

# The Score





## FROM MY DESK



**OLIVIA PASSMORE**  
Patrons Manager

A friend recently asked me how I came to know everything about classical music, and particularly the music Orchestra Victoria performs alongside its ballet and opera partners. Flattered to be thought of so highly, I was sad to burst her bubble and admit that my knowledge is in fact rather limited. It is true: Orchestra Victoria has increased my understanding and appreciation of the working life of a professional musician. I have also had great exposure to the dexterity, breadth of repertoire and companionship synonymous with a pit orchestra. However, I remain at the very beginning of my education. I invite others to join me on this amazing journey. Come and hear Orchestra Victoria perform in the pit, enjoy a chamber performance, or discover our music education program.

In addition to learning from the talented Orchestra Victoria players, I also lean on another wonderfully informed group of individuals – namely, our philanthropic supporters. From this engaged group, I have picked up some weird and interesting information about everything from Wagner's Ring Cycle to comparisons between our state's own pit orchestra and orchestras around the world. I regularly come away from Orchestra Victoria donor functions feeling both enlightened and inspired. They provide a rare opportunity to meet in person with like-minded people, to experience world-class music and talk about our shared passions – be these ballet, opera, chamber music, or all three. If you feel you could belong to this group, or want to know more about supporting Orchestra Victoria, please get in touch.

Philanthropy enables the orchestra to grow and increase its owned instrument stock, as well as powering the orchestra's performances outside of the pit, and our education program throughout Victoria. Thank you to the wonderful individuals whose generosity supports Orchestra Victoria.





## GET TO KNOW ...

*Hendrix, Hungary and hammocks*

### **VIOLINIST ERICA KENNEDY**

Associate Principal 1<sup>st</sup> Violin

#### **What music do you relax to?**

Usually music I'm not currently playing, and my tastes are varied. My Tropical Island set list includes *Somewhere Over the Rainbow*/*What a Wonderful World* by Israel Kamakwio'ole, the slow movement from the Debussy string quartet, pretty much any string music by Vaughan Williams, *Little Wing* by Jimi Hendrix and most Sting and Stevie Wonder.

#### **What hobbies help you unwind?**

With a pretty busy playing life and two kids under five, I'm not sure what you mean by hobbies! I used to love skiing (snow and water) and I'm hoping to get back to both as the kids get older. The closest I've got lately is tobogganing!

#### **Do you have a favourite composer?**

Many! Beethoven for his string quartets, Mahler for his symphonies, Prokofiev for his ballets, Shostakovich for his ability to capture the rawest emotions and Debussy for his sheer beauty.

#### **Where did you grow up and was music a big part of your family or community?**

I grew up in Melbourne. My father was a cellist and although he died when I was very young, my mum, who was a flautist with the original Elizabethan Trust Orchestra in Sydney, was very active in my musical life. I began piano lessons when I was four years old and started the violin a year later. I also have quite a musical extended family, so it was always going to be hard to avoid. I went to a high school that specialised in music, where I also played trombone, alto saxophone and jazz piano.

#### **Tell us about your violin: how long have you been together?**

It's an 1825 Edward Panormo. I set off to London in search of it when I was 19, with a ridiculous amount of cash my mum had stuffed into my backpack! I searched unsuccessfully through the auction houses there. Then the family friend and violinist I was staying with heard from a colleague who had retired from teaching at the Royal Academy and had decided to sell her instrument. The timing was fortuitous. I went and played for her, a kind of audition. I loved the instrument and she was happy for me to buy it. My violin and I have been together ever since.

#### **When you look back on the many seasons you have played, can you think of any funny stories?**

There have been a few memorable moments, but nothing comes close to my mum's stories of animals excreting into the pit during *Aida*, or Her Majesty's Theatre in Sydney burning down.

#### **What do you love about Orchestra Victoria and working in the pit?**

Until I joined Orchestra Victoria, my performing life was made up of mainly chamber music and symphony orchestra playing. I love the collaborative nature of opera and ballet orchestral playing, the sense that you're part of something much bigger.

#### **Which work are you most looking forward to performing this year and why?**

I love performing chamber music with Orchestra Victoria. It takes me back to my string quartet roots, particularly Haydn's *The Seven Last Words of Christ* for string quartet.

#### **How would you describe your evolution as a musician?**

I'll always be grateful for the opportunity to study different instruments and musical styles. It helped me to develop the flexibility required when tackling different programs and ensembles. Another significant factor in my musical

developments was the twelve years I spent as first violinist with the Flinders Quartet. During that time, I worked with amazing musicians worldwide and really explored the depth and possibilities of musical expression and of the instrument. I hope that my flexibility and musical searching as a musician and violinist continue to grow.

#### **Do you find leadership as associate principal rewarding?**

I find all leadership positions rewarding. Section leaders need to be very assured of their musical approach and demonstrate it clearly, while not getting in the way of the bigger picture. When acting as concertmaster, I enjoy being the link between the conductor and the orchestra. Sitting as an associate leader requires a slightly different set of skills. You need to be completely clued in and flexible to your section leader, while still providing them with strong support. You need to constantly gauge what the leader needs from you. You are also the link between the section and the leader and therefore must be aware of what the section needs from you.

#### **What is your favourite ice cream flavour?**

Peppermint choc-chip.

#### **Where in the world would you most like to visit?**

I haven't been to Africa yet and would love to experience the power of its nature and history, not to mention the music – the primal beats and rhythms which are the foundation of so much of today's music. But then again, if you asked me the same question tomorrow, I might say Hungary!

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*... the amazing women in my family  
inspire me with their passion, strength  
and sheer bravery.*

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#### **How many hours a day do you practice?**

Due to a pretty hectic and irregular schedule, it varies. I'm happiest if I can manage a couple of hours a day.

#### **Has there been a role model in your life who has inspired you?**

Many! I've been fortunate to have studied and worked with some amazing musicians who have all inspired me in different ways, particularly Gabor Takács-Nagy and William Hennessy – both long-standing first violinists with their respective string quartets. More personally, the amazing women in my family inspire me with their passion, strength and sheer bravery.

#### **Apart from violin, which orchestral instrument is your favourite?**

The cello. The register, the warmth of the sound, the expressiveness – it just speaks to the soul.

#### **If you were stranded on a desert island, what three things would you want with you?**

A hammock, cocktail, and personal chef.

#### **How do you balance your music and your role in the orchestra with your other roles and responsibilities in life?**

I'm still figuring that one out! A shared online calendar at home, a lot of forward planning and a bit of artful negotiation.



**If you weren't a musician what would you be?**

Perhaps an explorer of desert islands – so long as I could take my hammock, cocktails, and personal chef!

**What do you do during interval?**

Have a cup of tea and try not to eat chocolate. It's also a nice chance to catch up with my colleagues.

**What is your favourite energy snack during a performance?**

Aside from the odd interval chocolate temptation fail, I tend not to eat during performances. Performing can be a workout in terms of concentration and for the upper body, but it's usually not exactly a cardio workout and therefore doesn't aid digestion!

**What other genres of music do you enjoy to play or listen to and why?**

Soul, funk, jazz. I grew up playing and listening to all kinds of music, including playing fiddle in an Irish cover band for a few years. I also regularly write and record string parts for bands from pop through to pretty heavy alternative rock. I enjoy most styles of music apart from country and hip-hop.

**What is the most memorable concert you have attended?**

A concert put on by the tutors of the International Musicians Seminar in Prussia Cove when I studied there with my quartet, The Dvorak Piano Quintet. Lorand Fenyves was playing first violin and by that stage was quite frail. His music had to be enlarged to five times its original size with a very large lamp over his music stand. Gabor Takács-Nagy was playing second violin and was so concerned about Fenyves that he spent most of the performance helping him turn his pages and adjusting his light. He played little of his own part! On cello, Steven Isserlis was literally a good couple of metres away from the rest of the group doing his own thing. It was a concert of characters and very amusing but also very personal. The demonstration of absolute care and respect from Gabor towards Lorand was touching and beautiful to watch.

**What was the first record you ever bought with your own money?**

I suspect it was Village People! Cancelled out soon after by Guns and Roses!

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*Find your own path and you can have a very rewarding life full of profound experiences, exciting travel, and wonderful people.*

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**What were you like as a child? Ratbag or angel?**

Angel, of course.

**What do you do to stay healthy?**

Run around after two ratbags! Try desperately not to drink too much and sleep whenever possible.

**Who supports you most during busy performance seasons?**

My long-suffering husband. During busy performance periods – in fact, a lot of the time, he picks up the pieces at home.

**Who or what has helped you the most in becoming a professional musician?**

My mum. From paying for music lessons, transporting me to and from the lessons and performances, practising with me every morning, buying instruments, being there to cheer me on at every performance and provide lots of pep talks. Really, she's made it all possible.

**What advice would you give to anyone considering a career in music?**

Go for it! Find your own path and you can have a very rewarding life full of profound experiences, exciting travel, and wonderful people. But no matter what kind of talent you start with, it will take a lot of work and self-motivation, which is not so bad if you are doing something you love and are passionate about.

# JULIE AMOS

*Thank you and goodbye!*

**JULIE AMOS**

General Manager (outgoing)  
Orchestra Victoria

Orchestras are steeped in tradition and rely on the passing down of musical stories. The more experienced musicians are preparing the next generation of story-tellers by teaching the newer members wisdom and experience that extends beyond their lifetime.

It's quite profound to think of music in this way, as a continuous story, but it is simply that.

This mix of musical experience is what makes things exciting – no two performances are ever the same, as the living and breathing organism that is the orchestra adapts and reacts to its environment.

Musical evolution is occurring and this tradition must always continue.

Occasionally, as an observer, you catch a glimpse of a smile or a twinkle in an eye, which quickly spreads across the orchestra, and you are left wondering what the joke was. We on the outside will never know, but those on the inside just discovered something new or different or fun in a piece that may have been performed more than 100 times in an individual musician's lifetime.

Evolution also occurs in the management team and, after nine years of association with Orchestra Victoria, I have heard many musical stories and helped prepare the orchestra for the next generation of leadership.

You, our supporters, are part of Orchestra Victoria's story in the past, present and future. It has been the greatest pleasure to be part of this journey with you and I cannot thank you enough for believing in our vision.

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I am in awe of Nicolette Fraillon's hard work, dedication and pursuit of excellence, and I know Orchestra Victoria will reach even greater heights under her continued leadership, with support from The Australian Ballet.

I'm proud to have been a custodian of this great company for a chapter in its story and will be 'Pit & Proud' forever!

*Julie Amos leaves Orchestra Victoria this month to take up the position of general manager at HotHouse Theatre in Albury-Wodonga.*



# BUILDING A VIBRANT COMMUNITY

*A message from Bendigo Bank,  
Principal Regional Partner of OV*



**ROBERT MUSGROVE**

Executive Engagement Innovation  
Bendigo Bank

Bendigo Bank is very proud to have been Principal Regional Partner of Orchestra Victoria for the past 13 years. As partners we've shared a vision, and our efforts, so that communities across Victoria can have access to high-quality education and great music performed by world-class musicians.

This shouldn't be confined to the cities: Orchestra Victoria is an "orchestra for the people of this state", so it makes sense to do together whatever we can to bring the music to the people.

We also need to support and foster the great talent emerging in regional areas, and this is why we're such ardent supporters of the *On the mOve!* program. It's an exceptional opportunity for aspiring musicians to learn and develop their skills alongside the orchestra's musicians, an opportunity many of them would not otherwise get. I have seen first-hand the benefits of this program.

The idea of accompanying this program with a week-long festival in two regional areas has been a great success, and we've seen these communities come together and thrive during the festivities.

It's experiences like this that makes the Bendigo Bank team proud to support and partner with Orchestra Victoria. We know that a community doesn't just require financial capital to be successful and vibrant - it becomes these things through the nurturing of its creative capital, through giving its people development opportunities, and ensuring that they have access to the experiences that inspire them.

As Orchestra Victoria's partner we have seen all these things play out over our 13-year journey, and we look forward to doing whatever we can to realise our shared vision in the years to come.



# SUPPORTING ORCHESTRA VICTORIA

*Special philanthropy events*



**THIS PAGE:**  
(Clockwise from top left)

Tomomi Brennan and Barbara Kolliner

Adrienne Shaw

Graeme Bawden

Supporters around the harp

Lisa-Maree Amos and supporters

Anthony Gilham and Jordan Klein





# MUSCLING UP FOR THE RING

*Ben Anderson fulfils his Wagner dreams*

## **BEN ANDERSON**

Principal Bass Trombone

### **I PLAYED WAGNER FOR THE FIRST TIME IN HIGH SCHOOL. I'D STARTED PREPARING FOR YOUTH ORCHESTRA AUDITIONS, AND EXCERPTS FROM WAGNER'S OPERAS KEPT POPPING UP ON EVERY AUDITION LIST.**

It popped up even more frequently at university. It suited me fine: like most brass players, I liked to play loud. But for those who had to listen, my incessant practising didn't have the same appeal. My younger brother still bolts at the slightest hint of 'The Ride of the Valkyries'.

I'll admit, practising these tiny fragments *ad nauseum* even started to take its toll on me. But eventually I was lucky enough to take a history class offered at Melbourne University on Wagner's *Ring*, taught by Warren Bebbington. Delving into the history and complexity of this mammoth piece, I became obsessed. I kept a copy of the libretto with me all the time, listened to every recording available, and read books and articles about every little detail. I even started entertaining thoughts of playing *The Ring* one day.

In 2013, the bicentenary of Wagner's birth, I was invited to play with Orchestra Victoria for the first time, on a six-month contract. Opera Australia was mounting its first *Ring* cycle, but it came after my contract, so I wouldn't be playing. Close, but no cigar.

September came, and I got a phone call. The bass trumpet player had pulled out, and they were asking if I knew how to play it (bass trumpets are bigger than regular trumpets and played by trombonists). Now, being honest, I had never played a note on a bass trumpet, but there were still a couple of weeks - how hard could it be?

Days passed, and it was looking increasingly likely that I'd be playing. So, when I saw a call from the orchestra, I thought, "This is it, they're going to offer me the job!" Sadly, they were calling to let me know that they'd found someone more qualified (he'd played bass trumpet before, for a start), and with that, my chance to be in the 2013 Ring Orchestra was over.

I was crestfallen. I remember thinking, "This is the only chance I will ever get to play *The Ring*," and lamenting my crushed dream. A little melodramatic, I know. I did play offstage steerhorn in the 2013 performances, but it wasn't quite the same (in one opera I played only eight notes).

Fast forward to 2015. I'm now a full-time member of Orchestra Victoria, having joined in February. In November, Opera Australia announce they will be reviving the 2013 production. Sometimes dreams really do come true ...

But then there was a new challenge: learning to play the contrabass trombone (like the bass trombone but even bigger - I had to start going to the gym). Over the next year, I spent lots of time getting to know my heavy new friend, and even flew to Sydney to have some lessons, preparing for the first rehearsal in October.

What followed was three months of the most gruelling yet rewarding music-making I have ever experienced. I will never forget that last D-flat major chord of our final *Götterdämmerung* performance, and the disbelief I felt that after such an intense and emotional journey, it was all over. Until the next time, at least.





# THE BEST OF BOTH WORLDS:

Rachel Shaw

## RACHEL SHAW

Tutti Horn

### AS CLASSICAL MUSICIANS IN AUSTRALIA WE ARE LUCKY TO BE PRESENTED WITH A LARGE VARIETY OF OPPORTUNITIES AND TO BE ABLE TO PURSUE MULTI-FACETED CAREERS.

However, we often face difficult decisions and sometimes harsh realities very early on. We adapt to working with various personalities and learn that opportunities sometimes lead you away from your family and friends, but present you with life experiences that are essential to becoming a well-rounded musician. A big part of this is choosing which path to focus on (at least to begin with), and I was no exception. Did I want to be a full-time chamber musician, perform as a horn soloist in front of orchestras around the world, follow my deep passion for education and become a pedagogue? Or was an orchestral career my calling? Luckily for me, at the ripe age of 16 I knew deep down that one day I would hold a full-time position in a professional orchestra.

Growing up on the Gold Coast, I was fortunate to play in local, state and national youth orchestras, so I was exposed to the magnitude of the symphony orchestra very early on. The camaraderie and sense of belonging always made me feel very at ease; I was surrounded by people that often meant more to me than just colleagues or fellow students. During high school, my music class would take frequent trips into the city to see a performance by the Queensland Symphony Orchestra or an opera production. I would make sure we always got the seats where I could watch the orchestra from above and I would marvel at their professionalism. I could never quite understand how they got paid to do something so fun! It was in moments like these that I knew I had to be in an orchestra and would stop at nothing to get there.

*It really is overwhelming and quite surprising to think how many people it takes to put on just one of these productions, let alone so many each year.*

There are two kinds of large, full-time, professional orchestras in Australia: a pit orchestra and a symphonic orchestra. On the surface, they appear very similar. Both are made up of the same instruments in the same configuration, often playing music by the same composers. Pit orchestras are generally smaller, because they play in a more confined space. However, there are exceptions: the grand magnitude of the orchestra for The Ring Cycle is an obvious example.

I've been lucky enough in my career to spend quite a bit of time in both kinds of orchestras. I'd like to share with you just a small part of my journey.

I remember my first ever professional gig as a 19 year old with the Queensland Symphony Orchestra. Getting ready backstage, checking to see that my hair was tidy and my dress in order. Full of nerves walking on stage for the opening performance. Last-minute practice, making

sure every single phrase was perfect while the audience slowly seeped into the concert hall. Finally, the house lights went down and the stage lights came up and we were off, all eyes on the orchestra. This was my introduction to the professional realm of orchestral playing, which would become almost exclusively the work I would do.

*... I knew I had to be in an orchestra and would stop at nothing to get there.*

I travelled around Australia, performing casually with most of the states' capital orchestras and managed to secure myself a short-term contract with the Sydney Symphony Orchestra. This meant a big interstate move and those sacrifices everyone tells you about: leaving family and friends behind, something I struggle with, at times, to this day. But the work I did with the Sydney Symphony Orchestra was worth the sacrifices and the person I became because of my experiences I will be forever. Not to mention getting to perform in the Concert Hall of the Sydney Opera House - what a privilege!

It wasn't until I moved to Melbourne and joined Orchestra Victoria that I could explore performing in a pit orchestra. Everything was relatively new to me: the repertoire, the pit, the people. Walking backstage past dressing rooms, hearing opera singers warming up. Watching wigs, make-up and costumes transform people into someone (or something!) completely different. Standing up close to sets that would often tower over me - I mean seriously, they don't look that big from the audience! It truly is another world back there, and it's a phenomenon that takes a while to get your head around for someone as young and naïve as I was.

Performing in a pit orchestra is about more than just the music. You're part of something much bigger. It's about the whole experience of everyone working together. The orchestra, conductor, dancers, singers, choreographers, staging and lighting and so on. Not to mention the audience! It really is overwhelming and quite surprising to think how many people it takes to put on just one of these productions, let alone so many each year.

Working in Orchestra Victoria, we are incredibly lucky to be able to have the best of both worlds. Although we predominantly perform in the pit with the leading ballet and opera companies, we often get up on stage as a symphonic orchestra as well; we perform in Melbourne and tour around regional Victoria, playing various concertos and symphonies. We really are a lucky bunch to have so much versatility in our jobs. I am grateful every day to be able to do what I love and to work so closely with such an amazing group of people. I truly am living the dream!

# COMPANY NEWS

Latest updates from the orchestra

- With the departure of Julie Amos, Sara Pheasant steps in as interim General Manager. Sara has been a part of the senior management team at OV for the past year.
- Alyssa Conrau (Tutti Violin) and partner James welcomed Julian Henry Tait to the OV family on Sunday 2nd April.
- Orchestra Victoria is proud to have received the Special Award for Orchestral Excellence at this year's prestigious Green Room awards for our performance in Melbourne's Ring Cycle.

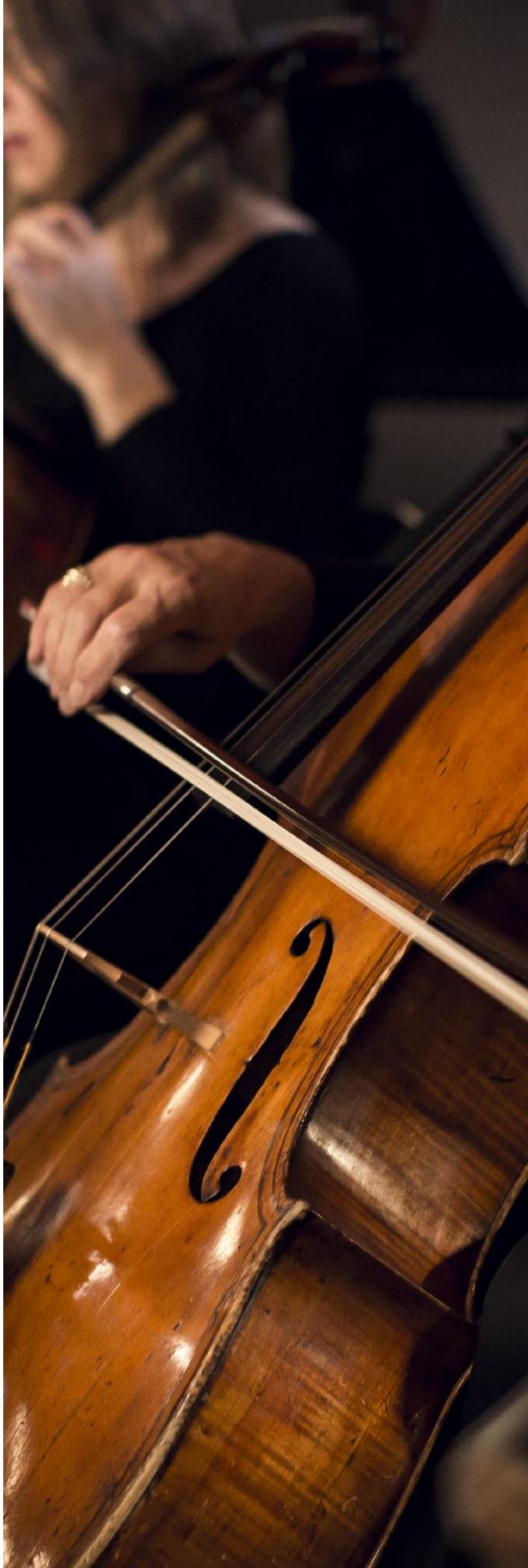
This was said about the Melbourne Ring Orchestra:

*"While much is made of the cruel demands Wagner places on his singers it is the orchestra that bears the lions-share of the workload. The artistic achievement of this group of musicians in last year's performances was perhaps unprecedented. To hear such a world standard orchestra perform with such power and beauty, so consistently over the 4 operas, was an experience that left performers and audience alike thrilled and often over-whelmed."*



**SARA PHEASANT**  
INTERIM GENERAL MANAGER

Sara is a dynamic leader, with more than ten years' experience in the university sector and awards for innovations in procedural reform. Her broad expertise and interests range from law to public space design and the arts. She joined the Orchestra's management team July 2016 as its Personnel Manager, and will continue to work with the company as the General Manager (Interim).



# 2017 PERFORMANCES

Join us on stage or in the pit

## MAY

**4 - 26 May**  
**Carmen**, Georges Bizet  
**Opera Australia**  
Arts Centre Melbourne  
State Theatre

**5 May**  
**La Sonnambula**,  
Vincenzo Bellini  
**Victorian Opera**  
Arts Centre Melbourne  
Hamer Hall

**10 - 20 May**  
**Cavalleria Rusticana**,  
Pietro Mascagni -  
**Pagliacci**, Ruggero  
Leoncavallo  
**Opera Australia**  
Arts Centre Melbourne  
State Theatre

**19 - 27 May**  
**King Roger**,  
Karol Szymanowski  
**Opera Australia**  
Arts Centre Melbourne  
State Theatre

## JUNE

**2 - 10 June**  
**Nutcracker -**  
**The Story of Clara**,  
Pyotr Ilyich Tchaikovsky  
**The Australian Ballet**  
Arts Centre Melbourne  
State Theatre

**16 - 27 June**  
**The Sleeping Beauty**,  
Pyotr Ilyich Tchaikovsky  
**The Australian Ballet**  
Arts Centre Melbourne  
State Theatre

**22 June - 1 July**  
**Cunning Little Vixen**,  
Leoš Janáček  
**Victorian Opera**  
Arts Centre Melbourne  
Playhouse

## JULY

**17 - 22 July**  
**Bendigo Festival**  
**Orchestra Victoria**  
Chamber Concerts  
17 - 22 July

On the mOVE! Concert  
20 July, The Capital  
Beauty and Tragedy  
22 July, Ulumbarra Theatre

**27 July**  
**Explorations 1:**  
**1960s Australia**  
**Orchestra Victoria**  
Southbank Theatre  
The Lawler

## AUGUST

**2 - 3 August**  
**On the mOVE! Yarra Ranges**  
**Orchestra Victoria**  
On the mOVE! Concert  
3 August  
The Memo, Healesville

**4 August**  
**Five on Fridays:**  
**Roving Brass**  
**Orchestra Victoria**  
The Memo, Healesville

**5 August**  
**Five at 5:**  
**Roving Brass**  
**Orchestra Victoria**  
St Luke's Church  
South Melbourne

**6 August**  
**Lazy Sundays:**  
**Roving Brass**  
**Orchestra Victoria**  
The Bowery, St Albans

**9 - 10 August**  
**On the mOVE!**  
**Western Suburbs**  
**Orchestra Victoria**  
On the mOVE! Concert  
10 August

**15 August**  
**Explorations 2:**  
**Political Music**  
**Orchestra Victoria**  
Southbank Theatre  
The Lawler

**24 August - 2 September**  
**Symphony in C**  
**The Australian Ballet**  
Arts Centre Melbourne  
State Theatre

## SEPTEMBER

**12 - 30 September**  
**Alice's Adventures**  
**in Wonderland**,  
Joby Talbot  
**The Australian Ballet**  
Arts Centre Melbourne  
State Theatre

## OCTOBER

**5 - 13 October**  
**School Holiday Program**  
**Orchestra Victoria**

**16 - 22 October**  
**Brass Tour**  
**Orchestra Victoria**

**20 October**  
**Five on Fridays:**  
**Music and Politics -**  
**Shostakovich Speaks**  
**Orchestra Victoria**  
The Memo, Healesville

**21 October**  
**Five at 5:**  
**Music and Politics -**  
**Shostakovich Speaks**  
**Orchestra Victoria**  
St Luke's Church  
South Melbourne

**22 October**  
**Lazy Sundays:**  
**Music and Politics -**  
**Shostakovich Speaks**  
**Orchestra Victoria**  
The Bowery, St Albans

**25 October**  
**Herald Sun Aria**  
Arts Centre Melbourne  
Hamer Hall

## NOVEMBER

**2 - 4 November**  
**Explorations 3:**  
**Bodytorque**  
**Orchestra Victoria and**  
**The Australian Ballet**  
Southbank Theatre  
The Lawler

**15 - 25 November**  
**The Merry Widow**,  
Franz Lehár  
**Opera Australia**  
Arts Centre Melbourne  
State Theatre

**29 November**  
**A Mobil Night at the**  
**Opera**  
**Orchestra Victoria**  
Williamstown Town Hall

## DECEMBER

**8 December**  
**Five on Fridays:**  
**Christmas Crackers**  
**Orchestra Victoria**  
The Memo, Healesville

**9 December**  
**Five at 5:**  
**Christmas Crackers**  
**Five on Fridays**  
**Orchestra Victoria**  
St Luke's Church  
South Melbourne

**10 December**  
**Lazy Sundays:**  
**Christmas Crackers**  
**Five on Fridays**  
**Orchestra Victoria**  
The Bowery, St Albans

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# WHAT'S ON

*Orchestra Victoria's calendar*



## OPERA AUSTRALIA CARMEN

4 – 26 May, Arts Centre Melbourne



## OPERA AUSTRALIA CAVALLERIA RUSTICANA

10 – 20 May, Arts Centre Melbourne



## OPERA AUSTRALIA KING ROGER

19 – 27 May, Arts Centre Melbourne



## THE AUSTRALIAN BALLET NUTCRACKER - THE STORY OF CLARA

2 – 10 June, Arts Centre Melbourne



## THE AUSTRALIAN BALLET THE SLEEPING BEAUTY

16 – 27 June, Arts Centre Melbourne



## VICTORIAN OPERA CUNNING LITTLE VIXEN

22 June – 1 July, Arts Centre Melbourne

## *The Philanthropy Team*

OLIVIA PASSMORE

*Patrons Manager*

[oliviap@australianballet.com.au](mailto:oliviap@australianballet.com.au)

(03) 9669 2776

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*General Enquiries*

[philanthropy@australianballet.com.au](mailto:philanthropy@australianballet.com.au)

1300 752 900



## ORCHESTRA VICTORIA BENDIGO FESTIVAL

17 – 22 July, Bendigo, Victoria

## PERFORMANCE PARTNERS



OPERA AUSTRALIA



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## PHILANTHROPY AT ORCHESTRA VICTORIA

### ENDOWMENT FUNDS

#### Education

Lesley & Bob Qualtrough Bequest  
The Judith & Alasdair McCallum Fund

Hamilton and Western District Fund  
Geoff and Helen Handbury Foundation

#### ESTATES

Mrs Neilma Baillieu Gantner

#### TRUSTS & FOUNDATIONS

Gandel Philanthropy  
The William Buckland Foundation

#### PLANNED GIVING

G C Bawden & L de Kievit  
Lesley M Bawden  
Cusack-Muller Bequest

#### ANNUAL GIVING

#### The Conductor's Podium

Mr Robert Albert AO RFD RD  
& Mrs Elizabeth Albert

#### The Concertmaster's Ensemble

Joan and Peter Clemenger Trust  
Dr Peter A Kingsbury  
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#### Principal Donors

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Mrs Margaret S Ross AM

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Maple-Brown Abbott  
The Late Betty Amsden AO  
Matthew and Joanne Angus  
Marc Besen AC & Eva Besen AO  
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Mr Jim Cousins AO  
& Mrs Libby Cousins  
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Peter McLennan & John Lander  
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Adrienne Shaw  
Peter and Christine Smedley  
Libby Smith  
Bruce & Leona Sterling  
H & EA Van Herk  
Victor & Karen Wayne  
Henry Winters  
Helen & Wayne Worlidge  
Igor Zambelli & Jenny Lee  
Anonymous (4)

## GENERAL INFORMATION

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