



2027
**Other
Worlds**

Other Worlds

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.



CO
2027

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Season calendar

Concert	Series	Venue	Wed	Thu	Fri	Sat	Sun
JANUARY							
Ben Folds	Special Event	Llewellyn Hall, ANU			22	23	
FEBRUARY							
Air and Song	Chamber Series 1	Gandel Hall, NGA					14
APRIL							
Warriors and Ghosts	Australian Series 1	National Museum of Australia		8			
Beethoven and Antartica	Llewellyn Series 1	Llewellyn Hall, ANU	14	15			
MAY							
Reflections: Back to BABBA	Special Event	Llewellyn Hall, ANU			14	15	
Beethoven: Full Circle	Chamber Series 2	Gandel Hall, NGA					23
JUNE							
Sing Joyfully	Chamber Series 3	Gandel Hall, NGA					13
Dvořák's New World	Llewellyn Series 2	Llewellyn Hall, ANU	23	24			
JULY							
Explore the Orchestra	Family Series	Gungahlin Community Centre, Tuggeranong Community Centre, Ainslie Arts Centre	14	15	16		
AUGUST							
Vivaldi in Venice	Chamber Series 4	Gandel Hall, NGA					8
An Evening on Broadway	Special Event	Llewellyn Hall, ANU			20	21	
SEPTEMBER							
Lacey and Mozart 40	Llewellyn Series 3	Llewellyn Hall, ANU	15	16			
OCTOBER							
The Music of Joe Hisaishi	Special Event	Llewellyn Hall, ANU			15	16	
NOVEMBER							
Symphonic Dances	Llewellyn Series 4	Llewellyn Hall, ANU	3	4			
Elders of the Sea	Australian Series 2	National Museum of Australia		11			
DECEMBER							
Brahms and Smyth	Chamber Series 5	Gandel Hall, NGA					12



welcome

Canberra Symphony Orchestra's Season 2027 explores the idea of being transported to different places or times – to other ways of being and fresh ways of perceiving the world.

The seed of each program in the Llewellyn Series is a key work I know will be much loved and hold special resonance for many of you, our audience: Beethoven's 'Emperor' Concerto, Dvořák's Ninth Symphony, Mozart's Symphony No. 40, and Rachmaninoff's Symphonic Dances.

From here, each program blossoms outwards. I am pleased to welcome a remarkable group of guests this year: pianist Andrea Lam, recorder player Genevieve Lacey, violinist Sophie Rowell, guest conductor Toby Thatcher and oud player Joseph Tawadros.

In our Australian Series, I have been increasingly drawn to deepening our artistic exchange with the National Museum of Australia, drawing on the ideas, histories and perspectives explored in its collections.

Our first concert, *Warriors and Ghosts*, responds to the philosophical ideas explored in the *Terracotta Warriors* exhibition. The program is rich in ideas and perspectives, bringing together a range of voices and musical traditions to create a world of its own. It will include two CSO commissions: a new work for guzheng by Mindy Meng Wang, and a work by new generation composer Christine Pan.

Our second Australian Series concert is inspired by the majestic beauty of whales, from their songs and complex systems of communication to their deep cultural significance for First Nations peoples and their place in the Australian landscape.

Our Chamber Series transports us to Paris at the end of the 19th century and to Venice in Vivaldi's time. In recognition of the anniversary of Beethoven's death, our second concert traces the extraordinary arc of his artistic development, beginning with one of his earliest string quartets and concluding with

one of his finest, final works in the genre. This is the kind of music that speaks to the highest possibilities of human creativity: music I would send into the universe as evidence of what humanity can achieve at its best.

The final Chamber Series concert showcases Rob Johnson, our distinguished Principal Horn, in Brahms' glorious *Horn Trio* alongside Ethel Smyth's. Brahms profoundly influenced Smyth and we hear this in the distinctive voice she went on to forge for herself. This year we also showcase the artistry of our marvellous CSO Chorus in a program of music spanning William Byrd to Anne Boyd.

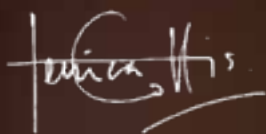
We're also presenting a series of special concerts in 2027, beginning in January with singer-songwriter Ben Folds. I live in Stockholm, so am delighted a touch of Swedish musical culture will be brought to Canberra when ABBA tribute act BABBA performs with CSO. Amy Manford and Josh Piterman will also join us for *An Evening on Broadway*,



celebrating some of the best written and most enduring tunes ever written. In October, Art of the Score returns to CSO with the genius of Japanese composer Joe Hisaishi.

Music has a remarkable capacity to enrich our experience of time and place. I hope you all come away from our concerts in Season 2027 feeling energised and inspired, having been taken somewhere wonderful: extraordinary landscapes of sound and imagination.

I'm so proud of our orchestra. It's such an integral part of the cultural ecosystem of Canberra and it continues to go from strength to strength. I encourage you to support CSO by subscribing now, and I look forward to seeing you in 2027!



Jessica Cottis
Chief Conductor and Artistic Director

Subscribe

Subscribe or resubscribe to access exclusive subscriber benefits and save on Season 2027 concerts.

Choose one of the curated series subscriptions, or build a custom subscription with three or more concerts from across the season.

THE BEST SEATS

- Llewellyn Series subscribers can retain their previous season's seats when resubscribing, or, if alternate seats are preferred, have priority access to make a change. Resubscribe by 20 November 2026 to secure your preferred seats.
- To secure your preferred seats for special concerts, build your own subscription before tickets are launched to non-subscribers on 5 November 2026.

DISCOUNTS

- Access an average of 12% savings (off single ticket prices) by subscribing.

FLEXIBILITY

- If your plans change, subscribers receive up to two complimentary ticket swaps for seats of equivalent value (where available).

SHARE THE MUSIC

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





Rockin' the CSO

Ben Folds

SPECIAL EVENT

Friday 22 January | 7:00pm

Saturday 23 January | 7:00pm

Llewellyn Hall, ANU School of Music

Ben Northey conductor

Ben Folds

Canberra Symphony Orchestra

Ben Folds brings his charm, storytelling and genre-bending music to the stage with CSO.

Ben Folds opens CSO's 2027 season with the first show of his Australian orchestral tour. Known for his fluid performances, the singer-songwriter-composer has played requests thrown onstage as paper aeroplanes, improvised whole songs out of whatever an audience handed him, and taught a concert hall a three-part harmony.

Folds has been touring orchestral versions of his songs for more than 20 years, and he writes for orchestra, as well as with one: his catalogue runs from the Platinum-certified *Whatever and Ever Amen* with Ben Folds Five, through solo albums and a concerto for piano and orchestra, to collaborations with artists from 'Weird Al' Yankovic to William Shatner. For eight years he was the first Artistic Advisor to the National Symphony Orchestra at the Kennedy Center in Washington DC, where he recorded his most recent album across two sold-out nights in 2024.

Experience Folds' distinctive piano and vocals in duet with the orchestral colour of Canberra Symphony Orchestra.

CHAMBER SERIES 1

Sunday 14 February | 2:00pm

Gandel Hall,
National Gallery of Australia

Léo Delibes

Le Rossignol (The Nightingale)

Camille Saint-Saëns

Une flûte invisible (An Invisible Flute)

Jacques Ibert

Aria (Vocalise-Étude)

Maurice Ravel

Shéhérazade

Cécile Chaminade

Portrait (Valse chantée)

Cathy-Di Zhang soprano

CSO Chamber Ensemble

Voice and flute entwined

Air and Song

Soprano and flute mingle and dance in this program of French salon music.

The first concert in the Chamber Series in 2027 transports us to *fin de siècle* Paris when Australian soprano Cathy-Di Zhang, described by *The Conversation* as 'a commanding vocal and physical presence', joins CSO's own Principal Flute Kiri Sollis. The program takes wing with Delibes' coloratura art song *Le Rossignol* (the nightingale), in Dutch flautist Ary van Leeuwen's arrangement in which voice duets with improvisatory, bird-like flute lines. Saint-Saëns' *Une flûte invisible* (an invisible flute) for voice, flute and piano, sets pastoral poetry by Victor Hugo, while Ibert originally wrote his

Aria (Vocalise-Étude) as a wordless exercise for voice and piano, but the melody proved so popular he made several arrangements, including for flute. The flute also plays a role in Ravel's song cycle *Shéhérazade*, which sets poetry by Tristan Klingsor, inspired by the stories of the *One Thousand and One Nights*. The central movement, 'La flûte enchantée' (the magic flute), depicts a girl who hears her lover play a flute outside her window. The program dances to a close with Chaminade's waltzing love song, *Portrait (Valse chantée)*, setting poetry by Pierre Reyniel.



Music of ritual
and reflection

Warriors and Ghosts

Cultural Partner

**national
museum
australia**

Funerary art draws together Chinese,
First Nations and Western traditions.

Guzheng artist Mindy Meng Wang and vocalist Jess Hitchcock join the CSO Chamber Ensemble for the first Australian Series concert in 2027. A thread of rituals and objects connected with death runs through the concert, inspired by the archaeological treasures of the National Museum of Australia's Terracotta Warriors exhibition.

We begin with Yorta Yorta composer Deborah Cheetham Fraillon AO's *Woven Song – Pukumani* for guzheng and a small ensemble of Western instruments, named for the Tiwi *Pukumani* ceremonies to honour the dead. The piece, the fifth in Cheetham

Fraillon's *Woven Song* series, responds to the Embassy Tapestry that resides in the Australian Embassy to China in Beijing, woven by the Australian Tapestry Workshop, drawing on the art and cultural knowledge of Tiwi artist Pedro Wonaeamirri.

The program spans the solo flute of Julian Yu's *Crossing* to Liza Lim's *Ming Qi (Bright Vessel)* for oboe and percussion, named for tomb items buried for the dead to use, and features the world premieres of two new CSO commissions, by Christine Pan and Mindy Meng Wang.

Image: NATTAWOOT/Shutterstock

AUSTRALIAN SERIES 1

Thursday 8 April | 6:30pm
National Museum of Australia

Deborah Cheetham Fraillon
Woven Song – Pukumani

Julian Yu
Crossing

Liza Lim
Ming Qi (Bright Vessel)

Christine Pan
*New Work**

Mindy Meng Wang
*New Work**

Mindy Meng Wang guzheng
Jess Hitchcock vocalist
CSO Chamber Ensemble
Jessica Cottis presenter

* Premiere of CSO commission

Beautiful
and expansive

Beethoven and Antarctica

LLEWELLYN SERIES 1

Wednesday 14 April | 7:30pm

Thursday 15 April | 7:30pm

Llewellyn Hall, ANU School of Music

Caerwen Martin

New Work*

Ludwig van Beethoven

Piano Concerto No.5, the 'Emperor'

Ralph Vaughan Williams

Sinfonia antartica (Symphony No.7)

Jessica Cottis conductor

Andrea Lam piano

Amy Moore soprano

High Voices of the CSO Chorus

Canberra Symphony Orchestra

*Premiere of CSO commission

Andrea Lam performs Beethoven's 'Emperor'
alongside Vaughan Williams' vision of Antarctica.

When Beethoven's Fifth Piano Concerto premiered in Leipzig in 1811, the *Allgemeine Musikalische Zeitung* dubbed it 'one of the most original, most inventive, most effective, but also most difficult of all existing concertos.' ARIA Award-winning pianist and presenter of the Australian television show *The Piano*, Andrea Lam returns to CSO to perform this monumental Concerto, whose grandeur is reflected in its nickname (not given by Beethoven), the 'Emperor'.

We pair it with Vaughan Williams' sweeping *Sinfonia antartica*, inspired by Captain Robert Falcon Scott's ill-fated 1912 expedition to the

South Pole. The symphony, Vaughan Williams' seventh, began life as music for the 1948 film *Scott of the Antarctic* and the orchestral palette is extended by soprano Amy Moore, the high voices of the CSO Chorus and a wind machine to depict the beauty and desolation of the Antarctic landscape. This performance in Llewellyn Hall is accompanied by historic photography from Captain Scott's final journey.

The concert opens with a CSO commission, the world premiere of a new work by Melbourne-based cellist and composer Caerwen Martin, whose *Stars Come Out in a Midnight Sky* CSO performed in 2024.

Image: Herbert Ponting/Alamy

Pop hits and
platform boots

Reflections: Back to BABBA

Experience ABBA's greatest hits with a full symphony orchestra when BABBA joins forces with CSO.

Tribute act BABBA returns to CSO 50 years on from ABBA's 1977 Australian tour, with the hits, glittering costumes and iconic 70s choreography that made the supergroup legendary. When the Swedish pop musicians arrived in Australia, they were unprepared for the level of fandom they would encounter. ABBA's song *Fernando* soared to the top of the Australian music charts for 14 weeks (on par with the Beatles' *Hey Jude*, a record that remained unchallenged until Ed Sheeran's *Shape of You* in 2017) and thousands of people waited for hours at Sydney Airport to see them land. Relive the excitement of ABBA-mania when BABBA brings 'Benny', 'Björn', 'Agnetha' and 'Frida' to the Llewellyn Hall stage, with authentic costumes, Swedish accents and plenty of humour. You'll hear *Mamma Mia*, *Money, Money, Money*, *Dancing Queen*, 1974's Eurovision Song Contest winner *Waterloo* and more, all arranged for full symphony orchestra and conducted by George Ellis.

Image: Kane Hibberd

SPECIAL EVENT

Friday 14 May | 7:00pm

Saturday 15 May | 7:00pm

Llewellyn Hall, ANU School of Music

BABBA

George Ellis conductor

Canberra Symphony Orchestra



Evolution
of an artist

Beethoven: Full Circle

The CSO String Quartet draws a line from Beethoven's early triumph to his final major work.

CHAMBER SERIES 2

Sunday 23 May | 2:00pm
Gandel Hall, National Gallery
of Australia

Ludwig van Beethoven
String Quartet No.6 in B flat major,
Op.18 No.6

Ludwig van Beethoven
String Quartet No.16 in F major, Op.135

CSO String Quartet

Beethoven's first set of string quartets, the six quartets of his Opus 18, demonstrate his command of the Classical tradition established by Mozart and Haydn. In the second concert in the Chamber Series, the CSO String Quartet pairs the sixth quartet from that set with Beethoven's String Quartet No.16, Op.135, composed a quarter of a century later, by which time the composer was forging a path all his own.

The Sixth Quartet is a lively conversation between the four instruments, brimming with effervescent, Haydn-esque energy, offset by the darker hues of the final movement, 'La Malinconia'. In the 16th Quartet we hear a more mature, though no less lively, Beethoven. He titled the final movement 'Der schwer gefaßte Entschluß' (the difficult decision) and included in the manuscript the question 'Muß es sein?' (must it be?) and emphatic response 'Es muß sein!' (it must be!), which has preoccupied Beethoven scholars ever since and even became a motif in Czech writer Milan Kundera's 1984 novel *The Unbearable Lightness of Being*.

Image: Arianne Schlumpp



Human voices unadorned

Sing Joyfully

CHAMBER SERIES 3

Sunday 13 June | 2:00pm
Gandel Hall, National Gallery
of Australia

William Byrd
Sing Joyfully

Luca Marenzio
Crudel, perchè mi fuggi

Henry Purcell
'When I am laid in earth'
and 'With drooping wings'

Anton Bruckner
Christus factus est

Raffaella Aleotti
Ego flos campi
Congratulamini mihi omnes

Anne Boyd
As I crossed a bridge of dreams

Ola Gjeilo
Northern Lights

J.S. Bach
Singet dem Herrn

Tobias Cole
Choirmaster

CSO Chorus

Unaccompanied choral music
from the Renaissance to today.

The CSO Chorus takes centre stage with an a cappella program directed by Tobias Cole that opens with Byrd's *Sing Joyfully* and closes with Bach's unaccompanied motet, *Singet dem Herrn ein neues Lied* (Sing unto the Lord a new song), BWV 225.

Between those two jubilant works, our eclectic program includes Luca Marenzio's Renaissance madrigal *Crudel, perchè mi fuggi* (Cruel one, why do you flee from me), Purcell's 'When I am laid in earth' (Dido's Lament) and 'With drooping wings', in Cole's own arrangements, and Bruckner's motet *Christus factus est* (Christ became obedient).

Renaissance composer Raffaella Aleotti was so renowned in Ferrara, where she was prioress of the Convent of San Vito, that she was mentioned by name in a 1621 guide to the city's churches. We've chosen to showcase her *Ego flos campi* and *Congratulamini mihi omnes* in this program, before Anne Boyd's *As I crossed a bridge of dreams* takes us to Australia in the 20th century and Norwegian composer Ola Gjeilo's serene *Northern Lights* brings us the sound of this century.

Image: Ayman Abdelbary / Shutterstock

New horizons
and new ideas

Dvořák's New World

Jessica Cottis conducts Dvořák's Ninth
Symphony in a program shaped by America.

Australian composer Melody Eötvös's *The Deciding Machine* pays tribute to 19th-century mathematician and writer Ada Lovelace and her work for an early computing machine, the Analytical Engine. She wrote it for Wyoming's Grand Teton Music Festival in 2021 and it has since been performed in Australia, where *Limelight* described it as a 'vividly layered composition that cleverly exploits different instrumental timbres for machine-like effects.'

Guest violinist Sophie Rowell joins CSO to perform Samuel Barber's *Violin Concerto*. Barber began writing the Concerto in Switzerland and France before returning home to the USA as

World War II loomed, and it opens with lyrical beauty before culminating in a virtuosic *moto perpetuo*.

Dvořák wrote his Ninth Symphony, '*From the New World*' on a visit to America at the height of his international career. He fused ideas inspired by music he heard there, particularly African American spirituals, with both the European symphonic tradition and the Czech music of his homeland. When the Symphony premiered at Carnegie Hall, the *New York Evening Post* wrote: 'anyone who heard it could not deny that it is the greatest symphonic work ever composed in this country'.

Image: Bettmann Archive/Getty Images

LLEWELLYN SERIES 2

Wednesday 23 June | 7:30pm

Thursday 24 June | 7:30pm

Llewellyn Hall, ANU School of Music

Melody Eötvös

The Deciding Machine

Samuel Barber

Violin Concerto

Antonín Dvořák

Symphony No.9, 'From the New World'

Jessica Cottis conductor

Sophie Rowell violin

Canberra Symphony Orchestra



Image: Arianne Schlumpp

Explore the Orchestra

Hands-on musical fun

An opportunity for our youngest audience members to experience musical instruments up close.

At the relaxed Explore the Orchestra concerts, families are invited to bring their own cushions to sit on, and children are encouraged to sing, dance and move around to the music. Each performance begins with an instrument petting zoo: kids can learn about orchestral instruments first-hand by touching them and even trying them out, guided by CSO musicians. We provide an Auslan interpreter at every performance so everyone can join in the fun.

FAMILY SERIES

Wednesday 14 July
9:00am and 11:00am
Gungahlin Community Centre

Thursday 15 July
9:00am and 11:00am
Tuggeranong Community Centre

Friday 16 July | 9:00am and 11:00am
Ainslie Arts Centre

Dances of the Italian Baroque

Vivaldi in Venice

Historically informed performances of music
by Vivaldi and his contemporaries.

Our newly established CSO Baroque Ensemble transports you to Vivaldi's Venice in our fourth Chamber Series concert. Vivaldi spent most of his life in the city: he toured it with his father as a young violinist, and it was where he was ordained, his red hair earning him the nickname 'The Red Priest'. He taught music at Venice's Ospedale della Pietà (an institution that took in and educated abandoned or orphaned children), composing for the Ospedale's ensembles and Venetian publisher Giuseppe Sala published Vivaldi's Opus 1, a set of 12 Trio Sonatas. This program features the first of that set and the 12th, based

on the distinctive 'folia' dance theme. We pair Vivaldi's 'folia' with another 'folia' by Giovanni Battista Reali (the 12th work in his own Opus 1), and a Trio Sonata by Giovanni Legrenzi – both fellow Venetians (though Legrenzi moved there later in life). Like Vivaldi, Isabella Leonarda was a music teacher, teaching and composing at the Ursuline Convent in Novara where she would eventually be named mother superior. She wrote mostly sacred vocal music, but in this concert we hear her Sonata duodecima, the 12th and final entry in her Opus 16 set of instrumental works.

Image: David Beach

CHAMBER SERIES 4

Sunday 8 August | 2:00pm
Gandel Hall, National Gallery
of Australia

Antonio Vivaldi
Folia – Trio Sonata in D minor, RV 63

Isabella Leonarda
Sonata duodecima in D minor

Giovanni Battista Reali
Sinfonia XII – Folia

Antonio Vivaldi
Trio Sonata in G minor, RV 73

Giovanni Legrenzi
La Raspona – Trio Sonata in G major,
Op.2 No.6

CSO Baroque Ensemble

Historically informed performance
on period instruments

Season 2027 by series

Llewellyn series

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

The richness and power of the full orchestra in Llewellyn Hall. This flagship series features symphonic classics alongside curated modern pieces.

	Date	Page
1. Beethoven and Antartica	14, 15 Apr	14
With pianist Andrea Lam, soprano Amy Moore and high voices of the CSO Chorus		
Music by Beethoven, Ralph Vaughan Williams and Caerwen Martin		
2. Dvořák's New World	23, 24 June	19
With violinist Sophie Rowell		
Music by Dvořák, Melody Eötvös and Samuel Barber		
3. Lacey and Mozart 40	15, 16 Sep	25
With recorder virtuoso Genevieve Lacey		
Music by Clara Schumann, Elena Kats-Chernin and Mozart		
4. Symphonic Dances	3, 4 Nov	27
With special guests Joseph Tawadros and James Tawadros		
Music by Rachmaninoff, Arturo Márquez and Joseph Tawadros		

Subscribe to the full series from \$280 (Adult C-reserve) and save. Concessions available.

chamber series

Five Sunday afternoon concerts, National Gallery of Australia

Intimate one-hour concerts. Chamber and vocal music featuring CSO musicians, choir and special guests.

	Date	Page
1. Air and Song	14 Feb	12
With soprano Cathy-Di Zhang and the CSO Chamber Ensemble		
Music by Léo Delibes, Saint-Saëns, Jacques Ibert, Ravel and Cécile Chaminade		
2. Beethoven: Full Circle	23 May	16
With the CSO String Quartet		
Music for string quartet by Beethoven		
3. Sing Joyfully	13 June	18
With the CSO Chorus		
4. Vivaldi in Venice	8 Aug	21
With the CSO Baroque Ensemble		
Music by Vivaldi, Isabella Leonarda, Giovanni Battista Reali and Giovanni Legrenzi		
5. Brahms and Smyth	12 Dec	29
Music for horn trio by Brahms and Smyth		

Subscribe to the full series for \$290 (Adult general admission) and save. Concessions available.

australian series

Two Thursday evening concerts National Museum of Australia

Unique concerts in a unique space. Our award-winning Australian Series invites you into the atrium of the National Museum of Australia.

	Date	Page
1. Warriors and Ghosts	8 Apr	13
With guzheng player Mindy Meng Wang, vocalist Jess Hitchcock and the CSO Chamber Ensemble		
Music by Deborah Cheetham Fraillon, Julian Yu, Liza Lim, Christine Pan and Mindy Meng Wang		
2. Elders of the Sea	11 Nov	28
With the CSO Chamber Ensemble and the CSO Chorus		
Music by Nicole Smede, Kate Moore, Will Kepa, Jessica Cottis and Jane Sheldon		

Subscribe to the full series from \$140 (Adult general admission) and save. Concessions available.

special events

Fridays and Saturdays Llewellyn Hall, ANU

Blockbuster programs for the whole community to enjoy.

	Date	Page
Ben Folds with Canberra Symphony Orchestra	22, 23 Jan	10
With guest conductor Ben Northey		
Reflections: Back to BABBA	14, 15 May	15
With ABBA tribute band BABBA		
An Evening on Broadway	20, 21 Aug	24
With vocalists Amy Manford and Josh Piterman		
Art of the Score: The Music of Joe Hisaishi	15, 16 Oct	26
With hosts Andrew Pogson and Dan Golding		

Subscribe to the full series from \$280 (Adult C-reserve) and save. Concessions available (excluding Ben Folds).

special
event

An Evening on Broadway

Dazzling and dramatic

SPECIAL EVENT

Friday 20 August | 7:00pm

Saturday 21 August | 7:00pm

Llewellyn Hall, ANU School of Music

Timeless hits from *South Pacific* to *Sunset Boulevard*, *West Side Story*, *The Phantom of the Opera* and more

Jessica Gethin music director
and conductor

Amy Manford vocalist

Josh Piterman vocalist

Canberra Symphony Orchestra

Musical theatre stars Amy Manford and Josh Piterman join CSO for an unforgettable celebration of the Broadway songbook.

Amy Manford and Josh Piterman sang Christine Daaé and the Phantom opposite each other in the Australian production of Andrew Lloyd Webber's *The Phantom of the Opera*, and both have played the roles in the West End. When they sang together in Melbourne in 2025 they 'lit up the stage with voices that soared, shimmered, and thrilled', according to *Australian Arts Review*.

The concert program spans songs and duets across half a century of musical theatre: *South Pacific*, *West Side Story*, *Evita*, *Les Misérables*, *Sunset Boulevard* and, of course, *The Phantom of the Opera*. Conductor Jessica Gethin leads CSO, bringing the rich textures of the full symphony orchestra to some of Broadway's most memorable numbers.

Lacey and Mozart 40

Innovation and intensity

Genevieve Lacey joins CSO for a program of reinvention and Mozartian drama.

While Clara Schumann originally wrote her *Three Romances*, Op.22, for violin and piano, Danish composer Benjamin de Murashkin's orchestrations take this music from the salon to the stage of Llewellyn Hall, infusing Schumann's melodies with vivid new instrumental colours.

Elena Kats-Chernin's playful *Re-Inventions* for recorders and strings go a step further than orchestration. The composer found fertile ground in Johann Sebastian Bach's *Two-part Inventions* for keyboard and was intrigued by the idea of taking them 'in completely different directions.' Kats-Chernin wrote this music for ARIA Award-winning recorder player Genevieve Lacey, who returns to CSO to showcase the characters of the descant, tenor, bass and sopranino recorders.

We finish with Mozart, who wrote his dramatic Symphony No.40 in G minor in the summer of 1788, the central symphony in his 'final trilogy'. Beginning with one of the most recognisable opening passages in classical music, the symphony emerged from Mozart's interest in the *Sturm und Drang* (storm and stress) movement, a precursor to the intense emotion of the romantic period. Mozart balances this darkness, however, with what Robert Schumann described as 'weightless, Hellenic charm'. Australian-British conductor Toby Thatcher makes his CSO debut conducting this program.

Image: Pia Johnson

LLEWELLYN SERIES 3

Wednesday 15 September | 7:30pm

Thursday 16 September | 7:30pm

Llewellyn Hall, ANU School of Music

Clara Schumann

Three Romances, Op.22
(orchestrated by Benjamin de Murashkin)

Elena Kats-Chernin

Re-Inventions for recorders and strings (based on J.S. Bach's Two-Part Inventions)

Wolfgang Amadeus Mozart

Symphony No.40 in G minor, K.550

Toby Thatcher conductor
Genevieve Lacey recorders
Canberra Symphony Orchestra



special
event

Magical,
poignant,
uplifting

Art of the Score

The Music of Joe Hisaishi

Produced in association with

CONCERTlab

SPECIAL EVENT

Friday 15 October | 7:00pm

Saturday 16 October | 7:00pm

Llewellyn Hall, ANU School of Music

Joe Hisaishi

Music from *My Neighbour Totoro*, *Kikujiro*, *Departures*, *Kiki's Delivery Service*, *Nausicaä of the Valley of the Wind*, *Spirited Away* and more

Andrew Pogson host

Dan Golding host

Aura Go piano

Canberra Symphony Orchestra

Please note: this concert does not feature Joe Hisaishi in person.

Celebrate Joe Hisaishi's music with CSO, from his enchanting Studio Ghibli scores to music for the concert hall.

Joe Hisaishi's music for *My Neighbour Totoro* is as integral to the film's magical world as Studio Ghibli's beautiful, hand-drawn animation. Dan Golding, host of the podcast *Art of the Score*, has described Hisaishi's partnership with Ghibli director Hayao Miyazaki as 'one of the great composer-director relationships in film history', in the same category as Steven Spielberg and John Williams. Join Golding and *Art of the Score* host Andrew Pogson, as they return to CSO following 2026's *The Music of*

Hans Zimmer, to celebrate Hisaishi's remarkable career. You'll hear melodies from *Spirited Away*, *Kiki's Delivery Service* and *Howl's Moving Castle* as well as the live-action films *Kikujiro* and *Departures*, alongside music for the concert hall, including the soaring anthem of *World Dreams* and the driving minimalism of *DA.MA. SHI.E*. Australian pianist Aura Go joins CSO to deliver the glistening piano lines that carry the melody of so many Hisaishi scores.

Symphonic Dances

Colour,
vibrance
and rhythm



Oud virtuoso Joseph Tawadros joins CSO for a celebration of dance from Egypt to Mexico.

Jessica Cottis describes Arturo Márquez's *Danzón* No.2 as 'one of the most vibrant, lively, toe-tapping dance pieces in the classical music world'. Inspired by the dance halls of Mexico, Márquez's *Danzón* opens CSO's final Llewellyn Series concert for 2027 with sensual wind melodies, underpinned by the rhythm of the clave, and driving orchestral momentum.

The energy intensifies when Egyptian-Australian oud player Joseph Tawadros makes his CSO debut, performing his Concerto for Oud and Orchestra, joined on the Llewellyn Hall stage by his brother and percussionist James Tawadros. Combining elements of traditional Arabic music, as well as jazz, blues,

classical and baroque music, Tawadros' Concerto featured on his album *Live at the Sydney Opera House*, which won the ARIA Award for Best World Music Album in 2020.

We finish with Rachmaninoff's *Symphonic Dances*, the composer at his most rhythmic. Like the other two composers on this program, Rachmaninoff weaves in influences from different sources: his use of the saxophone in the first movement suggests the world of jazz while the final movement quotes the 'Dies irae' (Day of wrath) plainchant melody, as well as his own *All-Night Vigil*. The central movement is a delightfully off-kilter waltz.

Image: Edson Campolina

LLEWELLYN SERIES 4

Wednesday 3 November | 7:30pm

Thursday 4 November | 7:30pm

Llewellyn Hall, ANU School of Music

Arturo Márquez
Danzón No.2

Joseph Tawadros
Oud Concerto (orchestrated by Jessica Wells)

Sergei Rachmaninoff
Symphonic Dances

Jessica Cottis conductor
Joseph Tawadros oud
James Tawadros riqq, bendir
Canberra Symphony Orchestra

australian
series

Majestic and
mysterious

Elders of the Sea

Australian music inspired by whales,
their song and their home.

Our second Australian Series concert features the world premiere of a new CSO commission by Nicole Smede, a Warrimay and cross-cultural multidisciplinary artist based on Wadi Wadi Dharawal Country. Her piece, for ensemble and choir, is inspired by the story of Old Tom, an orca who helped three generations of whalers in Twofold Bay in Eden, New South Wales, and the importance of orcas to the Twofold Bay First Nations community.

We pair it with 'Spel III' for vibraphone, from Kate Moore's *Coral Speak* suite, which she wrote in homage to the fragility of the Great Barrier Reef, and the corals threatened by climate change and human intervention; Torres Strait Islander composer Will Kepa's *Ailan Opping* (island hopping) for flute, clarinet, vibraphone and cello; and Jessica Cottis' *Phocoena phocoena*, a new work for antiphonal violins, inspired by Swedish research into whale communication. The concert comes to a close with another CSO commission, a new work by soprano and composer Jane Sheldon.

Image: mrtbk/Shutterstock

Cultural Partner



AUSTRALIAN SERIES 2

Thursday 11 November | 6:30pm
National Museum of Australia

Nicole Smede
New Work*

Kate Moore
'Spel III' (Game 3); *Coral Speak*

Will Kepa
Ailan Opping (Island Hopping)

Jessica Cottis
*Phocoena phocoena**

Jane Sheldon
New Work*

CSO Chamber Ensemble
CSO Chorus
Jessica Cottis presenter

*Premiere of CSO commission

Brahms and Smyth

From the hunt to the stage

CSO's Principal Horn Robert Johnson performs trios by Brahms and Smyth.

Brahms wrote his Horn Trio in 1865 for the natural horn or *Waldhorn* (forest horn), which he played as a child, rather than the newer valve horn. While the Trio's slower movements are soulful and elegiac, Brahms acknowledges the horn's history as a hunting instrument in the rollicking horn calls of the finale. Writing for what was then an unusual instrumental combination, Brahms set a template that would be followed by composers including Lennox Berkeley, György Ligeti and Dame Ethel Smyth, whose Trio opens this program.

At 19, Smyth moved to Germany to attend the Leipzig Conservatory, soon leaving the institution to study composition privately with Heinrich von Herzogenberg, who introduced her to Brahms. Smyth wrote her Concerto for Violin and Horn for British horn player Aubrey Brain, who premiered it in 1927, more than half a century after Brahms wrote his Horn Trio. Smyth created the trio arrangement herself in 1928.

Like Brahms, Smyth finishes her Trio with a nod to hunting calls, but while Brahms harks back to an earlier horn, Smyth's use of multiphonics (multiple pitches sounding at once) looks to the future.

Image: Arianne Schlumpp

CHAMBER SERIES 5

Sunday 12 December | 2:00pm
Gandel Hall, National Gallery of Australia

Ethel Smyth

Trio for violin, horn and piano

Johannes Brahms

Horn Trio in E flat major, Op.40

Robert Johnson horn

CSO Chamber Ensemble

Pricing

Llewellyn Series *Llewellyn Hall*

Premium-Res adult	Subscriber	\$130
Premium-Res adult	Non-subscriber	\$149
Premium-Res concession	Subscriber	\$114
Premium-Res concession	Non-subscriber	\$131
A-Res adult	Subscriber	\$120
A-Res adult	Non-subscriber	\$136
A-Res concession	Subscriber	\$105
A-Res concession	Non-subscriber	\$120

B-Res adult	Subscriber	\$100
B-Res adult	Non-subscriber	\$115
B-Res concession	Subscriber	\$88
B-Res concession	Non-subscriber	\$101

C-Res adult	Subscriber	\$70
C-Res adult	Non-subscriber	\$79
C-Res concession	Subscriber	\$61
C-Res concession	Non-subscriber	\$70

Under 35	All reserves	\$35
Student rush	Best available	\$16

Chamber Series *National Gallery of Australia (general admission)*

Adult	Subscriber	\$58
Adult	Non-subscriber	\$65
Concession	Subscriber	\$51
Concession	Non-subscriber	\$57
Under 35	General admission	\$35
Student rush	General admission	\$16

Australian Series *National Museum of Australia (general admission)*

Adult	Subscriber	\$70
Adult	Non-subscriber	\$80
Concession	Subscriber	\$61
Concession	Non-subscriber	\$70
Under 35	General admission	\$35
Student rush	General admission	\$16

Special Events *Llewellyn Hall*

Premium-Res adult	Subscriber	\$130
Premium-Res adult	Non-subscriber	\$149
Premium-Res concession	Subscriber	\$114
Premium-Res concession	Non-subscriber	\$131
A-Res adult	Subscriber	\$120
A-Res adult	Non-subscriber	\$136
A-Res concession	Subscriber	\$105
A-Res concession	Non-subscriber	\$120

B-Res adult	Subscriber	\$100
B-Res adult	Non-subscriber	\$115
B-Res concession	Subscriber	\$88
B-Res concession	Non-subscriber	\$101

C-Res adult	Subscriber	\$70
C-Res adult	Non-subscriber	\$79
C-Res concession	Subscriber	\$61
C-Res concession	Non-subscriber	\$70

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

Concession pricing is not available for Ben Folds with Canberra Symphony Orchestra.

FAMILY SERIES

Explore the Orchestra concerts are general admission at \$20 per person. Children under 12 months attend free. Family Series concerts are not available as part of a subscription.

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.

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 and Australian Series concerts.

The adult subscriber price is available online; group bookings which include concession holders must be made over the phone, through the box office (weekdays 10am to 3pm).

Family pricing is only available by phone and does not apply to Special Events or Family Series concerts.

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

Family Pricing

		1 adult +1 child	additional child
Llewellyn Series	Premium-Res	\$149	\$16
	A-Res	\$136	\$16
	B-Res	\$115	\$16
	C-Res	\$79	\$16
Chamber Series	General admission	\$65	\$16
Australian Series	General admission	\$80	\$16

Subscribe to CSO

IMPORTANT DATES

29 September 2026

- Subscription sales open for Season 2027.
- Subscribe to three or more concerts.

5 November 2026

- Single-ticket sales for individual concerts open for Season 2027.

20 November 2026

- 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 23 November).

15 January 2027

Second payment automatically charged for split payments.

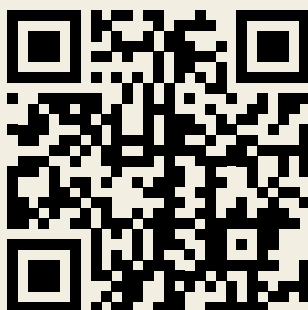
SUBSCRIBE

Resubscribing to the Llewellyn Series?

Returning Llewellyn subscribers can retain the same seats from their 2026 subscription, or choose new seats. Please contact the CSO ticketing team or complete and return the Subscription Form with your choices.

For all other subscriptions (or for your first Llewellyn Series subscription):

- Scan the QR code below to visit CSO's booking page online www.cso.org.au/ticketing/subscribe



- Call CSO on 02 6262 6772 (weekdays 10am-3pm)
- Complete and return the Subscription Form
- Visit CSO in person at Level 5, 1 Farrell Place, Canberra ACT 2601. Please call ahead on 02 6262 6772 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 15 January (credit card only, second payment automatically charged). Tickets are delivered following the second payment.

Image: Martin Ollman



What to expect

WHEN TO ARRIVE

We suggest arriving at least 30 minutes before the concert begins. Enjoy a drink, and download or pick up a printed program to learn more about the performers and the music they'll be playing. Allow plenty of time for parking.

PRE-CONCERT TALKS

Our pre-concert talks are a great opportunity to learn more about the music and prepare for the performance. We typically offer a talk before each of our Llewellyn Series 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 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 your fellow concertgoers by switching your phone to silent mode, and your smart watch to theatre mode (if available). Digital programs are provided for some performances, and are designed in 'dark mode' to minimise any distraction for surrounding guests. Photography and recording of any kind during the performances is strictly prohibited unless otherwise stated.

Venues and parking

LLEWELLYN HALL

Llewellyn Series Special Events

Building 100
ANU School of Music
William Herbert Place,
Acton
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.

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 applies 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.

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 Cowlshaw St
Greenway ACT 2900
(02) 6293 6500

Two hours free parking at the nearby South Point shopping centre.

GUNG AHLIN COMMUNITY CENTRE

Explore the Orchestra

109 The Valley Avenue
Gungahlin ACT 2912
0482 131 362

This brand new centre includes on-site public parking, plus secure bike parking, and is a brief walk from Gungahlin Place light rail station.

LLEWELLYN HALL SEATING PLAN

 **W** Wheelchair access – B Reserve stalls only

Accessibility

FM radio-assisted hearing units are available in Llewellyn Hall. To reserve a unit, please call 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 needs across CSO venues, please visit the CSO website, call CSO or contact the venue directly.

Stalls

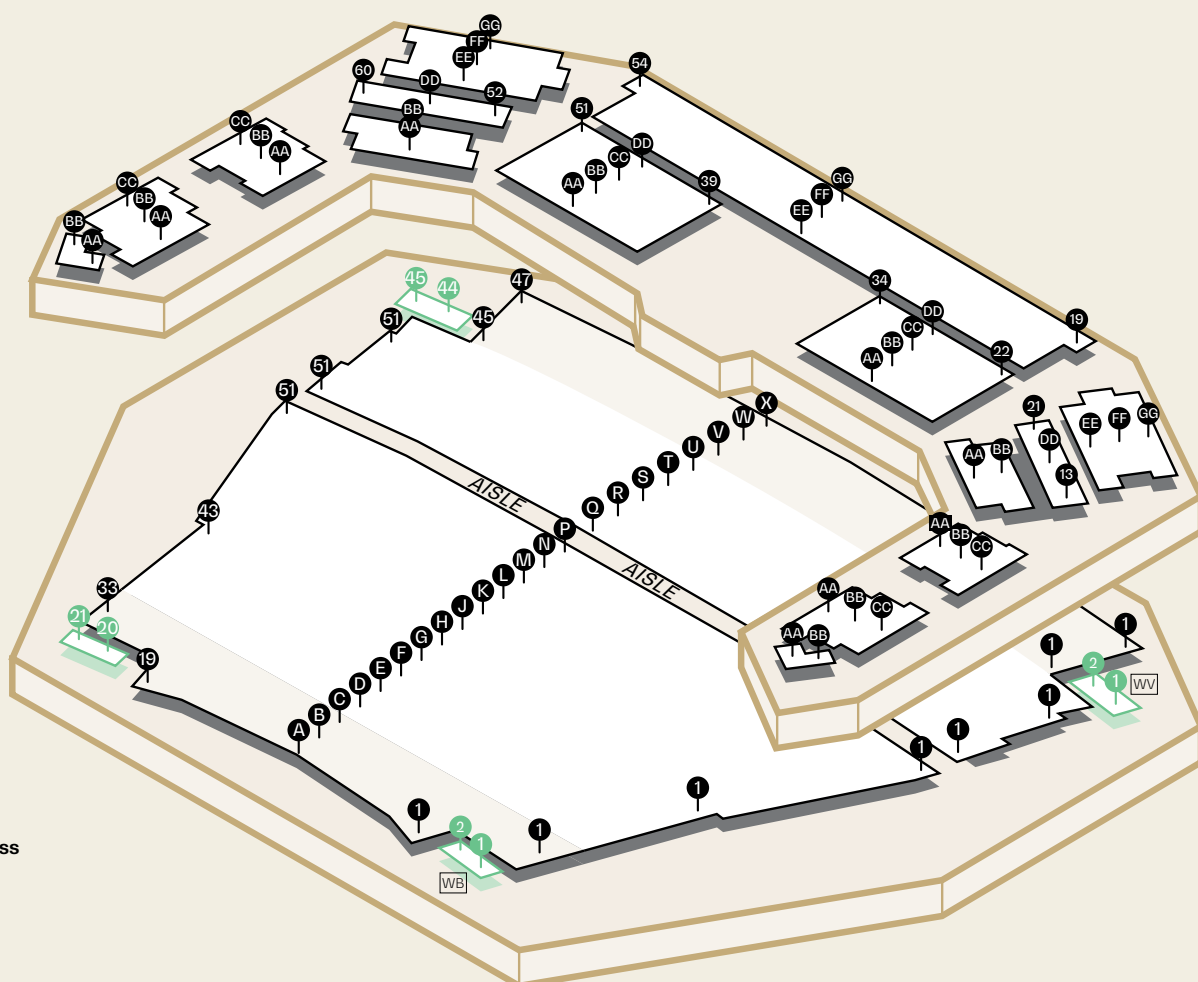
A1-19
B1-21
C1-33
D1-37
E1-39
F1-41
G1-41
H1-43
J1-45
K1-47
L1-49
M1-51
N1-51
P1-51
Q1-51
R1-51
S1-51
T1-51
U1-51
V1-45
W1-45
X1-47

Balcony

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

Wheelchair access

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



Future pathways

The Future Pathways program trains and mentors young musicians alongside our own players. From their first performance to professional careers, we support students as they deepen their relationship with music.

Scholarship assistance ensures all aspiring musicians have the opportunity to participate, right here in Canberra.

CSO Youth Percussion: CSO Youth Percussion is the newest Future Pathways ensemble, for percussionists aged 12–19. Led by CSO Principal Percussion Veronica Bailey, with guest tutors from the orchestra, players rehearse and perform alongside the professional musicians who inspire them.

CSO Youth Chamber Orchestra: CSO Youth Chamber Orchestra is for advanced string players aged 12–19 who are ready to take their playing further. As an unconducted ensemble of 15 to 20 musicians, it offers specialised mentorship in solo, chamber and orchestral playing – building the musicianship young artists need, on stage and beyond.

Kingsland Strings: Kingsland Strings offers violinists, violists, cellists and bassists aged 8–13 an exciting entry point for ensemble playing alongside CSO musicians. In this unconducted ensemble, students build skills, confidence and a lifelong love of music.

Kingsland Brass: Kingsland Brass offers brass players aged 12–19 the chance to rehearse and perform with CSO musicians Greg Stenning (trumpet) and Bjorn Pfeiffer (tuba). Working on both individual and chamber playing, this unconducted ensemble gives young brass players the skills and stage time to grow into accomplished musicians.



Kingsland Fellowship: The Kingsland Fellowship program is designed to support tertiary and postgraduate musicians as they prepare to step into professional life. Through a competitive audition process, Fellows receive tailored mentorship in solo, chamber and orchestral playing, audition preparation and career development, alongside masterclasses with Chief Conductor Jessica Cottis.



Community programs

We believe that music is for everyone. Our community programs bring live performance into everyday life – from schools and hospitals to aged care residences across Canberra, reaching people who otherwise wouldn't have access to the joy of live music.

PAINTING WITH PARKINSON'S

Each month, a CSO musician joins the Tingey Painting with Parkinson's Program, playing live as participants paint. Sessions take place at several locations around Canberra, including the Australian National Botanic Gardens. The program uses music and art to ease tremors, lift mood, and build a powerful sense of community among people living with Parkinson's.

AGED CARE

Musicians of CSO bring live performance into aged care homes for residents who may no longer have access to concerts, including programs tailored for people living with dementia. Familiar melodies can spark memory and connection in surprising ways, offering comfort, joy and a sense of identity to our community members in care.

DIVERSE ABILITIES

In schools across Canberra, including every specialist school, Diverse Abilities presents music experiences in small groups for children who are autistic, neurodivergent, d/Deaf, hard of hearing or living with disability. Delivered in a relaxed, sensory-aware environment, sessions use engagement, movement and hands-on activities, guided by skilled facilitators, providing the opportunity for every child to participate, connect and enjoy music in the way that is best for them.

HEARTSTRINGS

Since 2011, the Heartstrings program has opened the concert hall to Canberrans who might not otherwise get the chance to attend. In partnership with Hands Across Canberra and other community organisations, we distribute free tickets to individuals and families facing financial or social barriers – more than 300 in 2025 alone.

REDISCOVERING MUSIC

The Rediscovering Music concert series helps people with hearing loss rediscover their love of music, with concerts tailored for those with hearing aids, cochlear implants or any degree of hearing loss. Hosted by CSO bassoonist and audiologist Kristen Sutcliffe, sessions are free and live captioned.

CSO offers scholarships for adults and children with hearing loss, with no musical experience required. Offering one-on-one tuition with a CSO musician, the scholarships are supported by Sue Daw OAM and Better Hearing Australia, Canberra.



Philanthropy

While 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.

HOW TO GIVE

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

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.

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.org.au/donate

MUSIC MATTERS. YOUR SUPPORT MATTERS.

For over 75 years CSO has been a cultural cornerstone of the Canberra community.

CSO is sustained by community support. We receive less than 2% of the total federal funding allocated to orchestras in Australia. Ticket sales cover just 60% of what it costs to put on a single large orchestral concert.

The rest comes from people who share our belief that creativity and culture make us human.

Your gift sustains everything: world-class performances, accessible tickets, community programs, and the musicians at the heart of it all:

\$5,000	Help sustain the sound of the orchestra. Supports a Principal musician chair, strengthening the artistic core of the ensemble.
\$3,000	Help bring new Australian music to life. Supports the creation and performance of new work by Australian composers.
\$1,000	Help keep the orchestra in the rehearsal room. Supports the space where each performance is shaped before it reaches the stage.
\$500	Help bring acclaimed soloists to Canberra. Supports the artist fees and travel that make these performances possible.
\$250	Help keep the music on the page. Supports the sheet music and licensing that every performance depends on.
\$100	Help open the hall to someone new. Supports access initiatives that make live orchestral music possible for more people.

CSO partners

We thank our government, corporate and community partners

GOVERNMENT PARTNERS



GOLD PARTNERS



COMMUNITY PARTNERS



CULTURAL PARTNERS



HONORARY SOLICITORS

MinterEllison

PRINT PARTNER



VENUE PARTNER



SPECIAL SUPPORTERS



The orchestra

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

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
Annastasia Milwain
Shirahni Mudaliar
Harry Nguyen
Erin Patrick
Claire Phillips
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Prof. Brian Anderson AC
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Pip Thompson
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Air Chief Marshal
Sir Angus Houston AK AFC
(Retd) & Lady Liz Houston*

Elinor Warwick

Tim Wickham
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Matthew Witney

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Tor Frømyhr
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Elizabeth Chalker
Anthony De Battista
Nicole Forsyth
Julia Horneman
John Ma
Sponsored by Anonymous

Freyja Meany
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Pippa Newman
George Pourpouras
Thayer Preece
Iska Sampson
Caroline Suthers
Alina Zamfir

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Zachary Connor
Julia Janiszewski
Rachel Johnston
Chloe Law
Liam Meany
Benjamin Monro
James Monro
*Sponsored by
Marjory Kobold*
Samuel Payne
*Sponsored by
Harriet Elvin AM*
Alex Voorhoeve

DOUBLE BASSES

Max McBride
Isabella Brown
David Flynn
*Sponsored by
Ingrid Mitchell*
Muhammed
Mehmedbasic
Hayley Manning
Emma Meixner
Kyle Ramsay Daniel
Jack Schwenke

FLUTES

Kiri Sollis
*Sponsored by Elspeth &
Graham Humphries*
Issie Brown
Dante Costa
Alyse Faith
Samantha Hennessy
Maria Hincapie Duque
Jayden Lohe
Lisa McMahon
Rebecca Timoney

OBOES

Megan Pampling
Julie Igglesden
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
Nicholas Zengoski

SAXOPHONE

Benn Sutcliffe

FRENCH HORNS

Robert Johnson
Carly Brown
Victoria Chatterley
Principal 3rd Horn
Adrian Hallam
Dianne Tan
Philip Wilson

Bold = Principal
*Chair sponsorships
current as of 2027*

TRUMPETS

Justin Lingard

Josh Clark

Elsa Guile

Zach Raffan

Greg Stenning

Julie Watson

Sponsored by Anonymous

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 Compton

John Dewhurst

Wyana O'Keeffe

Sponsored by Joan Adler

Louis Sharpe

James Sneddon

Valdas Cameron

Jack Holmes

HARP

Rowan Phemister

Sponsored by

Vanessa Fanning &

Bruce Bacon

Alex Monro

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Edward Neeman

Stephanie Neeman

Ariana Odermatt

Susanne Powell

Peter Young

Marie Searles

*The Keyboard chair is
sponsored by Anne Foote*



CSO Chorus



TOBIAS COLE CHOIRMASTER

Tobias Cole is a Green Room award-winning singer (Xerxes, Victorian Opera) and sought-after choral director.

From Julius Caesar to Akhnaten, he has sung most of the principal countertenor roles with major opera companies in Australia and overseas.

Tobias Cole uses his unique understanding of music and its resonant powers to create joyful, exhilarating and ultimately transcendental experiences with groups of people of all ages.

He sees every rehearsal and every performance, whether as a conductor, singer, actor or MC, as an opportunity to remind people of their humanity and inspire them to tap their enormous potential.

SOPRANO

Adrienne Cullity
Alice Rea
Amber Shuhyta
Amelia Bell
Amira Hibberd
Amy Jelacic
Ceridwen Young
Chantelle Henderson
Elsa Huber
Elspeth Lee
Elspeth Richardson
Emma Griffiths
Evangeline Osborne
Hannah Nolte-Crimp
Hannah Pakula
Isabelle Watts
Jennifer Bennett
Jessie Cole
Karen Dalzell
Katie Deakin-Sharpe
Kiara Jana
Lili Nyste
Lilli Stevens
Meredith Graham
Olive Goode
Patricia Frazis
Seema Chaman
Shirley Aitchison
Margaret McIntosh
Fei Fei Lan
Darcy Byrne
Rosalie Byrne
Margaret Adamson
Stephanie McAlister

ALTO

Adela Greenbaum
Annabelle Burian
Annette Carter
Astrid Lane
Barbara Courtney
Christine Gascoyne
Ella Schembri
Enrica Wong
Felicity Moran
Helen Gustafsson
Isabelle Mellor
Kate Bulenda

Kelly Corner
Libby Anderson
Liz McKenzie
Margaret Davies
Mary Molan
Mary Wood
Mary Woodhouse
Nicola Schembri
Robyn Ross
Sally Wodzinski
Sarah Sutcliffe
Savina Radosavljevic
Sophie Chalk
Susanna Bishop
Sylvan Lawrenz
Thayer Preece
Tracey Jordan
Soomin Chung
Tarja Saastamoinen
Sally McRae
Joanna Adamson
Veronica Thwaites-Brown

TENOR

Adrian Cullity
Ben Craig
Brandon Le Gallez
Colin Matheson
Dan Sanderson
Dan Walker
Henry South
Jackson Low
James Gibson
Jason Li
John Dobson
Lawrence Mays
Meshach Jeremiah
Michael Kirk
Paul Eldon
Aditya Chilukuri
Peter Morris
Percy Bell
Ranga Parimala
Toby Silcock
Tomás Dietz
Qiaoda (Garrett) Chen
Campbell MacBean

BASS

Daniel Gibson
Tom Murphy
Peter Lambert
Chris Skipper
Michael Joost
Roger Hillman
Alexander Rouss
Alistair Murphy
Damien Gauci
Jim Woolnough
Jonathan Lee
Joshua Verspaandonk
Ken Ryan
Lachlan Mackenzie
Lachlan Rankin
Leon Bilton
Liam Brewin Higgins
Luke Willard
Martin Bonsey
Martin Magill
Neb Miletic
Patrick Baker
Phil Coote
Ron Bennett
Rowan Grigg
Sam Hutchinson
Tim Kelly
Tom Davison

Board and administration

PATRON

The Governor-General of the Commonwealth of Australia,
Her Excellency the Honourable Ms Sam Mostyn AC

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Robyn Hendry *Deputy Chair*

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Jenna Roberts *Executive Assistant, Company Secretary*

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Angela Lount *Community and Education Coordinator*

Lindy Reksten *Future Pathways Liaison*

Chris Dixon *Orchestral Operations Manager*

Sybil Williams *Director of Marketing*

Kurt Overzet *Marketing and Communications Manager*

Zara Yap *Marketing Coordinator*

David Flynn *Ticketing and Administration*

Sally Walker *Donor Liaison*

Diana Hansen *Events and Partnerships*

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

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, subject to availability. Box Office opening times are advertised via email in advance of each concert.

Subscriber pricing is not available for tickets booked at the venue. To add tickets to an existing subscription at the discounted subscriber price, book online using your CSO account or call the CSO Box Office to book.

SHARE THE MUSIC

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

TICKET DELIVERY

There are four delivery methods for CSO tickets:

- **Email** – e-tickets are sent by email and may be displayed on a mobile device or printed out.
- **Apple/Google Wallet** – e-tickets can be added to an Apple or Google wallet and displayed on a mobile device.
- **Standard mail** to Australian addresses is available for tickets purchased at least 10 days in advance (Subscriptions only).
- **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 Box Office will be staffed for your visit). Venue Box Office opening times are advertised 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 do not apply for Seniors Card or Commonwealth Seniors Health Card holders.

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 \$7.50 booking fee. Ticket swaps must be arranged at least three business days in advance of the concert.

FAMILY PRICING

CSO offers family pricing for all concerts except Special Events and the Family Series. For the cost of one full-price adult ticket, one adult and one child (under the age of 18) can attend together. Additional child tickets are available for \$16 across all seating reserves.

Family bookings must be made over the phone with the CSO ticketing team.

LOST TICKETS

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

Lost or stolen tickets will be deemed invalid. Patrons that present invalid tickets will not be admitted into the concert.

PRIVACY

The CSO privacy policy is available at 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

SEAT HOLDS

Current Llewellyn Series subscribers may secure the same seats in 2027 by renewing their Llewellyn Series subscription before 20 November. Please note, a Llewellyn Series subscription must include all four Llewellyn Series concerts.

If your subscription is not renewed prior to 20 November, your seats will be released and may be secured by another subscriber.

While Llewellyn Series subscriptions may be renewed after 20 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 Box Office. 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 and the Family Series (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
- retain your favourite seats in the hall year-to-year (Llewellyn Series subscriptions only)
- the opportunity to share the music with others at your subscriber price (up to four additional tickets per concert)
- exclusive offers and pre-sale access to special events occurring outside the concert season.

TRANSACTION FEE

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

YOUTH / UNDER 35s

Under 35s prices are available for Llewellyn, Australian, and Chamber Series concerts to patrons aged 35 years or younger. Proof of age may be required before admission to each concert.

VALID TICKETS

All patrons require a valid ticket purchased from CSO. Entry may be refused if tickets are purchased via a third party.

CHANGE OF ARTIST / PROGRAM

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

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



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Administration

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