



**sydney symphony  
orchestra**

**David Robertson**  
The Lowy Chair of  
Chief Conductor and Artistic Director

**2016  
SEASON**



**LERIDA'S PLAYLIST**

PLAYLIST  
Tuesday 15 March 6.30pm





**sydney symphony orchestra**

David Robertson Chief Conductor and Artistic Director

CLASSICAL



**Pierre-Laurent Aimard in Recital**

**MESSIAEN** *Vingt Regards sur l'Enfant-Jésus*  
[20 Contemplations of the Christ Child]

International Pianists In Recital

Presented by Theme & Variations

**Mon 14 Mar 7pm**

City Recital Hall



**Lerida's Playlist**

Music by Mendelssohn, Fauré, Copland, Mahler and Bach, and including Vaughan Williams *The Lark Ascending*.

**Andrew Haveron** violin-director

**Lerida Delbridge** violin

Playlist

**Tue 15 Mar 6.30pm**

City Recital Hall



**Symphony in Parramatta Park**

Bring your blanket and picnic to this free concert of James Morrison's *A-Z of Jazz*. Enjoy renditions of *Basin Street Blues* plus Judy Bailey's *Four Reasons*. Fun for the entire family.

FREE EVENT

**Sat 19 Mar 8pm**

Parramatta Park



**James Morrison Presents**

*An SSO Family Concert*

James Morrison introduces the world of jazz in a fun-infused, informal concert for all ages! Suitable for children 6+ and their families.

**Benjamin Northey** conductor

**James Morrison** jazz soloist & presenter

Family Concerts

**Sun 20 Mar 2pm**

Sydney Opera House



**Heavenly Creatures**

*Mozart, Beethoven & Haydn*

**BEETHOVEN** *The Creatures of Prometheus: Overture*

**HAYDN** *Te Deum for the Empress Marie Thérèse*

**MOZART** *Litany of the Blessed Sacrament, K243*

**Brett Weymark** conductor

**Jacqueline Porter** soprano

**Sally-Anne Russell** mezzo-soprano

**Andrew Goodwin** tenor • **David Greco** baritone

**Sydney Philharmonia Choirs**

Mozart in the City

**Thu 31 Mar 7pm**

City Recital Hall



**Strings Attached**

*Cocktail Hour*

**STRAVINSKY** *Three Pieces for string quartet*

**BEETHOVEN** *String Quintet in C minor, Op.104*

**Sophie Cole, Nicole Masters** violins

**Jane Hazelwood, Stuart Johnson** violas

**Kirsty Conrau** cello

Cocktail Hour - Chamber Music

**Sat 9 Apr 6pm**

*Cocktails from 5.30pm*

Utzon Room, Sydney Opera House

SSO PRESENTS



**Last Night of the Proms**

**ARNE** *Rule, Britannia!*

**PARRY** *Jerusalem*

**ELGAR** *Pomp and Circumstance – March No.1*

and many more!

**Guy Noble** conductor • **Greta Bradman** soprano

**Sydney Philharmonia Choirs**

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**Sat 19 Mar 2pm**

**Sat 19 Mar 8pm**

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**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

**PLAYLIST**

TUESDAY 15 MARCH, 6.30PM

CITY RECITAL HALL ANGEL PLACE

# LERIDA'S PLAYLIST

**Andrew Haveron** *violin and director*

**Kate Amos** *soprano*

**Lerida Delbridge** *violin*

**A personal selection of music  
presented by Lerida Delbridge**

**FELIX MENDELSSOHN (1809–1847)**

**1st movement (Grave – Allegro) from  
Sinfonia No.9 in C (Swiss)**

**GABRIEL FAURÉ (1845–1924)**

**Pie Jesu from the Requiem, Op.48**

Kate Amos, soprano

**AARON COPLAND (1900–1990)**

**Shaker Theme from the ballet *Appalachian Spring***

**RALPH VAUGHAN WILLIAMS (1872–1958)**

***The Lark Ascending***

Andrew Haveron, violin

**JOHANN SEBASTIAN BACH (1685–1750)**

**1st movement (Vivace) from  
Concerto in D minor for two violins, BWV 1043**

Andrew Haveron & Lerida Delbridge, violins

**GUSTAV MAHLER (1860–1911)**

***Adagietto* from Symphony No.5**

.....  
Estimated durations: 8 minutes,  
4 minutes, 6 minutes,  
15 minutes, 4 minutes, 10 minutes  
The concert will be performed without  
interval and will conclude at  
approximately 7.45pm.

.....  
COVER: Tessa Conn (design) and  
Christie Brewster (photography)

.....  
Lerida Delbridge is the SSO's Assistant  
Concertmaster, generously supported  
by Chair Patron Simon Johnson  
(see page 17)



Principal Partner



## Lerida's Playlist

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Welcome to this first concert in our new Playlist series!

One of the things we know – from our own experiences as musicians as well as years of talking with audiences – is that most people come to love the music we play through a personal connection. Whether it's a parent, a relative, a teacher or a friend – there will be someone whose enthusiasm has introduced us to the wonders and delights of orchestral music.

That's the kind of connection that we, as musicians, seek to establish with our listeners. And in this series, individual members of the SSO will introduce you to very personal selections music – sharing what makes those pieces special, emotionally and musically. Assistant Concertmaster Lerida Delbridge has devised the 'playlist' for this first concert and will introduce it tonight.

In parallel with the musical choices that you'll hear in these concerts, the program covers will assemble objects and images of personal significance. Lerida has chosen photos of her pets from when she was growing up in Kangaroo Ground, just outside the Yarra Valley; the stuffed deer, Fergus, who accompanies her on long-haul flights; shoes for her love of running; the beautiful Gagliano violin she plays; pearl earrings that she wears for nearly every performance; and a gardenia for her love of gardening – tangible creative work that balances the ephemeral nature of musical performance. 'The gardenia is one of my favourite flowers,' she says, 'and the flowers bloom for such a short time, which always reminds me of how nature is always growing, changing, maturing – just like our lives!'

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## ABOUT THE MUSIC



Felix Mendelssohn as a young man

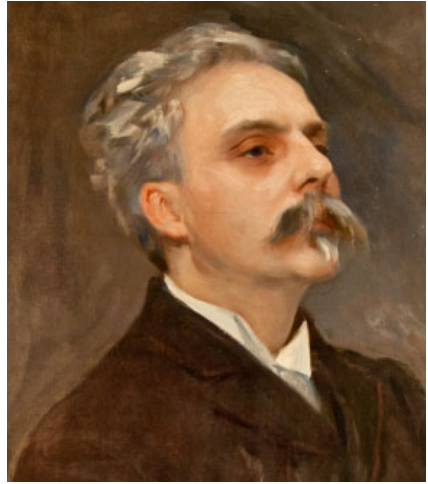
### MENDELSSOHN 'Swiss' Sinfonia

Your father's a banker and an accomplished amateur musician; your mother taught you piano. Your big sister also plays piano, your younger sister sings, your little brother is a budding cellist. You can turn in a respectable performance on violin and viola, and although you have to stand on a stool to do it, you're showing promise as a conductor. Your family hosts ambitious Sunday morning musicales – pro-am performances that include members of the Berlin Court Orchestra. Every second week you plan programs, conduct rehearsals and appear as a performer. Nearly every musicale includes something you've composed yourself. This was the world of the young Felix Mendelssohn.

Among the music that Felix wrote for his family musicales between 1821 and 1824 were his 13 string sinfonias. His teacher Carl Zelter had suggested he compose a series of short symphonies for string orchestra modelled on a set composed by Carl Philipp Emanuel Bach in 1773. The ninth of these takes its nickname from the quotation of a Swiss folk tune – but not in the movement we play tonight. The first movement begins with a slow introduction (*Grave*), then shifts to a faster tempo and more cheerful mood for the main *Allegro* [fast] section.

### FELIX MENDELSSOHN

The musical world has its fair share of child prodigies, and the most famous of all is Mozart. But it's been argued that Mendelssohn at 17 was an even better composer than Mozart at the same age. This is on the strength of two enduring masterpieces: the radiant Octet, composed in 1825, and the overture to *A Midsummer Night's Dream* from the following year. His string symphonies, composed in the preceding years, were 'rediscovered' in the late 1950s.



Fauré. Portrait by John Singer Sargent, 1889

### FAURÉ Pie Jesu from the Requiem

In Fauré's Requiem the soprano soloist has just one, tiny number to sing, but this is the pivotal movement of the work and perhaps its most striking. A few years ago when the complete work was performed here in the City Recital Hall, the soprano soloist sang the Pie Jesu from the upper stage balcony – an angelic image to complement the purity of sound and prayerful mood of Fauré's music.

*Pie Jesu, Domine  
dona eis requiem,  
sempiternam requiem.*

Merciful Lord Jesus,  
grant them rest,  
eternal rest.

*It has been said of my Requiem that it does not express the fear of death: someone has even called it a lullaby of death. But that is how I feel death: as a happy deliverance, a longing for the happiness of the beyond, rather than a painful experience.* Gabriel Fauré

## GABRIEL FAURÉ

Fauré found professional security and influence as an organist, and later director of the Paris Conservatoire, composing during the summer. His style was profoundly lyrical and intimate in character and his most significant contribution to French music was in the realm of song.



Copland. Photo by Kraft from the 1930s

## COPLAND Shaker Theme from Appalachian Spring

Aaron Copland composed his *Appalachian Spring* ballet score for the Martha Graham Dance Company in response to a commission from the American music patron Elizabeth Sprague Coolidge. Composed in 1943–44, the ballet followed a scenario about a marriage in the Appalachian mountains. It was composed for a chamber orchestra of 13 instruments, as many as could fit into the orchestra pit.

The melodies in the ballet suggest pioneer songs and dances and the spirit of the American frontier. But Copland himself was adamant that the only genuine American ‘folk tune’ used in the

ballet was ‘Simple Gifts’ – a dance-song by Elder Joseph Brackett of the Shakers which, said Copland, had been previously unknown to the general public.

*’Tis the gift to be simple, ’tis the gift to be free,  
’Tis the gift to come down where we ought to be,  
And when we find ourselves in the place just right,  
’Twill be in the valley of love and delight.  
When true simplicity is gain’d,  
To bow and to bend we shan’t be asham’d,  
To turn, turn will be our delight,  
Till by turning, turning we come round right.*

## AARON COPLAND

For many, Aaron Copland’s name is synonymous with American music – you only have to think of his ballets *Rodeo* and *Appalachian Spring* or the *Fanfare for the Common Man*. It was his pioneering achievement to shrug off the musical influence of Europe and develop a style that was recognisably characteristic of America in the 20th century, and yet distinctive to him alone.

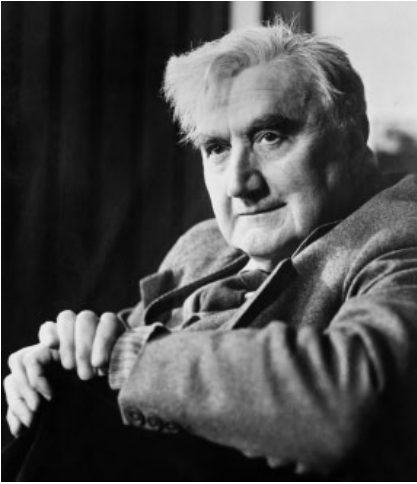
## VAUGHAN WILLIAMS The Lark Ascending

From soft, lingering orchestral chords, a gently trilling violin emerges as if out of morning mist, to make its soaring ascent: a lark joyfully rising and dipping above the countryside... The improvisatory feel of this ‘Romance for solo violin and orchestra’ captures the wandering and wheeling of the lark. Its first listeners in 1921 were struck by this feeling of boundless freedom.

Vaughan Williams doesn’t attempt to mimic the call of the lark. Instead, we hear long, unregimented trills on the violin that evoke the lark’s hovering flight, as well as its uplifting song. The freedom and fluidity of the opening section of music returns towards the end, as the clear and regular pulse heard in the middle section melts away. The last minute of music is an extended solo for the violin: the lark has broken free of all constraints, and eventually disappears, joyfully but with a distant sense of yearning, into the blue English sky.

*The Lark Ascending* was inspired by George Meredith's poem, which begins...

*He rises and begins to round,  
He drops the silver chain of sound,  
Of many links without a break,  
In chirrup, whistle, slur and shake.*

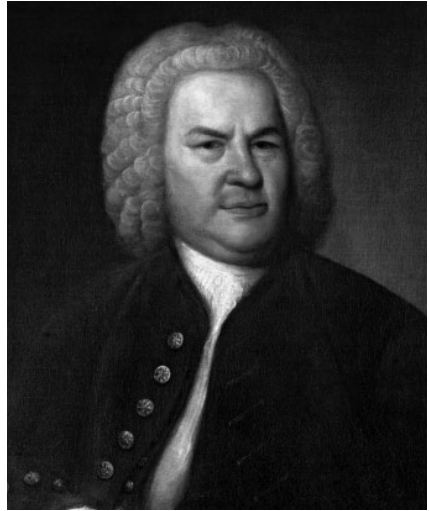


### RALPH VAUGHAN WILLIAMS

His father was a vicar, his mother descended from Josiah Wedgwood, an uncle was Lord Chief Justice, and Charles Darwin a great uncle. RVW himself was a mild-mannered, mystical, agnostic Labour voter. At the Royal College of Music, Stokowski and Holst were friends, Stanford and Parry his teachers, as also later in Berlin and Paris were Bruch and Ravel. From 1900 onwards RVW found inspiration in English folk music traditions. His major legacy is his nine symphonies. ('Ralph' is pronounced in the traditional way: rafe)

### JS BACH Double Violin Concerto

Bach's surviving concertos for violin and strings were composed when he was Kapellmeister at the court of Anhalt-Cöthen (1717-1723). For the first time in his career, Bach was free of the duties of an organist and director of music for a church. The Prince was a good amateur musician who, as Bach said, 'not only loved but knew music'. As a Calvinist, this Prince kept the music for his chapel



**Johann Sebastian Bach**

simple, and Bach's main task was to provide instrumental music for concerts. As a result, many of his finest instrumental works were written for the court's 17 players, including – it's thought – the Brandenburg Concertos. Two outstanding violinists, Joseph Spiess and Martin Friedrich Marcus, had been imported from Berlin to Cöthen. It was probably for them that Bach composed the Concerto in D minor for two violins, BWV 1043.

Bach had come to Cöthen from Weimar and it was there that he got to know Vivaldi's violin concertos and embraced them as models. In fact the opening theme of the D minor concerto for two violins may have been borrowed from Vivaldi's Op.1 No.11. And yet it is distinctively Bach! In place of Vivaldi's fiery and assertive unisons, Bach presents his ideas with a superbly active bass line, interweaving parts and a rhythmic drive helped by uneven phrase lengths. But Vivaldi's influence remains in the way the orchestral texture clears for the entries of the soloists, with their wide leaps and interchanging roles.

### JOHANN SEBASTIAN BACH

In his lifetime Bach was renowned as an organist, after his death his name was kept alive by enthusiasts, and then in the 19th century he gained



enduring fame as a great master of the baroque era. His career has been defined by three major periods. In 1708 he became court organist in Weimar; in 1717 Prince Leopold of Anhalt-Cöthen offered him a Kapellmeister post. In 1722 he won the job of cantor at the Thomas Church in Leipzig where he spent the remaining 27 years of his life.



Gustav Mahler. Portrait by Emil Orlik, 1902

## MAHLER

### Adagietto from Symphony No.5

This *Adagietto* is arguably the most famous single movement in all the Mahler symphonies. Although Mahler typically employed huge orchestral forces, this particular movement is scored for just harp and strings.

According to Mahler's colleague, Dutch conductor Willem Mengelberg, the *Adagietto* was intended as a declaration of love for Alma Schindler and was composed shortly after the couple met. More like a fascinated bystander than a conductor, Mengelberg annotated his score for the music with comments such as: 'NB. This Adagietto was Gustav Mahler's declaration of love to Alma! Instead of a letter he sent her this in manuscript; no accompanying words. She understood and wrote to him: he should come!!! Both told me this! W.M.' Mengelberg also wrote into the margin a brief poem, possibly given to him by Alma (and composed by Mahler),

although it has also been suggested that Mengelberg wrote the poem himself, fitting the words to the opening violin melody:

*Wie ich Dich liebe  
Du meine Sonne  
Ich kann mit Worten Dir's nicht sagen  
Nur meine Sehnsucht kann ich Dir klagen  
Und meine Liebe  
Meine Wonne!*

How I love you,  
my sun,  
I cannot tell you in words,  
I can only pour out to you my longing  
and my love,  
my delight!

The *Adagietto* gained a wider audience when used in the soundtrack for Visconti's 1971 film *Death in Venice*.



Alma Mahler, nee Schindler

## GUSTAV MAHLER

Mahler is now regarded as one of the greatest composers of symphonies from the turn of the 20th century. But during his life his major career was as a conductor – he was effectively a ‘summer composer’. Mahler believed that a symphony must ‘embrace the world’. His are large-scale, requiring huge orchestras and often lasting more than an hour. They cover a tremendous emotional range, and they have sometimes been described as ‘Janus-like’ in the way they blend romantic and modern values, self-obsession and universal expression, idealism and irony. His Fifth Symphony was composed in 1901–02, around the time of his betrothal to Alma Schindler.

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ADAPTED IN PART FROM NOTES BY YVONNE FRINDLE (MENDELSSOHN), GORDON KALTON WILLIAMS (COPLAND), RACHEL ORZECZ (VAUGHAN WILLIAMS), DAVID GARRETT (BACH) AND MARTIN BUZACOTT (MAHLER).



### sydney symphony orchestra

**David Robertson**  
Chief Conductor and Artistic Director

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Fox Studios Australia, Park Road North, Moore Park NSW 2021**

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Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053  
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## ABOUT THE MUSICIANS

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### **Lerida Delbridge** *violin*

*Assistant Concertmaster, Simon Johnson Chair*

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Lerida Delbridge began learning the violin at the age of three, and at 15 began her undergraduate studies with William Hennessy at Melbourne University, completing a Doctor of Musical Arts in 2003.

She is a founding member of the Tinalley String Quartet, which won the ninth Banff International String Quartet Competition and the 2005 Asia Pacific Chamber Music Competition. The Quartet has an active touring schedule, performing extensively throughout Europe, Canada, North America and Australia, and appearing in such venues as the Amsterdam Concertgebouw, Vienna Musikverein, Frankfurt AlteOper and Berlin Konzerthaus, as well as the Sydney Opera House. Before forming the Tinalley String Quartet, she performed with the Florizel Piano Trio and the Young Melbourne Piano Trio, touring internationally.

Lerida Delbridge has appeared as a guest principal with the Tasmanian Symphony Orchestra, Auckland Philharmonia, Orchestra Victoria and Sydney Symphony Orchestra, and was a member of the Melbourne Symphony Orchestra between 2009 and 2013. She has also performed with the Australian Chamber Orchestra and Melbourne Chamber Orchestra, and in the 2015 Season of the Australian World Orchestra, conducted by Simon Rattle. In 2013 she was appointed Assistant Concertmaster of the SSO.

Her studies have taken her to the International Menuhin Music Academy in

Switzerland, International Holland Music Sessions, Banff Centre for the Arts in Canada, International Musicians Seminar Prussia Cove (UK), Yale Summer School of Music and Stanford University. Together with the Tinalley String Quartet, she has also studied with the Takács, St Lawrence, Keller, Emerson and Tokyo quartets.

Lerida is the grateful recipient of a 1793 Joseph and Antonius Gagliano violin, on loan from a private donor.



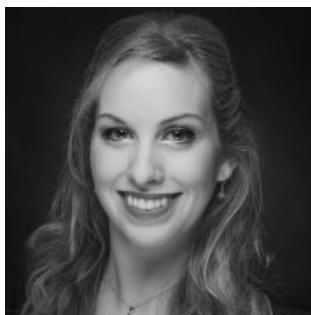
## Andrew Haveron *violin*

*Concertmaster*

Andrew Haveron joined the SSO as Co-Concertmaster in 2013, arriving in Sydney with a reputation as one of the UK's most sought-after violinists – a highly respected soloist, chamber musician and concertmaster. As a soloist, he has performed a broad range of well-known and less familiar repertoire with many of the UK's finest orchestras, including the London Symphony, BBC Symphony, Hallé and City of Birmingham Symphony orchestras. As first violinist of the Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting, and many prize-winning recordings.

Andrew Haveron is in great demand as a concertmaster and director, and has worked with all the major symphony orchestras in the UK – including the BBC SO and Philharmonia Orchestra] and many others around the world. In 2015 he performed the Walton concerto with the SSO and David Robertson as well as directing concerts in the Mozart in the City series. Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years.

*Andrew Haveron plays a 1757 Guadagnini violin, on loan to the SSO from Vicki Olsson.*



## Kate Amos

*soprano*

Born in Melbourne, Kate Amos completed a performance degree with honours at Melbourne University in 2013, together with a diploma in Italian. She is currently completing the university's Master of Music (Opera Performance) course, a scholarship program in conjunction with the Victorian Opera, where she is a Young Artist. In 2014 she attended the Lisa Gasteen National Opera School on full scholarship, having reached the finals of the IFAC Australian Singing Competition.

Her stage credits include productions with Opera Australia (*Madama Butterfly*, 2015), Gilbert & Sullivan Opera Victoria as Phoebe in *The Yeomen of the Guard* and Yum-Yum in *The Mikado*, Johanna in Sondheim's *Sweeney Todd* for Melbourne University, and Catherine in *The Red Apple* by Offenbach for Lyric Opera of Melbourne. She appeared in all the Victorian Opera main-stage productions in the 2014 and 2015 seasons, including *La Traviata*, *The Flying Dutchman*, *Remembrance*, *The Seven Deadly Sins*, *I Puritani* and *Hänsel und Gretel*. In 2013, she played Christine in *The Phantom of the Opera*, receiving a Lyrebird Award for Best Actress in a Musical. She was a guest soloist in the 2014 New Year's Eve Concerts at the Sydney Opera House and has sung at Hamer Hall in Melbourne with the Australian Philharmonic Orchestra. This is her first appearance with the SSO.

# SYDNEY SYMPHONY ORCHESTRA



## DAVID ROBERTSON

THE LOWY CHAIR OF  
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

.....  
PATRON Professor The Hon. Dame Marie Bashir *AD CVO*  
.....

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA – including three visits to China – have earned the orchestra worldwide recognition for artistic excellence.

The orchestra's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures

such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning education program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people.

The orchestra promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra's recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras, Vladimir Ashkenazy and David Robertson. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on ABC Classics.

This is the third year of David Robertson's tenure as Chief Conductor and Artistic Director.

# THE ORCHESTRA



**David Robertson**  
THE LOWY CHAIR OF  
CHIEF CONDUCTOR  
AND ARTISTIC DIRECTOR



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ARTIST IN RESIDENCE  
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**Toby Thatcher**  
ASSISTANT CONDUCTOR  
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**Andrew Haveron**  
CONCERTMASTER



**Dene Olding**  
CONCERTMASTER

## FIRST VIOLINS

**Andrew Haveron**  
CONCERTMASTER

**Lerida Delbridge**  
ASSISTANT CONCERTMASTER

**Fiona Ziegler**  
ASSISTANT CONCERTMASTER

Brielle Clapson

Sophie Cole

Georges Lentz

Alexander Norton

Léone Ziegler

**Dene Olding**  
CONCERTMASTER

**Sun Yi**  
ASSOCIATE CONCERTMASTER

**Kirsten Williams**  
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KEITH SAUNDERS

*Lerida Delbridge was appointed Assistant Concertmaster of the SSO in 2013. She is a founding member of the Tinalley String Quartet and was previously a member of the Melbourne Symphony Orchestra. SSO Council member and leading providore Simon Johnson has been following Lerida's career since her days in the Australian Youth Orchestra and is delighted to support her chair.*

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