

2026



canberra  
symphony  
orchestra

# 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*

Canberra  
Symphony  
Orchestra  
2026



# Contents

Season calendar	03
Welcome	04
Concerts: February–September	08
2026 season by series	16
Concerts: September–November	18
Subscribe to the CSO	22
Pricing	23
What to expect	24
Our venues	24
Community and education	26
Philanthropy	28
CSO partners	29
Board and administration	30
The orchestra	31
Terms and conditions	32



# Season calendar

Concert	Series	Venue	Wed	Thu	Fri	Sat	Sun
<b>FEBRUARY</b>							
Accordion Dances	Chamber Series 1	Gandel Hall, NGA					15
<b>MARCH</b>							
Enigma Variations	Llewellyn Series 1	Llewellyn Hall, ANU	18	19			
Spark, Bloom!	Australian Series 1	National Museum of Australia		26			
<b>APRIL</b>							
Death and the Maiden	Chamber Series 2	Gandel Hall, NGA					19
<b>MAY</b>							
Sea and Stars	Llewellyn Series 2	Llewellyn Hall, ANU	20	21			
<b>JULY</b>							
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		
<b>AUGUST</b>							
Art of the Score: The Music of Hans Zimmer	Special Event	Llewellyn Hall, ANU				1	
<b>SEPTEMBER</b>							
French Accents	Chamber Series 3	Gandel Hall, NGA					6
Psycho – A Symphonic Night at the Movies	Llewellyn Series 3	Llewellyn Hall, ANU	16	17			
<b>OCTOBER</b>							
Archduke Trio	Chamber Series 4	Gandel Hall, NGA					11
<b>NOVEMBER</b>							
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*

# subscribe

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.\*



#### 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

---

### 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

Celebrate Valentine's weekend  
with a sophisticated serenade.

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



# 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 of 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

special  
event

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
<b>1. Enigma Variations</b>	18, 19 Mar	<b>9</b>
With cellist James Morley Music by Chance, Prokofiev and Elgar		
<b>2. Sea and Stars</b>	20, 21 May	<b>12</b>
With pianist Tamara-Anna Cislowska Music by Cheetham Fraillon, Gershwin and Debussy		
<b>3. Psycho – A Symphonic Night at the Movies</b>	16, 17 Sep	<b>18</b>
Music by Curtis and Herrmann		
<b>4. Verdi's Requiem</b>	4, 5 Nov	<b>20</b>
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
<b>1. Accordion Dances</b>	15 Feb	<b>8</b>
With special guest James Crabb Music for violin and accordion by Ortiz, JS Bach, Rheinberger and Piazzolla		
<b>2. Death and the Maiden</b>	19 Apr	<b>11</b>
Music for string quartet by Lombardini Sirmen and Schubert		
<b>3. French Accents</b>	6 Sep	<b>15</b>
Music for piano and winds by Poulenc, Tomasi, Tailleferre and Mozart		
<b>4. Archduke Trio</b>	11 Oct	<b>19</b>
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
<b>1. Spark, Bloom!</b>	26 Mar	<b>10</b>
With special guests Sunny Kim and Claire Edwardes		
Music and improvisations by Kim, Edwardes, Abbott, Davidson, Harrison, Kleinig, Macens and Van Reyk		
<b>2. To Be Human</b>	12 Nov	<b>21</b>
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
<b>Art of the Score: The Music of Hans Zimmer</b>	31 Jul, 1 Aug	<b>14</b>
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 *Notturmo* 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**  
*Notturmo* 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

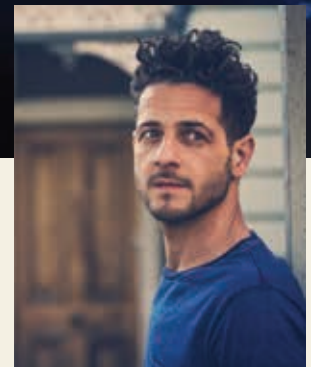
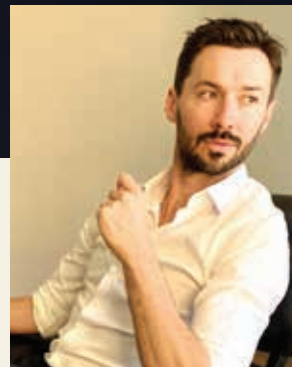
Delve into the creative process with singer-songwriter Lior and a program to nourish your soul and challenge your assumptions.

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 [cso.org.au/subscribe](https://cso.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

### 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

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.

### Family Pricing

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

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

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.

## 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.llewellynhall.com.au](http://www.llewellynhall.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](http://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](http://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](http://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 Cowlshaw 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



## 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

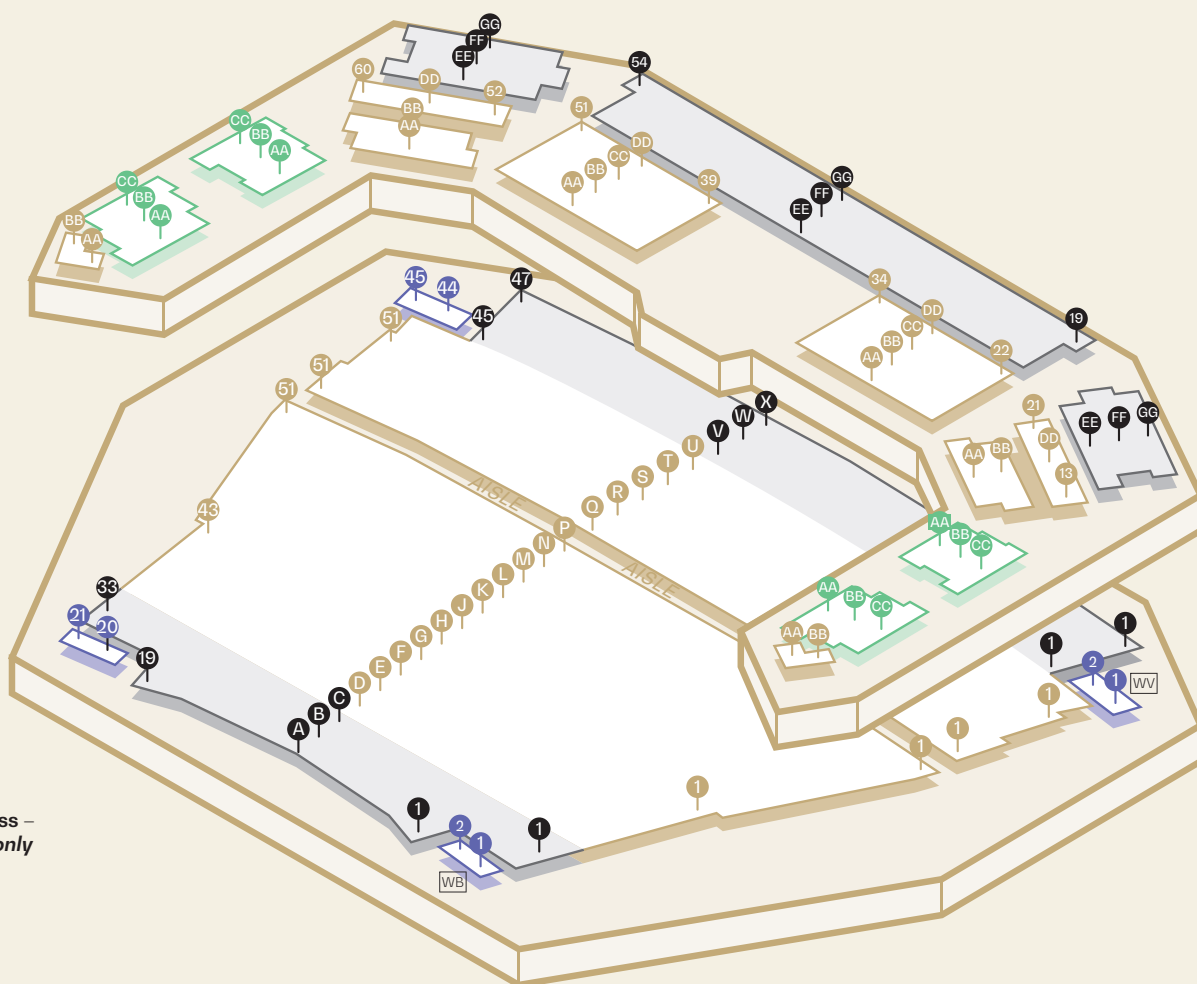
A1-19  
 B1-21  
 C1-33  
 D1-37  
 E1-39  
 F1-41  
 G1-41  
 H1-43  
 J1-45  
 K1-47  
 L1-49  
 M1-51  
 N1-51  
 P1-51  
 Q1-51  
 R1-51  
 S1-51  
 T1-51  
 U1-51  
 V1-45  
 W1-45  
 X1-47

## Balcony

AA 1-72  
 BB 1-71  
 CC 1-12 / 22-51 / 59-70  
 DD 13-60  
 EE 13-60  
 FF 13-60  
 GG 11-62

## Wheelchair access – B Reserve stalls only

WB 1-2 / 20-21  
 WV 1-2 / 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 Canberrans, 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.



## Philanthropy

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 Canberrans 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](https://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](mailto: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**

**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)

## CSO partners

We thank our government, corporate and community partners

### GOVERNMENT PARTNERS



### GOLD PARTNERS



### HONORARY SOLICITORS

MinterEllison

### CULTURAL PARTNERS



### COMMUNITY PARTNERS



### PRINT PARTNER



### PHOTOGRAPHY PARTNER

Martin Ollman Photography

### VENUE PARTNER



### SPECIAL SUPPORTERS



## Board and administration

### BOARD OF DIRECTORS

Air Chief Marshal Sir Angus Houston AK AFC (Ret'd) FAICD  
*Chair*

Chris Faulks AM GAICD *Deputy Chair*

Robyn Hendry

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*

Andy Baird *Director, Artistic Planning and Development*

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*

### CSO Chorus

Tobias Cole *Chorus Master*

Marie Searles *Rehearsal Pianist*

## 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.



## 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 Ma  
Doug Macnicol  
Lucy Macourt  
Anastasia Milwain  
Shirahni Mudaliar  
Erin Patrick  
Claire Phillips  
Helena Popovic  
Bianca Porcheddu  
Madeleine Retter  
Brad Tham<sup>†</sup>  
*Sponsored by  
Prof. Brian Anderson AC  
& Dianne Anderson AM*  
Pip Thompson<sup>†</sup>  
*Sponsored by  
Air Chief Marshal  
Sir Angus Houston AK AFC  
(Retd) & Lady Liz Houston*  
Elinor Warwick  
Tim Wickham  
Matthew Witney

## VIOLAS

**Tor Frømyhr**

*Concertmaster Emeritus*

Lucy Carrigy-Ryan<sup>†</sup>  
Elizabeth Chalker  
Anthony De Battista  
Nicole Forsyth<sup>†</sup>  
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<sup>†</sup>  
*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*  
Muhammed Mehmedbasic  
Hayley Manning  
Emma Meixner  
Kyle Ramsay Daniel<sup>†</sup>  
Jack Schwenke

## FLUTES

**Kiri Sollis**

*Sponsored by Elspeth &  
Graham Humphries*

Issie Brown  
Samantha Hennessy  
Lisa McMahon  
Rebecca Timoney  
Dante Costa

## OBOES

**Megan Pamplng**

*Sponsored by Anonymous*  
Carl Brumfield  
Julie Igglesden  
Caitlin McAnulty  
Ennes Mehmedbasic  
Aaron Reichelt

## CLARINETS

**Alan Vivian**

Rachel Best-Allen<sup>†</sup>  
Samantha Kelson Gray  
Matthew O'Keeffe<sup>†</sup>

## BASSOONS

**Ben Hoadley**

*Sponsored by Anonymous*  
Jordan London  
Rebecca Rivera<sup>†</sup>  
Kristen Sutcliffe<sup>†</sup>

## SAXOPHONE

Benn Sutcliffe

## FRENCH HORNS

**Robert Johnson**

Carly Brown

**Victoria Chatterley<sup>†</sup>**

*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<sup>†</sup>

**Brett Page**

*Principal Bass Trombone*  
Christopher Retter

## TUBA

**Bjorn Pfeiffer**

## TIMPANI

**Timothy Brigden**

## PERCUSSION

**Veronica Bailey**

*Sponsored by  
Janet Compton*  
John Dewhurst  
Wyana O'Keeffe<sup>†</sup>  
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@cs0.org.au](mailto:tickets@cs0.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 [cs0.org.au/privacy-policy](http://cs0.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](http://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.





**[cso.org.au](http://cso.org.au)**

**Facebook**

[/canberrasymphonyorchestra](https://www.facebook.com/canberrasymphonyorchestra)

**Instagram**

[@canberrasymphonyorchestra](https://www.instagram.com/canberrasymphonyorchestra)

Canberra Symphony Orchestra  
Level 5, 1 Farrell Place  
GPO Box 1919  
Canberra ACT 2601

**Ticketing**

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

**Administration**

[communications@cso.org.au](mailto:communications@cso.org.au)  
(02) 6247 9191 (weekdays 9am to 5pm)