



**sydney symphony orchestra**

David Robertson The Low Chair of Chief Conductor and Artistic Director

# Playlist with Matthew Wilkie

2018



**TUE 1 MAY 6.30PM**



Principal Partner



CLASSICAL



**The Bernstein Songbook**

*A Musical Theatre Celebration*

**BERNSTEIN** Highlights from *On the Town*, *1600 Pennsylvania Avenue*, *Wonderful Town*, *On the Waterfront*, *Trouble in Tahiti*, *Peter Pan*, *Candide*

**John Wilson** conductor • **Lorina Gore** soprano  
**Kim Criswell** mezzo-soprano • **Julian Ovenden** tenor  
**Sydney Philharmonia Choirs**

Meet the Music

**Thu 10 May, 6.30pm**

Kaleidoscope

**Fri 11 May, 8pm**

**Sat 12 May, 8pm**

**Sydney Opera House**



**Yulianna Avdeeva in Recital**

**CHOPIN** Nocturne in C sharp minor, Op.posth.

Nocturne in E flat, Op.55 No.2

Fantasy in F minor, Op.49

Ballade No.2 in F, Op.38

Four Mazurkas, Op.7

Polonaise in A flat, Op.53

**LISZT** La lugubre gondola, S200

Unstern! – Sinistre, S208

R.W. – Venezia, S201

Sonata in B minor, S178

**Yulianna Avdeeva** piano

International Pianists in Recital

Presented by

Theme & Variations

Piano Services

**Mon 14 May, 7pm**

**City Recital Hall**



**Lukáš Vondráček returns to Sydney**

**JS BACH** orch. **Elgar** Fantasia & Fugue in C minor, BWV 537

**PROKOFIEV** Piano Concerto No.3

**ELGAR** Symphony No.2

**John Wilson** conductor

**Lukáš Vondráček** piano

APT Master Series

**Wed 16 May, 8pm**

**Fri 18 May, 8pm**

**Sat 19 May, 8pm**

**Sydney Opera House**



**Royal Fireworks**

*SSO Brass Ensemble*

**HANDEL** arr. **Howarth** Music for the Royal Fireworks

**ELGAR** arr. **Krienes** Enigma Variations: Nimrod

**Robert Johnson** conductor

**SSO Brass Ensemble**

Tea & Symphony

**Fri 18 May, 11am**

**Sydney Opera House**



**Mozart and the Piano**

**SUK** String Serenade

**MOZART** Piano Concerto No.21 in C, K467

**Andrew Haveron** violin-director

**Daniel de Borah** piano

Mozart in the City

**Thu 24 May, 7pm**

**City Recital Hall**



**Introduced Species**

This one hour special event explores the crisis of the trash vortex in our oceans through sound and image and the dangerous cuteness of rubber ducks.

**KABBOTT** Introduced Species – Symphony No.2

**Iain Grandage** conductor

Co-presented with

Sydney Ideas

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**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

**PLAYLIST**

TUESDAY 1 MAY, 6.30PM

.....  
CITY RECITAL HALL

**Playlist with  
Matthew Wilkie**

**Roger Benedict** *conductor*

**Matthew Wilkie** *bassoon*

**A personal selection of music  
presented by Matthew Wilkie**

**JAN DISMAS ZELENKA (1679–1745)**

***Hipocondrie (Hypochondria) – Concerto for 7 instruments***

*Adagio (Grave) –*

*Allegro – Adagio – Allegro – Lentement – Adagio*

**JOHANNES BRAHMS (1833–1897)**

**1st movement from**

**Serenade No.2 in A major, Op.16**

*Allegro moderato*

**EDWARD ELGAR (1857–1934)**

**Romance for bassoon and orchestra, Op.62**

**FRANZ SCHUBERT (1797–1828)**

**Two movements from the incidental music  
for the play *Rosamunde***

*Pastoral Music*

*Entr'acte III*

**IGOR STRAVINSKY (1882–1971)**

**2nd movement from**

**Concerto in E flat major (Dumbarton Oaks)**

*Allegretto*

**DMITRI SHOSTAKOVICH (1906–1975)**

**Two movements from**

**Symphony No.9 in E flat major, Op.70**

*Largo –*

*Allegretto*

.....  
Estimated durations: 8 minutes,  
8 minutes, 5 minutes, 10 minutes,  
5 minutes, 11 minutes

The concert will be performed without  
interval and will conclude at  
approximately 8pm.

.....  
Please join us in the foyer following  
the concert for a chance to mingle with  
the musicians.

.....  
COVER PHOTO: Anthony Geernaert



Principal Partner

# ABOUT THE MUSIC

## **ZELENKA *Hypochondria* Concerto**

In a spirit of discovery, tonight's concert begins with an unusually named concerto by a probably unfamiliar Bohemian composer. Jan Dismas Zelenka was a contemporary of Telemann and J.S. Bach, and admired by both. The son of an organist, he was likely educated in Prague, and his career took off in 1710–11 when he joined the renowned Dresden court orchestra as a double bass player, very quickly earning respect as a composer of sacred music. He was granted study trips to Italy and Vienna and studied with eagerness the musical trends of the day, incorporating these in a distinctive and adventurous, even eccentric, personal style.

In 1723 he returned to Prague to conduct music for the coronation of Charles VI as King of Bohemia and while there dashed off six instrumental concertos 'in a hurry' – a truth borne out by a particularly messy score! One of the four surviving works from this set is the *Hipocondrie* concerto for two oboes, two violins, viola, bassoon and basso continuo.

Zelenka's title has a cognate in 'hypochondria'. It referred to a form of melancholy, brought about, it was thought, by an excess of black bile in the lower abdomen – literally 'under' (hypo) 'the sternum' (chondria). But already in the early 18th century it had acquired something of its modern sense as a malady 'in which one complains of various pains and of excessive suffering, in spite of an appearance of good health'.

The 18th-century Scottish physician George Cheyne described hypochondriacal symptoms as 'many, various, changeable, shifting from one place to another'. It's a description that could easily be applied to Zelenka's music, especially the alternations between major and minor keys in its majestic opening and the sudden contrasts of character, veering between nervous uncertainty and confident vitality before ending, unexpectedly, in depressive gloom.

## **BRAHMS 1st movement from Serenade No.2**



Brahms composed his two serenades for orchestra after spending time getting to know the divertimentos and serenades of Mozart and Haydn, and they adopt the same multi-movement and relaxed forms as his classical models. For Brahms they were a preparation for symphonic writing, also delaying the day

when he would have to complete an actual symphony.

He changed his mind several times about the scoring of the first serenade, which went from music for nine players to a full orchestral piece, but the second serenade came out right first time, and he wrote to his friend, the violinist Joseph Joachim, 'I was in a perfectly blissful mood. I have seldom written music with such delight'. Premiered under Brahms's direction in Hamburg on 10 February 1860, it is one of his most mellow and pleasant works, and he remained very fond of it, though insisting that its subtleties required careful preparation by the performers.

The most distinguishing feature of this serenade is the complete absence of violins – an almost unheard of occurrence in an orchestral concert. In this music the violas have the top line in the strings, thereby putting the wind instruments in higher relief and creating a palette weighted towards warmer sounds. Brahms makes particular use of the clarinets in their lower register, often with the added richness of bassoons, as in the very opening bar of the first movement (*Allegro moderato*) where they sing a hymn-like theme over plucked strings.

## ELGAR Romance for bassoon and orchestra



As a performer, Edward Elgar played violin (and viola) as well as piano and organ – these were his main instruments. But he also taught himself how to play bassoon when he was a teenager and was a member of a woodwind quintet for a time. This skill and his friendship with Edwin F. James, principal bassoon of the London Symphony

Orchestra, led to the composition in 1910 of his Romance for bassoon and orchestra: a miniature masterpiece and a welcome addition to the all-too-limited repertoire for solo bassoon. (Ironically, its sheer brevity makes it difficult to program in orchestral concerts and it's heard most often in recitals with Elgar's own piano arrangement of the accompaniment.)

Elgar's Romance sweeps away the popular cliché of the bassoon as 'clown of the orchestra'. If you grew up associating the bassoon with the grumpy Grandfather of Prokofiev's *Peter and the Wolf*, then this elegant music will reveal the instrument in a more lyrical role. The mood is melancholy and at least one writer attributes this to Elgar's sadness following the death of his friend August Jaeger (immortalised in the *Nimrod* movement of the *Enigma Variations*). Also influential was Elgar's work on his Violin Concerto around the same time and both pieces begin with strikingly similar ideas for the orchestra and the solo entries.

Elgar taught himself  
how to play bassoon...



*“A pianist of  
immense  
pianistic gifts.”*

Sydney Morning Herald

# Lukáš Vondráček returns to Sydney

The winner of Brussels' 2016 Queen Elisabeth Piano Competition and Jury Prize winner of the Van Cliburn Competition returns to Australia for another bravura performance with the Sydney Symphony Orchestra, performing Prokofiev's 3rd Piano Concerto.

**JS BACH** orch. Elgar  
Fantasia & Fugue in C minor,  
BWV 537

**PROKOFIEV** Piano Concerto No.3  
**ELGAR** Symphony No.2

**John Wilson** conductor  
**Lukáš Vondráček** piano

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\*Selected performances. Prices correct at time of publication and subject to change. Booking fees of \$5–\$8.95 may apply depending on method of booking.



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## SCHUBERT Two movements from *Rosamunde*



Most composers of Schubert's time expected to make much of their living composing for the stage, and Schubert himself made numerous attempts at operas and music for plays, with mixed success. Of these it is his *Rosamunde* music that has survived in the modern repertoire, outliving the play for which it was composed.

Helmine von Chézy's play *Rosamunde, Princess of Cyprus* is now lost, but it was described as feeble and muddled, and it received only one further performance after the premiere at Vienna's Theater an der Wien on 20 December 1823. Schubert's music, however, was enthusiastically received and his friend Franz von Schober described how the audience insisted on repeats of the overture and the shepherds' chorus.

The music (nine numbers, including three choruses and a song with orchestra) followed the play into obscurity, until Sir George Grove and Arthur Sullivan, on their expedition to Vienna to unearth Schubert manuscripts in 1867, discovered the music in a dusty cupboard in the house of a Dr Schreiner. Since then its popularity has never waned.

The Pastoral Music (or Shepherd's Melody) uses just clarinets, bassoons and horns to create a quietly rustic atmosphere. The third Entr'acte will be recognised by lovers of piano music: it lent its opening theme to Schubert's Impromptu No.3 in B flat.

Schubert's music has outlived the play for which it was composed

## STRAVINSKY

### 2nd movement from *Dumbarton Oaks*



This music offers a modern take on the baroque concerto grosso genre: music that sets a small group of soloists (the concertino) against a larger ensemble (the ripieno). 'Concerto in E flat' is Stravinsky's title and he described it as 'a little concerto in the style of the Brandenburg Concertos'. Those concertos by

Johann Sebastian Bach delight the listener by varying the groups of solo instruments: winds, brass, strings. Here it's as though Stravinsky has condensed the six Brandenbergs into one, treating



all 15 instrumentalists at times as soloists. Stylistically, though, Bach proves to be a point of departure. The complex rhythmic irregularities of the first movement recall *The Rite of Spring* and in the tongue-in-cheek second movement (*Allegretto*) the stylistic references expand to include a fluttering flute solo such as you might expect in a Tchaikovsky ballet.

Stravinsky's Concerto in E flat has a nickname, too, and it tells us how he came to compose it. Mr and Mrs Robert Woods Bliss were generous patrons of the arts, and they commissioned a piece 'of Brandenburg Concerto dimensions' for their 30th wedding anniversary, which fell due in 1938. Stravinsky then went to visit them, at Dumbarton Oaks, near Washington DC, and it was there that the concerto was first heard, on 8 May 1938. Stravinsky was to have conducted, but he was undergoing a cure for tuberculosis near Geneva so, at his wish, the great teacher of composers Nadia Boulanger conducted instead. The name 'Dumbarton Oaks' is fittingly attached to this concerto, since the composer may have been partly inspired in the architectural conception of the music by the layout of the house's gardens.

*Dumbarton Oaks*  
was commissioned  
as a piece 'of  
Brandenburg Concerto  
dimensions'

## SHOSTAKOVICH

### Two movements from Symphony No.9



Shostakovich might have been daunted by the prospect of writing a Ninth Symphony. There was the precedent of Beethoven's masterpiece – bringing voices into a symphony for the first time. And Bruckner had died before completing his Ninth, which led Mahler – superstitiously – to refuse to give *The Song of the Earth* a number in his symphonic sequence. A Ninth is an enormous challenge; for Shostakovich this was compounded by other circumstances. Not least, the Ninth Symphony [1945] was expected to celebrate the Red Army's victory over Fascism – indeed, Stalin is said to have 'suggested' Beethoven's Ninth as the model for a massive, optimistic choral symphony.

The result, however, is as unlike Beethoven's Ninth as it was possible for Shostakovich to write. Lasting little over half an hour, and without a chorister in sight, it is almost defiantly simple in its design.

The fourth movement (*Largo*) is a strange little recitative for solo bassoon, introduced by self-consciously ceremonial trombones and punctuated by listless chords coloured by the cold sound of a cymbal hit with a timpani stick. The final movement (*Allegretto*), which follows without a pause, has all the energy that the preceding section lacks. The style is apparently light-hearted, even glib, with strong resonances of comic opera in its seemingly simple melodies and shamelessly gauche scoring; a simple cadence summarily brings the game to an end.

This was not the piece that Stalin, nor anyone else, was expecting – but it is a measure of Shostakovich's ambiguity that its tone can be interpreted as the 'sheer joy of making self-sufficient music' or as a bitterly ironic response to the world left behind by World War II.

...as unlike  
Beethoven's Ninth  
as it was possible  
for Shostakovich to  
write.

SYDNEY SYMPHONY ORCHESTRA © 2018

Adapted in part from notes by David Garrett (Brahms, Stravinsky),  
Yvonne Frindle (Schubert), Gordon Kerry (Brahms, Stravinsky,  
Shostakovich)



**sydney symphony  
orchestra**

**David Robertson**  
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ACN 003 311 064 ABN 27 003 311 064

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PAPER  
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BRENDAN READ

## Matthew Wilkie

### *bassoon*

---

Matthew Wilkie grew up in Canberra and, after studying at the Queensland Conservatorium of Music, in 1979 went to Europe, where he ended up staying for 23 years. While studying bassoon in Hanover, Germany with Klaus Thunemann, he was a prize winner at the International Music Competition in Geneva. He has since appeared as soloist with many orchestras, including the Orchestra de la Suisse Romande, Württemberg Chamber Orchestra and Chamber Orchestra of Europe, as well as the Sydney Symphony Orchestra, which he joined as principal bassoon in 2000.

He has been a member of the Chamber Orchestra of Europe since 1986, and has worked under such conductors as Claudio Abbado, Nikolaus Harnoncourt, Lorin Maazel, Zubin Meta, Roger Norrington, Yannick Nézet-Séguin and Bernard Haitink. He appears on countless recordings with the COE, many of which have received international awards. His solo and chamber music recordings include concertos by Mozart, Vivaldi and Richard Strauss; the complete wind chamber music of Mozart and Richard Strauss; and six trio sonatas by Zelenka.

His 2009 recording of Bach and Telemann sonatas, *The Galant Bassoon*, was shortlisted for an ARIA award and has been praised internationally. He has also appeared at many international festivals and is a regular guest at the Australian Festival of Chamber Music in Townsville.

Matthew Wilkie's most recent solo appearances with the SSO were in 2008, playing Mozart's Bassoon Concerto, and 2011, when he gave the premiere of James Ledger's *Outposts* bassoon concerto, which was written for him.

Besides his commitments with the SSO, Matthew continues to work as principal bassoon with the Chamber Orchestra of Europe, travelling to Europe five times a year. He is also much in demand as a teacher and gives masterclasses in Europe and Japan.



## **Roger Benedict** *conductor*

PRINCIPAL VIOLA, ARTISTIC DIRECTOR OF THE SSO FELLOWSHIP

---

Roger Benedict's career as a conductor has been informed and enriched by more than two decades as a principal player in some of the world's leading orchestras, his extensive work as a soloist and chamber musician, and his deep involvement in orchestral training and development.

He is currently Principal Viola of the SSO and Artistic Director of the SSO Fellowship program, building it into the leading professional training program for musicians in Australasia. Previously he was Principal Viola in the Philharmonia Orchestra in London (1991–2000).

Increasingly active as a conductor, he has conducted the SSO in subscription concerts at the Sydney Opera House, City Recital Hall and in regional centres, as well as for special events. He regularly conducts the SSO's Fellowship ensembles, including concerts at the Sydney Opera House and on tour. He has also collaborated with the Auckland Philharmonia, and many other orchestras throughout Australia and New Zealand. Heavily involved in nurturing emerging talent, he has coached the European

Union Youth Orchestra since 2000, and conducted many youth and young professional orchestras, including the Southbank Sinfonia (London) and UK National Youth Orchestra (Aldeburgh).

Recent engagements include subscription concerts with the Sydney and Adelaide symphony orchestras, as Associate Conductor of the National Youth Orchestra (UK) and the Young Symphonists programs of the Australian Youth Orchestra, to which he returns in 2018. In his work with the SSO Fellows, he has gained admiration for his adventurous and imaginative programming and also for his dedication to outreach and community activity, regularly presenting workshops in schools, prisons and in corporate settings.

Roger Benedict has held teaching appointments at the Royal Northern College of Music (UK) and the Sydney Conservatorium of Music, and given masterclasses worldwide.

# ABOUT THE ORCHESTRA

PHOTO: KEITH SAUNDERS



## 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, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on five occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

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 Learning and Engagement 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 commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and 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 conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

2018 is David Robertson's fifth season as Chief Conductor and Artistic Director.

# THE ORCHESTRA



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



**Brett Dean**  
ARTIST IN RESIDENCE  
SUPPORTED BY  
GEOFF AINSWORTH AM &  
JOHANNA FEATHERSTONE



**Andrew Haveron**  
CONCERTMASTER  
SUPPORTED BY VICKI OLSSON

## FIRST VIOLINS

**Andrew Haveron**  
CONCERTMASTER

**Fiona Ziegler**  
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Jenny Booth  
Georges Lentz  
Alexandra Mitchell  
Léone Ziegler  
Emily Qin<sup>o</sup>

**Cristina Vaszilcsin<sup>o</sup>**  
**Sun Yi**

ASSOCIATE CONCERTMASTER

**Kirsten Williams**  
ASSOCIATE CONCERTMASTER

**Lerida Delbridge**  
ASSISTANT CONCERTMASTER

Brielle Clapson  
Sophie Cole  
Claire Herrick  
Nicola Lewis  
Emily Long  
Alexander Norton  
Anna Skálová

## SECOND VIOLINS

**Marianne Edwards**

Alice Bartsch  
Victoria Bihun  
Shuti Huang  
Wendy Kong  
Nicole Masters  
Kirsty Hilton  
Marina Marsden  
**Emma Jezek**  
ASSISTANT PRINCIPAL  
Rebecca Gill  
Emma Hayes  
Monique Irik  
Stan W Kornel  
Benjamin Li  
Maja Verunica

## VIOLAS

**Anne-Louise Comerford**

Jane Hazelwood  
Graham Hennings  
Stuart Johnson  
Justine Marsden  
Leonid Volovelsky

**Roger Benedict**  
**Tobias Breider**  
**Justin Williams**  
ASSISTANT PRINCIPAL  
Sandro Costantino  
Rosemary Curtin  
Felicity Tsai  
Amanda Verner

## CELLOS

**Leah Lynn**  
ASSISTANT PRINCIPAL  
Kristy Conrau  
Fenella Gill  
David Wickham  
**Umberto Clerici**  
**Catherine Hewgill**  
Timothy Nankervis  
Elizabeth Neville  
Christopher Pidcock  
Adrian Wallis

## DOUBLE BASSES

Steven Larson  
Richard Lynn  
Kees Boersma  
**Alex Henery**  
David Campbell  
Jaan Pallandi  
Benjamin Ward

## FLUTES

**Lisa Osmialowski<sup>o</sup>**  
Carolyn Harris  
**Rosamund Plummer**  
PRINCIPAL PICCOLO  
**Emma Sholl**  
A/ PRINCIPAL

## OBOES

David Papp  
**Alexandre Oguey**  
PRINCIPAL COR ANGLAIS  
**Diana Doherty**  
**Shefali Pryor**

## CLARINETS

Alex McCracken\*  
Oliver Shermacher\*  
**Francesco Celata**  
A/ PRINCIPAL  
Christopher Tingay

## BASSOONS

Matthew Wilkie  
PRINCIPAL EMERITUS  
Fiona McNamara  
**Todd Gibson-Cornish**  
**Noriko Shimada**  
PRINCIPAL CONTRABASSOON

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**Geoffrey O'Reilly**  
PRINCIPAL 3RD  
Euan Harvey  
Marnie Sebire  
Aidan Gabriels<sup>†</sup>  
**Ben Jacks**  
Rachel Silver

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Daniel Henderson\*  
**David Elton**  
**Paul Goodchild**

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**Christopher Harris**  
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Amanda Tillett<sup>†</sup>  
**Scott Kinmont**  
Nick Byrne

## TUBA

Perry Hoogendijk<sup>o</sup>  
Steve Rossé

## TIMPANI

Brian Nixon<sup>o</sup>  
**Mark Robinson**  
A/ PRINCIPAL

## PERCUSSION

**Rebecca Lagos**  
Timothy Constable

## HARP

Louise Johnson

## THEORBO

Tommie Andersson

**Bold** = PRINCIPAL  
**Bold Italics** = ASSOCIATE PRINCIPAL  
<sup>o</sup> = CONTRACT MUSICIAN  
\* = GUEST MUSICIAN  
<sup>†</sup> = SSO FELLOW  
Grey = PERMANENT MEMBER OF  
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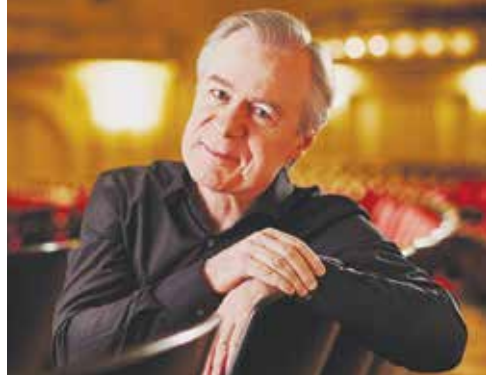


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PHOTO: KEITH SAUNDERS

Associate Principal Trombone Scott Kinmont with  
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BRETT DEAN *Cello Concerto*  
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In memory of my father,  
Emil Hilton,  
who introduced me to music  
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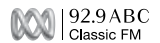
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