

SIMONE YOUNG CONDUCTS MOZART & BACH

6 NOVEMBER 2026

Concert Hall,
Sydney Opera House



“SYDNEY”
“SYMPHONY”
“ORCHESTRA”

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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

SIMONE YOUNG CONDUCTS MOZART & BACH

THE GREAT MASTERS

SIMONE YOUNG conductor

JOHANN SEBASTIAN BACH (1685–1750)

Suite No.3 in D, BWV1068 (c.1730)

- I. Overture
- II. Air
- III. Gavottes 1 and 2
- IV. Bourrée
- V. Gigue

WOLFGANG AMADEUS MOZART (1756–1791)

Symphony No.39 in E flat, K543 (1788)

- I. Adagio – Allegro
- II. Andante con moto
- III. Menuetto and Trio
- IV. Finale (Allegro)

Friday 6 November, 11am

Tea & Symphony

Concert Hall,
Sydney Opera House

Estimated durations

Bach – 20 minutes

Mozart – 30 minutes

The concert will run for
approx. 1 hour

Cover image

By Craig Abercrombie

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.

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YOUR CONCERT AT A GLANCE

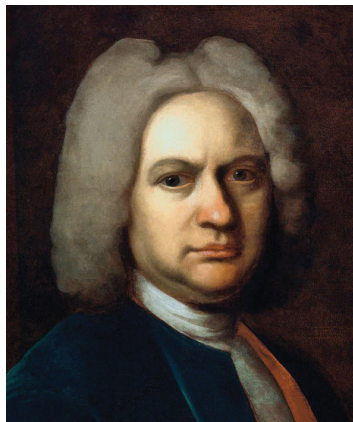
JOHANN SEBASTIAN BACH (1685–1750) **Suite No.3 in D, BWV1068** (c.1730)

Bach's orchestral suites might have been written earlier in his career but were performed in the 27 years after 1723 in Leipzig by the *Collegium musicum*, a pro-am band that the composer conducted and which could field enough musicians for such a work.

The Suite, as was common in the late Baroque period, consists of a 'French' overture – stately, slowish music giving way to fast, contrapuntal work – which is then followed by a famous Air and a set of dance movements.

Our best guess is that the piece appeared around 1730, the year that saw the Ottoman-Persian War, the birth of Josiah Wedgwood and the Valparaiso earthquake.

Contemporary music included Telemann's *St Matthew Passion*, Couperin's *Pièces de clavecin*, Book 4, and Handel's *Partenope*.



Portrait of JS Bach c.1720, attributed to German artist Johann Jakob Ihle (1702–1774). Source: Wikimedia Commons.

WOLFGANG AMADEUS MOZART (1756-1791) **Symphony No.39 in E flat, K543** (1788)

Mozart's last three symphonies are the subject of much conjecture – written at the end of his short life and with no hard evidence for their having been performed at the time. Many scholars feel sure that Mozart didn't write music that wouldn't be performed, and it seems likely that this was performed at least once in Mozart's lifetime. Its stablemates – the G minor Symphony and the 'Jupiter' – are perhaps better known, but this is no less a masterpiece, and has a distinctively rich sound with its use of clarinets. In the standard four-movement design, it begins with a slow introduction before the subtle but energetic argument of the first movement. There is a lengthy lyrical slow movement, followed by a menuet and a comic finale.

It was composed in 1788, the year that saw the madness of George III, the Russo-Swedish War, and the establishment of a penal colony at Sydney Cove.

Contemporary music included Haydn's Symphony No.91, Viotti's Violin Concerto No.14 and Cherubini's *Ifigenia in Aulide*.



Portrait of Wolfgang Amadeus Mozart (1789) by Dora Stock (1760–1832). Source: Mozarteum, Salzburg/Wikimedia Commons.



Photo by Peter Brew-Bevan

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young has previously held the posts of General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg, Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of both the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her appointment as Chief Conductor of the Sydney Symphony Orchestra has recently been extended through until the end of 2029.

An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Bayreuth Festival, Vienna Staatsoper, Berlin Staatsoper, Hamburg Staatsoper and La Scala Milan.

Simone Young has an extensive and celebrated recording catalogue. Her first performance as Chief Conductor in Sydney, featuring Mahler's Symphony No.2 *Resurrection* and the world premiere of William Barton's *Of the Earth* was released worldwide on Deutsche Grammophon, and performances of Elgar & Vaughan Williams, *Das Rheingold* and *Gurrelieder* have been filmed for Sydney Symphony On Demand. Her Hamburg recordings include the *Ring Cycle*, *Mathis der Maler* (Hindemith), *Das Buch mit sieben Siegeln* (Schmidt) and symphonies of Bruckner, Brahms and Mahler. She has also recorded Benjamin Britten Folk songs and songs of Richard Strauss with Steve Davislim, and songs by Wagner and Strauss with Lisa Gasteen.

Simone Young's return invitations to the great orchestras of the world in 2026 include the Suisse Romande, the Orchestre nationale de Lyon, West German Radio Orchestra Cologne, Orchestre philharmonique de Radio France Paris, National Symphony Orchestra Washington, Los Angeles Philharmonic, the San Francisco and Montreal Symphony Orchestras, Berlin Radio Symphony Orchestra, Bavarian Radio Symphony Orchestra, Philharmonia Orchestra, London, National Symphony Orchestra RAI (Britten *War Requiem*), and the BBC Philharmonic, Manchester. She also returns to ANAM, Melbourne to lead their orchestra in a 30th birthday celebration Gala performance.

Firmly established as one of the world's leading opera conductors, this season Simone Young returns to the Berlin Staatsoper (*Lohengrin* and *Nabucco*), La Scala Milan (the *Ring* cycle), Opera Nationale de Paris (*Katya Kabanova*), and conducts *Götterdämmerung* in concert, completing Sydney Symphony's *Ring Cycle*.

The presentation of Sydney Symphony Orchestra's *Ring Cycle* in concert, commencing in 2023, has played to sold out audiences, standing ovations and 5-star reviews. A second, feature-length documentary film, *Knowing the Score*, showcasing Simone Young and her career was also internationally released in 2023.

In 2025 Simone Young was awarded an Honorary Doctorate from the University of Sydney. Her many accolades also include the 2024 Conductor of the year (British *Opera* magazine), Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, Honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, the 2013 Helpmann Award for Best Individual Classical Music Performance and the Officier de l'Ordre des Arts et des Lettres from France.

ABOUT THE MUSIC

ABOUT JS BACH

The Bach family had dominated music in the Lutheran heartland of the central German provinces since the early 16th century and was linked by marriage to most of the other prominent musical dynasties there.

As Christoph Wolff has noted, we can never know just how it was that such prodigious talent was concentrated in one family – the *New Grove Dictionary of Music and Musicians* contains entries for fourteen Bachs (of which only three are of Sebastian's generation), with a list of also-rans that contains many more. It is clear, though, that the profession of music was, like a trade, carried on from father to son. Indeed, the status of musicians like the Bachs was akin to that of tradesman well into the early 18th century.

Sebastian Bach was orphaned before his tenth birthday and was brought up by a much older brother, Johann Christoph, who was organist in the small Thuringian town of Ohrdruf. It is generally agreed that Christoph 'laid the foundation' for Sebastian's keyboard technique, and for his intense interest in the construction of keyboard instruments, especially the organ. His first job as a musician, though, was as a violinist in the orchestra of the Duke of Weimar for six months in 1703; he returned some years later serving as chamber musician and organist from 1708 to 1717. In the interim he held a series of organist positions in towns such as Arnstadt and Mülhausen, but in 1717 entered the employment of Prince Leopold of Anhalt-Cöthen. This was possibly the happiest period of Bach's life, though he was devastated at the death of his first wife Maria Barbara, but soon married Anna Magdalena Wilcke, a fine musician herself. The Prince had been raised a Calvinist so required no music for his chapel, but maintained a distinguished music staff for whom Bach wrote some of his most important instrumental music.

With the Prince's marriage to an unmusical bride, Bach left and took up employment in the city of Leipzig where he would spend the 27 years until his death in 1750. He was Cantor of the Thomasschule, training the students to provide music at the city's two main churches. This period saw the composition of the bulk of his surviving church music,



Portrait of JS Bach c.1720, attributed to German artist Johann Jakob Ihle (1702–1774). Source: Wikimedia Commons.

notably cantatas for regular Sunday use and larger works like the *St Matthew* and *St John Passions* for Eastertide. But Bach also cultivated instrumental works, taking over the directorship of the local Collegium musicum (a pro-am orchestra founded by the composer Telemann) for which a number of larger scale pieces, some for visiting soloists keen to work with Bach, were doubtless written. The Collegium musicum performed at Zimmermann's Coffee House.

Bach's innovations included his development of the keyboard concerto – often based on works (by himself or other composers like Vivaldi) for single-line instruments. The 48 preludes and fugues of *The Well-Tempered Clavier* explored, probably for the first time, the use of all possible keys, and works like *The Art of Fugue* (not Bach's title) or the B-minor Mass are mind-blowing compendiums of technical and structural ingenuity.

ABOUT THE MUSIC

ABOUT THE ORCHESTRAL SUITE NO.3

David Garrett writes:

No autograph of the full score for Bach's four orchestral suites exists, but there are written parts, some by the composer, made for performances by the Leipzig Collegium musicum.

Scholars are not sure for what purpose these suites were composed. Many of Bach's purely instrumental works (the *Brandenburg* concertos, violin concertos, Book 1 of the *Well-Tempered Clavier*) date from the period of his employment at the court of Anhalt-Cöthen from 1717-1723, where his patron the Prince was skilled in playing the violin, viola da gamba and harpsichord as well as being a good bass singer. Until recently, authorities have concluded that all the original versions of these suites originated at Cöthen, but Christoph Wolff in the *New Grove Dictionary* claims that Suites 2 and 3 are demonstrably of Leipzig origin.

The Leipzig Collegium Musicum seems generally to have had more instrumentalists available to it than the Cöthen court. The surviving parts of this Suite show that it was conceived for a double orchestra: two groups of four instrumental parts each. One consists of three trumpets and kettledrums, the other of two violins, violas and continuo. The two oboes play in unison with the violins throughout; according to Thurston Dart they were an afterthought, added to give the strings more bite.

One origin of Bach's suites lay in the 'French' suite (*allemande – courante – sarabande – gigue*, with optional dances such as the *gavotte*, *minuet*, *rigaudon* and *bourrée* sandwiched between *sarabande* and *gigue*), as standardised by the German composer Froberger (1616–1667), who spent his later years in France. Bach, however called his orchestral suites *Ouvertüren*, a form of shorthand which became common in Germany, and referred to a 'French' overture followed by a set of dances. The *ouverture* as standardised by Lully in his operas consisted of a slow, often majestic introduction with dotted rhythms, followed by a fast fugal section, then a return of the slow opening. Suites for orchestral performance arose in France when the most popular dance numbers from an opera were performed away from the stage. This was Bach's model, although he

reduced the Lullyian string texture from five parts to four after the fashion of the Italian composers of *concerti grossi*.

Although the music of the suite was closely based on dances which were actually popular when it was developing as a form, it was not written as music to be danced to but was dance-inspired music. The dance steps and rhythms gave a stimulus to the musical imagination and an ordered structure for musical thought. Bach's expression and ideas go far beyond the limitations of the original dance form. His choice and arrangement of dances is very free, as can be seen from the variety of dances to be found in his orchestral suites. What is so remarkable in all these works is Bach's carefully worked-out balance between solo and tutti passages, between harmonic and polyphonic writing; and his thoughtful choice and ordering of dances for the emotional and musical contrasts available from different dance rhythms.

The *Ouverture* is followed in this suite by an *Air* which had become excessively famous in a lush Romantic arrangement for solo violin and keyboard (the *Air on the G String*, arranged by Wilhelmj). In Bach's original conception it is a much more beautiful piece, keeping some of the character of a measured dance, and with much interest in the interplay of the string parts.

Originally a peasant dance, probably from Gap in the Dauphiné region of France, at court the *gavotte* became a moderate dance in pastoral style, having two, or more usually four, beats to the measure with phrases beginning and ending in the middle of a bar. The second *gavotte* was often in the style of *musette* imitating bagpipes over a drone bass. This is not the case in Suite No.3's coupling of two very festive-sounding dances.

The *bourrée* was the most vigorous and earthy of the old dance forms used in the suite; it possibly originated in the Auvergne. It is a skipping lively dance in 2/4 or 4/4, beginning with an upbeat on the fourth beat of the bar, giving greater vigour than the *gavotte*, which it resembles.

Suite No.3 closes with a *gigue*, customarily the final movement in the classical suite. Adapting the English or Irish jig, the French turned the *gigue* into a dance in compound duple time: 6/8 or 6/4, with wide intervals and fugal texture.

Bach's Suite is scored for 2 oboes, 3 trumpets, timpani, harpsichord and strings.

ABOUT THE MUSIC

ABOUT MOZART

Mozart began to compose at the age of five, and made his debut as a performer a year later. His father, Leopold, genuinely believed that his son was a 'miracle that God had allowed to be born in Salzburg', while being keenly aware of the commercial potential of having a child prodigy to exhibit on tours of London, Paris, and various cities in Italy and the German-speaking world. He played before aristocrats and crowned heads, and composed everything from solo sonatas to operas.

The Mozarts were employed by the Prince-Archbishop of Salzburg, but, reaching adulthood, Wolfgang decided to settle to Vienna in 1781.

His career there was largely very successful. Around 1782 he was Vienna's star composer and performer of piano concertos, but composing *The Marriage of Figaro* changed the course of his career, and the nature of opera, forever.

Mozart's pre-eminence in opera – whether it was fully appreciated at the time – stemmed in part from his exposure to Baroque music, and especially to the counterpoint of composers such as JS Bach. Mozart was not the only Viennese composer to come within the orbit of Baron Gottfried van Swieten, a friend of CPE Bach and connoisseur of the Baroque, but it was his great insight that counterpoint – where two or more independent melodic lines are sounded at the same time – could make music drama even more exciting: characters could now (as they do in *Figaro*, especially) deliver their lines simultaneously yet coherently.

From mid-1788 to the beginning of 1791 things were difficult for Mozart. As happens in show-business, his popularity in Vienna had temporarily waned for various reasons. Also, the city's musical life was put on hold while the Austro-Hungarian Empire went to war with the Turks – theatres closed and many of Mozart's patrons left town so as not to be conscripted. Short of cash, Mozart and his wife Constanze suffered ill-health and Mozart was depressed at his prospects.



Portrait of Wolfgang Amadeus Mozart (1789) by Dora Stock (1760–1832). Source: Mozarteum, Salzburg/Wikimedia Commons.

By 1791 the economy had recovered, and, in the last year of his life, Mozart fulfilled numerous commissions such as the Requiem and *The Magic Flute*, which, had he lived, would have made him rich and famous. His death at 35 was probably the result of kidney failure, certainly not poisoning; his burial in a mass grave was in accordance with the practice mandated by the imperial government.

ABOUT THE MUSIC

ABOUT SYMPHONY NO.39

David Garrett writes:

American musicologist Neal Zaslaw has questioned two of the three most common assumptions about Mozart's last three symphonies. The assumptions are: that we do not know for what orchestra or for what occasion they were composed; that they were intended as an interrelated trilogy; and that they were never performed during Mozart's lifetime, showing how unappreciated he was by his contemporaries.

Zaslaw suggests that the symphonies were written for the subscription concerts Mozart scheduled for June and July 1788, of which only the first took place owing to insufficient subscribers. The grouping of the three symphonies may have been designed to appeal to publishers who liked to put out such works in groups of three or six. Mozart was also trying to arrange a trip to London, for which good new symphonies were an essential requirement. One or more of these symphonies may have been among the unidentified symphonies Mozart is known to have performed on a German tour in 1789.

So only the first statement remains unquestioned, that we don't know the exact occasion or orchestra. For, even though Mozart may not have had a particular occasion in mind, he can hardly have been said to have composed purely as a result of an inner artistic stimulus: this would be foreign to what we know, both of his own practice and of the late 18th-century musical world.

It is quite possible that the Symphony in E flat was played in concerts in Vienna on 16 and 17 April 1791, when a large orchestra under Salieri performed a 'grand symphony' by Mozart. Mozart's friends, the clarinetists Johann and Anton Stadler, were in the orchestra and this symphony, like many other Mozart works in E flat, omits oboes and gives very prominent parts to the pair of clarinets. Their mellow tone suffuses a symphony which Tovey described as 'the *locus classicus* of euphony'. It is hard to say why it has remained less widely performed than the G minor and the *Jupiter* Symphonies, but the fact remains. Zaslaw suggests that it fares less well in large halls on modern instruments, partly because of the 'flat' key, but there is

no lack of power and grandeur, as the slow introduction immediately reveals – only the third of these Haydn-inspired introductions in a Mozart symphony, and the last.

The first movement is a 'singing *Allegro*' – 'strong ideas presented in a deliberately understated way' (Zaslaw). Actually, the slow introduction allows Mozart to begin quietly, reserving the power for later. The same pattern obtains for the second subject, where magical use of pizzicato lower strings alternates with liquid clarinets.

The slow movement is in the (for Mozart) unusual key of A flat major. It is a long movement – basically serene in mood, despite a passionate episode in F minor. There is a great sense of forward momentum in spite of the somewhat sectional arrangement of the material, which becomes increasingly richly scored, notably in the successive wind entries over a pedal point.

The *Menuetto* has courtly poise and pomp, with an accompaniment of repeated wind chords that Beethoven must have remembered when writing the second movement of his Eighth Symphony. In the *Trio* the world of the wind serenades is recalled in an Austrian *Ländler*, with the second clarinet in the low register gurgling its accompaniment to the first.

The monothematic *Finale* may be a deliberate tribute to Haydn who used this method of construction so often. It is made witty and even perhaps saucy by interruptions from the bassoon and flute.

Notes by David Garrett © 1999 (Bach), 1991 (Mozart)

The symphony is scored for flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The date of its premiere is unknown. The earliest eyewitness account of a performance was in Hamburg in March 1792.

The Sydney Symphony Orchestra first performed the work on 20 August 1940, conducted by Sir Thomas Beecham.

Other notable performances include those led by Eugene Goossens (1948), Alceo Galliera (1950), Jascha Horenstein (1962), Dean Dixon (1964), Willem van Otterloo (1973 & 1974), Hiroyuki Iwaki (1981), Edo de Waart (1995) and David Robertson (2018)

Our most recent performances were under Donald Runnicles in 2023.

SYDNEY SYMPHONY ORCHESTRA



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Alexandra Osborne
Associate Concertmaster
Jennifer Booth
Sophie Cole
Sercan Danis
Georges Lentz
Emily Long
Alex Mitchell
Alexander Norton
Liam Pilgrim
Benjamin Tjoa
Leone Ziegler
Brian Hong°
Hannah Kim*

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Marina Marsden
Principal
Emma Jezek
Assistant Principal
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Emma Hayes
Shuti Huang
Monique Irik
Wendy Kong
Nicole Masters
Robert Smith
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Principal
Justin Williams
Acting Associate Principal
Sandro Costantino
Rosemary Curtin
Carl Lee
Justine Marsden
Felicity Tsai
Leonid Volovelsky
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Leah Lynn
Assistant Principal
Catherine Hewgill
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Kristy Conrau
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Christopher Pidcock
Adrian Wallis

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Principal
Jaen Pallandi
Acting Principal
Steven Larson
Richard Lynn
Benjamin Ward
Harry Young°

FLUTES

Emma Sholl
Principal
Carolyn Harris

OBOES

Shefali Pryor
Principal
Eve Osborn°

CLARINETS

Olli Leppäniemi
Principal
Christopher Tingay

BASSOONS

Todd Gibson-Cornish
Principal
Fiona McNamara

HORNS

Marnie Sebire
Rachel Silver
Emily Miers°
Rodrigo Ortiz Serrano*
Sarah Bernard*

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David Elton
Principal
Cécile Glémot
Chris Moran*

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Nick Byrne
Acting Associate Principal
Jeremy Mazurek°
Christopher Harris
Principal Bass Trombone

TUBA

Steven Rossé
Principal

TIMPANI

Antoine Siguré
Principal

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Principal
Timothy Constable
Tim Brigiden*

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Prepared by Nathan
Cox & Carey Beebe*

Bold Principal

* Guest Musician
° Contract Musician
† Sydney Symphony
Fellow

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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



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Associate
Concertmaster
*Judy & Sam Weiss
Chair*



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



Fiona Ziegler
Assistant
Concertmaster
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Sun Yi
Associate
Concertmaster
Emeritus



Jenny Booth



Sophie Cole



Sercan Danis



Claire Herrick
*Russell & Mary
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Georges Lentz



Emily Long



**Alexandra
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**Alexander
Norton**



Liam Pilgrim



Benjamin Tjoa



Léone Ziegler

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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



Richard Waters
Principal



Justin Williams
Assistant Principal
*Bob & Julie Clappett
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Rosemary Curtin
*John & Jane
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Catherine Hewgill
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*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
Principal
*Robert Constable
& Family Chair*



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

PICCOLO



Katljin Sergeant
Principal

OBOES



Shefali Pryor
Principal
Council Chair



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



Todd Gibson-Cornish
Principal



Mathew Wilkie
Principal Emeritus



Fiona McNamara



Noriko Shimada
Principal

BASSOONS

CONTRABASSOON

HORNS



Samuel Jacobs
Principal
Terrey Arous AM Chair



Euan Harvey



Marnie Sebire
Her Honour Robyn Tupman Chair



Rachel Silver
Sue Milliken AO Chair

TRUMPETS



David Elton
Principal
Anne Arcus Chair



Brent Grapes
Associate Principal



Cécile Glémot



Anthony Heinrichs
Roslyn Packer AC Chair

TROMBONES

BASS TROMBONE TUBA



Scott Kinmont
Associate Principal
Audrey Blunden Chair



Nick Byne
Tim Robertson SC & Francesca Delano Davis Chair



Christopher Harris
Principal



Steve Rossé
Principal

TIMPANI

PERCUSSION

HARP



Antoine Sigure
Principal



Mark Robinson
Associate Principal/
Section Percussion



Rebecca Lagos
Principal
I Kallinikos Chair



Timothy Constable
Christine Bishop Chair



Louisc Dulbecco
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