

CANBERRA  
SYMPHONY  
ORCHESTRA  
2025

**1950–2025**  
**75 YEARS**

Celebrating 75 years of music-making in the nation's capital: from small community orchestra to Canberra's largest professional performing arts organisation and a leading voice for Australian music.



WYANA  
O'KEEFFE  
Percussion





# Chief Conductor and Artistic Director

Welcome to the Canberra Symphony Orchestra's 75<sup>th</sup> anniversary season: *Stories*.

Stories are an essential part of being human. Carrying us through time, place and imagination, stories help us make meaning of the world around us and our lives – exploring where we've been and where we're hoping to go. From myths and epic legends to folk songs and sacred lore, stories simultaneously draw on a creative impulse and the desire to share knowledge.

In music, stories function as both source material and a driving force. As the CSO celebrates its 75<sup>th</sup> anniversary in 2025, we explore some of the legendary tales of classical music, from greats of the Western canon to the contemporary composers who continue to sustain and transform our living classical art form.

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The Llewellyn Series showcases the full breadth of the orchestra's strengths alongside internationally acclaimed special guests. Join us for Tchaikovsky's thrilling Sixth Symphony, Beethoven's Violin Concerto with violinist Sophie Rowell, celestial masterworks by Josef Strauss and Gustav Holst, and much more. I look forward to conducting two of these flagship programs and extend a warm welcome to esteemed guest conductors Erin Helyard and Carlo Antonioli, who will also appear on the Llewellyn Hall podium this season.

In 2025, we celebrate Australian flautist Sally Walker as our Artist in Focus: an internationally renowned soloist with a deep connection to Canberra and to the CSO.

Walker will present works specifically composed for her: Elena Kats-Chernin's *Night and now* flute concerto on the mainstage and an exciting new commission from Dharug composer Christopher Sainsbury.

Other special guests include soprano Sara Macliver, mezzo soprano Ashlyn Tymms, tenor Louis Hurley and bass baritone Christopher Richardson, joining the orchestra and the CSO Chorus for Mozart's Requiem, one of the greatest works ever composed for choir and orchestra.

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We're delighted to deepen our association with Australian composer Peggy Polias, following the recent CSO premiere of her work *Lacuna* at the National Museum of Australia – a setting of fragments by the Ancient Greek poet Sappho. Our Composer in Connection for 2025, Polias will continue her musical exploration of Ancient Greek and Roman cultures in new works for orchestra and chamber ensemble.

The music of both Yuwaalaraay storyteller Nardi Simpson and New Zealand–Australian composer and sound artist Miriama Young continue to feature in our Australian Series. Other Australian voices resonating across the season include Andrew Ford OAM, Corrina Bonshek, Danish–Australian Benjamin de Murashkin, Jane Sheldon, Alice Chance and Canberra composer Sally Whitwell.

Our much-loved Chamber Classics series continues at Albert Hall, with our brilliant musicians performing works by the likes of Haydn, Dvořák, Debussy, Amy Beach and César Franck. The series will also showcase our virtuoso percussion ensemble with a vibrant program ranging from Handel's 'Queen of Sheba' to Michael Burritt's *Blue Soul*.

We also look forward to presenting a blockbuster tribute to living legend John Williams, one of cinema's most iconic composers. Part movie music concert, part guided tour, *Art of the Score: The Music of John Williams* will take us on a unique journey through the genius of Williams' film scores and musical storytelling, with favourites such as *Star Wars*, *Harry Potter*, *Jurassic Park* and more.

For our littlest audience members, *Explore the Orchestra* returns in 2025 to delight and inspire young music enthusiasts and their families, introducing them to classical music and orchestral instruments.

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I very much look forward to welcoming you to another season of incredible live performances, marking a milestone year for your marvellous CSO. See you in 2025!

**Jessica Cottis**  
Chief Conductor  
and Artistic Director



The CSO has established itself as a nationally recognised voice for Australian artists and composers – while retaining its distinctly local flavour.

ROWAN  
PHEMISTER

Harp

*Sponsored by  
Vanessa Fanning  
& Bruce Bacon*



## Chair & CEO

Welcome to *Stories*, the Canberra Symphony Orchestra's 2025 concert season. This milestone program marks the 75<sup>th</sup> anniversary of the CSO, which has grown from a small amateur orchestra to a national leader and the largest professional performing arts organisation in the Canberra region.

Curated by our esteemed Chief Conductor and Artistic Director, Jessica Cottis, *Stories* features powerful, large-scale works by Mozart, Tchaikovsky and Beethoven alongside a superb, diverse selection of contemporary Australian classical and art music. This season will showcase the versatility and artistry of our brilliant musicians and world-class guest artists, supported by the dedicated CSO staff who continue to facilitate meaningful musical experiences in and beyond the concert hall.

I encourage you to champion your CSO and help celebrate our anniversary by subscribing in advance for the 2025 season. Your support now will lay the foundations for another year of uplifting musical experiences. I look forward to seeing you in the concert hall.

**Air Chief Marshal  
Sir Angus Houston AK AFC (Retd)**  
Chair of the CSO

In 2025, we celebrate 75 years of music-making and the incredible journey of this orchestra. Growing with the support of our whole community, the CSO has established itself as a nationally recognised voice for Australian artists and composers – while retaining its distinctly local flavour. *Stories* offers a wide range of classical music experiences, showcasing not only the richness of this art form but also the versatility and personality of our musicians.

*Stories* also reflects our firm belief in the essential power and influence of music for communication and connection. Beyond these concerts, the CSO continues to share music across our city and the region through accessible community programs, creative collaborations, and vital training and development opportunities for young players.

I gratefully acknowledge the ongoing support of Creative Australia and artsACT as well as our generous network of corporate partners, community organisations, donors and collaborators.

Last, but far from least, I thank you, our subscribers and concertgoers – we couldn't do it without you.

**Rachel Thomas**  
Chief Executive Officer

## Sally Walker

'I look forward to being the CSO's Artist in Focus in 2025: a long-awaited opportunity planned for 2021 and subject to at least two pandemic-related postponements!

'The CSO is the first orchestra I ever heard; it is a great honour to perform music so dear to my heart – rich in personal histories and shared stories – with these wonderful musicians, under the inspiring direction of Jessica Cottis.'

Sally Walker

Hailing from Canberra on the lands of the Ngunnawal people, Dr Sally Walker has a repertoire ranging from Early Music to works composed for her. She has toured internationally with the Berlin Philharmonic and Leipzig Gewandhaus Orchestras, was Principal Flute of the Deutsche Kammerakademie Neuss and has a longstanding association as Guest Principal Flautist with the Australian Chamber Orchestra. She has performed as soloist with the Dortmund Philharmonic Orchestra (Germany), Klassische Philharmonie Bonn (Germany), Accademia Filarmonica de Verona (Italy) and many Australian orchestras.

Sally was prize-winner in numerous competitions, including the Friedrich Kuhlau International Flute competition, and was nominated for an APRA-AMCOS Award both for Arts Excellence and Outstanding Contribution by an Individual. She has performed in the London Proms, Lucerne, Salzburg, Edinburgh, Prague Spring Tanglewood and major Australian festivals. She is Senior Lecturer in Performance at the Australian National University and regularly collaborates with pianists Simon Tedeschi and Vivian Choi Milton, and harpist Emily Granger.



[sallywalker.com.au](http://sallywalker.com.au)  
[@sallywalkerflautist](https://www.instagram.com/sallywalkerflautist)

Image: Rohan Thomson



‘What a delight to weave some new musical tales into the fabric of the CSO 2025 season. For me, the myths of ancient Greece and Rome are wonderful stories: sometimes bizarre, sometimes achingly familiar. I enjoy exploring how their symbolism and meaning resonates musically in modern times.

‘I look forward to sharing some of them with you here, in the capital city of these lands equally rich in culture and story.’

Peggy Polias



## Peggy Polias

Dr Peggy Polias is a composer, music engraver, arts administrator and casual academic residing and working on Dharug and Eora lands in Sydney. She graduated with a Doctor of Musical Arts in Composition at the Sydney Conservatorium of Music in 2022.

Her creative research under the supervision of Professor Liza Lim has focused on themes of safety, secrecy, and journaling in sound and in the creative process. Polias was part of the Conservatorium’s Composing Women program of four participants in 2018–19.

As a composer, Polias has had works performed or recorded by artists including Claire Chase (USA), Bernadette Harvey, The Nano Symphony, Lamorna Nightingale, The Riot Ensemble (UK), and Sydney Chamber Opera. Recent works include *Arachne* (2023), for the Sydney Symphony Orchestra’s 50 Fanfares project. Polias is an Associate Represented Artist with the Australian Music Centre and takes a keen interest in the possibilities for music in the online space.

**[peggypolias.com](http://peggypolias.com)**

*Image: Peggy Polias*

Experience the sheer power  
of the full orchestra on the  
Llewellyn Hall mainstage,  
with internationally acclaimed  
conductors and guest artists.

# LLEWELLYN SERIES



IVES/  
KATS-CHERNIN/  
TCHAIKOVSKY/



**FEATURING**

Guest flautist  
**Sally Walker,**  
Artist in Focus

*Image: Keith Saunders*

# NIGHT AND NOW

Jessica Cottis conducts Tchaikovsky and Kats-Chernin: thrilling orchestral masterworks rich in passion and vivid imagination.

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**Night and Now**  
**Llewellyn Series**

7.30pm, Wednesday 26 /  
Thursday 27 March 2025  
Llewellyn Hall  
ANU School of Music

**Jessica Cottis** Conductor  
**Sally Walker** Flute, Artist in Focus  
**Canberra Symphony Orchestra**

**CHARLES IVES**

*The Unanswered Question*

**ELENA KATS-CHERNIN AO**

*Night and now: flute with orchestra*  
10<sup>th</sup> anniversary performance

**PYOTRILYICH TCHAIKOVSKY**

Symphony No. 6 in B minor, Op. 74  
'Pathétique'

To be human is to dance with mystery: the thrill of the unknown, the intrigue of a clever crime novel, or the wonder of a mystical experience. This program draws us deeper into imagination and curiosity with three enigmatic orchestral works.

In *The Unanswered Question*, Charles Ives tackles nothing less than what he called 'the perennial question of existence'. The Question is posed over and over by the trumpet; an increasingly fervent flurry of woodwinds represent the Would-Be-Answerers, while the strings maintain Ives' Silence of the Druids. Aptly subtitled 'A Cosmic Landscape', Ives' greatest hit bundles up the universe and the human story into just seven minutes. Spoiler alert: the question lingers, unresolved.

Composed specifically for our Artist in Focus, Sally Walker, *Night and now* by Elena Kats-Chernin AO showcases the entire range of the flute. It's a rich, lyrical work steeped in the composer's own recollections of a childhood in Russia: from folk tales and forest picnics, to hardship and food scarcity.

The perennial question returns in Tchaikovsky's Symphony No. 6, the 'Pathétique' – literally, 'passionate'. A work of thrilling psychological drama and emotional power, Tchaikovsky's Sixth enlists the full forces of the orchestra in a musical expression of astounding proportions. We hear it with the strange knowledge that it was the composer's final symphony; desire, grief, life energy and every shade of light and darkness intermingle before fading into stillness, bringing us full circle.



KIRSTEN  
WILLIAMS  
Concertmaster



KRISTEN  
SUTCLIFFE

Bassoon

*Sponsored by  
Glen & Lucille Halloran*

POLIAS/  
RAVEL/  
BEETHOVEN/

# BEETHOVEN'S VIOLIN

A mythic journey from Ancient Greece to Mother Goose, celebrating age-old stories and musical masters.

Myths are among our oldest stories, telling and retelling where we have come from, our deepest desires, and who we believe ourselves to be. Mythology runs deeper than instruction, expressing something ancient and elemental about our shared experience.

This program opens with something old and something new: a world premiere from Australian composer Peggy Polias – our Composer in Connection for 2025 – inspired by the mythology of Ancient Greece.

In Ravel's *Ma mère l'Oye*, we immerse ourselves in the colourful world of children's folklore: another form of mythology, with no less depth. Literally 'My Mother the Goose', this exquisite suite – originally composed as a piano duet – features such timeless characters as Sleeping Beauty and Tom Thumb.

A gifted storyteller and a master orchestrator, Ravel crafts a rich sonic fantasy that culminates in the Fairy Garden, a magical paradise where the sun never sets.

We close with a masterwork from a composer of mythological standing. Handed down like a story from one virtuoso to the next, Beethoven's Violin Concerto is a mature and dignified work that reflects the composer's creative mastery at the time of writing – as well as his personal journey through life's ups and downs. He penned no cadenza, allowing many imaginative violinists over the decades to fill in the blanks. While this concerto entered the repertoire quietly, without celebration, it has since become one of Beethoven's most cherished compositions.



## FEATURING

Guest violinist  
**Sophie Rowell**  
under the baton of  
guest conductor  
**Carlo Antonioli**

*Image: Laura Manariti*

## Beethoven's Violin Llewellyn Series

7.30pm, Wednesday 14 /  
Thursday 15 May 2025  
Llewellyn Hall  
ANU School of Music

**Carlo Antonioli** Conductor  
**Sophie Rowell** Violin  
**Canberra Symphony Orchestra**

## PEGGY POLIAS

### COMPOSER IN CONNECTION

World premiere, new CSO commission

## MAURICE RAVEL

*Ma mère l'Oye*

## LUDWIG VAN BEETHOVEN

Violin Concerto in D major, Op. 61

MOZART/  
BONSHEK/



**FEATURING**

**Guest conductor  
Erin Helyard and  
esteemed vocal soloists**

*Image: Brett Boardman*

# MOZART'S REQUIEM

Erin Helyard conducts a musical tribute to the myth of Mozart, from child prodigy to Classical heavyweight.

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## **Mozart's Requiem Llewellyn Series**

7.30pm, Wednesday 24 /  
Thursday 25 September 2025  
Llewellyn Hall  
ANU School of Music

**Erin Helyard** Conductor  
**Sara Macliver** Soprano  
**Ashlyn Tymms** Alto  
**Louis Hurley** Tenor  
**Christopher Richardson**  
Bass Baritone  
**CSO Chorus**  
**Canberra Symphony Orchestra**

**WOLFGANG AMADEUS MOZART**  
Divertimento in D major, K. 136  
'Salzburg Symphony No. 1'

**CORRINA BONSHK**  
*Dreams of the Earth I*

**WOLFGANG AMADEUS MOZART**  
Requiem in D minor, K. 626

This program spotlights one of the great myths in the Western musical canon: Mozart himself. The legend of this Classical giant has persisted for close to 300 years, his staggering creative output on repeat in concert halls, practice rooms and popular culture all over the world.

We start at the beginning, with the Divertimento from Mozart's First Symphony, penned at just eight years of age. The legacy of this brilliant early work lives on, from the little plaque outside the house in Westminster where it was written, to musical echoes in Mozart's later works.

Australian composer Dr Corinna Bonshek offers us a reflective palette cleanser in *Dreams of the Earth*. The headiness of summer cicada song and the beauty of birds in flight are juxtaposed with unease in the face of a changing climate, stirring up – in the composer's words – 'hope, suffering and love'.

We return to Mozart grown; a creative master labouring over an anonymous commission, left unfinished when he died at just 35 years of age. Like Tchaikovsky's Sixth, this final work remains shrouded in mystery – only deepened by the uncertainty as to which sections were Mozart's own and which belong to his student, Franz Xaver Süssmayr, who completed the piece.

Requiem itself is rich in meaning and mystery. Born of the Catholic liturgy, it was shaped over centuries into a sophisticated, large-scale art form, capable of holding both deep sorrow and bright, eternal hope.



MICHAEL  
BAILEY  
Trombone



A portrait of Jessica Cottis, Chief Conductor and Artistic Director. She is seated, wearing a dark blue suit jacket over a white button-down shirt. Her long, dark hair is styled straight. The background is black with large, abstract, bright pink shapes. The lighting is dramatic, highlighting her face and suit.

JESSICA  
COTTIS

Chief Conductor  
and Artistic Director

DE MURASHKIN/  
JOSEF STRAUSS/  
HOLST/

# COTTIS CONDUCTS THE PLANETS

Jessica Cottis conducts *The Planets*:  
expansive, spine-tingling music inspired  
by stars, celestial spheres and the cosmos.

From ancient astronomers to NASA's 'Pale Blue Dot', our place in the cosmos has captured imaginations since time immemorial. A storyteller's inventory, this program draws on different knowledges to make meaning of the vastness of the universe.

*LOGOS* is a 'musical Big Bang', beginning with the breath and building to a dramatic orchestral climax. Expansive and layered, this beguiling work by Danish–Australian composer Benjamin de Murashkin reflects the order of mathematics and the mystery of the sublime, drawing inspiration from Tibetan music created to keep dark spiritual forces at bay.

An inventor, engineer and prolific composer, Josef Strauss, too, embraced rationality and creativity. His *Music of the Spheres* is a response to *musica universalis*: the philosophical idea that the stars and planets, suspended in perfect harmony, make their own music as they move across the heavens.

In *The Planets*, Gustav Holst personifies the celestial spheres, drawing on cosmic archetypes of astrology and Greek mythology. In the shadow of the Great War, he composed Mars and Venus, war and peace, before leading us from Mercury through Neptune, to the icy edges of the solar system – incorporating English folk melodies and dance rhythms along the way. *The Planets* ends, at the composer's instruction, when 'the sound is lost in the distance'.

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## **Cottis Conducts The Planets Llewellyn Series**

7.30pm, Wednesday 5 /  
Thursday 6 November 2025  
Llewellyn Hall  
ANU School of Music

**Jessica Cottis** Conductor  
**Women of the CSO Chorus**  
**Canberra Symphony Orchestra**


**BENJAMIN DE MURASHKIN**  
*LOGOS*

**JOSEF STRAUSS**  
*Music of the Spheres* Waltzes, Op. 235


**GUSTAV HOLST**  
*The Planets*, Op. 32




# CHAMBER CLASSICS



Intimate, hour-long  
chamber music matinees,  
showcasing CSO  
musicians at Canberra's  
historic Albert Hall.





SAMUEL  
PAYNE

Cello

*Sponsored by  
Harriet Elvin AM*

# FOLK MELODIES

A toe-tapping celebration of folk melodies and story-song.

Joseph Haydn spent much of his life in Hungary, immersed in the rich Hungarian folk tradition. These influences permeated his compositions, including the free-spirited Piano Trio No. 39 in G Major. The third movement features the *Verbunkos*, a folk-inspired dance brimming with vigour and purpose, used in the recruitment efforts of the Austro-Hungarian army.

Antonín Dvořák was similarly influenced by folk music: in his case, the sounds of his Bohemian homeland. His Piano Trio No. 4 is full of contrasts: joy and lament, major and minor. The title 'Dumky' is a nod to the Slavic tradition of epic poetry, a style that was sung and used in the mythic retelling of great historical events.

## Folk Melodies Chamber Classics

2pm, Sunday 16 February 2025  
Albert Hall, Yarralumla

### CSO Chamber Ensemble

**JOSEPH HAYDN**  
Piano Trio in G major, Hob.XV:25

**ANTONÍN DVOŘÁK**  
Piano Trio No. 4 in E minor, Op. 90, B. 166 'Dumky'

# WATER AND SPIRIT

Free-flowing music for flute, piano and cello, inspired by water, breath, spirit and song.

Debussy's *Syrinx* takes its name from ancient Greek lore. Pursued by Pan, god of the wild, the nymph Syrinx is transformed into river reeds – from which we fashion 'pan' pipes. Water mythology also permeates Amy Beach's 'Water-Sprites' Pastorale, which ripples with opalescent textures.

Pan was associated with shepherds, lonely figures in the wilds of nature. A Classical work with a Romantic streak, the 'Shepherd's Lament' in Carl Maria von Weber's piano trio calls to us as from the hills, full of yearning and virtuosic flourishes.

Water flows through the Variations and Rondo on 'Schöne Minka' by composer and pianist Johann Nepomuk Hummel, a contemporary of Weber. Adapted from a Ukrainian folk song, it tells the story of a Cossack who bids his beloved farewell as he rides away to war along the river Danube.

## Water and Spirit Chamber Classics

2pm, Sunday 13 April 2025  
Albert Hall, Yarralumla

### CSO Chamber Ensemble

**CARL MARIA VON WEBER**  
Trio in G minor, Op. 63

**CLAUDE DEBUSSY**  
*Syrinx*, L. 129

**AMY BEACH**  
Pastorale, Op. 90 and *The Water Sprites* – Caprice for Flute, Cello and Piano

**JOHANN NEPOMUK HUMMEL**  
Variations and Rondo on *Schöne Minka*

VERONICA  
BAILEY

Principal Percussion





# LEGENDS

Rachmaninoff's Red Riding Hood meets Franck's violin sonata in a musical melange of legend and lyricism.

We open with Henryk Wieniawski's *Légende*: a solo work full of passion and fireworks. A virtuoso of the violin, Wieniawski showcases its technical possibilities, setting the tone for a program inspired by legend and lore.

Debussy's *The Sunken Cathedral* for solo piano was inspired by the Breton myth of the underwater cathedral off the coast of the Island of Ys. Only visible when the weather was clear, it rises here at the composer's instruction until the music swells to *fortissimo*.

Rachmaninoff's *Études-Tableaux* push the pianist to legendary feats of virtuosity. The folk heroine Little Red Riding Hood dances her way into one of these 'picture studies' – and meets the growling wolf in the piano's low register.

We close with César Franck's Sonata in A Major: a chamber music favourite bursting with lyricism and playful spontaneity.

## Legends

### Chamber Classics

2pm, Sunday 31 August 2025  
Albert Hall, Yarralumla

### CSO Chamber Ensemble

#### HENRYK WIENIAWSKI

*Légende*, Op. 17

#### CLAUDE DEBUSSY

*La cathédrale engloutie*  
(*The Sunken Cathedral*)

#### SERGEI RACHMANINOFF

*Études-tableaux*, Op. 39: 'The Sea and the Seagulls' and 'Little Red Riding Hood and the Wolf'

#### CÉSAR FRANCK

Sonata in A major for Violin and Piano

# RHYTHM AND RITES

A ceremony of sound worlds sacred and surprising, celebrating the breadth and richness of percussion.

The drum is among the oldest instruments on earth, used in sacred rites and celebrations, for war and for dancing. The percussion family has grown to encompass a countless array of instruments, a handful of which are on show in this glittering program of old and new works.

Percussion makes itself at home in nearly every musical mood, from Handel's sprightly 'Arrival of the Queen of Sheba' – a wedding staple from his oratorio *Solomon* – to Debussy's poignant 'Clair de Lune', inspired by poetry by Paul Verlaine.

The timeless pairing of dance and percussion is reflected in arrangements of 'Madeira River', from Phillip Glass' Amazon-inspired ballet score, and in Piazzolla's rhythmic Tango Suite.

This dynamic program includes an exciting world premiere from Peggy Polias, our Composer in Connection.

We close with Michael Burritt's folk-inspired *Blue Soul*: an open-hearted ode to life and our interconnectedness.

## Rhythm and Rites

### Chamber Classics

2pm, Sunday 26 October 2025  
Albert Hall, Yarralumla

### CSO Chamber Ensemble

#### GEORGE FRIDERIC HANDEL

'The Arrival of the Queen of Sheba' from *Solomon*, HWV 67

#### CLAUDE DEBUSSY

Prelude and 'Clair de Lune' from *Suite bergamasque*

#### PEGGY POLIAS

#### COMPOSER IN CONNECTION

World premiere, new CSO commission

#### PHILLIP GLASS

'Madeira' from *Aguas da Amazonia*

#### ASTOR PIAZZOLLA

Tango No. 1 from Tango Suite

#### MICHAEL BURRITT

*Blue Soul*





# AUSTRALIAN SERIES

Thought-provoking Australian  
classical and art music experiences,  
presented in one of Australia's  
iconic cultural spaces.



KYLE  
RAMSAY-  
DANIEL  
Double Bass

# SLEEPING STORIES

Time-old stories inspire new commissions in this superb showcase of contemporary Australian music.

This expansive program offers contemporary reflections on ancient stories, exploring language, breath and memory.

We open with a new commission from Alice Chance, whose music embraces play and inclusivity. Chance's radically melodic style welcomes us into a dynamic program of story and song.

Composed in memory of Finnish composer Kaija Saariaho, *Spectre* by Jane Sheldon weaves together electroacoustics, flute and subtle elements of spoken word. This beguiling piece explores the elusiveness of memory and offers an homage to the rich layers of Saariaho's music.

The Ensemble returns to present new music from Peggy Polias, following the 2024 premiere of *Lacuna*, her setting of fragments from the Ancient Greek poet Sappho. Polias continues her enthralling explorations of ancient storytelling in a commission inspired by the lost world of Pompeii.

In *Wilga's Last Dance*, Nardi Simpson extends breath to the singular recording of traditional Yuwaalaraay melody. This work honours Uncle Fred Reece from Lightning Ridge who made significant contributions to preserving traditional Yuwaalaraay language and story.

In 2021, Sally Walker played her flute on the bow of a boat near Port Stephens, to which dolphins emerged from the ocean around her. This program culminates in a regenerative commission from Dharug composer Christopher Sainsbury, drawing inspiration from Walker's encounter and from the rhythm and lyricism of the Dharug word for dolphin: barru-waluri. Only a few Dharug songs survived colonisation; the original song for the barru-waluri is sadly no longer known. Sainsbury writes his new song with a sense of melancholy and as a kind of reclamation – and 'something of the feel of an invigorating swim'.



## FEATURING

Guest flautist  
**Sally Walker,**  
Artist in Focus

*Image: Rohan Thomson*

CULTURAL PARTNER



## Sleeping Stories Australian Series

6.30pm, Thursday 20 March 2025  
National Museum of Australia

**Jessica Cottis** Conductor  
**Sally Walker** Flute, Artist in Focus  
**CSO Chamber Ensemble**

**ALICE CHANCE**  
World premiere, new CSO commission

**JANE SHELDON**  
*Spectre: three attempts to summon her*

**PEGGY POLIAS**  
**COMPOSER IN CONNECTION**  
World premiere, new CSO commission

**NARDI SIMPSON**  
*Wilga's Last Dance: Last melody of the area*

**CHRISTOPHER SAINSBURY**  
World premiere, new CSO commission

# OTHER WORLDS

CULTURAL PARTNER



Ghostly figures meet love and longing in this immersive program of new music with ancient roots.

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## Other Worlds Australian Series

6.30pm,  
Thursday 13 November 2025  
National Museum of Australia

**Jessica Cottis** Curator  
**CSO Chamber Ensemble**

**Guest soprano to be  
announced in 2025**

**SALLY WHITWELL**  
World premiere, new CSO commission

**MIRIAMA YOUNG**  
*Grey Ghost*

**ANDREW FORD OAM**  
Selections from  
*Tales of the Supernatural*

**World premiere,  
new CSO commission to  
be announced in 2025**

In this evocative program, music carries both contemporary interpretations and age-old folktales, populated by mysterious and elusive figures.

Canberra composer and pianist Sally Whitwell is widely known for her setting of Byron's poetry, *She Walks in Beauty*. Whitwell opens this program with a new commission exploring ghostly stories from the Capital Region.

In Miriama Young's *Grey Ghost*, live piano melodies are expanded and transformed by an immersive soundscape. This stunning piece draws inspiration from the kōkako, a bird native to New Zealand's South Island. Believed to be extinct, unverified sightings and tantalising clues of the 'Grey Ghost' nevertheless persist.

Andrew Ford's award-winning *Tales of the Supernatural* explore ghostly folktales from across northern Europe, including Sweden, Scotland and England. Framed by a song dedication in Finnish to a lover, these stories are characterised by otherworldly figures and steeped in grief, love and longing.

The program closes with an exciting new commission to be announced in 2025.



**DOREEN  
CUMMING**

Principal Second Violin

*Sponsored by  
Prof Brian Anderson AC  
& Dianne Anderson AM*

IN COLLABORATION  
WITH

CONCERTlab

**Art of the Score:  
The Music of John Williams  
Special Event**

7pm, Thursday 24 /

Friday 25 July 2025

Llewellyn Hall

ANU School of Music

**Nicholas Buc** Conductor, Host

**Dan Golding** Host

**Andrew Pogson** Host

**Kirsten Williams** Violin

**CSO Chorus**

**Canberra Symphony Orchestra**

A guided tour through the career and creative brilliance of John Williams, one of cinema's most iconic composers.

From *Star Wars* to *Jurassic Park*, *Harry Potter* to *E.T.*, and *Indiana Jones* to *Superman*, no composer has shaped the sound of cinema quite like John Williams.

In this special event, *Art of the Score* podcasters Andrew Pogson, Dan Golding and conductor Nicholas Buc host a guided journey through the Academy Award-winning music of John Williams.

Part movie music concert, part behind-the-scenes tour, this unique experience will demonstrate various aspects of Williams' iconic compositional style and celebrate some of his most cherished film scores.

This performance is suitable for patrons aged 8+.





ART OF THE SCORE:  
THE MUSIC OF

# JOHN WILLIAMS

FEATURING MUSIC FROM  
STAR WARS • HARRY POTTER  
JURASSIC PARK • SUPERMAN  
SCHINDLER'S LIST • E.T.  
INDIANA JONES  
AND MORE





# Explore the Orchestra: Meet the Strings

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## Explore the Orchestra: Meet the Strings

9am/11am, Friday 18 July 2025  
Ainslie Arts Centre

**CSO Chamber Ensemble**

*Explore the Orchestra* offers fun, relaxed performances that introduce our littlest audience members and their families to the world of music. Perfect for first-time concertgoers, these events are a chance to learn, sing and dance with CSO musicians. We believe that the earlier you are immersed in classical music, the sooner you can fall in love with it.

Accessibility is a priority for family-friendly concerts. We provide Auslan interpreters, flexible seating and a format that encourages interaction, movement and joy.



Concerts designed especially for our youngest Canberrans.



## Community

The CSO is a vibrant presence in the local community, generating impact beyond the concert hall.

We deliver a growing suite of innovative community programs spanning education to community engagement, health and wellbeing, including:

- **Rediscovering Music:** a unique concert series for people with any degree of hearing loss
- **Diverse Abilities:** classical music presented in a relaxed and accessible format for school students with specialised needs, including autism and different learning accommodations
- **Heartstrings:** free tickets for people facing social or financial barriers to live music
- **Aged care:** bringing the joy of music directly into Canberra's aged care residencies

We also provide regular live music to support the **Tingey Painting with Parkinsons** art therapy initiative.

Delivered in collaboration with community organisations, these programs are designed to reach those who may not have access to our annual concert series. The impact of bringing live music into community spaces is powerful; we strive to ensure that each program is intentional and provides lasting benefits for our audiences.

# Subscribe

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

Book two or more CSO 2025 concerts to enjoy subscriber benefits:

- discounted pricing
- complimentary ticket swaps
- bring a friend at the subscriber price

Book all four Llewellyn Series concerts to save your favourite seats for our flagship series in Llewellyn Hall, year after year.



JULIE  
WATSON  
Trumpet

## Subscriptions

### HOW TO SUBSCRIBE

There are four ways to secure your subscription for CSO 2025:

- **Subscribe online** via [cso.org.au/subscribe](https://cso.org.au/subscribe)
- **Mail** the enclosed subscription form to  
  
Canberra Symphony Orchestra  
GPO Box 1919  
Canberra ACT 2601

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

- **Visit the CSO office** at Level Five, 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 30 January (credit card only, second payment automatically charged). Tickets are posted following the second payment.

### IMPORTANT DATES

#### 12 August 2024

Ticket sales open for the 2025 season.

#### 25 October 2024

Last day to renew Llewellyn Series subscriptions before seat hold ends (seats released to the general public).

#### 30 January 2025

Second payment automatically charged for split payments.

## Pricing

### Llewellyn Series *Llewellyn Hall*

A-Res adult	Subscriber	\$107
A-Res adult	Non-subscriber	\$124
A-Res concession	Subscriber	\$92
A-Res concession	Non-subscriber	\$109

B-Res adult	Subscriber	\$93
B-Res adult	Non-subscriber	\$105
B-Res concession	Subscriber	\$77
B-Res concession	Non-subscriber	\$91

C-Res adult	Subscriber	\$68
C-Res adult	Non-subscriber	\$72
C-Res concession	Subscriber	\$61
C-Res concession	Non-subscriber	\$59

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

### Chamber Classics *Albert Hall (general admission)*

Adult	Subscriber	\$48
Adult	Non-subscriber	\$55
Concession	Subscriber	\$43
Concession	Non-subscriber	\$50
Under 35	General admission	\$35
Student rush	General admission	\$16

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

Adult	Subscriber	\$68
Adult	Non-subscriber	\$76
Concession	Subscriber	\$62
Concession	Non-subscriber	\$69
Under 35	General admission	\$35
Student rush	General admission	\$16

### Special Event – Art of the Score *Llewellyn Hall*

A-Res adult	Subscriber	\$112
A-Res adult	Non-subscriber	\$129
A-Res concession	Subscriber	\$99
A-Res concession	Non-subscriber	\$114

B-Res adult	Subscriber	\$94
B-Res adult	Non-subscriber	\$109
B-Res concession	Subscriber	\$82
B-Res concession	Non-subscriber	\$96

C-Res adult	Subscriber	\$74
C-Res adult	Non-subscriber	\$79
C-Res concession	Subscriber	\$69
C-Res concession	Non-subscriber	\$71

Under 35	All reserves	\$69
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### Family pricing *Llewellyn Hall (Reserved Seating)*

Llewellyn Hall family pricing is available for groups of  
» one or two adult concession patrons, accompanying  
» one or more patrons under the age of 18 (min. age is eight)

A-Res adult	–	\$90
A-Res concession	–	\$75
B-Res adult	–	\$76
B-Res concession	–	\$60
C-Res adult	–	\$58
C-Res concession	–	\$56
Under 18	All reserves	\$17

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

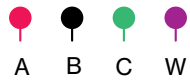
Family pricing is not available for Art of the Score.

All Under 18 tickets are \$17 through a family package with discounts for accompanying adults.

*Llewellyn Hall family pricing is only available over the phone and does not apply to Special Events.*

# Seating and accessibility

## 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

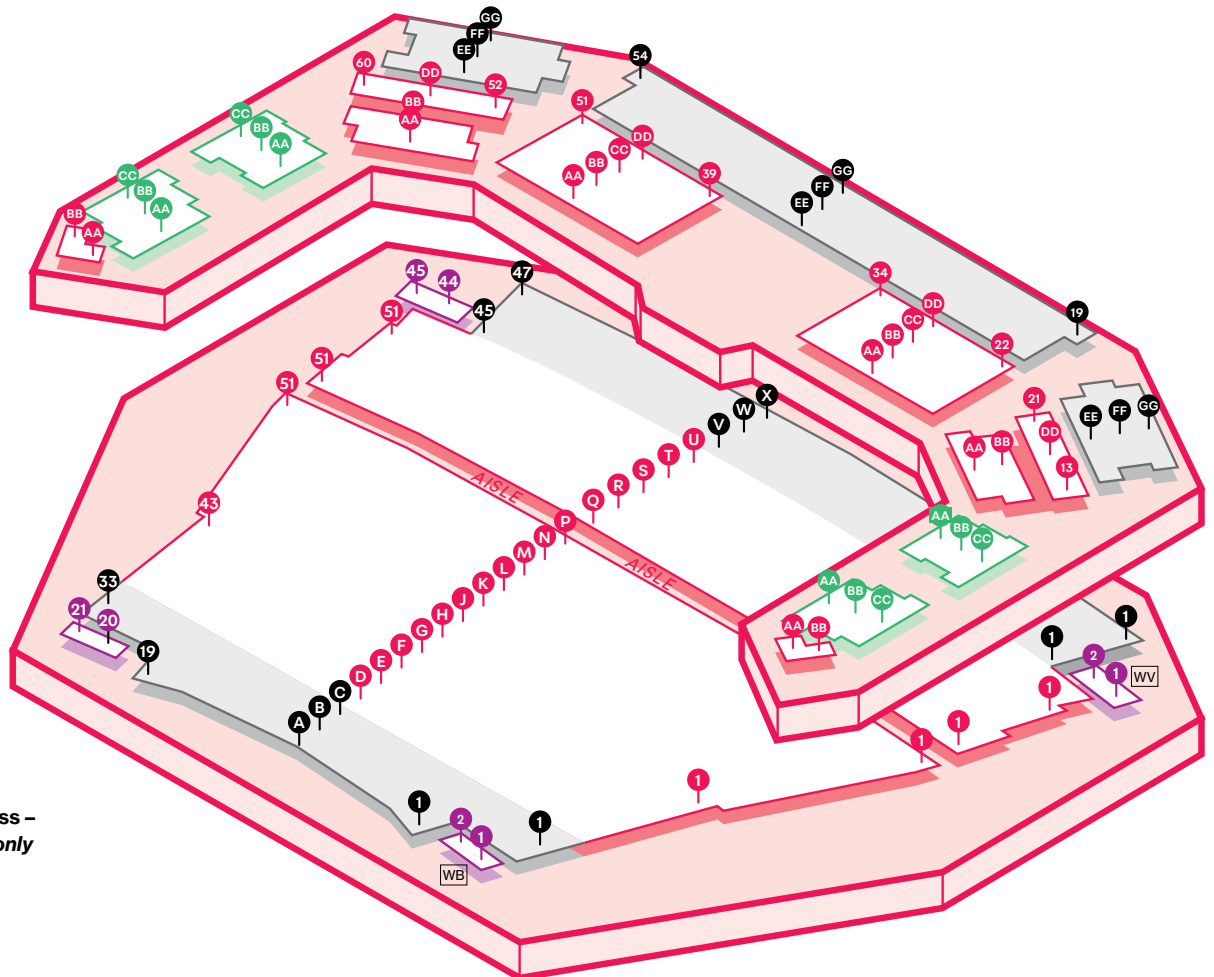
- A 1-19
- B 1-21
- C 1-33
- D 1-37
- E 1-39
- F 1-41
- G 1-41
- H 1-43
- J 1-45
- K 1-47
- L 1-49
- M 1-51
- N 1-51
- P 1-51
- Q 1-51
- R 1-51
- S 1-51
- T 1-51
- U 1-51
- V 1-45
- W 1-45
- X 1-47

### 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





LINDY  
REKSTEN

Cello

Sponsored by  
Lisa Wilmot

## Venues

### Llewellyn Hall

*Llewellyn Series,  
Art of the Score*

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 Espresso on Level 5 and the venue bars in the ground floor Athenaeum and on Level 4.

### Albert Hall

*Chamber Classics*

100 Commonwealth Avenue,  
Yarralumla  
[www.ouralberthall.com](http://www.ouralberthall.com)  
02 6213 0700

Limited parking is available on Flynn Drive, off Kaye Street and off Langton Crescent (across Commonwealth Avenue).

### 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.

### 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.

## Etiquette

### 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 grab a complimentary copy of the print program to get to know any guest artists and get a feel for the repertoire.

### WHAT TO WEAR

There is no strict dress code for an orchestral concert. Enjoy the opportunity to dress up and enjoy a special night out – or 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). If it's your first time, take cues from the people around you. Please refrain from talking during the performance.

### PRE-CONCERT TALKS

Pre-concert talks are a great opportunity to learn more about the music and enhance your experience of the performance.

Details of any pre-concert talks in 2025 will be shared on the CSO website and/or via email in advance of concerts.

### INTERVAL

Generally, 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 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, which can be distracting for the people around you. Photography and recording of any kind during the performance is strictly prohibited.



## Terms and conditions

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

### BOOKING TICKETS

Tickets and subscriptions may be purchased online, over the phone, or in person at the venue Box Office or 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.

Available tickets may 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, including *rest* magazine, 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.

### COLLECTING TICKETS

There are three delivery methods for CSO tickets:

- **E-tickets** are emailed and may be displayed on a mobile device or printed out.
- **Standard mail** to Australian addresses is available for tickets purchased at least 10 days in advance.

- **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 and Commonwealth Seniors Health Cards.

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 Llewellyn Hall family pricing where one or two adult or concession patrons are accompanying at least one patron under the age of 18 (minimum age is eight): patrons under the age of 18 receive \$17 tickets for all seating reserves, with discounted prices for accompanying adult and/or concession patrons.

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.

### 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. Children must be at least eight years old to attend concerts in Llewellyn Hall.

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.

### 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 posted after funds clear.

A split payment option is available for returning subscribers: pay half at the time of booking and the balance on 30 January 2025 (credit card only, second payment automatically deducted). Tickets are posted following the second payment.

### PRIVACY

The CSO privacy policy is available at [csso.org.au/privacy-policy](http://csso.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 COB 25 October 2024 (a Llewellyn Series subscription comprises all four Llewellyn Series concerts).

While Llewellyn Series subscriptions may be renewed after 25 October, 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 Classics 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 two or more concerts across the season to enjoy CSO subscriber benefits. Subscribers enjoy 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), and 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 to patrons aged 35 years or younger on 1 January 2025. 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.

**While the Canberra Symphony Orchestra receives some grant funding from government, we rely on philanthropic support to bring our artistic vision to life. The CSO thanks its generous family of donors for their dedication and support.**

**The CSO gratefully acknowledges the significant contributions of:**

- *Better Hearing Australia, Canberra*

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- *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*

---
- *Professor Brian Anderson AC & Dianne Anderson AM*

---
- *The Allen Family Foundation*

---
- *The late Lou Westende OAM & Mandy Westende*

---
- *The Mundango Charitable Trust*

---
- *Joan Boston*

---
- *Marjorie Lindenmayer In Memoriam*

---
- *June Gordon*

---
- *Sue Daw OAM*

---
- *RA 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)*

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## An orchestra with impact



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 sourcing sheet music.
- **\$100** pays forward a Heartstrings ticket for a community member facing financial or social barriers to concerts.
- **\$500** contributes towards 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.

We thank our government, corporate and community partners

GOVERNMENT PARTNERS



GOLD PARTNERS



HONORARY SOLICITORS



CULTURAL PARTNERS



COMMUNITY PARTNERS



PRINT PARTNER



PHOTOGRAPHY PARTNER



VENUE PARTNER



SPECIAL SUPPORTERS



LARK HILL



HAYLEY MANNING

Double bass

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](http://cso.org.au/support)

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

To learn more about the impact of your support, contact a member of our team via [philanthropy@cso.org.au](mailto:philanthropy@cso.org.au) or call the CSO on 02 6247 9191.

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



## Board and administration

### Board of Directors

Air Chief Marshal

Sir Angus Houston AK AFC (Retd) FAICD *Chair*

Chris Faulks GAICD *Deputy Chair*

Christine White CA GAICD

Annabelle Pegrum AM LFRAIA GAICD

Robyn Holmes FAHA

Amanda Story

Terry Weber FCA

Paul Lindwall

Professor Mathew Trinca AM FAHA

David Williams

### Artistic

Jessica Cottis *Chief Conductor & Artistic Director*

Kirsten Williams *Concertmaster*

### Administration

Rachel Thomas *Chief Executive Officer*

Jenna Roberts *Executive Assistant / Company Secretary*

Lou Malfone *Chief Financial Officer*

Andy Baird *Director, Artistic Planning & Development*

Donna Parkes *Artistic Operations Manager*

Chris Dixon *Orchestral Operations Manager*

Janice Alalay *Artistic & Orchestral Support Coordinator*

Brandon Le Gallez *Sales & Marketing Manager*

Angela Lount *Partnerships Liaison / Finance*

Sally Walker *Donor Liaison*

Jacqui Douglas *Publications Editor*

David Flynn *Ticketing & Administration*

Diana Hansen *Events & Partnerships*

Lindy Reksten *Orchestral Development Liaison*

## 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 to present vibrant concert experiences and deliver transformative community and training programs.**

**The following is an alphabetical list of CSO players for 2023/24.**

KIRSTEN  
WILLIAMS  
Concertmaster



- \* = Principal
- ∞ = Guest Principal
- ^ = Acting Principal

**CONCERTMASTER****Kirsten Williams\*****VIOLINS****Kirsten Williams\*****Doreen Cumming\****Sponsored by  
Prof Brian Anderson AC  
& Dianne Anderson AM*

Germaine Ambray  
 Leanne Bear  
 Samantha Boston  
 Michelle Brazier  
 Tahni Chan  
 Jack Chenoweth  
 Josephine Chung  
 Lauren Davis  
 Dominique Gallery  
 Nicole Hammill  
 Natalia Harvey  
 Alison Heike∞  
 Jennifer Higgs  
 Michelle Higgs  
 Mia Hughes  
 Miranda Ilchef  
 Valerie Jackson  
 Hana King  
 John Ma  
 Doug Macnicol  
 Lucy Macourt  
 Phoebe Masel  
 Annastasia Milwain  
 Shirahni Mudaliar  
 Erin Patrick  
 Claire Phillips  
 Helena Popovic  
 Bianca Porcheddu  
 Lynette Rayner∞  
 Madeleine Retter  
 Matthew Rigby  
 Emily Su  
 Brad Tham  
 Pip Thompson^  
*Sponsored by  
Air Chief Marshal  
Sir Angus Houston AK  
AFC (Retd)  
& Lady Liz Houston*

Elinor Warwick

Tim Wickham

Matthew Witney

**VIOLA****Tor Frømyhr\****Concertmaster  
Emeritus*

Lucy Carrigy-Ryan^  
 Elizabeth Chalker  
 Eunise Cheng  
 Anthony De Battista^  
 Aiden Filshie∞  
 Nicole Forsyth∞  
 Stephen Freeman  
 Beth Hemming  
 Julia Horneman  
 Stephen King∞  
 Matt Laing  
 John Ma  
 Freyja Meany  
 Pippa Newman  
 Iska Sampson  
 Yona Su  
 Caroline Suthers^  
 Neil Thompson∞  
 Alina Zamfir

**CELLO****Patrick Suthers\****Sponsored by  
Paul Lindwall &  
Joanne Frederiksen*

James Beck  
 Rachel Johnston∞  
 Liam Meany  
 James Monro  
 Ruben Palma  
 Samuel Payne^  
*Sponsored by  
Harriet Elvin AM*  
 Lindy Reksten  
*Sponsored by  
Lisa Wilmot*  
 Alex Voorhoeve

**DOUBLE BASS****Max McBride\***

Isabella Brown  
*Sponsored by  
Janet Compton*

David Flynn^  
*Sponsored by  
Ingrid Mitchell*

Hayley Manning  
 Muhamed  
 Mehmedbasic  
 Kyle Ramsay-Daniel^  
 Jack Schwenke

**FLUTE****Kiri Sollis\****Sponsored by Elspeth  
& Graham Humphries*

Samantha Hennessy^  
 Lisa McMahan  
 David Shaw  
 Rebecca Timoney  
 Lilly Yang

**OBOE****Megan Pamplng\****Sponsored by  
Anonymous*

Carl Brumfield^  
 Peter Duggan  
 Julie Igglesden  
 Caitlin McAnulty^  
 Ennes Mehmedbasic^

**COR ANGLAIS**

Carl Brumfield  
 Julie Igglesden  
 Caitlin McAnulty  
 Megan Pamplng

**CLARINET****Alan Vivian\***

Rachel Best-Allen  
 Frank Celata∞  
 Matthew O'Keeffe^  
 Sam Kelson Gray  
 Benn Sutcliffe

**BASS CLARINET**

Sam Kelson Gray  
 Matthew O'Keeffe

**BASSOON****Ben Hoadley\****Sponsored by  
Anonymous*

Jordan London  
 Rebecca Rivera^  
 Kristen Sutcliffe^  
*Sponsored by Glen  
& Lucille Halloran*

**CONTRABASSOON**

Jordan London  
 Kristen Sutcliffe

**SAXOPHONE**

Justin Buckingham  
 Michael Favreau  
 Benn Sutcliffe

**FRENCH HORN****Robert Johnson\****The Principal French  
Horn chair is sponsored  
by Prof Brian Schmidt AC  
& Dr Jenny Gordon*

Carly Brown  
 Victoria Chatterley  
 Dianna Gaetjens  
 Adrian Hallam  
 Michael Jackson  
 Philip Wilson

**TRUMPET****Justin Lingard\****Sponsored by  
Connor Dyson*

Josh Clark  
 Fletcher Cox∞  
 Timothy Frahn∞  
 Zach Raffan^  
 Greg Stenning  
 Julie Watson

**TROMBONE****Nigel Crocker\***

Michael Bailey^

**BASS TROMBONE**

Paolo Franks  
 Brett Page

**TUBA****Bjorn Pfeiffer\***

Neale Connor  
 Nelson Woods

**TIMPANI****Timothy Brigden\***

Veronica Bailey^  
 Louis Sharpe^

**PERCUSSION****Veronica Bailey\***

John Dewhurst  
 Stephen Fitzgerald  
 Wyana O'Keeffe  
 Louis Sharpe  
 Tim Watson

**HARP**

Georgia Lowe  
 Rowan Phemister  
*Sponsored by  
Bruce Bacon &  
Vanessa Fanning*

**PIANO**

Edward Neeman  
 Stephanie Neeman  
 Susanne Powell

**ORGAN**

Peter Young

**HARPSICHORD**

Ariana Odermatt

*The Keyboard chair is  
sponsored by Anne Foote*



[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 Five, 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)

A woman with dark hair, wearing a black long-sleeved dress, is smiling and playing a violin. She is holding the violin with both hands. The background is dark, and there are several colorful circles of various sizes scattered around her. The circles are in shades of pink, orange, red, purple, blue, yellow, and green.

SHIRAHNI  
MUDALIAR  
Violin

