



FESTIVAL OF VOICES

HANDEL - DIXIT DOMINUS

Dr Elizabeth Scott | Conductor

Lana Kains | Soprano 1

Lisa Crosato | Soprano 2

Katharine Tier | Alto

Seungkwon Jang | Tenor

Jack Futch | Bass

Jennifer Marten-Smith & Michael Power | Repetiteurs

Simon Reade | Royal Fireworks Conductor & Orchestra Rehearsal Conductor

Festival of Voices Orchestra | Hobart Chamber Orchestra & Hobart Wind Symphony



HANDEL - DIXIT DOMINUS

PROGRAM

George Friederich Handel (1685 – 1759)

Selections from Music for the Royal Fireworks

- I. Ouverture
- II. Bourrée
- IV. La Réjouissance
- V. Menuets I and II

Festival of Voices Royal Fireworks Orchestra, conducted by Simon Reade

Zadok, the Priest (HWV 258)

Come Sing Handel Workshop Choir and Festival of Voices Orchestra, conducted by Dr Elizabeth Scott

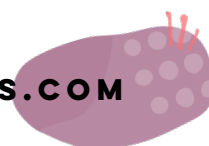
Dixit Dominus (HWV 232)

1. *Dixit Dominus* (Chorus)
2. *Virgam virtutis tuae* (Alto aria)
3. *Tecum principium* (Soprano aria)
4. *Juravit Dominus* (Chorus)
5. *Tu es sacerdos* (Chorus)
6. *Dominus a dextris tuis* (Soloists & Chorus)
7. *Judicabit in nationibus* (Chorus)
8. *De torrente in via bibet* (Duet & Chorus)
9. *Gloria Patri* (Chorus)

Soloists, Classical Choral Workshop Choir and Festival of Voices Orchestra, conducted by Dr Elizabeth Scott

Hallelujah Chorus from Messiah (HMV 56)

Combined Workshop Choir and Festival of Voices Orchestra, conducted by Dr Elizabeth Scott





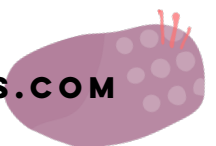
PROGRAM NOTES

MUSIC FOR THE ROYAL FIREWORKS

The English and the French signed the Treaty of Aix-la-Chapelle on October 27, 1748, bringing to a close the War of Austrian Succession. That war had dragged on for eight years and had proven so exhausting that eventually all the parties were relieved to have it over. Both sides immediately began planning victory celebrations, and the English plans were elaborate. George II's staff brought in the designer Florentine Servandoni, who erected what was called a "Machine" in Green Park, directly across from Buckingham Palace. Over 400 feet long and 100 feet high, this structure took the form of a Doric-style pavilion. The royal "victory" celebration on April 27, 1749, was to be a real show in every sense of that term: over 100 cannons would fire a thunderous salute, followed by a massive fireworks show, and Handel was commissioned to write music to accompany all this.

George II took an active interest in the music, and he made clear that he preferred the strident sound of martial instruments. Specifically, his staff told Handel, the king "hoped there would be no fiddles." Handel was loathe to do without stringed instruments, but he tried to satisfy the king's tastes by writing for a massive military band of 18 brass instruments, 37 woodwinds, and three timpani. Contemporary accounts speak of over 100 musicians at the celebration, so perhaps Handel was able to sneak a few "fiddles" into his orchestra. News of the upcoming spectacle spread through London, and Handel's open-air rehearsal in Vauxhall Gardens on April 21 attracted a crowd of 12,000. Traffic to this rehearsal was so heavy that it took some carriages three hours just to make it across London Bridge, and there were reports of scuffles and injuries among the footmen of those carriages (commuter gridlock and road rage are not strictly modern phenomena, apparently).

The actual celebration on April 27 turned into a wonderful fiasco. Things began as planned, but the fireworks went awry, setting the "Machine" on fire. A stiff wind quickly turned this into a conflagration, the crowd panicked and fled, and the gaudy pavilion burned to the ground. Servandoni was so outraged that he drew his sword on one of the king's representatives and was promptly arrested; he was released the next day only after an apology. There is no record of Handel's reaction to all this, but the following month he performed this music – with the number of winds reduced and the "fiddles" increased – at a benefit concert for his favourite charity, the Foundling Hospital of London, and that occasion produced a profit of 2575 pounds for the orphanage. Since that time, the Music for the Royal Fireworks has remained one of Handel's most popular works.





ZADOK THE PRIEST

One of the last acts of King George I before his death in 1727 was to sign 'An Act for naturalizing George Frideric Handel and others'. Handel's first commission as a naturalized British citizen was to write the music for the coronation service of King George II later that year. Zadok was one of four anthems written for the service and the only one to survive to be repeated at each succeeding coronation. It has been heard at every coronation of the British Crown, including most recently the coronation of King Charles III.

DIXIT DOMINUS

Handel was a prodigiously gifted musician who by the time he had reached his twenties was already an experienced composer and performer with an established reputation. Like many ambitious musicians he was drawn to Italy, the birthplace of opera, and so in 1707 he went to Rome for three years, where he hoped to further his career as an opera composer. Though raised in the Lutheran faith, Handel always willingly composed for other denominations and was soon patronised by the Catholic Church in Rome, and by many of the city's principal movers and shakers.

Dixit Dominus is a setting of Psalm 110 (109 in the Latin Vulgate) which Handel composed in 1707, when he was only 22. Along with other Latin psalm settings and motets composed at about the same time, it very probably formed part of a setting of the Carmelite Vespers for the feast of the Madonna del Carmine. The work is in eight movements, scored for five-part chorus, soloists, strings and continuo.

At that time the talents of the finest Italian instrumentalists were regularly on display in the brilliant concertos of Vivaldi, Corelli and others, and singers were similarly able to parade their skills in opera, the exciting new musical theatre that had become all the rage, thanks to composers such as Alessandro Scarlatti and Antonio Caldara. Nowadays it seems uncomfortably bellicose, but in Handel's time it would have been cheerfully read as a prophecy of Christ's victory not only over his earthly enemies, but also over the devil and all his works.





The psalm is set by Handel to music of exceptional brilliance, the dramatic contrasts within and between movements vividly illustrating and reinforcing the words. The work is unified by a plainsong cantus firmus - a melody in greatly extended notes, against which the remaining parts weave decorative lines - which appears in both the opening and closing movements. After the energetic opening chorus comes a simple and elegant alto solo, followed by a beautifully lyrical movement for soprano, built on a repeated triplet figure. The drama resumes in the fourth movement, one of alternating slow and fast sections, the measured 'Juravit Dominus' being notable for its daring chromatic harmony and bold dissonances. The sixth and longest movement combines verses 5 and 6 of the psalm text. The unmistakable influence of Corelli can be heard in the instrumental introduction, with the two violin parts and then the voices constantly overlapping in a series of striking suspensions. The ensuing section, 'Judicabit in nationibus', is a busy fugato which appropriately disintegrates at the word 'ruinas'. There follows one of the most remarkable passages in this unique work: a series of percussive chords repeated to the same syllable (a device very reminiscent of Monteverdi) graphically depicts a crushing military victory. The Gloria brings back the cantus firmus, this time set against even more brilliant figuration than in the opening movement, and the work closes with an extended and superbly executed fugue.

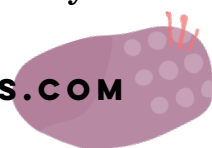
- John Bawden

HALLELUJAH CHORUS

The Hallelujah Chorus is the most famous movement from George Frideric Handel's oratorio *Messiah*, composed in 1741. It closes Part II of the oratorio with a thunderous affirmation of the reign of the Lord and is one of the most celebrated choral pieces ever written. Handel composed the entire *Messiah* in just 24 days in August and September 1741. It was premiered in Dublin on April 13, 1742, and was an immediate triumph. The London premiere followed in 1743.

Handel alternates between powerful homophonic choral outbursts and intricate contrapuntal passages — the chorus as a whole becomes a single magnificent instrument. The soprano entry on 'King of Kings' above the repeated lower voices is one of the great thrilling moments in all of choral music.

The tradition of standing during the Hallelujah Chorus dates back to a story — possibly apocryphal — that King George II rose to his feet when it was performed, and the audience followed. Whatever its origin, the tradition has endured for nearly three centuries and remains one of classical music's most beloved rituals.





DR ELIZABETH SCOTT | CONDUCTOR



Image Credit: Keith Saunders

Elizabeth Scott is a Lecturer in Conducting and Choral Director at the Sydney Conservatorium of Music, and the Associate Music Director of Sydney Philharmonia Choirs. She is a graduate of Symphony Australia's Conductor Development Program and was awarded the Sydney Choral Symposium Foundation Choral Conducting Scholarship in 2008.

As an undergraduate at the Sydney Conservatorium of Music, Elizabeth earned the prestigious Student of the Year Award and the Reuben F. Scarf Scholarship for academic and musical excellence. As the holder of scholarships from the Hungarian Ministry of Education, she then undertook post-graduate studies in choral conducting, vocal performance and aural training in Hungary and Germany before returning to Australia in 2004. Elizabeth completed a Doctorate in Choral Conducting in 2021.

Elizabeth has been the Musical Director of Vox, Sydney Philharmonia's youth choir since 2008 and has built this ensemble into one of Australia's leading youth choirs. She regularly works as a chorus master for the Sydney Symphony Orchestra and has prepared choirs for international conductors including Sir Simon Rattle, Simone Young and Stephen Layton.

Elizabeth has been a guest conductor for the Canberra Symphony Orchestra, the National Youth Choir of Australia, Festival of Voices, Gondwana Choirs and Cantillation and has performed and recorded with Pinchgut Opera and The Song Company.





LANA KAINS | SOPRANO 1

For Darwin-born soprano Lana Kains, music has always been a part of her life. One of her formative memories is singing along to a performance of Orff's *Carmina Burana* in which both her parents were participating.

By the age of four Lana was singing in choir and at ten she had started private lessons in voice and trumpet. She grew up backstage at the Darwin Entertainment Centre, where her mother performed as a French horn player with the Darwin Symphony Orchestra. Some of her first performances were as a soloist at Darwin Carols by Candlelight, and as "the boy" in the premiere of *Wind Rose* with the Darwin Symphony Orchestra. Her first encounter with opera also came about in Darwin, singing in the children's chorus for Opera Australia's touring production of *La Bohème*.



It was after moving to Tasmania that Lana made the decision to seriously pursue classical voice. Inspired by Julia Lezhneva's 2014 performance with the Tasmanian Symphony Orchestra and encouraged by her singing teacher, Lana entered the Tasmanian Conservatorium of Music through its High Achiever program. She later transferred and completed her Bachelor's and Master's degrees in opera at the Sydney Conservatorium under the guidance of Maree Ryan.

Lana has gone on to work with some of Australia's leading ensembles including Opera Australia, Pinchgut Opera, the Tasmanian Symphony Orchestra, Gondwana Choirs, Festival of Voices and the Royal Melbourne Philharmonic; she is rapidly establishing herself as a compelling and versatile performer with a warm and enthusiastic presence on and off the stage.

She also celebrates the musical culture she inherits from her paternal Latvian family and can often be seen performing at events for the Tasmanian and Sydney Latvian communities.





LISA CROSATO | SOPRANO 2

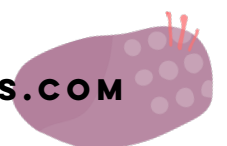
Australian soprano, Lisa Crosato, first took to the professional stage when she was only seven in *The King and I* in the USA. Since then, she has trained in all facets of theatre, including singing, drama and dance. In 2008, she completed the Post-Graduate Opera Course at the Royal Academy of Music in London.

Opera engagements have included: Countess Almaviva *Le Nozze di Figaro* for Mid Wales Opera; Tisbe *La Cenerentola* for Garsington Opera; Karolka *Jenufa*, Giovannetta *L'amore dei tre Re* (Montemezzi), and Countess Ceprano *Rigoletto* for Opera Holland Park; Countess Almaviva *Le Nozze di Figaro*, Lauretta Gianni Schicchi and Vénus Dardanus (Rameau) for RAM; Stéphanie Roméo et Juliette for British Youth Opera; Good Fairy Wild Swans (Kats-Chernin) for the Australian Ballet and Mimi *La Bohème* for Minotaur Music Theatre.



On the concert platform, Lisa has sung Mozarts Great Mass in C Minor during the 2024 Festival of Voices, Rossini's Stabat Mater for the Singers of Southern Tasmania, the Mozart Requiem for the Brandenburg Sinfonia in St. Martin's in the Fields, Beethoven Mass in C for the Guernsey Sinfonia Orchestra & Choir, My Heart is Inditing and Joseph Jongen Mass Op. 130 for The Waverley Singers, Schubert Mass in G and Mozart Litaniae K195 for the London Pro Arte Choir, Israel in Egypt in Arundel Cathedral. Her oratorio repertoire also includes Messiah, Vivaldi Magnificat and Gloria, St. Theresa Mass, and Nelson Mass.

In addition to opera, Lisa has performed as a soloist in Broadway Showstoppers with the Tasmanian Symphony Orchestra at the Australian Musical Theatre Festival 2026 and 2025, and Tell me on a Sunday during the Festival in 2023. She was also a featured soloist in The Music of Andrew Lloyd Webber Beijing & Shanghai for the Really Useful Group and performed in the Ensemble in The Wizard of Oz for GFO Entertainment.





KATHARINE TIER | ALTO

Katharine Tier is an acclaimed Australian mezzo-soprano celebrated for her remarkable versatility across opera, concert, and recital stages worldwide. Known equally for her commanding dramatic mezzo roles and her agility in complex modern and early music repertoire, Katharine has built a distinguished international career.



Her extensive operatic repertoire spans iconic Wagnerian roles such as Brangäne (*Tristan und Isolde*), Fricka (*Das Rheingold*, *Die Walküre*), Erda (*Siegfried*), and multiple parts in *Götterdämmerung* including Waltraute, performed with great acclaim at Badisches Staatstheater Karlsruhe, where she was a principal mezzo from 2011 to 2018. Beyond Wagner, she has embodied compelling characters including Didon (*Les Troyens*), Octavian (*Der Rosenkavalier*), Carmen, Kitty Oppenheimer (*Dr. Atomic*), Orlofsky (*Die Fledermaus*), Iphigenie (*Iphigenie en Tauride*), and Polinesso (*Ariodante*).

Katharine's versatility shines in her mastery of Baroque and early music, demonstrated in her portrayal of Juno in Handel's *Semele* at the Badisches Staatstheater's renowned Handel Festival, where critics praised her coloratura facility and expressive stage presence.

Her concert and recital work is equally diverse, featuring Wagner's *Wesendonk Lieder*, Beethoven's Ninth Symphony, Duruflé's Requiem, and contemporary works like George Crumb's *Night of the Four Moons* and a recording of Shelley Olson's *Hallel for Our Times*. She has performed with major orchestras and at prestigious festivals worldwide.

Katharine's early career was marked by significant wins including the Australian Singing Competition, and in 2009 she represented Australia in the renowned Cardiff Singer of the World competition. Katharine was the first Australian female selected to join the prestigious Adler Fellowship young artist program at San Francisco Opera, where she gained valuable experience in a wide range of roles, laying the foundation for her dynamic artistic journey.





SEUNGKWON JANG | TENOR

Seungkwon Jang is a Korean-born Australian lyric tenor emerging as a versatile and compelling presence in the operatic and oratorio landscape. Renowned for his expressive vocal power, refined vocal technique, and a profound commitment to cross-cultural storytelling, he is dedicated to connecting with audiences through the unique emotional depth of the human voice.

On the operatic stage, Seungkwon has demonstrated his dramatic and vocal versatility across a diverse range of repertoire. His recent stage credits include celebrated works such as Donizetti's *Lucia di Lammermoor* and Verdi's *La traviata*, alongside a strong commitment to contemporary Indigenous Australian opera, featuring in Deborah Cheetham Fraillon's *Parrwang Lifts the Sky*.



Equally at home in sacred and concert repertoire, Seungkwon is an accomplished concert soloist. His recent concert engagements highlight his technical precision and expressive capability in major choral masterpieces, including the tenor solos in Haydn's *The Creation* and Mozart's *Requiem*.

Currently completing his final year of a Bachelor of Music (Performance) at the Sydney Conservatorium of Music, Seungkwon continues to refine his artistry. Combining technical precision with genuine communicative warmth, he is rapidly establishing himself as a significant and sophisticated voice in the next generation of Australian classical performers.





JACK FUTCHER | BASS

Jack Futchter is currently completing a Bachelor of Music at the Sydney Conservatorium of Music, where he studies under the guidance of Andrew Goodwin. He is in the final year of his undergraduate degree.

Recently, Jack performed the role of Archibald Grosvenor in *Patience* with Rockdale Opera Company, before appearing as Count Almaviva in scenes from *Le nozze di Figaro* presented by Auralis Music Studio. In 2025, he performed the lead baritone role of Mr Waa in *Parrwang Lifts the Sky* in Sydney, and later appeared in Deborah Cheetham Fraillon's *Woven Song* project at the Seymour Centre. He also performed as the bass soloist in *Ode for the Birthday of Queen Anne* with the Jubilate Chamber Orchestra.



From 2024–25, Jack toured internationally with the St Paul's College Choir, performing in major cathedrals including St Paul's Cathedral, Westminster Abbey, and Canterbury Cathedral. During the tour, he was also invited to perform a solo at Saint-Sulpice.

A classically trained vocalist, Jack has undertaken masterclasses with internationally acclaimed artists Damien Gris and Robert Dean. He is committed to continued artistic growth and looks forward to further developing his career as a performer.





CLASSICAL CHORAL WORKSHOP CHOIR 2026

Jess Aan
Joanna Adamson
Hazel Agnew
Miriam Ahrens
William Ahrens
Jenny Aitken
Sally-Ann Barbera
Helen Barkus
Chris Beadle
Rejane Belanger
Greg Beresford
Sue Berwick
Robyn Blainey
Sidney Bloch
Robyn Bradley
Susanna Bragg
Wes Bray
Matthew Bretherton
Ann Briggs
Roderick Brooks
Tessa Bryan
Nathan Bush
John Campbell
Lisa Campbell
Mary-Anne Carmody
Colleen Clift
Penny Cook
Jenny Corbett
Roger Cox
Peter Cretan
Beryl Cross
June Cunningham
Alison Darbyshire
Sue Davies
Michelle Davis
Ricky Davis
Penelope Daymon
Nathalie Deeson
Mary Donovan
Philippa Duflou
Jenny Francis
Estelle Fyffe

Christine Gascoyne
Tony Green
Paul Goyen
James Graham
Meredith Graham
Richard Griffiths
Pam Grimes
Janet Hall
Karina Halys
Angela Harris
Jacky Hartnett
Elizabeth Haworth
John Hayton
Mary Hebbink
Ruth Hill Noble
Ann Hobbs
Nicole Hodgson
Margaret Hosking
Gary Hovey
Jane Hudspeth
Sue Hunt
Anne Ind
Eraine Johnston
Naomi Jones
Rhonda Kemsley
Lachlan Kennedy
Janet Kim
Doreen Laforest
Susan Lang
Penelope Lee
Lesley Lewis
Rosalie Livingstone
Reg Marron
Peter McMaster
Sally McRae
Anna Melton
Sindy Mills
Ruth Mitchell
Peter Morris
Allan Morse
Susan Nicholas
Shaunagh O'Neill

Dianne O'Toole
Brian Parker
Mark Pierce
Sally Pierce
Sue Proeve
Christine Ratcliffe
Barry Robbins
Maria Rolls
Richard Rolls
Lesley Salkeld
Mavis Sayer
Ludovic Schmidt
Carol Shaw
Kate Shipway
Nanette Shurman
Christiane Smethurst
David Smith
Margaret Smith
Lynda Somers
Inge Southcott
Judy Stronach
John Stuart
Daphne Toombs
Michael Tooth
Josephine Topp
Anne Travers
Dianne Vale
Barbara Wall
Joanne Watkins
David Webster
Wendy Webster
Neil White
Judy Williams
Helen Wilson
Sybil Wong
Joan Wright
Olivia Wroth
Margaret Young
Judith Younger
Noela Zuk





COME SING HANDEL WORKSHOP CHOIR 2026

Joanna Adamson

Alison Alexander

Eloise Armstrong

Rosina Beaumont

Robyn Blainey

Robyn Bradley

Matthew Bretherton

Tessa Bryan

Penny Cook

Marjorie Cook

Elizabeth Curtis

Ricky Davis

Penelope Daymon

Marike de Waard

Nathalie Deeson

Joseph Fogelman

Helen Fryer

Estelle Fyffe

Mary Garland

Anna Gates

Jason Geeves

Jane Gorman

Angela Grice

Rowena Grice

Richard Griffiths

Angela Harris

John Hayton

Denise Higgins

Patrick Higgins

Naomi Jones

Adrienne Kile

Anna Kingston

Doreen Laforest

Susan Lang

Penelope Lee

Mary Mansbridge

Lorraine Mars

Patti Martin

Marian May

Alison Mchenry

Peter McMaster

Susan Nicholas

Elizabeth Oakley

Dianne O'Toole

Brian Parker

Jennifer Presser

Helen Richardson

Mel Rose

Mavis Sayer

Ludovic Schmidt

Christiane Smethurst

Steven Smith

John Stuart

Michael Tooth

Anne Travers

Nell Tyson

Catherine Ubrihien

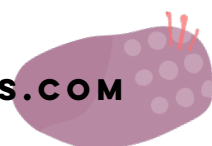
Johanna van Heijster

Judith Williams

Elisabeth Wilson

Mary Wood

Alice Woolven





HOBART CHAMBER ORCHESTRA

The Hobart Chamber Orchestra was established in 1987 and is primarily a string orchestra. It has developed a reputation for high-quality performances, initiative, innovation, building enduring collaborations, and fostering the emerging talents of soloists, conductors and composers. Membership is drawn from semiprofessional musicians, Conservatorium students, music teachers and experienced amateurs pursuing other careers. The orchestra regularly performs under the direction of local conductors Gary Wain, Greg Stephens, Emma McGrath, Simon Reade and virtuoso violinist Peter Tanfield.

It features and accompanies outstanding local and visiting soloists. Repertoire is drawn from the core classical string and symphonic orchestral canon, music of Australian composers, lesser-known contemporary orchestral music and works of women composers, and choral works, and has included world premières. Highlights are many and have included all of the Brandenburg Concerti of J.S. Bach, Tippett's Concerto for Double String Orchestra, Piazzolla's Four Seasons in Buenos Aires, Bartok's Divertimento for Strings, Carl Rütti's Requiem, the world premiere of Don Kay's Symphony No. 4 and his Mathinna in the Red Dress, and the world premiere of composer Angus Davison's Mountain. HCO also performs regularly as part of the Festival of Voices in works which have included Mendelssohn's Elijah, the Requiems of both Brahms and Cherubini and the world premiere of Don Kay's opera The Bushranger's Lover with Deborah Cheetham Fraillon.

HCO from time to time collaborates with other musical organisations such as the Loose Canon Chamber Singers and Allegri Ensemble. HCO generally presents four or five programs per year in Hobart and occasionally tours regionally.





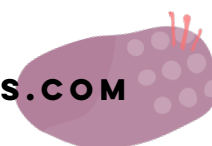
HOBART CITY WIND SYMPHONY

The Hobart City Wind Symphony is a high-level ensemble performing the peak repertoire of the wind band. The ensemble aims to produce high quality music for contest and concert performance. The Wind Symphony competes in Tasmanian State and National Band Championships. The Wind Symphony was the Australian National Open A-Grade Concert Champion in 2009, 2010, 2013 and 2017 and has been the Tasmanian Open A-Grade Concert Champion since 2007.

The Wind Symphony performs concerts in Hobart in venues such as the Town Hall, Sir Stanley Burbury Theatre, St David's Cathedral, The Farrall Centre and the University of Tasmania Conservatorium Music Recital Hall. It has premiered a number of works by Tasmanian composers and participated in major choral events. In 2007, the ensemble completed its first recording, funded by Arts Tasmania. In 2009, Hobart City Band Inc. Released Extreme Makeover, a CD featuring both the Hobart City Wind Symphony and the Hobart City Brass Band.

SIMON READE | REHEARSAL CONDUCTOR

Born in Launceston, Tasmania in 1977, Simon Reade is a conductor, composer, educator and trumpet player. Simon is passionate about the performance of new music and has given the world premiere of over 100 new works by Tasmanian composers, many of these with the Hobart Wind Symphony, which he has directed for over 25 years. Simon also directs both the large ensembles at the University of Tasmania, conducts Tasmania's only A grade Brass Band for Glenorchy City Brass, as well as working freelance with professional and community organisations, including the Tasmanian Symphony Orchestra. He is a fully represented composer at the Australian Music Centre and in 2022 was awarded the APRA/AMCOS State Luminary Award for Tasmania, for his sustained contribution as a conductor and the promotion of Australian Music.





FESTIVAL OF VOICES ORCHESTRA

FIRST VIOLIN

Susie Furphy
Kim Bishop
Miaw Yng Lim
Joshua Farner
Mary Self
Lucy Carrig

SECOND VIOLIN

Anita Schleebs
Emily Maslin
Gabi Robin
Callum Wherrett
Tara Anderson

VIOLA

Damien Holloway
Heather Thompson
Felix Churchill
Karen McCrone

CELLO

Kate Calwell
Christina Marsden
Greg Woodward
Tony Graddon

BASS

Tim Hoban

CONTINUO

Jennifer Marten-Smith

OBOE

Sara Mason

SECOND OBOE

Emma Peacey

FIRST BASSOON

Deane Radcliffe

SECOND BASSOON

Gus Grant

FIRST TRUMPET

Simon Reade

SECOND TRUMPET

Alex Brown

THIRD TRUMPET

Andrew Barnett

TIMPANI

Emily le Bis





FESTIVAL OF VOICES ROYAL FIREWORKS ORCHESTRA

FIRST OBOE

Sara Mason
Emma Peacey
Mary Harwood
Ryan Paul
Alan Greenlees
Marianne Johnson
Helen Merrick

SECOND OBOE

Anne Marshall
Sarah Tollner
June Williams
Hamish Peterson
Gavin Hunt
Janice Mason

THIRD OBOE

Beth Coombe
Ari Johnson
Michael Young
Janet Alloway
Lee Winson
Marita Crombie

FIRST BASSOON

Deane Radcliffe
Gus Grant
Zoe Ennis
Julian Bush

SECOND BASSOON

John Everard
Julia Woods
Taeko Tann
Lucy Clougher

CONTRABASSOON

Clementine Dean

FIRST HORN

Robyn Males
Sophia Read
Anita Green

SECOND HORN

Melissa Monk
Laura Harle
Rhiannon Hurd

THIRD HORN

Stephanie Abercrombie
Cathryn Williams

FIRST TRUMPET

Alex Brown
Andrew Barnett

SECOND TRUMPET

Ryan Conway
Aavi Barker
Liam Byrne

THIRD TRUMPET

Paige Fyfe
Romy Saunders
Phoebe Akerman
Tim Pinnell

TIMPANI

Emily le Bis
Benji Raymond

SNARE DRUM

Andrew John
Pablo Cadenas Vicarte



FESTIVAL^{OF} VOICES

OTHER EVENTS YOU MIGHT LIKE!

Meechot Marrero

Thu 9 July

7.30 pm

St Mary's Cathedral

A Choral Soirée

Tues 7 July

6.00 pm

Parliament House

AVÉ – Australian Vocal Ensemble

Tues 7 July

8.00 pm

Ian Potter Recital Hall

Acknowledgements:

TSO Tasmanian
Symphony
Orchestra

SCAN FOR MORE:

