

Friday 10 July 2026

**SYDNEY CONSERVATORIUM OF MUSIC
& SYDNEY SYMPHONY ORCHESTRA**



THE UNIVERSITY OF
SYDNEY

DEDICATION

Dévouement • Widmung • Ngutjak



Presenting Partner

Coxswain Alliance

**SYDNEY
SYMPHONY
ORCHESTRA**

Emirates

Principal Partner

Friday 10 July 2026, 7pm
Verbruggen Hall,
Sydney Conservatorium of Music, University of Sydney

DEDICATION

Dévouement • Widmung • Ngutjak

DEBORAH CHEETHAM FRAILLON

Wooroongi Biik (2020)

ARNOLD SCHOENBERG

Wind Quintet, Op.26 (1923–24)

I. Schwungvoll [Lively]

AARON WYATT

Cirrus (2022)

AARON WYATT

Djeran (2023)

FRANCIS POULENC

Sonata for horn, trumpet and trombone, FP33a (1922)

I. Allegro moderato

II. Andante

III. Rondeau

HOLLY HARRISON

Spitfire (2020)

DEBORAH CHEETHAM FRAILLON

Above Knowing (2020)

ROBERT SCHUMANN

Myrtles, Op.25 (1840)

No.1. *Widmung* (Dedication)

ESTIMATED DURATIONS

Wooroongi Biik – 3 minutes

Schoenberg – 10 minutes

Cirrus – 5 minutes

Djeran – 10 minutes

Poulenc – 8 minutes

Harrison – 18 minutes

Above Knowing – 6 minutes

Schumann – 3 minutes

This concert will run for
approximately 70 minutes

2026 FELLOWS

Lydia Sawires violin

Sebastian Coyne viola

Noah Lawrence cello

Rio Kawaguchi double bass

Kara Thorpe flute

Amy Clough oboe

Justin Wang clarinet

Jay Lee bassoon

Lucy Smith horn

Sophie Kukulies trumpet

Harrison Steele-Holmes trombone

Leah Columbine percussion

GUEST ARTISTS

Jasmine Tan violin

Presenting Partner

Coxswain Alliance



Emirates
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WELCOME

DEDICATION • Dévouement • Widmung • Ngutjak curated by Prof Deborah Cheetham Fraillon AO FAHA, celebrates the connections that bind us together. Through the passion and artistry of the Fellows, this concert invites audiences to reflect on the people and values to which we dedicate ourselves, and the enduring impact of those commitments.

What does it mean to dedicate yourself: to a craft, a community, an idea, or a loved one? In this evocative program, the Sydney Symphony Fellows explore music inspired by devotion in its many forms. Spanning cultures, languages, and generations, these works reflect acts of commitment and remembrance.

WELCOME FROM SYDNEY CONSERVATORIUM OF MUSIC

Sydney Conservatorium of Music is delighted to partner once again with the Fellows of the Sydney Symphony Orchestra. It seems incredibly poignant that the performance takes place in the Verbruggen Hall where many former and current members gained their footing in the orchestral repertoire. This week is also NAIDOC week and the SCM is proud that our wonderful Elizabeth Todd Chair of Vocal Studies, Professor Deborah Cheetham-Fraillon is the curator of this incredible program. The program itself represents the depth and breadth of contemporary orchestral performance where European and Australian influences coalesce.

Professor Anna Reid PhD FRSN FRNCM
Head of School and Dean, Sydney Conservatorium of Music

WELCOME FROM COXSWAIN ALLIANCE

Welcome to today's performance, a special collaboration between the Sydney Symphony Orchestra Fellows and the Sydney Conservatorium of Music.

Curated by Professor Deborah Cheetham Fraillon, the theme for this concert is **DEVOTION** – an idea that both the Fellows and we at Coxswain Alliance are familiar with.

For nearly 25 years, the Orchestra has proudly watched its Fellows go on to achieve highly successful careers in Australia and internationally, knowing that the opportunities the Program has provided have been fundamental to individual success. The Program offers outstanding young musicians the opportunity to be inspired by the greats on a daily basis – while on the path to becoming leading musicians themselves.

Both the Sydney Symphony and Coxswain Alliance know that in music and in business, there is no substitute for devotion. There is nothing that is not improved by people taking great care and dedicating themselves to an idea, a project or an artform – and that devotion is seen in the mentoring, support and inspiration that is part and parcel of the Orchestra's world-renowned Fellowship Program, of which we are proud to be the Presenting Partner.

All of us at Coxswain Alliance look forward to observing these unique professional careers unfold over time, and watching the 2026 Fellows grow throughout their time in this extraordinary program.



Peter Braithwaite
Founder & Principal, Coxswain Alliance

ABOUT THE ARTIST

DEBORAH CHEETHAM FRAILLON

Deborah Cheetham Fraillon AO (Yorta Yorta/ Yuin), soprano and composer, is a respected human rights advocate and recognised thought leader on the importance of cultural authority in the Art Music space. Throughout a long and distinguished career Deborah has championed the voice and visibility of classically trained Aboriginal and Torres Strait Island musicians through her achievements as a composer, performer and artistic director of the Australia's national First Nations Opera Company Short Black Opera (est. 2009) and Dhungala Children's Choir (est. 2008). In 2019 Deborah established the *One Day in January* project designed to develop and nurture First Nations orchestral musicians and from this emerged Ensemble Dutala Chamber Ensemble.

Deborah's landmark compositions include Australia's first Indigenous opera *Pecan Summer* (2010), *Eumeralla, a war requiem for peace* (2018), *Parrwang Lifts the Sky* (2020) and *Woven Song* (2018-2025). Her major commissions include works for the Melbourne, Sydney, Adelaide and Hawai'i symphony orchestras; the Flinders, Goldner, Australian and WASO string quartets; Chineke! Orchestra (UK); Rubiks Collective; Melbourne Ensemble; Plexus Collective; Sydney Philharmonia Choirs; the Australian Ballet; Victorian Opera; the MPavilion Project and the ABC.



Photo by Stephanie Zingsheim

Deborah's significant awards include Australian Women in Music Lifetime Achievement Awards (2022), Don Banks Music Award (2023), JC Williamson Lifetime Achievement Award (2021), Sir Bernard Heinze Memorial Award for service to music, and the Red Ochre Award for Lifetime Achievement for artistic excellence (2025). She holds an Honorary Doctorate from the University of South Australia (2018). In 2014 she was appointed as an Officer of the Order of Australia. In 2022 she was named a Fellow of the Australian Academy of the Humanities (FAHA). In 2021 she began a five-year appointment as MSO First Nations Creative Chair and in 2023 was appointed the inaugural Elizabeth Todd Chair of Vocal Studies at the Sydney Conservatorium of Music.

ABOUT THE MUSIC

Deborah Cheetham Fraillon writes:

I love to explore the process and inspiration for musical composition – it has always fascinated me.

Each work this evening was written as a dedication: to a child (Wyatt, Schoenberg), to a colleague (Harrison), to a muse (Poulenc), to a spouse (Schumann), to humanity and the knowledge holders (Cheetham Fraillon).

Composing with someone in mind gives special meaning to a piece of music and allows both audience and musician a deeper insight into the intentions and lived experience of the composer. From Beethoven's dramatically reconsidered Eroica (1804) to Shostakovich's String Quartet No.8 (1960) dedicated "*To the victims of fascism and war*," serving as a mournful protest against totalitarianism, dedications provide an enticing insight into the zeitgeist, world history, beliefs and at times the intimate experiences of a composer. The Sydney Symphony Orchestra Fellows are not a typical chamber ensemble. Creating a balanced program that highlights each of their unique skills and abilities has been a rewarding challenge. The inclusion of three living Australian composers has been driven by my firm belief that we are ready to embrace our own cultural narrative and even if that isn't quite true – this evening we can dive in and celebrate ready or not – it is vital, it is time.

DEBORAH CHEETHAM FRAILLON

***Wooroongi Biik* (2020)**

Dedicated to the Strong Country: Gadigal

This work was the seventh Acknowledgement to Country in a 10-year commissioning series for the MPavilion architectural project in Naarm-Melbourne (2014–2024).

Composed in June 2020 during the first winter of Covid pandemic, as it became clear that construction of the project's seventh pavilion would not be possible, I decided to compose this work as a solo for violist Aaron Wyatt. A song without words, dedicated to all the artists who had been silenced by a world event which now almost seems surreal.

This evening *Wooroongi Bik* (Boon Wurrung meaning Strong Country) for solo trumpet provides an instrumental acknowledgement to the country of the Gadi people. An acknowledgement of country is a powerful statement of fact. Although sometimes we see this simple act of recognition and respect weaponised for political debate it is, in its substance and at its core, a statement of fact.

Deborah Cheetham Fraillon © 2026

ABOUT THE MUSIC

ARNOLD SCHOENBERG

Wind Quintet, Op.26 (1923–24)

I. Schwungvoll [Lively]

Dedicated to a grandson, 'little Arnold'

Schoenberg was one of the most conservative composers of the early 20th century. He believed implicitly in the enduring value of the Western classical tradition; he drew examples for his teaching almost exclusively from Beethoven's music. He also felt that the collapse of the classical tonal system was inevitable, and that it was his somewhat unwelcome destiny to explore music without tonal hierarchy: as he began to write what we now call 'atonal' he felt as if he had 'fallen into an ocean of boiling water.'

The rot had started with Wagner, whose hyper-chromatic music depicts unrelieved erotic tension in *Tristan und Isolde*. Composers such as Richard Strauss and Mahler took that a step farther, but it fell to Schoenberg to write music in which all twelve notes of the chromatic scale were treated as equal, and were in constant circulation in any piece. For someone as classically-minded as Schoenberg this presented huge problems of form, and after his first atonal works there were seven years of silent reflection.

Schoenberg solved the problem by inventing serialism. The twelve notes of the scale were still to be treated as equal, but were arranged in a fixed order or row, which guaranteed their circulation and which provided possible alternative, but related, sequences of notes. Having systematised pitch, Schoenberg said, 'one uses the series and then composes as before.' Charles Rosen notes that Schoenberg, 'steeped in tonality and still in love with it, used these [classical] forms as if they had innate expressive qualities.'



1927 photo of Arnold Schoenberg by Man Ray (1890–1976).

Composed between April 1923 and August 1924, the Wind Quintet, dedicated to his grandson, shows Schoenberg composing 'as before' but with the series. The score, published in 1925, helpfully gives us bar numbers for all of the standard formal divisions of a classical work. The first movement, marked Schwungvoll, or 'full of momentum' is in sonata design, with clearly articulated first and second subjects, and development section, and a formal recapitulation.

The series, which uses intervals that suggest a whole tone scale, is clearly stated at the start, notably in the flute's opening melody. Some 40 bars after, the oboe gives out a second subject. The movement as a whole gathers strength as it goes, with the development characterised by excitable rhythms and intricate counterpoint; a passage of simpler chords with a bassoon solo announces the imminent recapitulation.

Gordon Kerry © 2026

ABOUT THE MUSIC

AARON WYATT

Aaron is an accomplished violist, conductor, composer, programmer and academic. Currently an assistant lecturer at Monash University, he has played in a wide variety of ensembles across many different genres, and is a long term member of the award winning Decibel New Music ensemble. As well as performing with the ensemble, he is the developer behind the Decibel *ScorePlayer* app, the group's cutting edge, animated graphic notation software for the iPad. An emerging conductor, he was nominated for a Helpmann Award for his role as musical director of the premiere season of Cat Hope's opera *Speechless*, and is the director of Ensemble Dutala, Australia's first First Nations chamber ensemble. An advocate for Indigenous classical music and musicians, he premiered Deborah Cheetham Fraillon's work *Nanyubak*, for viola and orchestra as a soloist with the Melbourne Symphony Orchestra, and during a conducting engagement with them he became the first Indigenous Australian to conduct one of the state symphony orchestras in concert. He has since gone on to work with the Adelaide and Sydney Symphony Orchestras, and conducted the premiere of the first opera in Noongar, Gina Williams' and Guy Ghouse's *Koolbardi Wer Wardong* with West Australian Opera.

As a composer he has been a participant in the *Ngarra-Burria* First Peoples composer program, writing for Ensemble Offspring. He has also written a number of electro-acoustic works, using a mix of traditional and animated graphic notation for Decibel, GreyWing Ensemble, Ensemble Dutala, and for Kyla Matsuura-miller's Freedman Fellowship project, *Three Conversations*.



Photo by Jessica Bader Photography

Cirrus (2022)

Dedicated to the Covid Lockdowns: Humanity

The composer writes:

Cirrus was inspired by the Melbourne sky on a bright but cold day.

It reflects and meditates on the view from the Djerring Trail, a path that winds its way beneath the sky rail near my home. Thin wisps of white dot – a deep azure canvas that stretches off into the distance between a frame of concrete. The suburban trains that periodically roll overhead bring their own rhythm, punctuating the stillness above.

Written between lockdowns, during a time of great uncertainty, the work seeks to explore these small glimpses of awe and beauty that exist in the ordinary, and in the interplay between the natural world and our modern existence.

Djeran (2023)

Dedicated to a son, Noah

The composer writes:

Djeran is the Noongar season from April to May.

Represented by the colour green, it is the time of year where the oppressive heat of the summer months finally gives way to cooler weather and dewy mornings. Where banksias start to flower, and the red gums and summer flame add their hue to the landscape. It is a time for renewed life and activity, and that took on a particularly personal note (and made the season an obvious choice) when my partner, Cathrin, and I welcomed our first child into the world. It is to him that this work is dedicated.

The work is in a single movement, but within that it has a condensed three movement structure. After a slow intro that brings us from the heat of the previous season, *Bunuru*, into *Djeran*, each of the three sections begins with a solo viola moment that sets the tone of what is to come. The first is a celebration of life. Of the return of water to a parched landscape, and of the birds, freshwater fish, and frogs that revel playfully in this.

The second section brings to mind a still, cool, starlit night. Some of the melodic fragments in the viola introduction are drawn from a simplified transcription of a *koolbardi's* (magpie's) song, while the ensemble entry brings with it an ode to our new child.

The final section marks the coming of rains, the blooming of the red flowers that colour the season, and a drive to prepare for the cold of *Makuru* that lies ahead.

Aaron Wyatt © 2023

ABOUT THE MUSIC

FRANCIS POULENC

Sonata for horn, trumpet and trombone, FP 33a (1922)

*Dedicated to a muse,
Mademoiselle Raymonde Linoissier*

In 1920 the critic Henri Collet referred to a group of young Paris-based composers as 'Les Six'. The common thread binding the group – for whom the eccentric Erik Satie was a kind of patron saint – was a desire to write music which was frequently acerbically witty, always clearly expressed and often neo-classical in form. Francis Poulenc was one of the leading lights in this group which also included Darius Milhaud and Arthur Honegger. The group did not last long, and as Paul Griffiths has noted 'only Poulenc kept faith with the group's flippancy.' As Poulenc once argued, French composers after the death of Debussy had 'betrayed Debussy' by indulging in mere sensuality of sound at the expense of clarity of form.

Late in life Poulenc explained that French composers 'realise that sombreness and good humour are not mutually exclusive. Our composers, too, write profound music, but when they do, it is leavened with that lightness of spirit without which life would be unbearable'.



© Palazzetto Bru Zane / fonds Leduc

His much-loved Sonata for horn, trumpet and trombone was composed in 1922 at a time when Poulenc was refining his technique under the tutelage of Charles Koechlin. The piece thus looks both ways – maintaining a loving relationship with the music of the past as well as exploring new sounds and colours, and is dedicated to Raymonde Linoissier, whose novel *Bibi-la-Bibiste* is a precursor of Dadaism.

The outer movements of this short work are based on dance rhythms. The first passes at an elegant pace through a series of contrasting moments, and some of its thematic material is used in the gently lyrical Andante. The finale is in rondo form, and somewhat more urgent than the opening.

Gordon Kerry © 2026

ABOUT THE MUSIC

HOLLY HARRISON

Spitfire (2020)

Dedicated to a musician, Lloyd Van't Hoff

Spitfire was commissioned by Coriole Music Festival for performance by Lloyd Van't Hoff, Andrew Haveron, Tobias Breider and Umberto Clerici.

Composing to a brief is not something I usually do. I'm more of a free rein composer. When Coriole's artistic director Anna Goldsworthy contacted me about writing a work inspired by the 1930s, I was (of course) curious, but also knew it would be a challenge. How could I be true to the brief and still sound like me? Much of my output explores stylistic juxtapositions, and so I began to look for stylistic inspiration from the 30s. For me, this is a period that celebrates the rise of jazz in all its forms, and its cross-pollination with other musical styles, especially concert music (think Gershwin, Milhaud, Ravel and Copland). The increasing popularity of the instrumental soloist is worth noting, along with the idea of the soloist as celebrity.

Written for clarinet and string trio, *Spitfire* embraces three key musical personalities as starting points: Django Reinhardt, Stephane Grappelli and Benny Goodman. Aspects of each are threaded throughout: the hot club groove of Reinhardt, the sentimental solos of Grappelli, and the virtuosic swing of Goodman's clarinet. The piece is a feverish mix of jazz, Appalachian folk, blues and swing, with a touch of vaudeville. There's perhaps more than a splash of Robert Johnson and Buddy Rich in the middle, too.

As guitarists, Reinhardt and Johnson's influence is reinvented as slide-guitar violin, banjo-strummed viola, and rockabilly slap cello. There are duels, hoedowns, grooves and loops, oom-pah-pahs, and a brief kazoo cameo. You'll have to wait and hear how Buddy gets a look in...



Holly Harrison. Photo by Steve Broadbent.

The name *Spitfire* refers to the fighter plane first introduced by the British Royal Air Force in 1936. Known for its steep dives and overall agility, this is conjured up musically by the clarinet, boasting plenty of bends and scoops, rapidly rising and falling passages, and full throttle motion. I was especially buoyed to discover that the clarinetist would be Lloyd Van't Hoff, whom I've collaborated with before on a solo work. The piece is very much written with his skills in mind, even down to an imagining of physical movement. Lloyd is an incredibly expressive player, and it was near impossible to write a line for him without visualising it in my mind's eye/ear. Move over Benny Goodman. Naturally, I was excited to be working with Andrew Haveron, Tobias Breider and Umberto Clerici, all principal players with the Sydney Symphony Orchestra, for the first time. It's been pointed out more than once that *Spitfire* rhymes with *Hotwire*, the title of my viola concertino about car theft. Perhaps this marks a new era of my fascination with transport-inspired works, but probably not!

Holly Harrison © 2020

ABOUT THE MUSIC

DEBORAH CHEETHAM FRAILLON

***Above Knowing* (2020)**

from the *Woven Song* series

Dedicated to Senior Women of First Nations communities who are the carers and knowledge holders. Elizabeth Marks Nakamarra.

Above knowing lies understanding.

How can we hope to understand if we consider ourselves above knowing?

The Vel' d'Hiv' Roundup was a mass arrest of Jews in Paris by the French police, code-named *Opération Vent printanier* (Operation Spring Breeze) on July 16 & 17, 1942. The name "Vel' d'Hiv' Roundup" is derived from the name of the Vélodrome d'Hiver ("Winter Velodrome"), where the majority of the victims were temporarily confined. The roundup, assisted by French Police, was one of several aimed at eradicating the Jewish population in France, both in the occupied zone and in the free zone. According to records of the Préfecture de Police, 13,152 Jews were arrested, including more than 4,000 children. They were held at the Vélodrome d'Hiver in extremely crowded conditions, with limited food and water and no sanitary facilities, then shipped in rail cattle cars to Auschwitz for their mass murder.

The Australian Embassy in Paris is built on the railway yards across from the Vel d'Hiv site. Outside the Embassy a bronze monument depicts a small group of people, including a pregnant woman, a sick old man and a child with a doll and a suitcase. It represents those who suffered at the hands of a brutal regime. It stands as a reminder and presents us with the invitation to know and an opportunity to understand.

Many such roundups were conducted in Australia throughout the 18th, 19th and even early 20th centuries. In the Desert regions of Australia, Aboriginal men were chained by the neck, fed salt and forced to lead the colonisers to water. How is it that so many Australians know so little of their history? Where is the bronze statue to those who suffered this injustice? Or are we above knowing?

In contrast to the practice of cultural amnesia which has plagued Australian society for two centuries, the artist Elizabeth Marks Nakamarra paints the rich depth of knowledge of her country and her Tjukurpa (Dreaming Knowledge) of the Pintupi, Luritja and Warlpiri people. Nakamarra paints to remember, to pass on knowledge and to honour her ancestors. Her painting *Creek Bed* is a magnificent landscape depicting creation stories from the Western Desert and was recreated as a tapestry for the Australian Tapestry Workshop's Embassy Tapestry collection. It resides in the Australian Embassy in Paris and now speaks to the memory of that place. As with many Indigenous artists, Nakamarra paints her traditional knowledge from an aerial perspective, hence one layer of the title *Above Knowing*.

Text: Translation from the United Nations

***Declaration of Human Rights*, Article 5.** No one shall be subjected to torture or cruel, inhuman or degrading treatment or punishment.

Naampa 5. Wiyalpi ngaranyi, nyinyipungkuny tjaku yitjipungkuny tjaku. Tjukarurruwanangu pungkuny tjawiyangu, palyangu yantantantjaku. Wiyalpi pungkuny tjaku kutjupa kutjupa tjutanya.

On *Woven Song*

For more than two thousand generations the First Nations people of Australia have passed on all knowledge of geography, the sciences, medicine and humanity through the visual and performing arts. In traditional cultural practice the arts are woven together to strengthen purpose and identity. The singer is the dancer, the dancer the painter and the painter the storyteller.

The *Woven Song, Embassy Tapestry Series* is the embodiment of this principal and an international project by Short Black Opera featuring ten new compositions by Deborah Cheetham Fraillon AO. The project celebrates works of art from an ancient culture, reinterpreted and recreated by the exceptional weavers at the Australian Tapestry Workshop, inspiring a contemporary response in current classical music practice. It is an innovative project that breathes new life into each work, honouring the artistic excellence of the artists involved in creating these three-dimensional works of cultural expression.

ABOUT THE MUSIC

ROBERT SCHUMANN

***Myrtles, Op.25* (1840)**

No.1. *Widmung* (Dedication)

Dedicated to a partner in life, Clara Wieck

In the early 1840s, Schumann almost exclusively concentrated on one musical genre per year; 1840 was the 'year of song', when he produced about half his total output in the genre.

Where Schubert often made musical silk purses out of poetic sows' ears, Schumann consistently chose poetry of great literary quality. *Myrthen*, Op.25 (Myrtles) is an album that loosely groups 26 poems by a variety of writers around the central theme of love, often expressed in the Romantic imagery of flowers.

The album begins with Friedrich Rückert's 'Widmung' (Dedication), which is almost certainly addressed to Schumann's beloved Clara Wieck (whom he had finally been able to marry that year).

Dedication (Widmung)

You my soul, you my heart
You my delight, o you my pain,
You my whole world in which I live,
My heaven to which I strive,
O you my grave, in which I have
Buried for ever all my sorrow!
You are my rest, you are my peace,
You are a gift from heaven.
That you love me gives me my worth
Gaze into my eyes and I am transfigured,
Lovingly, you lift me out of myself
My guardian spirit, my better self.
Text by Friedrich Rückert

Gordon Kerry © 2013



1839 portrait of Robert Schumann by Josef Kriehuber (1800–1876).



1839 lithograph of Clara Schumann Wieck by Andreas Staub (1806–1839).

2026 FELLOWSHIP ARTISTIC LEADERS

Harry Bennetts
David Elton
Matthew Wilkie

2026 FELLOWSHIP MENTORS

Alexandra Osborne
Emma Jezek
Violin

Sandro Costantino
Viola

Kristy Conrau
Cello

Benjamin Ward
Double Bass

Carolyn Harris
Flute

Alexandre Oguey
Oboe

Alexander Morris
Clarinet

Todd Gibson-Cornish

Matthew Wilkie
Fiona McNamara
Noriko Shimada
Bassoon

Rachel Silver
Horn

Anthony Heinrichs
Trumpet

Christopher Harris
Trombone

Rebecca Lagos
Percussion

THE FUTURE OF MUSIC IS HERE

In 2026, our Fellows will be inspired by the musical greats of the Sydney Symphony Orchestra, while on the path to becoming leading musicians themselves.

For almost years, the Sydney Symphony has nurtured the next generation of professional orchestral musicians through a comprehensive, hands-on learning experience. The year-long program provides intensive training, including masterclasses with world-renowned artists, dedicated mentorship from Sydney Symphony musicians and performance opportunities across a diverse range of musical styles. Fellows will take part in chamber and orchestral performances, from mainstage concerts to Learning & Engagement activities and regional programs.

We extend a special thank you to our Presenting Partner, **Coxswain Alliance**, for supporting the 2026 Fellowship program.

THANK YOU TO OUR SUPPORTERS

The Sydney Symphony Orchestra is grateful for the generous support of all our Fellowship Patrons. The Fellowship Program receives leadership support from Paul Salteri AO & Sandra Salteri, Patricia H Reid Endowment, Jenny Dines Charitable Trust and the Estate of the late Helen MacDonnell Morgan. The Fellowship Program is also made possible by the generous support of its Presenting Partner Coxswain Alliance.

Fellowship Chair Patrons

In memory of Matthew Krel
Violin Fellow

Checketts Family
Viola Fellow

In memory of Mrs W Stening
Cello Fellow

Christine Bishop
Double Bass Fellow

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Dr Gary Holmes & Dr Anne Reeckmann
Horn Fellow

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Trumpet Fellow

Tony Schlosser
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Sylvie C Sloane
Percussion Fellow

Photo Credit:
Cassandra Hannagan

