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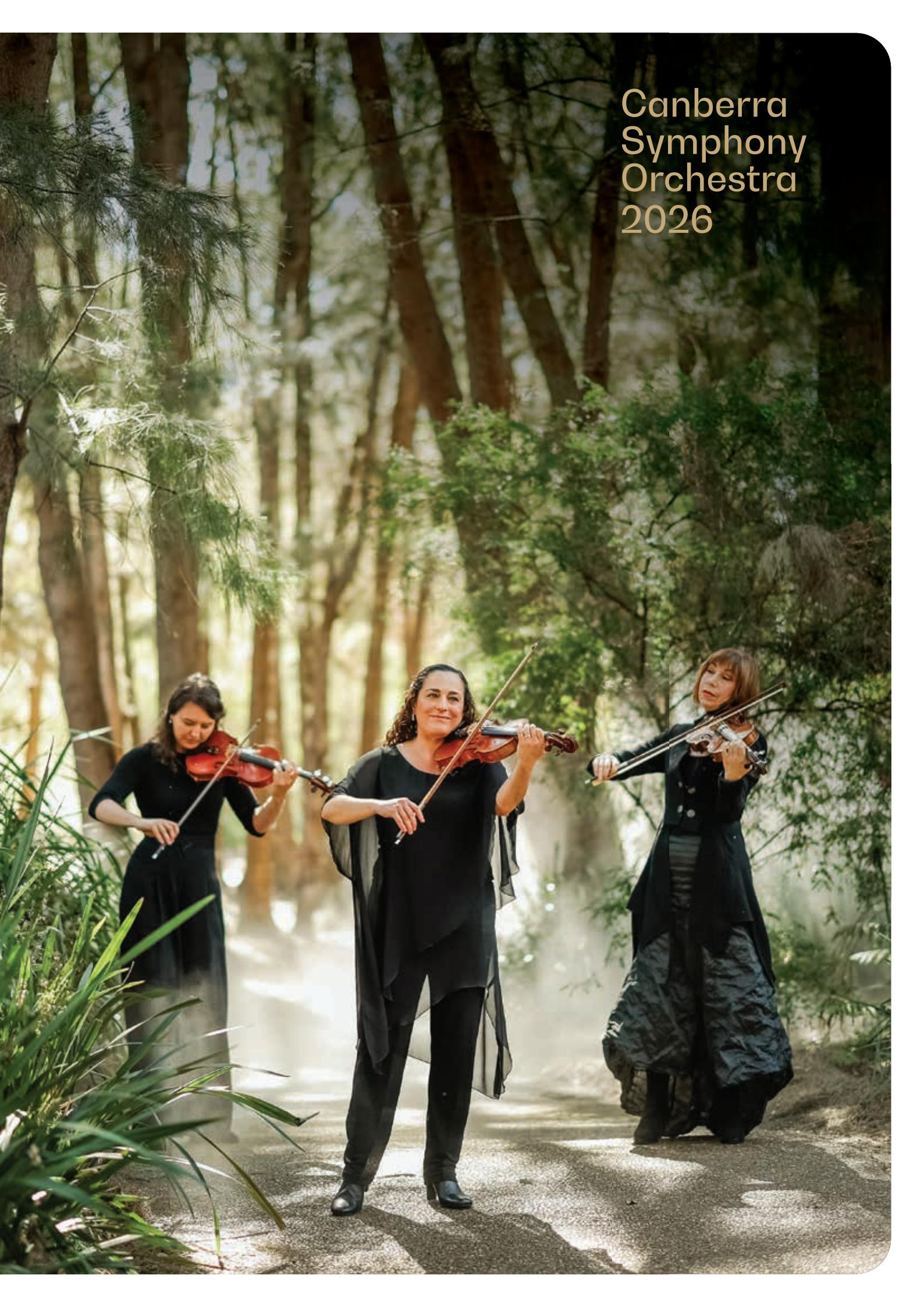


Life Force In the stream of life

The Canberra Symphony Orchestra
acknowledges the Ngunnawal people,
Traditional Custodians of the land
on which our concerts take place.
We pay our respects to Elders past
and present.



Image: Salty Dingo

A photograph of three female violinists in a forest setting. They are all wearing black. The violinist on the left is wearing a black dress with a sheer, draped shawl. The violinist in the center is wearing a black top and black pants. The violinist on the right is wearing a black top and black pants with a textured, patterned skirt. They are all playing violins. The background is a dense forest of tall trees.

Canberra
Symphony
Orchestra
2026

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Season calendar

Concert	Series	Venue	Wed	Thu	Fri	Sat	Sun
FEBRUARY							
Accordion Dances	Chamber Series 1	Gandel Hall, NGA					15
MARCH							
Enigma Variations	Llewellyn Series 1	Llewellyn Hall, ANU	18	19			
Spark, Bloom!	Australian Series 1	National Museum of Australia		26			
APRIL							
Death and the Maiden	Chamber Series 2	Gandel Hall, NGA					19
MAY							
Sea and Stars	Llewellyn Series 2	Llewellyn Hall, ANU	20	21			
JULY							
Explore the Orchestra	Family Series	Tuggeranong Community Centre		16			
Explore the Orchestra	Family Series	Ainslie Arts Centre, Braddon			17		
Art of the Score: The Music of Hans Zimmer	Special Event	Llewellyn Hall, ANU				31	
AUGUST							
Art of the Score: The Music of Hans Zimmer	Special Event	Llewellyn Hall, ANU					1
SEPTEMBER							
French Accents	Chamber Series 3	Gandel Hall, NGA					6
Psycho – A Symphonic Night at the Movies	Llewellyn Series 3	Llewellyn Hall, ANU	16	17			
OCTOBER							
Archduke Trio	Chamber Series 4	Gandel Hall, NGA					11
NOVEMBER							
Verdi's Requiem	Llewellyn Series 4	Llewellyn Hall, ANU	4	5			
To Be Human	Australian Series 2	National Museum of Australia		12			



STREAM OF LIFE

*The same stream of life
that runs through my veins night and day
runs through the world
and dances in rhythmic measures.*

*It is the same life that shoots in joy
through the dust of the earth
in numberless blades of grass
and breaks into tumultuous waves
of leaves and flowers.*

*It is the same life that is rocked
in the ocean – cradle of birth
and of death, in ebb and in flow.*

*I feel my limbs are made glorious
by the touch of this world of life.
And my pride is from the life-throb
of ages dancing in my blood this moment.*

Rabindranath Tagore (1861–1941)

welcome

At the Canberra Symphony Orchestra we believe extraordinary music should be available to all people – from classical music lovers to first-time listeners. Each season brings with it new ideas to share, and for 2026 – my fifth year as Chief Conductor and Artistic Director – I was inspired by the poem *Stream of Life* by Nobel Laureate Rabindranath Tagore.

Reading it aloud, I was captured by its intrinsic musicality, and its message of interconnectedness between nature and humanity, and of the stream of life as a continuous, rhythmic force. From one tiny blade of grass to the vast oceans: these – and all in between – are places of connection, transformation and flow.

In the **Llewellyn Series** we explore the wondrous rhythms and movement of the sea in Debussy's *La Mer*. The sea is always transforming: waves shift infinitely and light alters our perceptions. We also reach upwards, with *Dutala – Star Filled Sky* by Yorta Yorta composer Deborah Cheetham Fraillon.

One my favourite orchestral works features this year: Elgar's *Enigma Variations*. It's a celebration of human connection and friendship through what are effectively musical love letters: each glorious variation portraying a dear friend, and coming full circle with a self-portrait of the composer.

Concluding the Llewellyn Series is Verdi's Requiem – music of tremendous drama and solace. Verdi had a profoundly sympathetic understanding of the human condition, and his Requiem is a supreme example of this, exploring the plight of the individual and the cosmos itself. It's magnificent music.

I'm pleased that accordionist James Crabb will return to Canberra and join us for our **Chamber Series**, in a delightful program that 'dances in rhythmic measures'. In 2026, this series moves to Gandel Hall in the National Gallery of Australia – an airy, contemporary space with a beautiful outlook that immerses us in Tagore's 'leaves and flowers'. And I'm delighted to introduce you to the largely unknown music of Maddalena Lombardini Sirmen (1745–1818) and Emilie Mayer (1812–1883), alongside other marvellous chamber works, including Schubert's sublime 'Death and the Maiden' string quartet.

Our acclaimed **Australian Series** sparks some fascinating collaborations. Korean jazz vocalist Sunny Kim and percussionist Claire Edwardes team up in a program that puts the CSO's percussion section front-of-stage. Later in the year, singer-songwriter Lior headlines a program that contemplates the nature of creativity and technology.

As always, we are proud and honoured to tell diverse Australian stories through music, connecting us through our ears and our hearts. Central to the CSO's music-making is the championing of Australian artists and composers – significantly Indigenous voices and female composers – and the vibrant living tradition they represent. And in nearly every concert throughout the year, you'll recognise another CSO hallmark: unfamiliar treats lovingly programmed alongside our favourite classical works.

Of course, a concert season isn't complete without its blockbusters, and 2026 will see Alfred Hitchcock's *Psycho* with Bernard Herrmann's thrilling music performed live, and a welcome return of Art of the Score with music by Hans Zimmer.

These are just some of the highlights. You'll find many more in the following pages, and I warmly invite you join us as a subscriber in 2026!

Jessica Cottis
Chief Conductor and Artistic Director

Image: Kaupo Kikkas

Renew your CSO subscription or subscribe for the first time in 2026 to support your orchestra and save on tickets year-round.

Choose from one of our curated series or build a custom subscription to suit your taste and schedule.

Book three or more CSO 2026 concerts from across the season to enjoy subscriber benefits.*

CSO
2026
Subscriptions



THE BEST SEATS

- Renew your Llewellyn Series subscription by 14 November 2025 to keep your existing seats from 2025, or to have priority for new seats if you'd like to make a change
- Build your own subscription before 14 November to ensure the best available seats for performances at Llewellyn Hall

DISCOUNTS

- Save up to 16% on single ticket prices with a subscription

FLEXIBILITY

- Up to two complimentary ticket swaps for seats of equivalent value if your plans change
- If you lose your tickets, we'll replace them at no charge

SHARE THE MUSIC

- Bring your friends to CSO concerts with up to four additional tickets per concert at the subscriber price, subject to availability

Accordion Dances

Valentine's with James Crabb

Celebrate Valentine's weekend
with a sophisticated serenade.

CHAMBER SERIES 1

Sunday 15 February | 2:00pm

Gandel Hall, National Gallery
of Australia

Diego Ortiz

Recercada segunda
(sobre el passamezzo moderno)

Johann Sebastian Bach

Trio Sonata No.5 in C major, BWV 529

Josef Rheinberger

Suite in C minor, Op.149

Astor Piazzolla

Oblivion
Libertango

Arrangements by James Crabb

Courtenay Cleary violin

Patrick Suthers cello

James Crabb accordion

James Crabb is the undisputed superstar of the accordion. His virtuosity, flair and musical imagination transcends stereotypes – there's simply nothing he can't do on his instrument. And in this chamber concert with CSO musicians, the music will literally dance under his fingers.

The concert begins in Renaissance Spain with an irresistible toe-tapping passamezzo. Next stop, baroque Germany for a trio sonata by Bach, borrowed from organists and transformed for accordion, violin

and cello. This is Bach in 'galant' mode, writing with a deft hand, and the result is as light and breezy as it is virtuosic. Rheinberger takes the concert into the 19th century with rich, Romantic harmonies, but his Suite in C minor is also a nod to Bach, evoking the dance movements of a baroque suite.

With Piazzolla we arrive in the sultry world of the nuevo tango and James has paired the yearning nostalgia of *Oblivion* with *Libertango*, an intoxicating 'song of liberty'.

Image: Christoffer Askman

Enigma Variations

hypnotic and heartwarming

Love letters, journeys and friendship in an inspiring concert to make you smile.

This concert begins with single, pulsing note – brilliant and compelling – that surges into a ‘love letter to train journeys’ from Alice Chance, one of Australia’s top young composers. The journey is the destination as the gorgeous colours and irresistible rhythms of her music sweep through an imaginary landscape.

The musical love letter continues in Prokofiev’s ‘symphony-like’ cello concerto, written for his friend Rostropovich. It begins in the sound world of *Romeo and Juliet* and builds with dreamlike lyricism to its breathtaking, virtuoso conclusion. New-generation cellist James Morley returns home to make his CSO debut.

Then there’s the affectionate portrait of friendship in the *Enigma Variations*. Elgar is still teasing listeners from beyond the grave with his mystery ‘enigma’ theme, but the true heart of the music is no mystery at all. Each variation is dedicated to a friend, capturing quirks and personalities in musical beauties such as ‘Nimrod’. Of all the musical masterpieces that fill the orchestral repertoire, the *Enigma Variations* is easily the most generous and uplifting.



LLEWELLYN SERIES 1

Wednesday 18 March | 7:30pm

Thursday 19 March | 7:30pm

Llewellyn Hall, ANU School of Music

Alice Chance

Through Changing Landscape

Sergei Prokofiev

Symphony-Concerto for cello
and orchestra

Edward Elgar

Enigma Variations

Jessica Cottis conductor

James Morley cello

Canberra Symphony Orchestra

Image: Gabrielle Clemente



AUSTRALIAN SERIES 1

Thursday 26 March | 6:30pm
National Museum of Australia

Robert Davidson
Sparks*

Katy Abbott
Taking Chances
(arranged by Eric Willie)

Bree van Reyk
Fanfare for Solidarity

Sunny Kim & Claire Edwardes
Improvisation

Ella Macens
Falling Embers

Holly Harrison
Creature Feature

Sunny Kim & Hilary Kleinig
New work for voice and
percussion quartet*
(CSO and NMA co-commission)

Sunny Kim vocals
Claire Edwardes percussion
CSO Percussion Trio
Jessica Cottis presenter

*Premiere

Cultural Partner

**national
museum
australia**


Spark, Bloom!

percussion meets K-pop

After her exhilarating performances of *Dances with Devils* in 2023, star percussionist Claire Edwardes returns to the CSO for a new collaboration.

The inspiration is the National Museum of Australia's upcoming K-pop exhibition *Hallyu! The Korean Wave*, and Claire will be joined by charismatic South Korean jazz vocalist Sunny Kim for a program to spark your imagination – filling the Gandel Atrium with brilliant colours and electrifying rhythms.

Holly Harrison's *Creature Feature* was a highlight of the 2024 Canberra International Music Festival – a showstopping musical carnival with a 'fiendishly difficult' marimba part. Claire has matched this epic, virtuoso piece with some her favourite percussion miniatures.

The resulting sound world is a patchwork garden, from the meditative mood of Ella Macens's *Falling Embers* to Bree van Reyk's witty fanfare for three tambourines, and the excitement of hi-hats and chimes in Katy Abbott's *Taking Chances*. Two premieres, including a new CSO and NMA co-commission, and an improvisation for voice and percussion promise to make this concert one of the highlights of the season.

Images top left: Cole Bennetts and top right: Sung Hyun Sohn

Death and the Maiden

grace, passion and catharsis

Classical elegance and Romantic passion
with music for string quartet.

The heart of this program is a song that won't be sung. When Schubert wrote his 'Death and the Maiden' it was 'just' a deliciously morbid song by a 20-year-old Romantic. By the time he transformed it for the slow movement of his D minor string quartet he was facing the spectre of syphilis – death was all too real. The quartet is gloomy and impassioned, with every movement in a minor key, and listening to it is a cathartic experience – the musical equivalent of *Titanic* and a box of tissues.

Maddalena Lombardini was a product of the Venetian orphanage-music schools where musicians such as Vivaldi had composed and taught. Her teachers included the violinist Tartini, and having married another violinist, she toured Europe before arriving in London, where she met Johann Christian Bach and became popular as the 'celebrated Mrs Lombardini Sirmen'. Her surviving music includes a set of six string quartets from 1769, and we've chosen one of these elegant and graceful works as a foil for the intensity and pathos of Schubert's *Death and the Maiden* quartet.

This musical pairing, says Jessica Cottis, embraces the struggle between hope and despair as we contemplate our own mortality.

CHAMBER SERIES 2

Sunday 19 April | 2:00pm
Gandel Hall, National Gallery
of Australia

Maddalena Lombardini Sirmen
String Quartet in B flat major,
Op.3 No.4

Franz Schubert
String Quartet in D minor, D.810
(Death and the Maiden)

CSO String Quartet



Sea and Stars

vast,
infinite and
exhilarating



Music at its most elemental.

LLEWELLYN SERIES 2

Wednesday 20 May | 7:30pm

Thursday 21 May | 7:30pm

Llewellyn Hall, ANU School of Music

Deborah Cheetham Fraillon

Dutala – Star Filled Sky

George Gershwin

Rhapsody in Blue

(Ferde Grofé orchestration)

Claude Debussy

La Mer

Jessica Cottis conductor

Tamara-Anna Cislowska piano

CSO Chorus

Look up at night and you'll see the stars – tiny fires in the sky. But for Yorta Yorta composer Deborah Cheetham Fraillon AO, the spaces between the stars are as important as the stars themselves. This was the inspiration for *Dutala – Star Filled Sky*. The final stanza of Schiller's text from Beethoven's *Choral Symphony* provides the words in this powerful work for choir and orchestra: 'Seek the Creator above the starry canopy.'

Debussy brings us down to earth, or rather takes us out to sea, with *La Mer* – a symphony in all but name. The sea is a life-giving force, says Jessica Cottis. Its power is greater than us, and with his wondrous rhythms and colours, Debussy builds a dialogue between elemental forces. The sea is beautiful, dangerous, vast and capricious, and Debussy gives us music to match.

Where does George Gershwin fit in this picture? For him the element is rhythm. With a single sultry clarinet riff, his *Rhapsody in Blue* brought the jazz age into the concert hall and made a serious business of popular success. Tamara-Anna Cislowska returns to the CSO to take on the jazz-inflected solos of this exhilarating 'musical experiment'.

Image top right: Daniel Boud

Explore the Orchestra

Meet the

Endangered

Instruments

Get ready to meet some of the most fascinating and unique instruments you've ever seen!



EXPLORE THE ORCHESTRA

Thursday 16 July | 9:00am & 11:00am
Tuggeranong Community Centre

Friday 17 July | 9:00am & 11:00am
Ainslie Arts Centre, Braddon

Explore the Orchestra offers fun, relaxed performances that introduce our littlest audience members and their families to the world of music – ideal for children up to 9 years.

Perfect for first-time concertgoers, these events are a chance to learn, sing and dance with CSO musicians – BYO cushion!

Organised with families in mind – inclusive and welcoming:

- Auslan interpreters will be provided
- Flexible seating and a movement-friendly format
- A warm, family-friendly, interactive environment where fun comes first



Art of the Score The Music of Hans Zimmer

The Canberra Symphony Orchestra pays tribute to the movie music of Hans Zimmer.

Today, when you go to the movies, you'll probably hear Hans Zimmer – or a composer under his influence. *Dark Knight* director Christopher Nolan has described him as a minimalist composer with a maximalist production sense – someone who can take a simple idea and expand it to musical and emotional extremes.

From the epic worlds of *Interstellar*, *Inception* and the *Batman Dark Knight Trilogy* to animated classics such as *The Lion King* and *Kung Fu Panda* and unforgettable themes

from *Pirates of the Caribbean* and *Gladiator*, join us for this journey through Zimmer's iconic scores – experiencing the highlights and exploring what makes them so great.

This unmissable concert is hosted by Art of the Score podcasters Andrew Pogson and Dan Golding, and conductor Nicholas Buc.

Art of the Score sold out in 2025 and is likely to be a hot ticket in 2026 – get in early to secure your tickets!

SPECIAL EVENT

Friday 31 July | 7:00pm

Saturday 1 August | 2:00pm

Saturday 1 August | 7:00pm

Llewellyn Hall, ANU School of Music

Hans Zimmer

Music from *Driving Miss Daisy*, *Sherlock Holmes*, *Pirates of the Caribbean*, *Inception*, *Kung Fu Panda*, *The Da Vinci Code*, *The Dark Knight*, *Gladiator* and more

Nicholas Buc conductor and host

Andrew Pogson host

Dan Golding host

Canberra Symphony Orchestra

Produced in association with

CONCERTlab

from Mozart to Poulenc



French Accents

CSO wind virtuosos step into the spotlight.

This is a concert to leave you smiling – an ever-changing musical kaleidoscope suffused with joy and affection. You'll hear Mozart and Poulenc at their self-declared best and all four composers are playing to their strengths, writing for instruments they adored.

Mozart's Quintet was an experiment: a concerto for piano and winds that won him 'extraordinary applause' at its first performance. But despite the virtuoso piano part and brilliant wind writing inspired by the orchestras he'd heard in Paris and Mannheim, this is chamber music at heart – intended for his Viennese friends.

At the other end of the program is Poulenc with music from 1920s Paris. The language is different but the spirit is the same: engaging and fun. Poulenc's Trio is a joy to perform, and just as delightful to hear. We stay in Paris for Tomasi's 'Countryside Concerto' – a lively 1930s vision of dancing in the gardens of Versailles. Tailleferre, the only female member of Les Six, is our third Parisian, represented by a dreamy Romance for solo piano.

Image: Milena Parobczy

CHAMBER SERIES 3

Sunday 6 September | 2:00pm
Gandel Hall, National Gallery
of Australia

Francis Poulenc
Trio for piano, oboe and bassoon

Henri Tomasi
Concert champêtre for oboe,
clarinet and bassoon

Germaine Tailleferre
Romance for piano

Wolfgang Amadeus Mozart
Quintet in E flat major for piano
and winds, K.452

CSO Wind Quartet
Edward Neeman piano

2026 season by series

llewellyn series

4 evening concerts, choose Wednesday or Thursday, Llewellyn Hall, ANU

Experience the thrilling sound of the full orchestra in Llewellyn Hall. This flagship series features symphonic classics alongside music of our own time and place in programs that showcase the range and virtuosity of the Canberra Symphony Orchestra.

	Date	Page
1. Enigma Variations	18, 19 Mar	9
With cellist James Morley		
Music by Chance, Prokofiev and Elgar		
2. Sea and Stars	20, 21 May	12
With pianist Tamara-Anna Cislowska		
Music by Cheetham Fraillon, Gershwin and Debussy		
3. Psycho – A Symphonic Night at the Movies	16, 17 Sep	18
Music by Curtis and Herrmann		
4. Verdi's Requiem	4, 5 Nov	20
Featuring the CSO Chorus		
Music by Lim and Verdi		

Subscribe to the full series from \$256 (Adult C-reserve) and save. Concessions available.

chamber series

4 Sunday afternoon concerts
Gandel Hall, National Gallery of Australia

Intimate one-hour concerts featuring musicians of the CSO. There's no better way to enjoy a Sunday afternoon, and in 2026, this popular chamber music series moves to the light-filled Gandel Hall at the National Gallery of Australia.

	Date	Page
1. Accordion Dances	15 Feb	8
With special guest James Crabb		
Music for violin and accordion by Ortiz, JS Bach, Rheinberger and Piazzolla		
2. Death and the Maiden	19 Apr	11
Music for string quartet by Lombardini Sirmen and Schubert		
3. French Accents	6 Sep	15
Music for piano and winds by Poulenc, Tomasi, Tailleferre and Mozart		
4. Archduke Trio	11 Oct	19
Music for piano trio by Mayer and Beethoven		

Subscribe to the full series for \$196 (Adult general admission) and save. Concessions available.

australian series

2 Thursday evening concerts National Museum of Australia

Unique concerts in a unique space. Our award-winning Australian Series invites you into the stunning atrium of the National Museum of Australia for exhilarating and thought-provoking programs that celebrate the best of Australian music.

	Date	Page
1. Spark, Bloom!	26 Mar	10
With special guests Sunny Kim and Claire Edwardes Music and improvisations by Kim, Edwardes, Abbott, Davidson, Harrison, Kleinig, Macens and Van Reyk		

	Date	Page
2. To Be Human	12 Nov	21
With special guests Lior and Ade Vincent Music by Sheppard, Sollis and Vincent & Lior		

Subscribe to the full series from \$136 (Adult general admission) and save. Concessions available.

special events

Fridays and Saturdays Llewellyn Hall, ANU

Blockbuster programs for the whole community to enjoy. Stay tuned for announcements of more special events through the season.

	Date	Page
Art of the Score: The Music of Hans Zimmer	31 Jul, 1 Aug	14
With hosts Andrew Pogson and Dan Golding		

Psycho

spine-tingling
and intense

An immersive night watching the iconic film with live orchestra.

Alfred Hitchcock's *Psycho* contains one of the most chilling and memorable movie scenes ever made – the shocking shower scene. But equally chilling is Bernard Herrmann's musical underscore with its shrieking, stabbing violins. Few film and music partnerships have surpassed *Psycho*, and in this concert you can experience this cinematic masterpiece with live orchestra as the strings of the CSO accompany every terrifying moment of the doomed story.

* Rated (M) Mature

A production of PGM Productions, Inc. (New York), by arrangement with IMG Artists
Film courtesy of Universal Pictures

LLEWELLYN SERIES 3

Wednesday 16 September | 7:30pm

Thursday 17 September | 7:30pm

Llewellyn Hall, ANU School of Music

Leah Curtis

New work
(CSO commission)

Bernard Herrmann

Psycho – live with film*

Jen Winley conductor

Canberra Symphony Orchestra



magnificent
and sublime

Archduke Trio

A monumental classic of the chamber music repertoire paired with a rare musical gem.

What do you do when your aristocratic piano student has a sore finger and skips out on his weekly lesson? Write him a new piano trio to play, of course. Jessica Cottis offers one word for Beethoven's 'Archduke' trio: sublime. Then the words spill out: monumental, intimate, serene, dramatic, playful... but above all, sublime. There's a reason this work is considered one of the greatest examples of its genre.

Ludwig van Beethoven is a household name. Emilie Mayer (1812–1883) is not. But she was esteemed in her time – one of the few 19th-century women to compose symphonies – and her music deserves to be much better known. Jessica Cottis has chosen her last published work, the exquisitely beautiful *Notturno* for violin and piano, and we think you'll agree: this too is sublime.

CHAMBER SERIES 4

Sunday 11 October | 2:00pm
Gandel Hall, National Gallery of Australia

Emilie Mayer
Notturno for violin and piano, Op.48

Ludwig van Beethoven
Piano Trio in B flat major, Op.97
(Archduke)

CSO Piano Trio



Verdi's Requiem

spectacular and profound

Verdi's awe-inspiring Requiem brings the drama of opera to a powerful expression of grief.

Everything we love about Verdi's great operas (*Rigoletto*, *La traviata*, *Aida*...) can be found in his Requiem mass: drama, mighty choruses, heart-wrenching solos and the thrilling power of the human voice. More than that, says Jessica Cottis, Verdi's music goes right to the heart of the human condition.

Verdi understands our hopes, our fears, and our desire for spiritual connection regardless of faith. He gives us the sheer, annihilating terror of the 'Dies irae', the tears of the 'Lacrymosa' and the luminous serenity of the 'Lux aeterna'. And the result is a musical expression of private grief that's both intimate and spectacular. This might be funeral

music from the traditions of the church, but emotionally it's equal to a night at the opera.

As a prelude, we're reprising Liza Lim's *Dianna*, originally composed for our Principal Horn in 2020. 'It's a call to attention,' says Jessica. 'A song to nature and life, which guides us into the world of Verdi's Requiem.'

A blockbuster concert to showcase the CSO Chorus, four of Australia's favourite opera singers and the CSO in full force, all under the baton of Jessica Cottis.

LLEWELLYN SERIES 4

Wednesday 4 November | 7:30pm

Thursday 5 November | 7:30pm

Llewellyn Hall, ANU School of Music

Liza Lim

Dianna

Giuseppe Verdi

Requiem

Jessica Cottis conductor

Helena Dix soprano

Deborah Humble mezzo-soprano

Paul O'Neill tenor

Warwick Fyfe bass

CSO Chorus

Canberra Symphony Orchestra

To Be Human

authentic creation
in the age of AI



Delve into the creative process with singer-songwriter Lior and a program to nourish your soul and challenge your assumptions.

AI is everywhere you turn: the news cycle, your search engine, lurking under Facebook posts. For creators, it's an unavoidable topic. Is AI a tool or a threat? What happens when history and context are removed? How does this affect the interaction between artist and audience? These, says Lior, are the burning questions behind *To Be Human*.

For Noongar composer Elizabeth Sheppard, creation emerges from community and heritage. *Kalgoorli Silky Pear*, originally written for the ANU School of Music's 1770 Henrion square piano, was inspired by her grandparents' life in Kalgoorlie

and draws on her Indigenous and Scottish ancestry. Meanwhile, *Happy Deathday Mister Robot!* by Michael Sollis is pure imagination – whimsical and adrenaline-charged music for a futuristic ritual.

In *To Be Human*, Lior and Ade Vincent explore the humanity of the creative process. The seven songs trace the complex emotions behind the creative process, from insecurity and fear to excitement and joy. Musically, the unique blend of soulful voice, string orchestra and reverb-drenched electric guitar creates a classical-adjacent sound that can't be pigeonholed.

AUSTRALIAN SERIES 2

Thursday 12 November | 6:30pm
National Museum of Australia

Elizabeth Sheppard
Kalgoorli Silky Pear

Michael Sollis
Happy Deathday Mister Robot!

Lior & Ade Vincent
To Be Human

Jessica Cottis conductor
Lior tenor and electric guitar
Ade Vincent piano and electronics
CSO Chamber Ensemble

Cultural Partner

**national
museum
australia**


Subscribe to the CSO



IMPORTANT DATES

22 September 2025

- Subscription sales open for the 2026 season.
- Subscribe to three or more concerts.

5 November 2025

- Single-ticket sales for individual concerts open for the 2026 season.

14 November 2025

- Last day to renew Llewellyn Series subscriptions if you wish to retain your existing seats. (Seat holds will be released to the general public on 15 November).

28 January 2026

Second payment automatically charged for split payments.

HOW TO SUBSCRIBE

Become a CSO subscriber in three easy steps.

1. Choose your concerts

Pick one of our 4-concert series: Llewellyn Series or Chamber Series

or

Pick our 2-concert Australian Series – you're welcome to add more concerts from the remainder of the season if you wish

or

Build your own subscription by choosing three or more concerts from all the programs on offer

Pro tip: *to retain your favourite seats in Llewellyn Hall from one season to the next, choose all four concerts in the Llewellyn Series*

2. Select your dates and seat preference (Llewellyn Series and Special Events)

3. Complete your subscription

Online at csa.org.au/subscribe

Mail the subscription form to:

CSO Direct
GPO Box 1919
Canberra ACT 2601

Call our ticketing line on:
(02) 6262 6772
(weekdays 10am to 3pm)

Visit the CSO office at:
Level 5, 1 Farrell Place
Canberra ACT 2601

In-person subscriptions are available weekdays between 10am and 3pm. Please call ahead to ensure the office will be staffed for your visit.

PAYMENT OPTIONS

Mastercard, VISA, EFTPOS and cheque.

A split payment option is available for returning subscribers: pay half at the time of booking and the balance on 28 January (credit card only, second payment automatically charged). Tickets are delivered following the second payment.

Pricing

Llewellyn Series Llewellyn Hall

A-Res adult	Subscriber	\$110
A-Res adult	Non-subscriber	\$130
A-Res concession	Subscriber	\$97
A-Res concession	Non-subscriber	\$114
B-Res adult	Subscriber	\$93
B-Res adult	Non-subscriber	\$110
B-Res concession	Subscriber	\$82
B-Res concession	Non-subscriber	\$97
C-Res adult	Subscriber	\$64
C-Res adult	Non-subscriber	\$76
C-Res concession	Subscriber	\$56
C-Res concession	Non-subscriber	\$67
Under 35	All reserves	\$35
Student rush	Best available	\$16

A \$7.50 transaction fee applies to all ticket bookings (per transaction, not per ticket).

GROUP BOOKINGS

School groups

Groups of 10 or more full-time school students can access \$10 tickets (plus transaction fee) for concerts in Llewellyn Hall. Groups must be accompanied by a teacher; free tickets are available for up to two accompanying teachers.

Full-time student ID may be required before admission to each concert.

Please note that *Psycho* (Llewellyn Series 3) is rated (M) Mature and is not recommended for children under the age of 15.

All school group bookings must be made over the phone with the CSO ticketing team.

Adult groups

The subscriber price is available to groups of five or more adults for Llewellyn Series, Chamber Series and Australian Series concerts.

The adult subscriber price is available online; group bookings which include concession holders must be made over the phone.

Chamber Series National Gallery of Australia (general admission)

Adult	Subscriber	\$49
Adult	Non-subscriber	\$58
Concession	Subscriber	\$44
Concession	Non-subscriber	\$51
Under 35	General admission	\$35
Student rush	General admission	\$16

Australian Series National Museum of Australia (general admission)

Adult	Subscriber	\$68
Adult	Non-subscriber	\$80
Concession	Subscriber	\$60
Concession	Non-subscriber	\$70
Under 35	General admission	\$35
Student rush	General admission	\$16

Special Events Llewellyn Hall

A-Res adult	Subscriber	\$118
A-Res adult	Non-subscriber	\$139
A-Res concession	Subscriber	\$104
A-Res concession	Non-subscriber	\$122
B-Res adult	Subscriber	\$99
B-Res adult	Non-subscriber	\$117
B-Res concession	Subscriber	\$87
B-Res concession	Non-subscriber	\$103
C-Res adult	Subscriber	\$72
C-Res adult	Non-subscriber	\$85
C-Res concession	Subscriber	\$63
C-Res concession	Non-subscriber	\$75
Under 35	All reserves	\$69

Family Pricing

		1 adult +1 child	additional child
Llewellyn Series	A-Res	\$130	\$16
	B-Res	\$110	\$16
	C-Res	\$76	\$16
Chamber Series	General admission	\$58	\$16
Australian Series	General admission	\$80	\$16

Family pricing enables 1 adult and 1 child (under the age of 18) to attend for the cost of a full-price adult ticket.

Additional child tickets are available for \$16.

Please note that *Psycho* (Llewellyn Series 3) is rated (M) Mature and is not recommended for children under the age of 15.

Family pricing is only available by phone and does not apply to Special Events

What to expect

WHEN TO ARRIVE

It's a good idea to arrive at least 30 minutes before the concert begins. Allow plenty of time for parking. On arrival, enjoy a drink and read the printed program to learn more about the performers and the music they'll be playing.

WHAT TO WEAR

There's no fixed dress code for an orchestral concert. Some concertgoers seize the opportunity to dress up and enjoy a special night out; others stick to smart casual (whatever makes you feel comfortable in the concert hall).

APPLAUSE

In classical music, silence is important and can heighten the emotional experience. Generally, the audience applauds at the end of a work (not between individual movements or sections of a work). If you're attending for the first time, take your cue from the people around you and from the body language of the musicians. Please refrain from talking during the performance.

PRE-CONCERT TALKS

Our illuminating pre-concert talks are a great opportunity to learn more about the music and prepare your ears for the performance. We typically offer a talk before each of our Llewellyn Series concerts. Details of any pre-concert talks in 2026 will be shared on the CSO website and/or via email in advance of concerts.

INTERVAL

Most concerts in Llewellyn Hall include a 20-minute interval. Concerts in other venues are shorter and run without interval. If you have any specific questions about a particular concert format, please call the CSO on (02) 6262 6772 (weekdays 10am to 3pm).

LATE ARRIVALS

If you arrive late, ushers will admit you to the performance at an appropriate break in the music. Late arrivals at Llewellyn Hall concerts may not be seated in their designated seats.

PHONES AND CAMERAS

Please respect the performers and fellow concertgoers by turning your mobile phone off or switching it to silent mode. Please refrain from checking your phone or smart watch (even on silent) during the performance, as this can be distracting for the people around you. Photography and recording of any kind during the performance is strictly prohibited.

Our venues

LLEWELLYN HALL

Llewellyn Series Special Events

Building 100
ANU School of Music
William Herbert Place,
Acton
www.llewellynhal.com.au
(02) 6125 5767

After-hours parking is free in front of the ANU School of Music, beside the ANU School of Art, and in the Baldessin Precinct multi-storey (off Childers Street). There are 12 accessible parking spaces across the parking areas around Llewellyn Hall.

Pre-concert and interval refreshments are available from Biginelli Coffee on Level 5 and the venue bars in the ground floor Athenaeum and in the Level 4 foyer. Food and drink is not permitted inside the auditorium.

NATIONAL MUSEUM OF AUSTRALIA

Australian Series
Lawson Crescent, Acton
www.nma.gov.au
1800 026 132

After-hours parking is free onsite. There are a limited number of accessible parking spaces near the main entrance.

GANDEL HALL, NGA

Chamber Series

National Gallery
of Australia
Parkes Place East, Parkes
www.nga.gov.au
(02) 6240 6411

Gandel Hall is located close to the NGA's main entrance and car park (P1). Paid parking applied until 5pm. Limited mobility parking is available free of charge; free parking validation is only available for motorbikes and those with a valid disability parking permit.

The NGA Dining Room is open daily, 10am to 3pm, and a new cafe in the Gallery foyer is scheduled to open in July 2026.

AINSLIE ARTS CENTRE

Explore the Orchestra

30 Elouera Street, Braddon
www.ainslieandgorman.com.au
(02) 6182 0000

Limited free onsite parking available in the surrounding areas. Accessible parking is available at the centre.

TUGGERANONG COMMUNITY CENTRE

Explore the Orchestra

245 Cowlishaw St
Greenway ACT 2900
(02) 6293 6500

Convenient location near the South Point shopping centre.

LLEWELLYN HALL SEATING PLAN

- A** Reserve
- B** Reserve
- C** Reserve
- W** Wheelchair access – B Reserve stalls only



A B C W

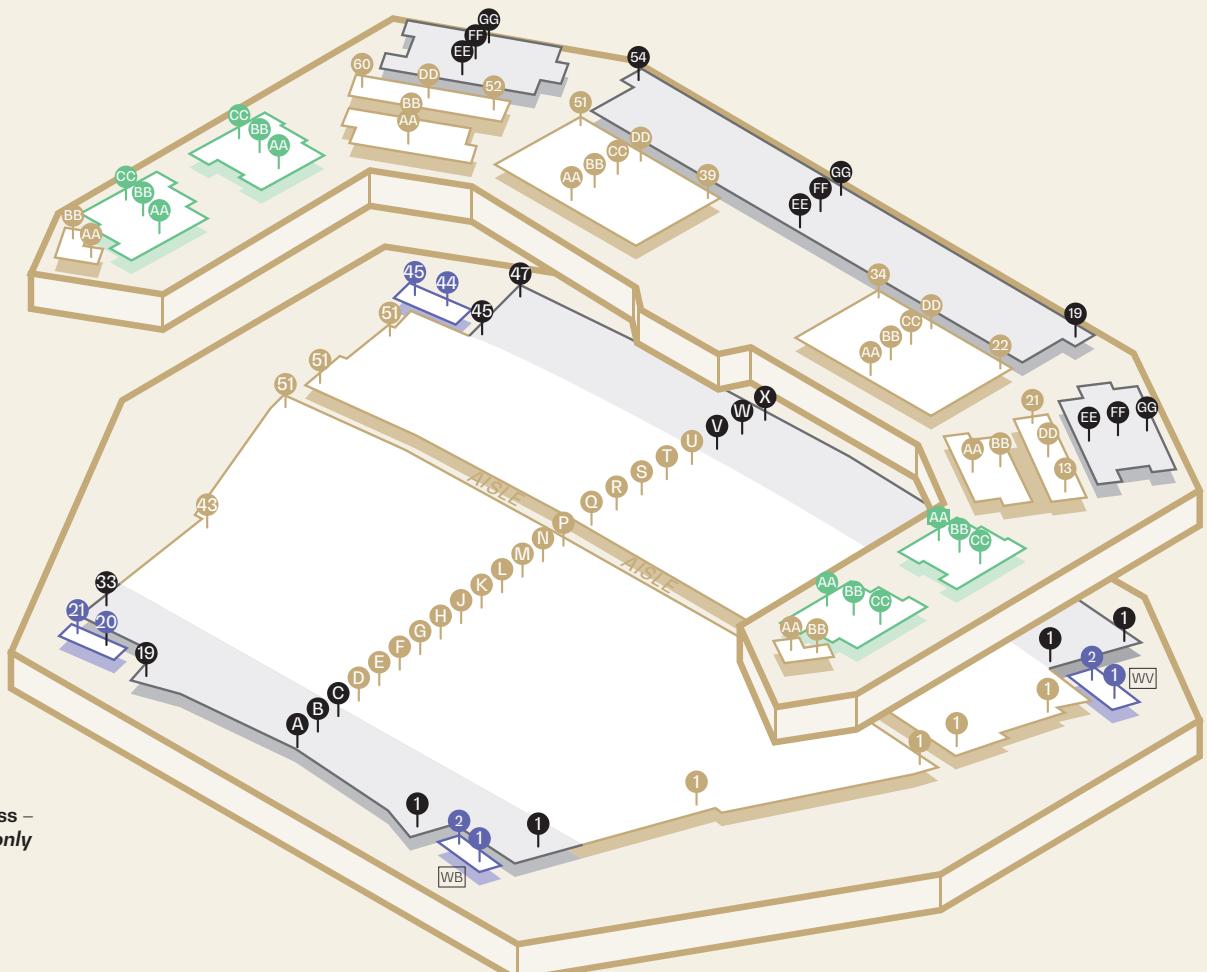
Accessibility

FM radio assisted hearing units are available in Llewellyn Hall. To reserve a unit, please call the CSO **at least 24 hours in advance** on (02) 6262 6772 (weekdays 10am to 3pm). Hearing units can be collected from the Box Office on the ground floor.

For information about wheelchair seating and other accessibility requirements across CSO venues, please call the CSO or enquire directly with the venue.

Stalls

A1-19
B1-21
C1-33
D1-37
E1-39
F1-41
G1-41
H1-43
J1-45
K1-47
L1-49
M1-51
N1-51
P1-51
Q1-51
R1-51
S1-51
T1-51
U1-51
V1-45
W1-45
X1-47



Balcony

AA1-72
BB1-71
CC1-12 / 22-51 / 59-70
DD13-60
EE13-60
FF13-60
GG11-62

Wheelchair access – B Reserve stalls only

WB1-2 / 20-21
WV1-2 / 44-45

Our Future Pathways Program mentors young musicians, empowering them to become the next generation of music makers. From their first performance to professional careers, we guide students on a lifelong musical journey.

Through our specialised training and support, we help students reach their potential right here in Canberra. Scholarship assistance is available to ensure all aspiring musicians have the opportunity to participate.

Kingsland Fellowship: Tailored professional development for advanced musicians at the tertiary and postgraduate level, encompassing solo, chamber and orchestral playing, audition preparation, and career development.

Kingsland Strings: A program for enthusiastic string players aged 8–13. This is an exciting opportunity for Canberra's youngest string players to rehearse and perform alongside CSO string players.

Kingsland Brass: A program for enthusiastic brass players aged 12–19. Young brass players will rehearse and perform alongside CSO Brass musicians Greg Stenning (trumpet) and Bjorn Pfeiffer (tuba).

CSO Youth Percussion: A brand new program for enthusiastic percussionists aged 12–19. Players will rehearse and perform alongside CSO Principal percussionist Veronica Bailey and work with guest CSO tutors.

Canberra Symphony Youth Chamber Orchestra (CSYCO): A performance enrichment program for string players aged 12–19. All participants receive specialised training and mentorship in solo, chamber and orchestral playing, musicianship, and building professional skills.



REDISCOVERING MUSIC

Do you or someone you know have hearing loss but still want to enjoy live music? **Rediscovering Music** is a program designed to help attendees rediscover the music they love. Created and hosted by CSO bassoonist and audiologist Kristen Sutcliffe, these special concerts are particularly helpful for those with **hearing aids** or **cochlear implants**.

PAINTING WITH PARKINSON'S

CSO supports the Tingey Painting with Parkinson's Program by providing regular live music, pairing musicians with painters in a variety of venues including the Australian National Botanic Gardens.

DIVERSE ABILITIES

This growing program brings musicians into small-group settings, together with a skilled facilitator, to bring live music directly to students with specialised needs, including hearing impairment and autism, and to those requiring different learning accommodations.

AGED CARE

Musicians of the CSO create transformative experiences in aged care settings for those who wouldn't otherwise have access to live music. Evoking fond memories and providing comfort to our community members in care.



Our impact last year

We believe creativity and culture make us human. For 75 years, the CSO has been shaping the city's cultural life through the power of live music. We are proud to bring music and community together in meaningful and lasting ways for the people of Canberra.

10,200+

people experienced the orchestra's full power in concerts with exciting guest artists and acclaimed conductors.

19,000+

attendees at family-friendly events such as Symphony in the Park and Music by the River.

2,900+

people experienced CSO community programs, including students, older Canberra, and people with hearing loss, dementia and Parkinson's disease.

300+

free concert tickets provided through our Heartstrings program to people facing social or financial barriers, giving them the chance to experience live orchestral music.

250+

people attended accessible performances designed for young community members and their families.

8

premieres were presented, including commissions from Australian and First Nations composers.



While the Canberra Symphony Orchestra receives some grant funding from government, we rely on philanthropic support from our generous family of donors to bring our artistic vision to life.



TRANSFORMATION THROUGH MUSIC

The CSO is the professional orchestra of the nation's capital and a cherished institution for the local and regional community.

It's our mission to share the transformative power of music with Canberra's diverse communities of all ages and backgrounds and to spotlight Australia's outstanding artists and composers on the national stage. We believe classical music is a powerful vehicle for connection and telling our stories.

We're also committed to equipping the next generation of music-makers with the creative and professional skills to flourish. Our Kingsland Pathways Program makes a tangible difference in Canberra's cultural ecosystem and will leave a legacy for the future.

Please consider making a tax-deductible donation with your subscription to support this important work.

- \$50 helps cover the cost of sheet music
- \$100 pays forward a Heartstrings ticket for a community member facing financial or social barriers to concerts
- \$500 contributes to instrument maintenance
- \$1,000 expands scholarship access to our youth training ensembles
- \$3,000 supports CSO Australian music commissions
- \$5,000 sponsors a CSO Principal musician chair

HOW TO GIVE

You can make a one-off donation when booking your subscription – details are available on the enclosed subscription form. Donations can also be made online at cso.org.au/support

All donations, large and small, are greatly appreciated and make a tangible difference.

To learn more about how your support makes a difference, email a member of our team at philanthropy@cso.org.au or call (02) 6247 9191.

The CSO is a registered charity with the Australian Charities and Not-for-profits Commission. Donations over \$2 are tax-deductible.



Help us share the power of live music.
Scan the QR code to donate

CSO partners

The CSO gratefully acknowledges the significant contributions of:

Better Hearing Australia, Canberra
The late Dr Pamela Rothwell
The late Sir Richard & the late Lady Kingsland and family
Ross Kingsland AM & Sue Kingsland
The late Betty Beaver AM
Anthony Hedley AM
The Kenyon Foundation
Prof. Brian Anderson AC & Dianne Anderson AM
The Allen Family Foundation
The late Lou Westende OAM & Mandy Westende
The Mundango Charitable Trust
Joan Boston
In memoriam Marjorie Lindenmayer
June Gordon
Sue Daw OAM
Rear Admiral David Campbell AM (Retd)
The Tall Foundation
Anne Foote
CF Leung (& RH Dean) Memorial Trust
David & Noela McDonald
The Douglas Family
Iris Aldridge
Geoffrey White OAM & Sally White OAM
Virginia Berger
Raydon & Alison Gates
Allan Hall AM & Barbara Hall OAM
Mike & Stephanie Hutchinson
Muriel Wilkinson
Jim & Heather Leedman
Anonymous (2)

We thank our government, corporate and community partners

GOVERNMENT PARTNERS



GOLD PARTNERS



HONORARY SOLICITORS

MinterEllison

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COMMUNITY PARTNERS



PRINT PARTNER



PHOTOGRAPHY PARTNER

Martin Ollman
Photography

VENUE PARTNER



SPECIAL SUPPORTERS



Board and administration

BOARD OF DIRECTORS

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Robyn Holmes FAHA

Paul Lindwall

Amanda Story

Prof. Mathew Trinca AM FAHA

Terry Weber FCA

David Williams

ADMINISTRATION

Rachel Thomas GAICD *Chief Executive Officer*

Jenna Roberts *Executive Assistant, Company Secretary*

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Janice Alalay *Artistic and Orchestral Support Coordinator*

Donna Parkes *Community and Education Manager*

Chris Dixon *Orchestral Operations Manager*

Jack Bolton *Orchestral Operations Coordinator*

Sybil Williams *Director of Marketing*

Kurt Overzet *Marketing and Communications Manager*

Yvonne Frindle *Publications Editor*

Angela Lount *Education & Community Coordinator*

Sally Walker *Donor Liaison*

David Flynn *Ticketing & Administration*

Diana Hansen *Events & Partnerships*

The orchestra

The Canberra Symphony Orchestra is the professional orchestra of the nation's capital: a champion of Australian music and a creative hub for the region.

The CSO brings together dedicated musicians based in the Canberra region or with strong ties to the ACT.



CSO Chorus

Tobias Cole *Chorus Master*

Marie Searles *Rehearsal Pianist*

**CHIEF CONDUCTOR &
ARTISTIC DIRECTOR****Jessica Cottis****VIOLINS****Doreen Cumming**
*Principal 2nd Violin*Leanne Bear
Samantha Boston
Michelle Brazier
Daniel Chan
Jack Chenoweth
Lauren Davis
Jennifer Higgs
Michelle Higgs
Mia Hughes
Valerie Jackson
John MaDoug Macnicol
Lucy Macourt
Annastasia Milwain
Shirahni Mudaliar
Erin Patrick
Claire Phillips
Helena Popovic
Bianca Porcheddu
Madeleine Retter
Brad Tham[†]
Sponsored by
Prof. Brian Anderson AC
& Dianne Anderson AMPip Thompson[†]
Sponsored by
Air Chief Marshal
Sir Angus Houston AK AFC
(Retd) & Lady Liz HoustonElinor Warwick
Tim Wickham
Matthew Witney**VIOLAS****Tor Frømyhr**
Concertmaster Emeritus
Lucy Carrigy-Ryan[†]
Elizabeth Chalker
Anthony De Battista
Nicole Forsyth[†]
Julia Horneman
John Ma
*Sponsored by Anonymous*Freyja Meany
Alex Monro
Pippa Newman
George Pourpouras
Iska Sampson
Caroline Suthers
Alina Zamfir**CELLOS****Patrick Suthers**
Zachary Connor
Julia Janiszewski
Rachel Johnston
Liam Meany
James Monro
Ruben Palma
Samuel Payne[†]
*Sponsored by Harriet Elvin AM*Lindy Reksten
Sponsored by
Lisa Wilmot *in loving memory*
of Richard Wilmot

Alex Voorhoeve

DOUBLE BASSES**Max McBride**
Isabella Brown
David Flynn
Sponsored by Ingrid Mitchell
Muhamed Mehmedbasic
Hayley Manning
Emma Meixner
Kyle Ramsay Daniel[†]
Jack Schwenke**FLUTES****Kiri Sollis**
Sponsored by Elspeth & Graham Humphries
Issie Brown
Samantha Hennessy
Lisa McMahon
Rebecca Timoney
Dante Costa**OBOES****Megan Pampling**
Sponsored by Anonymous
Carl Brumfield
Julie Iggleston
Caitlin McAnulty
Ennes Mehmedbasic
Aaron Reichelt**CLARINETS****Alan Vivian**
Rachel Best-Allen[†]
Samantha Kelson Gray
Matthew O'Keeffe[†]**BASSOONS****Ben Hoadley**
Sponsored by Anonymous
Jordan London
Rebecca Rivera[†]
Kristen Sutcliffe[†]**SAXOPHONE**

Benn Sutcliffe

FRENCH HORNS**Robert Johnson**
Carly Brown
Victoria Chatterley[†]
Principal 3rd Horn
Adrian Hallam
Philip Wilson**TRUMPETS****Justin Lingard**
Sponsored by Connor Dyson
Josh Clark
Zach Raffan
Greg Stenning
Julie Watson
Samuel Hutchinson**TROMBONES****Nigel Crocker**
Michael Bailey[†]
Brett Page
Principal Bass Trombone
Christopher Retter**TUBA****Bjorn Pfeiffer****TIMPANI**
Timothy Brigden**PERCUSSION**
Veronica Bailey
Sponsored by
Janet ComptonJohn Dewhurst
Wyana O'Keeffe[†]
Louis Sharpe
James Sneddon
Valdas Cameron
Jack Holmes**HARP**Rowan Phemister
Sponsored by
Vanessa Fanning &
Bruce Bacon**KEYBOARDS**Edward Neeman
Stephanie Neeman
Ariana Odermatt
Susanne Powell
Peter Young
Marie Searles
The Keyboard chair is
*sponsored by Anne Foote***Bold = Principal****† = Acting Principal***Chair sponsorships
current as of 2025*

Terms and conditions

For all ticketing enquiries, call the CSO ticketing team on (02) 6262 6772 (weekdays 10am to 3pm) or email tickets@cso.org.au

BOOKING TICKETS

Tickets and subscriptions may be purchased online, over the phone, or in person at the CSO office (please call ahead to ensure the CSO office will be staffed for your visit). Returning subscribers may also renew subscriptions via post. Online bookings close 10 minutes prior to concert start times.

Single tickets may also be purchased from the venue Box Office. Box Office opening times are advertised on the CSO website and/or via email in advance of each concert.

Subscriber pricing is not available at the Box Office. To add tickets to an existing subscription at the discounted subscriber price, please call the CSO in advance and book over the phone.

BRING-A-FRIEND DISCOUNT

Subscribers can purchase up to four additional tickets per concert at the subscriber price to concerts and events throughout the season, subject to availability.

CHANGE OF ARTIST / PROGRAM

CSO programs and publications are correct at the time of printing.

The CSO reserves the right to vary, substitute or withdraw advertised programs, artists, venues and/or seating arrangements and to vary prices. The CSO is not liable for any claims, damages, compensation, losses or expenses resulting from a CSO performance being cancelled, postponed or changed.

TICKET DELIVERY

There are three delivery methods for CSO tickets:

- **Email** – e-tickets are sent by email and may be displayed on a mobile device or printed out.
- **Standard mail** to Australian addresses is available for single tickets and subscriptions purchased at least 10 days in advance.
- **Collection** – tickets may also be collected from the Box Office on the day of the concert, or from the CSO office (weekdays 10am to 3pm; please call ahead to ensure the CSO office will be staffed for your visit). Box Office opening times are advertised on the CSO website and/or via email in advance of each concert.

CONCESSION PRICING

Concession prices are available to current holders of means-tested Australian Pensions (Aged, Disability, Veterans' Affairs, Supporting Parent) and to full-time students. Concessions are not available for Seniors Card or Commonwealth Seniors Health Card.

Proof of concession may be required before admission to each concert.

EXCHANGING TICKETS

Subscribers are entitled to two complimentary ticket swaps per year for seats of equivalent value, subject to availability. All other ticket swaps will incur a transaction fee. Ticket swaps must be arranged at least three business days in advance of the concert, with original tickets returned to the CSO.

FAMILY PRICING

The CSO offers family pricing whereby one adult and one child (under the age of 18) can attend for the cost of a full-price adult ticket (see pricing table on p.23). Additional child tickets are available for \$16 across all seating reserves.

Llewellyn Hall family bookings must be made over the phone with the CSO ticketing team and do not apply to Special Events. Children must be at least eight years old to attend concerts in Llewellyn Hall.

LOST TICKETS

Patrons whose tickets have been lost or stolen should notify the CSO as soon as possible. Duplicate tickets will be issued upon presentation of valid identification.

PAYMENT METHODS

For bookings made online or over the phone, the CSO accepts Mastercard or VISA. For payments made in person at the Box Office or CSO office, Mastercard, VISA and EFTPOS are accepted – no cash payments.

For subscriptions, cheques are accepted via post or in person at the CSO office. Tickets are delivered after funds clear.

A split payment option is available for returning subscribers: pay half at the time of booking and the balance on 28 January 2026 (credit card only, second payment is automatically deducted). Tickets are posted following the second payment.

PRIVACY

The CSO privacy policy is available at cso.org.au/privacy-policy

REFUNDS

Tickets are non-refundable, except as specified in the Live Performance Australia Ticketing Code of Practice, available online at liveperformance.com.au

SEAT HOLDS

Current seats for returning Llewellyn Series subscribers are held until close of business 14 November 2025 (a Llewellyn Series subscription comprises all four Llewellyn Series concerts).

While Llewellyn Series subscriptions may be renewed after 14 November, seats will be released for sale to the general public and cannot be guaranteed after that date.

To discuss a change in seating, call the CSO ticketing team. Seat holds do not apply for Special Events.

Seating for the Australian Series and Chamber Series is general admission (no allocated seating).

STUDENT RUSH

Student rush (\$16) tickets are available for all CSO concerts except Special Events (subject to availability). Student rush tickets are available from the venue Box Office, from one hour prior to concerts in Llewellyn Hall and 30 minutes prior to all other concerts. Full-time student ID may be required before admission.

SUBSCRIPTIONS

Book a curated series OR three or more concerts from the entire season to enjoy CSO subscriber benefits.

Subscriber benefits include:

- discounted pricing year-round
- two complimentary ticket swaps for seats of equivalent value
- your favourite seats in the hall (Llewellyn Series subscriptions)
- the opportunity to bring a friend at your subscriber price to any concert (up to four additional tickets per concert)
- exclusive offers and pre-sale access to special events occurring outside the concert season

A Llewellyn Series subscription comprises all four Llewellyn Series concerts.

TRANSACTION FEE

A \$7.50 fee applies to all ticket bookings (per transaction, not per ticket).

YOUTH / UNDER 35s

Under 35s prices are available to patrons aged 35 years or younger on 1 January 2026. Proof of age may be required before admission to each concert.

VALID TICKETS

All patrons require a valid ticket purchased from the CSO. Entry may be refused if tickets are damaged in any way or purchased via any third party.





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tickets@cso.org.au
(02) 6262 6772
(weekdays 10am to 3pm)

Administration
communications@cso.org.au
(02) 6247 9191 (weekdays 9am to 5pm)