



CITY OF GREATER
BENDIGO
Cultural Grants Program

This performance
is supported by

Bendigo City Council
Cultural Development
and Events



Bendigo Symphony
Orchestra

Your Orchestra
Local and Live!



For all your music need including:

- 🎸 Guitars
- 🎹 Pianos
- 🎵 Print
- 🎧 Accessories
- 🎓 Educational

33 View St • Bendigo • Victoria
Fax: (03) 5442 3293

Your Specialist Music Store
Phone: (03) 5442 3293

DYMOCKS
BOOKSELLERS

Your locally owned bookstore
where great books and friendly
service can be found 7 days a
week.

1-3 Mitchell St
Bendigo 3550
telephone 5441 5591
email dymocks@netcon.net.au



**BENDIGO
COPY
CENTRE**

Comb Binding
Photo Retouching
Business Cards
Scanning A4 - A3
Printing from Disk

Quality Colour Copying
Black & White Copying
Poster Mounting
Plan Printing
Laminating

Allans Walk Bendigo
Ph: 5442 4788 Fax: 5441 7948
E-mail: bencop@netcon.net.au

RETIREINVEST

For all your Financial Planning

- Rollovers
- General Investment
- Redundancy Planning
- Education Funding
- Social Security
- Estate Planning
- Superannuation

47 Napier St Eaglehawk
ph 5446 3436 fax 5446 2199

George Flack is an Authorised Representative of RetireInvest
Pty. Ltd (ACN 001774125), a Licensed Dealer in Securities
and a registered Insurance Broker.

BENDIGO SYMPHONY ORCHESTRA

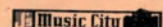
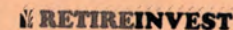
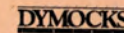
CONDUCTED BY DANIEL HERBST

**FEATURING AWARD-WINNING
YOUNG PERFORMERS**

25th YR CONCERT

BSSO

2.30PM DEC 10 '06 TOWN HALL
Includes Afternoon Tea, Exhibition and Book Launch



Program

BENDIGO SYMPHONY ORCHESTRA

Overture to *Candide* Leonard Bernstein (1918 – 1990)

Concerto for Oboe and Strings in D Minor Op. 9/2

Tomaso Albinoni (1671 – 1750)

Soloist – Patrick McMillan – Stuart Anderson Scholarship Holder

Sonata in G Minor, 1st Movement Henry Eccles (1650 – 1735)

Soloist – Rory Weightman – French Horn

Accompanied by Alison Dullard

Legende Henri Wieniawski (1835 – 1880)

Soloist Max Godber – Violin

Accompanied by Alison Dullard

Adagio from the Clarinet Concerto W. A. Mozart (1756 – 1791)

Soloist – Craig Spencely

Interval

Adagio from the ballet *Spartacus* Aram Khachaturian (1903 – 1978)

Seven Australian Songs

Composed and Arranged by Joe Washington (1920 – 2006)

Vocalists - Joanne Gaskell, Peter Galdman, Peter Peterson,
David Chalmers, Judy Chalmers.

Introduced by Tom Stewart, Joe's life-long friend and original performer of this work.

Music from *The Royal Fireworks* G. F. Handel (1685 – 1759)
Overture

Program

BENDIGO SYMPHONY ORCHESTRA

Tribute to Past and Present Members

Speaker: Daniel Herbst

Presentations

Stuart Anderson Scholarship

Presented by Stuart Anderson

Ellis Ormerod, BSO Member of the Year Award

Presented by Ellis Ormerod

Music from *The Royal Fireworks*

La Rejoissance

Book Launch

Introduction and Allegro - *The Bendigo Symphony Orchestra 1981-2006*

Launched by Cr. Rod Fyffe - Former Mayor and Patron of BSO

Music from *The Royal Fireworks*

Minuet - Finale

Afternoon Tea and Exhibition to follow the concert.

Daniel Herbst CONDUCTOR

A violin student of Diana DiGilio and Brian Blake, Daniel studied music at Melbourne University and Burwood State College. He worked as Assistant Editor and Staff Arranger at Allans Music where he was involved in the preparation of works for publication and was able to meet and work with a number of prominent Australian composers and study their new works firsthand. The Musical Director of Allans (Brian Martin, a grandson of the composer Alfred Hill) encouraged him to begin conducting and he was engaged in directing a Jazz Orchestra at the Musicians Club, working with Light Opera companies and directing choral groups around Melbourne.



In 1982 Daniel and his family moved to Bendigo where Daniel taught music at Girton College and was involved in setting up school-based ensembles. He was Musical Director of the Bendigo Youth Orchestra from the mid-80's until late 1999. He joined the Bendigo Symphony Orchestra as a violinist in 1984 and has been Resident Conductor and Musical Director since 1993. Daniel now works as a violin / viola teacher and freelance musician in Bendigo.

Patrick McMillan OBOE

Eighteen year old Patrick McMillan has just completed Year 12 at Girton Grammar School Bendigo. He has studied piano since the age seven with Barbara Hyett has been awarded his A.Mus.A. Patrick also enjoys playing the oboe, flute and trombone and has performed on all these instruments. Patrick joined the Bendigo Symphony Orchestra in 2003 as an oboist. The Orchestra has been delighted to have Patrick as the recipient of the Stuart Anderson Scholarship. As well as the Bendigo Symphony Orchestra performances, Patrick has participated in the Bendigo Eisteddfod, State Music Camp, Orchestra Victoria workshops, played in the Pit Orchestra's for musicals such as Oliver, Pirates of Penzance and the Wizard of Oz.



Rory Weightman FRENCH HORN

Rory Weightman has just completed year 12 at Bendigo Senior Secondary College. He began learning through the Flora Hill Music program, under Matt Pankhurst, then 2 years later in 2003 started lessons with his current teacher, Cathy Moore. This year, Rory was a finalist in the Sandhurst Trustees Music Championship and was a joint winner of Bendigo Senior Secondary College's prestigious Musician of the Year Award. This Award was established in 1989 in recognition of the high standard of solo performance at the college.



Rory has performed in several school concert bands including the Bendigo Colleges' Symphonic Band and has as well as playing for a number of local theatre productions Rory has been in several other ensembles around Bendigo.

Craig Spencely CLARINET

Craig began piano lessons at age 7 and gained eighth grade qualifications. At 13 he began clarinet lessons with notable local woodwind teacher Colin Bubb who is still active as a player and teacher and is performing in the Orchestra today.



A gifted student, Craig soon achieved his seventh grade qualification. He joined the Bendigo Symphony Orchestra in 1981 and quickly gained the position of Principal Clarinetist responsible for playing all the orchestral solos. Craig has been active also on the Orchestra Committee and is current President of the Orchestra.

At the age of 17 he moved to Tennyson, north of Bendigo to live with his Grandparents. For the last 24 years he has been travelling to rehearsal on a weekly basis. After leaving school Craig completed a four year farming apprenticeship, also working with earthmoving equipment before joining Murray Goulburn Co-op in Rochester, where he is currently employed as a Leading Hand Cheesemaker. Craig now lives in Bamawm with his wife Leonie and their two children Louis (10) and Emma-Jean (9).

From an early age, Craig's facility for playing and musicianship has been admired by both resident and visiting conductors alike, particularly in regard to his beautiful tone and phrasing, given full exposure in the Mozart Clarinet Concerto movement heard today. He would like to acknowledge Jean Lehmann and Colin Bubb for their assistance and professional advice in his preparation of this work.

Max Godber VIOLIN

Max began learning violin 9 years ago and is currently studying with Daniel Herbst. He has just finished Year 12 at Bendigo Senior Secondary College and plans to go on to university to study music at either the University of Melbourne or at Monash University. He would like to gain Honours or his Master degree in music performance before travelling and studying overseas. Max would like to become a soloist or an orchestral musician. Max was awarded the Audience Award at Bendigo Senior Secondary College's prestigious Musician of the Year Award this year, playing this piece.



Program Notes

OVERTURE TO CANDIDE

Leonard Bernstein (1918 – 1990)

Appalled by the results of an earthquake that devastated Lisbon in 1755, the French philosopher and essayist Voltaire wrote a satirical attack on the philosophical optimists of the era who believed that God had created the most perfect of possible worlds. Through *Candide's* never-ending, often witty antics, Voltaire reasons the absurdity of such hopefulness.

This novel had fascinated Leonard Bernstein since his student days. In 1954 he decided to draw on it as a way of satirizing post-war America, particularly McCarthyism that threatened many friends and associates of Bernstein including his playwright collaborator Lillian Hellman.

Candide opened in 1956 on Broadway but unlike its predecessors *On The Town* and *Wonderful Town* was not a commercial success. The music however drew much praise. Today *Candide* is most famous for its glorious *Overture* which is often performed alone as a concert piece.

The *Overture* begins with a fanfare which reappears three more times. In between, four songs that will be used in the show are introduced. The *Overture* is in sonata form thus the final section restates all four main themes. The sparkling character of the *Overture* captures the fast paced, bright mood of the story.

A month after Bernstein's death in 1990, a tribute concert was held in Carnegie Hall, New York. Musicians from all of his orchestras, the New York Philharmonic, Vienna Philharmonic, Israel Philharmonic, Berlin Philharmonic, and the London Symphony, flew in to take part. The most moving moment came when this special international orchestra gave a conductorless performance of the *Overture to Candide*.

CONCERTO FOR OBOE AND STRINGS in D Minor Op. 9/2

Tomaso Albinoni (1671 – 1750)

Tomaso Giovanni Albinoni was born in Venice in 1671, the eldest son of a wealthy paper merchant.

He became a proficient singer and even better violinist. However, because he was not a member of the performers' guild he was unable to play in public so turned his hand to composition. He achieved his early fame as an opera composer.

In 1694 when the first of his more than fifty operas was produced in Venice he also published his first collection of instrumental music. Thereafter he divided his attention almost equally between vocal and instrumental composition. According to some reports he also ran a successful singing academy. In 1705 he married a singer, Margherita Raimondi.

Unlike most composers of his time, he never sought a post at either a church or court as he was a man of independent means.

Today Albinoni is most noted for his instrumental music, especially his oboe concertos. He was particularly fond of the oboe then a relatively new instrument in Italy and wrote for it in his first set of concertos Op. 7. These were very successful and led him to repeat the formula in his Op. 9 set of 1722.

Albinoni dedicated Op. 9 to Maximilian Emanuel II, Elector of Bavaria. Albinoni was in Munich at the time as he had been invited to perform two of his operas for the wedding celebrations of Prince Karl Albrecht. It is possible that some of these new concertos served as entr'acte music during the operas. They were certainly being used in this manner at the Hamburg opera a few years later.

This *Concerto in D minor for Oboe* is the best-known concerto in the set. The music is elegant and lyrical throughout. The slow movement, which has been described as Albinoni's second *Adagio* is a passionate and very beautiful cantilena set against a delicate string accompaniment.

This tender movement was performed for the newlywed Prince Charles and Camilla, Duchess of Cornwall as the couple arrived at St George's Chapel, Windsor for their blessing ceremony.

Much of Albinoni's work was lost in World War II with the destruction of the Dresden State Library, thus little is known of his life and music after the mid 1720s.

It is thought Albinoni died in the city of his birth in 1751.

SONATA IN G MINOR 1st Movement

Henry Eccles (1650 – 1735)

Arranged for French Horn
by Joseph Eger

Henry Eccles was born into a musical family in London and was a violinist of considerable ability. In 1720 he went to live in Paris where he was a member of the King's Band. It was while he was living here that he published two books of sonatas for violin, probably for Louis XIV. This sonata, originally for violin, has been arranged for horn.

LEGENDE

Henri Wieniawski (1835 – 1880)

Wieniawski was a prodigy on violin. He was born in Poland and studied at the Paris Conservatoire, where, by the age of 11, he had completed his final exam and won first prize! Wieniawski went on to become a great virtuoso. He died prematurely at the young age of 44 after suffering heart trouble for many years. Wieniawski wrote *Legende* in 1859 for an English girl, Isobel Hampton, with whom he was infatuated. She later became his wife. *Legende* is filled with deep emotion and expressive lyrical content.

CLARINET CONCERTO
Adagio Movement

W. A. Mozart (1756 – 1791)

Mozart wrote a string of masterpieces for clarinet, all for his friend Anton Stadler, an artist of remarkable skill and musicianship. Stadler was the principal clarinetist in the *Court Orchestra* in Vienna, a fellow-freemason and on numerous occasions, a spirited gambling companion. This concerto, commissioned by Stadler, was completed on October 1st, 1791 and premiered by him in Prague just two weeks later.

At this early stage in its evolution, the clarinet was still the subject of constant experimentation. Each new maker changed its shape, many experimented with its range and various woods were used. Two types of clarinet were in regular use; the soprano and a now-obsolete alto form called the basset horn. In 1788, Stadler, and instrument maker Theodore Lotz collaborated to invent another instrument they called the "basset clarinet," which extended the soprano's glorious lower register downwards by four notes. Music historians speculate that this was the instrument for which Mozart wrote both the Clarinet Quintet and the Clarinet Concerto, although they cannot be sure as neither manuscript has survived. There is an earlier sketch of the concerto - some 12 pages - now catalogued as K612b that appears to have been written for the basset horn.

In writing for clarinet, Mozart realised the full potential of the instrument. With its wonderfully soft and expressive tone colour and with a range that was larger than any other wind instrument, the

clarinet became a particular favorite of his. Mozart included clarinets in some of his later and most personal works - the *A major Piano Concerto* (No. 23), the revised *Symphony No. 40*, and his last, unfinished work, the deeply emotional *Requiem*.

In this concerto Mozart further enhances these qualities by giving the clarinet a soft-edged orchestral setting of strings and two flutes, but no oboes or trumpets.

By the time the clarinet concerto was published, a decade after Mozart's death, the basset clarinet had gone out of favor, and the concerto was printed in a version rewritten for the narrower range of the standard clarinet.

The central *Adagio* movement exploits all of the cantabile capabilities of the clarinet. The main theme is probably the most exquisitely beautiful melody ever written for the clarinet: a delicate and gently curving melody; simple and gently rising that is lightly developed.

ADAGIO FROM THE
BALLET SPARTACUS

Aram Khachaturian (1903 – 1978)

Khachaturian was not strictly a Russian, but came from Armenia, in the far south of the Soviet Union close to the border with Turkey and Iran. Yet, like many Russian artists and musicians of his generation he spent much of his working life controlled by an official Soviet artistic policy that decreed music should be tuneful, optimistic and rooted in folksong. While Khachaturian frequently found himself at odds with the Soviet

authorities, several of his works including the ballet *Spartacus* have impeccable political credentials.

Spartacus written in 1954 retells the true story of the Roman slaves' revolt in about 73 BC under Spartacus. The slaves were eventually betrayed and defeated by the Roman general Crassus. Karl Marx had referred to this event as the first great uprising of the proletariat. Khachaturian was conscious of the parallels with socialist politics.

The *Adagio* is an expansive love-duet between Spartacus and his wife Phrygia. Its moods are variously serene, euphoric and passionate. In this scene Spartacus and Phrygia are journeying by sea. The swell and roll of the waves can be heard in the music.

SEVEN AUSTRALIAN
SONGS

Composed and Arranged
by Joe Washington (1920 – 2006)

Michael Grounds writes:

Joe Washington was born and bred in Golden Square in a family remembered by older Bendigonians for *Washington's Photography* business. His father played piano and before WW2 Joe played viola in a dance band called *The Washingtons*. Joe remembered it as being restricted to tonic, dominant and subdominant chords.

As a young man Joe worked in Melbourne where he learned to play guitar and discovered all the other chords. He was impressed by the style and skill of the American servicemen playing Jazz

and Big Band, and remembered being singled out by them at a joint concert as the outstanding guitarist among the Australians.

Joe then joined the army and became a member of the Army Entertainment Corps, mostly entertaining servicemen through North Queensland. During this time he developed his skills as an arranger.

After the war he was employed in Melbourne as an arranger for *Crawford Productions*, and at this time joined a Bohemian household led by Leonard Williams, to whose now-famous son John he gave early guitar lessons. He also taught guitar to his own wife, who later taught Guitar at the Canberra School of Music. When Williams moved to England Joe followed and worked freelance, including being approved by the Beatles to produce an album of their songs set for solo guitar (it sold very well). He also spent some time freelancing in California.

Back in Australia Joe was employed in Sydney by the ABC as principal arranger for *The ABC Dance Band*, which broadcast live every week.

Retiring to Bendigo to care for his widowed father, Joe continued his musical life teaching, and arranging for small groups, and notably for a larger group in Castlemaine. When the Capital Theatre was commissioned he provided the music for the grand opening show *Golden Journey*, a musical history of Bendigo. Later, already ill with cancer, he told his doctor (Michael Grounds of this orchestra) of a wish to try his hand at arranging for a symphony orchestra, and the BSO commissioned him to prepare

the current work, with the voice line written for his friend and housemate Tom Stewart who was at the time the Bendigo Town Crier.

Joe died in St Arnaud earlier this year at the home of his old friend Tom Stewart.

MUSIC FROM THE
ROYAL FIREWORKS
OVERTURE

G. F. Handel (1685 – 1759)

Handel was commissioned to provide music for a celebratory fireworks display in London in 1749 following the signing a peace treaty confirming victory to Austria and her ally England over France. This Treaty ended the eight year Austrian War of Succession.

The King had instructed Handel to write “martial music” for winds and timpani adding he hoped there would be “no fiddles”! Handel obliged with music that required an enormous ensemble of over 100 musicians comprising 24 oboes, 12 bassoons, 9 French horns, 9 trumpets 8 pairs of timpani and side drums as well as contra bassoons and serpents (a now obsolete wind instrument) but no strings. A month later, Handel directed another performance for the benefit of London’s Foundling Hospital. This time strings were included.

Although the fireworks disappointed, when due to rain and humidity many refused to ignite, and although part of the stage caught fire and burned down and even though swords were drawn on the organiser of the event, Handel’s music triumphed.

As befits music for a gala – there were over 12,000 people at the fireworks; - the *Overture* is in grand style, beginning with slow and stately dotted rhythms, followed by a lively fugue. Its key of D major allowed Baroque trumpets to join in. Baroque trumpets were valveless and somewhat smaller trumpet than the modern Bb instrument, allowing the characteristic high Baroque registers to be reached.

La Rejoissance (Rejoicing). The fanfare-like section that opens the movement is played three times; once by trumpets, woodwind and strings, then by horn and woodwind, finally brilliantly by everyone.

The finale has two *Minuets*, one in D major, the other in D minor. The repeat of the major one includes extensive drum parts, bringing the Fireworks to a loud joyful conclusion.

Program notes compiled by
Diane Chapman



*Rehearsal at The Capital,
July 1998*



*Sound Check at the Bendigo
Town Hall, 2006.
Photograph courtesy
Darren Roberts.*



The inaugural concert at J.B. Osborne Theatre, 1981.

Orchestral Players

BENDIGO SYMPHONY ORCHESTRA

Conductor

Daniel Herbst

Violin 1

Jeanette Goss *
Chris Creely
Jessie Crozier
Max Godber
Jean Lehmann
Emily Maguire
Carole McGregor
Ellis Ormerod

Violin 2

Jo Johnson *
Sarah Gould
Joan Ledwich
Monique Herbst
Melanie McCarthy
Cassie Rowe
Alf Thompson
Olivia Turnbull »

Viola

John Gault *
Patricia King
Lesley McGarvie #
Sally Pell
Elizabeth Sinclair

Cello

Cally Tromans *
Diane Chapman
Philippa Lory
Travis Perera
Heather Stanmore
Chris Wilson

Double Bass

Blyth Johnson *
Graeme Balaam
Earle Hunter #

Flute

Sally Pell *
Colin Bubb
Jacinta Forrester #

Piccolo

Colin Bubb *
Sally Pell

Oboe

Patrick McMillan * +
Edwin Spark #

Clarinet

Craig Spencely *
Judy Chalmers
Alison Dullard
Caroline Johns #

E♭ Clarinet

Judy Chalmers

Bass Clarinet

Alison Dullard

Bassoon

Stuart Anderson * #
Michael Grounds

Horn

Bronwyn Phillips*
Carol Aylward
Millie Harris
Amy Spark
Rory Weightman

Trumpet

Louisa Trewartha *
Ben Burch
Brad Crick #

Trombone

Peter Darlow *
Matt Cutler

Bass Trombone

Craig Watkins

Timpani

Roger Adams *
Judy Oliver

Percussion

Roger Adams *
Stephen Herbst #
Judy Oliver

Keyboard

Judy Oliver

* denotes section leader

+ denotes current holder of Stuart Anderson Scholarship

» denotes current holder of Nelle Thompson String Scholarship

denotes guest Player

Bendigo Symphony Orchestra

Bendigo Symphony Orchestra was founded in 1981 under the auspices of Music 81, a program of the Ministry of Arts (Music) Victoria.

There has been an unbroken tradition of fine music making in this city dating back to the 1890's when Bendigo had its own Conservatorium of Music. By 1945 the Bendigo Concert Orchestra was formed, and at its peak it numbered 70 musicians. Players from this orchestra also accompanied Bendigo Operatic Society productions. In more recent times, chamber groups, choral music groups as well as many school-based music ensembles have continued to enhance Bendigo's musical life. This practical music making was enriched, when for many years, music societies including the Bendigo Music Advancement Society and the Bendigo Music Lovers' Club, organised concerts, often featuring musicians of international standard.

It is with pride that the Bendigo Symphony Orchestra seeks to continue this long and rich tradition.

The Orchestra performs three or four concerts each year. Every two or three years they perform a major scored work. Most recently this has included two performances of Handel's *Messiah*, Haydn's *Creation* and both the Fauré and Mozart *Requiems*.

In addition the Orchestra has commissioned works from contemporary composers. The most recent have been with local composer Rohan Phillips and arranger Joe Washington.

The Orchestra has also accompanied ballet and opera performances and has presented popular concerts. As well, the Orchestra regularly works with prominent guest conductors and soloists and tours to other localities.

The Musical Director Daniel Herbst is especially committed to encouraging younger orchestral players. The Orchestra has had several young performers' concerts and has presented concerts in conjunction with local musical groups.

Many performers in the orchestra are experienced musicians. Some have had professional experience while others are music teachers in local and district schools. Membership is by invitation, after the Musical Director has assessed the player's musicianship. There is always room for competent string players; however the number of players of wind instruments is usually two or three – four for French Horns.

The Orchestra is under the patronage of the City of Greater Bendigo, with the Mayor of Bendigo as patron.

New player enquiries are welcome.

Please contact the Musical Director - Daniel Herbst - on 5443 8741.

Stuart Anderson SCHOLARSHIP

The Bendigo Symphony Orchestra established a scholarship fund in 2002 to honour bassoonist Stuart Anderson, a founding member and an inspirational player for many years. The scholarship is awarded to young players, especially of less common instruments, to assist with the costs of tuition and encourage them to play with the orchestra. The current holder of the Stuart Anderson Scholarship is oboist Patrick McMillan.



Patrick McMillan

Nelle Thompson STRING SCHOLARSHIP

The Nelle Thompson String Scholarship is an initiative of Alf Thompson, a committee member and violinist with the Bendigo Symphony Orchestra who wishes to encourage new string players to the Orchestra. It is named in memory of his late wife. The inaugural recipient of the Scholarship is Olivia Turnbull. The Bendigo Symphony Orchestra is pleased to have Olivia join their ranks.



Olivia Turnbull

Ellis Ormerod ORCHESTRA MEMBER OF THE YEAR

At the end of 2005 Ellis Ormerod retired from the leadership of the Orchestra after serving in this position since the 1981. The Orchestra chose to honour Ellis' magnificent contribution by presenting an award each year to a young player who shows all the attributes that Ellis has shown as a member. The inaugural recipient was cellist Philippa Lory who also joined the committee in 2006. The winner for 2006 is Cassie Rowe.



Cassie Rowe

Bendigo Symphony Orchestra MUSIC LOVER'S SCHOLARSHIP

This year the 27th Bendigo Music Lover's Annual Scholarship was, for the first time, run under the auspices of the Bendigo Symphony Orchestra.

The award is open to advanced young musicians who have reached a Grade 6 or VCE standard in music performance. From a strong field of fifteen performers Louisa Trewartha was declared the 2006 winner of the award. Louisa plays trumpet and is studying with Jacqui Vine. She is



Louisa Trewartha

in Year 11 at Bendigo Senior Secondary College. As well as winning a considerable cash prize, Louisa will also be offered the opportunity to perform a work with the orchestra in the future.

If you would like to assist with any of these funds, please send donations to our secretary at:

Box 1286, Bendigo Central 3552.

Recording OF THE CONCERT

Today's concert is being recorded by Charlie and Lorraine Jones.

Ph 5443 1746 for orders.

Mailing List

If you would like to be on our mailing list and be advised of future BSO performances, please send a letter to our secretary at:

P.O. Box 1286

Bendigo Central 3552

or an email to: sallypell@bigpond.com

Acknowledgements

The Bendigo Symphony Orchestra would like to thank the following people:

Soloists » Max Godber, Patrick McMillan, Craig Spencely, Rory Weightman

Vocalists » Joanne Gaskell, Peter Galdman, Peter Peterson, David Chalmers, Judy Chalmers.

Accompanist » Alison Dullard
Guest players » Stuart Anderson, Brad Crick, Jacinta Forrester, Lesley McGarvie, Stephen Herbst, Earle Hunter, Caroline Johns, Edwin Spark.

Book Launch » Councillor Rod Fyffe
Speaker » Tom Stewart

Sponsors » City of Greater Bendigo, RetireInvest, Dymocks Booksellers, Bendigo Copy Centre, J's Music City

Graphic Design » Monique Herbst

Program Notes » Diane Chapman
Printing » Bendigo Copy Centre

Recording » Charlie and Lorraine Jones
Venue » Bendigo Town Hall
Manager » Bob Liebert

Poster Distribution » Simon Buzza

Dates FOR YOUR DIARY

Palm Sunday Concert

April 1st, 2007 at 2.30pm
St Paul's Cathedral, Myers St, Bendigo