the best Mahler recording of the year. His orchestral recordings are also featured on the Decca, EMI and Philips labels.





# ABOUT THE MUSIC

**EDVARD GRIEG** (1843–1907)

***Peer Gynt Suite No.1, Op.46*** (1888)

I. *Morning Mood*

In Henrik Ibsen's play, written in 1867 in Norway, Peer Gynt is a young man whose father has abandoned him and his mother to a life of poverty. Peer himself is no saint – he elopes with a bride, Ingrid, on her wedding night and then abandons her. He spurns the one woman who loves him, and runs away from his home to have a series of adventures, in which he usually comes off second best.

Grieg's incidental music for the play is among his most loved and well-known. 'Morning Mood', begins with airy transparency, and call and response figures between solo wind instruments, swelling to a fully scored statement of the theme as the sun rises over the Arabian desert.

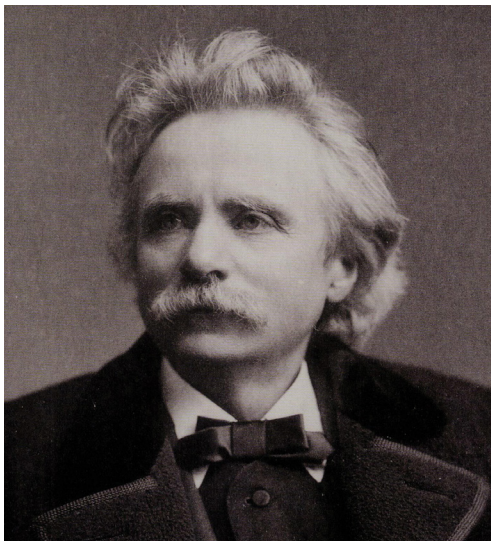


Photo of Grieg c.1888 by Elliott & Fry, London. Source: Bergen Public Library Norway/Wikimedia Commons.

**PYOTR ILYICH TCHAIKOVSKY** (1840–1893)

***Sleeping Beauty Suite, Op.66a*** (1889)

Waltz

In 1888 Tchaikovsky he embarked on the score for the ballet *The Sleeping Beauty*, based on the 17th century version by Charles Perrault, at the invitation of Ivan Vsevolozhsky, who wrote the libretto and who suggested 'a musical fantasia written in the spirit of Lully, Bach, Rameau etc.'

Set in 17th century France, it was first performed at the Mariinsky (briefly the Kirov) Theatre in St Petersburg in 1889 with choreography by Marius Petipa, who like Didelot, would give his composers an extremely detailed brief as to how long a section should last and what its character should be. The scenario allows for many set pieces in addition to solos and loving *pas-de-deux*. The celebrated waltz comes from the ball scene in Act I when fairies arrive to bless the heroine, Aurora.



Photo of Tchaikovsky c.1888 by Émile Reutlinger (1825–1907). Elliott & Fry, London. Source: New York Public Library/Wikimedia Commons.

# ABOUT THE MUSIC

**GIACOMO PUCCINI** (1858–1924)

***Gianni Schicchi*** (1917–18)

‘O mio babbino caro’

Puccini was the most significant Italian opera composer after Verdi; he may still be the most popular. *La bohème*, and the arias ‘Nessun dorma’ from *Turandot* and ‘One Fine Day’ from *Madam Butterfly* have entered popular culture.

His one act comic opera *Gianni Schicchi* details the fortunes of ‘businessman’ Gianni Schicchi and the Donati family. Schicchi is summoned by relatives of the wealthy Buoso Donati to help them falsify Buoso’s will so that they, rather than the church, can inherit his money. When Schicchi arrives at Buoso’s home he promptly gets into an argument with Zita, the head of the Donati family. Schicchi then refuses to help them.

In ‘O mio babbino caro’, Gianni Schicchi’s daughter Lauretta begs her father to undertake the scam – knowing that she will then be able to marry her sweetheart.

**Symphony Australia © 2000**



A photo of Giacomo Puccini, date unknown.

**RICHARD RODGERS** (1902–1979)

**orchestrated by Walker**

***Carousel*** (1945)

The Carousel Waltz

Richard Rodgers was one of the great composers of American musical theatre, the man behind the music of iconic musicals such as *Oklahoma!*, *South Pacific*, *The King and I* and *The Sound of Music*. With 43 Broadway musicals and over 900 songs to his credit, Rodgers was one of the best-known American composers of the 20th century, and his compositions had a significant influence on popular music.

After the success of *Oklahoma!* in 1943, Rodgers and Oscar Hammerstein set to work on an adaptation of a play by Ferenc Molnár. They changed the setting from the Hungarian capital Budapest to a village on the rock-bound coast of Maine, USA, but maintained its essential story to produce *Carousel* in 1945.

A carnival barker, Billy Bigelow, falls in love with Julie Jordan, causing, at least initially, a series of unfortunate events. The show opens with a kind of mime, where we see the crowds at the carnival. Julie is among them, and catches Billy’s eye; Billy contrives to get Julie on to the carousel against the determined opposition of the owner, Mrs Mullin. All this takes place against the buoyant strains of Rodgers’ Waltz.



Richard Rodgers in 1948.

# ABOUT THE MUSIC

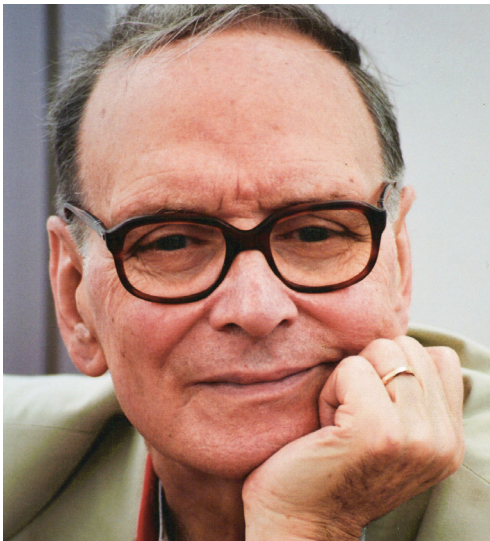
**ENNIO MORRICONE** (1928–2020)

***Cinema Paradiso*** (1988)

Love Theme

*Cinema Paradiso* is set in a small town in Sicily just before the advent of television. It tells of a young boy, Salvatore, who spends every spare moment at the local cinema, eventually becoming almost a son to the crusty old projectionist, Alfredo.

Credited with revitalizing Italy's film industry, *Cinema Paradiso* has been cited as one of the greatest films of all time, and a world cinema classic. It was a commercial success and won several awards, including the Academy Award for Best Foreign Language Film and the Cannes Film Festival's Grand Prix. It was nominated for 11 BAFTA Awards and won five; including Best Actor for Philippe Noiret, Best Supporting Actor for Salvatore Cascio, Best Original Screenplay, Best Foreign Language Film and Best Original Film Score for Italian composer Ennio Morricone and his son Andrea, who worked on it together.



Ennio Morricone at the Cannes film festival, 2007.

**JOHN WILLIAMS** (born 1932)

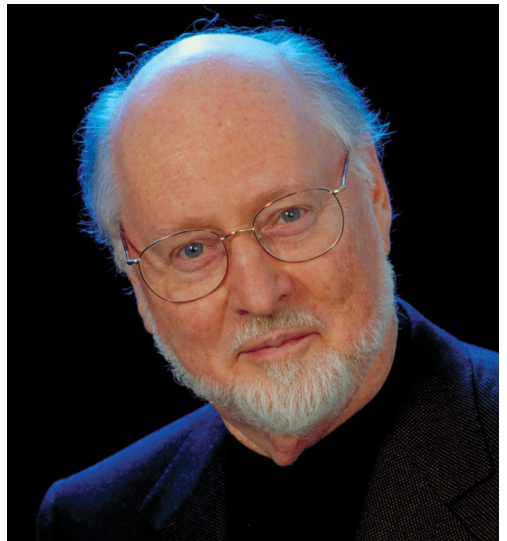
***Star Wars: Attack of the Clones*** (2002)

*Across the Stars*

It is not hyperbole to suggest that John Williams may be the most widely-heard composer of all time. His music has defined Hollywood and film music more broadly, with unforgettable scores for iconic films including the *Star Wars*, *Jurassic Park* and *Indiana Jones* series, *Jaws*, *E.T. the Extra-Terrestrial*, *Superman* (1978), the first three *Harry Potter* films, *Home Alone* (1990) and so many more.

The second Episode of the *Star Wars* saga, *Attack of the Clones*, appeared in 2002 and sought to provide back-story in the form of the love affair that would produce Luke Skywalker and Princess Leia. The love story of Jedi knight Anakin Skywalker (later known as Darth Vader) and Padmé Amidala, a queen and senator, is embodied in this passionate music by John Williams. Director George Lucas said of it:

*Their love is complicated – pure yet forbidden, personal but with profound ramifications for an entire galaxy. Somehow, John has managed to convey all of that complexity in a simple, hauntingly beautiful theme.*



John Williams. Photo courtesy LucasFilm.



# ABOUT THE MUSIC

## PAUL DUKAS (1865–1935) *The Sorcerer's Apprentice* (1897)

Written in 1897, Dukas' scherzo is based on Goethe's ballad of the same name (in German, *Der Zauberlehrling*), which in turn is derived from a work of the ancient Greek satirist Lucian, *The Lie Fancier*, in which the character Eucrates relates some of his experiences as an apprentice to the magician Pancrates, who has lived in a cave for 23 years, all the while taking instructions in magic from the goddess Isis.

A précis of Goethe's version of the tale prefaces some editions of the score:

*The Sorcerer's Apprentice* tells of a magician who can transform a broomstick into an animate being and have it perform all his menial tasks for him. The magician's apprentice one day overhears the magic formula with which the broomstick becomes alive and tries to apply it himself in his master's absence. The broom is ordered to bring water from the well. It performs this routine mechanically and efficiently. When the apprentice tires of this game, he wants to transform the water carrier back into a broomstick, but finds that he does not know the necessary formula. The enchanted stick continues to bring in bucket upon bucket of water until the room overflows. The apprentice passes from annoyance to despair. Fortunately, the sorcerer comes home, pronounces the magic words, the broom becomes inanimate, and all is quiet again.

In all his music Dukas is a composer who cares deeply about the integrity of structure, and in *The Sorcerer's Apprentice* he manages to write a formal scherzo and still, with exactness, follow the story of Goethe's narrative. With the first theme we hear – announced softly by the violins – we seem to be present as the apprentice utters his incantations, while with the second (given to the clarinet, then oboe, then flute) we meet the dormant broom, before it begins its spooky activity. These two themes dominate the work, and in various ingenious guises chart our progress through the story. The true musical climax appears at the point where the desperate apprentice believes he has transformed the broom back to its inactive state once again, after which the 'broom' theme scampers about in an even

more feverish manner than it has previously, until the sorcerer returns and summons an imperious calm.

*The Sorcerer's Apprentice* was already quite well known in the concert hall before Leopold Stokowski conducted it in Walt Disney's animated film *Fantasia* (1940), and after this it attained a popularity that could not (it seems) be divorced from the image of Mickey Mouse as the apprentice the Disney team had created. The work responded so well to such treatment because of its lucidity and thematic memorability. For all their many beauties, none of Dukas' other pieces seek the immediacy of appeal *The Sorcerer's Apprentice* attains, and in none does Dukas seek to be illustrative in so open-hearted a fashion.

© Phillip Sametz



Paul Dukas

## FROM THE ARCHIVES



The Sydney Symphony Orchestra performs at Sydney Town Hall in 1944, led by the great Hungarian-born American conductor Eugene Ormandy.

## THE SYDNEY SYMPHONY AT THE TOWN HALL

Built in 1889, Sydney Town Hall was the Sydney Symphony Orchestra's main performance venue from its establishment in 1932 until the opening of the Sydney Opera House in 1973.

As the centre of Sydney's cultural and civic life, it was only fitting that it should serve as the home for the city's orchestra, and over our first 40 years it saw countless performances by some of the world's greatest artists. The period immediately following World War II was especially memorable: with many great music cities in Europe damaged and recovering, a months-long tour of laid-back, sunny Australia was especially appealing.

Perhaps the best-known musical event to be held at Town Hall were the Promenade concerts – known as 'the Proms' – which ran from 1965-1977. The brain child of conductor and educator John Hopkins, the Proms were a revolution in Australian classical music; every ticket was the same price, the chairs were removed from the hall with audiences encouraged to bring bean bags, and the music presented was deliberately eclectic with traditional classical repertoire presented alongside brand-new contemporary works that pushed the envelope in many ways.

More than anything, the Proms democratized music in Sydney, and made classical concerts more welcoming and accessible than ever before, encouraging younger and more diverse audiences.

The spirit of the Proms lives on in today's concert: through the venue of course, and through the choice of music – short, fun, accessible works that we hope will inspire a love of orchestral music in everyone who hears them.

# FROM THE ARCHIVES



Daniel Barenboim (right) takes a bow with Chief Conductor Moshe Atzmon following a performance at the Town Hall (1969).



Eager audiences queue up outside the Town Hall before a Proms concert, 1970



Australian composer Richard Meale following the world premiere of *Incredible Floridas* in July 1972, with (L-R) Donald Hazelwood, conductor Vanco Cavdarski and Neville Amadio.

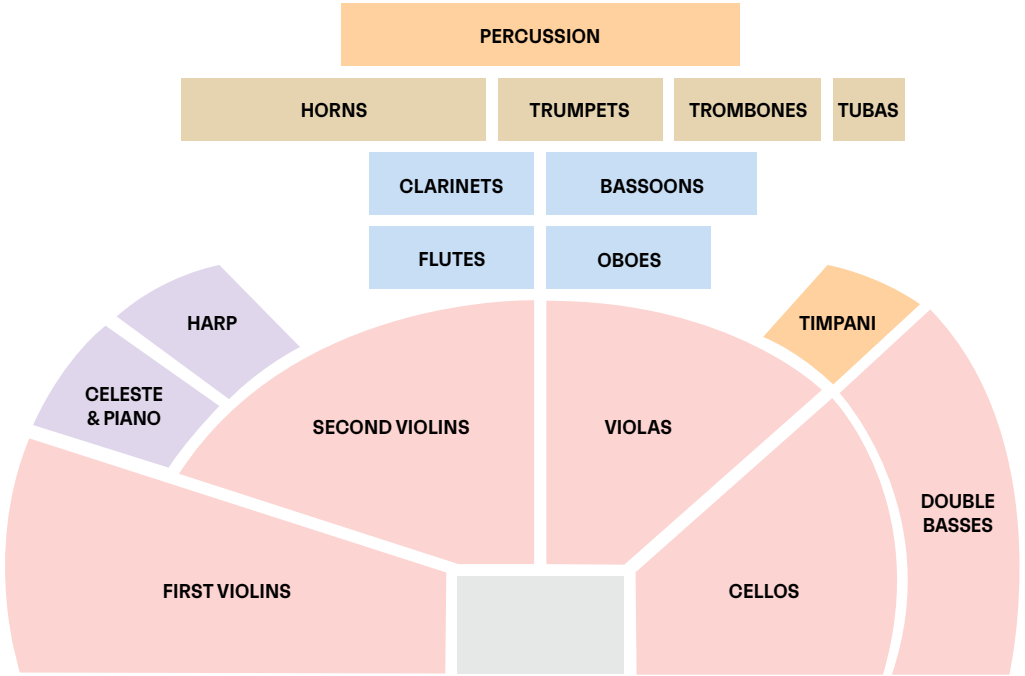


Vladimir Ashkenazy performing at Sydney Town Hall, 1977.



There were no seats at Proms concerts, so audiences took matters into their own hands – or hammocks! (1970)

# SYDNEY SYMPHONY ORCHESTRA



## PERFORMING IN THIS CONCERT

### FIRST VIOLINS

**Harry Bennetts**  
*Associate Concertmaster*  
**Alexandra Osborne**  
*Associate Concertmaster*  
**Fiona Ziegler**  
*Assistant Concertmaster*  
Jennifer Booth  
Sophie Cole  
Claire Herrick  
Georges Lentz  
Alex Mitchell  
Alexander Norton  
Leone Ziegler  
Brian Hong<sup>o</sup>  
Benjamin Tjoo<sup>o</sup>  
Liam Pilgrim<sup>†</sup>  
Marcus Michelsen<sup>†</sup>

### SECOND VIOLINS

**Lerida Delbridge**  
*Principal*  
**Kirsty Hilton**  
*Principal*  
**Marina Marsden**  
*Principal*  
**Emma Jezek**  
*Acting Associate Principal*  
Alice Bartsch  
Victoria Bihun  
Rebecca Gill  
Emma Hayes  
Shuti Huang  
Benjamin Li  
Robert Smith  
Maia Verunica

### VIOLAS

**Tobias Breider**  
*Principal*  
**Richard Waters**  
*Principal*  
Sandro Costantino  
Rosemary Curtin  
Stuart Johnson  
Justine Marsden  
Amanda Verner  
Sebastian Coyne<sup>†</sup>  
Nathan Greentree<sup>\*</sup>  
Dana Lee<sup>\*</sup>

### CELLOS

**Simon Cobcroft**  
*Associate Principal*  
**Leah Lynn**  
*Assistant Principal*  
Kristy Conrau  
Fenella Gill  
Timothy Nankervis  
Elizabeth Neville  
Christopher Pidcock  
Adrian Wallis

### DOUBLE BASSES

**David Campbell**  
*Acting Principal*  
Dylan Holly  
Steven Larson  
Richard Lynn  
Jaani Pallandi  
Benjamin Ward

### FLUTES

**Emma Sholl**  
*Principal*  
Carolyn Harris  
**Katlijn Sergeant**  
*Principal Piccolo*  
  
**OBOES**  
**Shefali Pryor**  
*Principal*  
**Callum Hogan**  
*Acting Associate Principal*  
**Alexandre Oguey**  
*Principal Cor Anglais*

### CLARINETS

**Olli Leppäniemi**  
*Principal*  
Christopher Tingay  
**Alexander Morris**  
*Principal Bass Clarinet*

### BASSOONS

**Todd Gibson-Cornish**  
*Principal*  
Fiona McNamara  
Jay Lee<sup>†</sup>  
**Noriko Shimada**  
*Principal Contrabassoon*

### HORNS

**Samuel Jacobs**  
*Principal*  
**Euan Harvey**  
*Acting Principal 3rd Horn*  
Marnie Sebire  
Rachel Silver  
Emily Miers<sup>o</sup>

### TRUMPETS

**Brent Grapes**  
*Associate Principal*  
Cécile Glémot  
Anthony Heinrichs  
Sophie Kukulies<sup>†</sup>

### TROMBONES

**Nick Byrne**  
*Acting Associate Principal*  
Jeremy Mazurek<sup>o</sup>  
Harrison Steele-Holmes<sup>†</sup>  
**Christopher Harris**  
*Principal Bass Trombone*

### TUBA

**Steven Rossé**  
*Principal*

### TIMPANI

**Antoine Siguré**  
*Principal*

### PERCUSSION

**Mark Robinson**  
*Acting Principal*  
Timothy Constable  
Leah Columbine<sup>†</sup>  
Alice Zhang<sup>\*</sup>

### HARP

**Louisic Dulbecco**  
*Principal*

### EXTRAS

**Catherine Davis\***  
*Guest Principal Piano*  
**Christine Leonard\***  
*Guest Principal Saxophone*

### Bold Principal

<sup>\*</sup> Guest Musician  
<sup>o</sup> Contract Musician  
<sup>†</sup> Sydney Symphony Fellow



# SYDNEY SYMPHONY ORCHESTRA

## ARTISTIC LEADERSHIP



**Simone Young** AM  
Chief Conductor



**Donald Runnicles**  
Principal Guest Conductor



**Benjamin Northey**  
Conductor in Residence



**Vladimir Ashkenazy**  
Conductor Laureate



**Andrew Haveron**  
Concertmaster  
*Vicki Olsson Chair*

## FIRST VIOLINS



**Harry Bennetts**  
Associate  
Concertmaster  
*Judy & Sam Weiss  
Chair*



**Alexandra  
Osborne**  
Associate  
Concertmaster  
*Helen Lynch AM &  
Helen Bauer Chair*



**Fiona Ziegler**  
Assistant  
Concertmaster  
*Webb Family Chair,  
in memory of Dr Bill  
Webb & Helen Webb*



**Sun Yi**  
Associate  
Concertmaster  
Emeritus



**Jenny Booth**



**Sophie Cole**



**Sercan Danis**



**Claire Herrick**  
*Russell & Mary  
McMurray Chair*



**Georges Lentz**



**Emily Long**



**Alexandra  
Mitchell**



**Alexander  
Norton**



**Léone Ziegler**

## SECOND VIOLINS



**Lerida Delbridge**  
Principal



**Kirsty Hilton**  
Principal



**Marina Marsden**  
Principal Emeritus



**Emma Jezek**  
Assistant Principal



**Alice Bartsch**



**Victoria Bihun**



**Rebecca Gill**  
*Dr John Lam-Po-Tang  
Chair, in memory  
of Reg & Jeannette  
Lam-Po-Tang*



**Emma Hayes**



**Shutí Huang**



**Monique Irik**



**Wendy Kong**



**Benjamin Li**



**Nicole Masters**  
*Nora Goodridge OAM  
Chair*



**Robert Smith**



**Maja Verunica**

VIOLAS



**Tobias Breider**  
Principal  
*Roslyn Packer AC  
& Gretel Packer AM  
Chair*



**Richard Waters**  
Principal



**Justin Williams**  
Assistant Principal  
*Bob & Julie Clampett  
Chair, in memory of  
Carolyn Clampett*



**Anne-Louise  
Comerford**  
Associate Principal  
Emeritus  
*White Family Chair*



**Sandro  
Costantino**



**Rosemary  
Curtin**  
*John & Jane  
Morschel Chair*



**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid Volovelsky**

CELLOS



**Catherine Hewgill**  
Principal  
*Jacqui & John  
Conde AO Chair*



**Simon Cobcroft**  
Associate Principal



**Leah Lynn**  
Assistant Principal



**Kristy Conrau**  
*Deborah Anne  
Jones Chair*



**Fenella Gill**



**Timothy  
Nankervis**



**Elizabeth Neville**



**Christopher  
Pidcock**



**Adrian Wallis**

DOUBLE BASSES



**Kees Boersma**  
Principal  
*Brian Abel Chair*



**Alex Henery**  
Principal



**David Campbell**



**Dylan Holly**



**Steven Larson**



**Richard Lynn**



**Jaan Pallandi**



**Benjamin Ward**

FLUTES



**Emma Sholl**  
Associate Principal  
*Robert Constable  
& Family Chair*



**Carolyn Harris**  
*Landa Family Chair,  
in memory of  
Dr Barry Landa*



**Katlijn Sergeant**  
Principal

PICCOLO



**Shefali Pryor**  
Principal  
*Council Chair*

OBOES



**Callum Hogan**

COR ANGLAIS



**Alexandre Oguey**  
Principal  
*Dr Rebecca Chin  
& Family Chair*

CLARINETS



**Olli Leppäniemi**  
Principal



**Francesco Celata**  
Associate Principal  
*John Curtis AM Chair*



**Christopher  
Tingay**



**Alexander Morris**  
Principal

BASS CLARINET

BASSOONS



**Todd  
Gibson-Cornish**  
Principal  
*Nelson Meers  
Foundation Chair*



**Matthew Wilkie**  
Principal Emeritus  
*Nelson Meers  
Foundation Chair*



**Fiona McNamara**  
*Nelson Meers  
Foundation Chair*



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