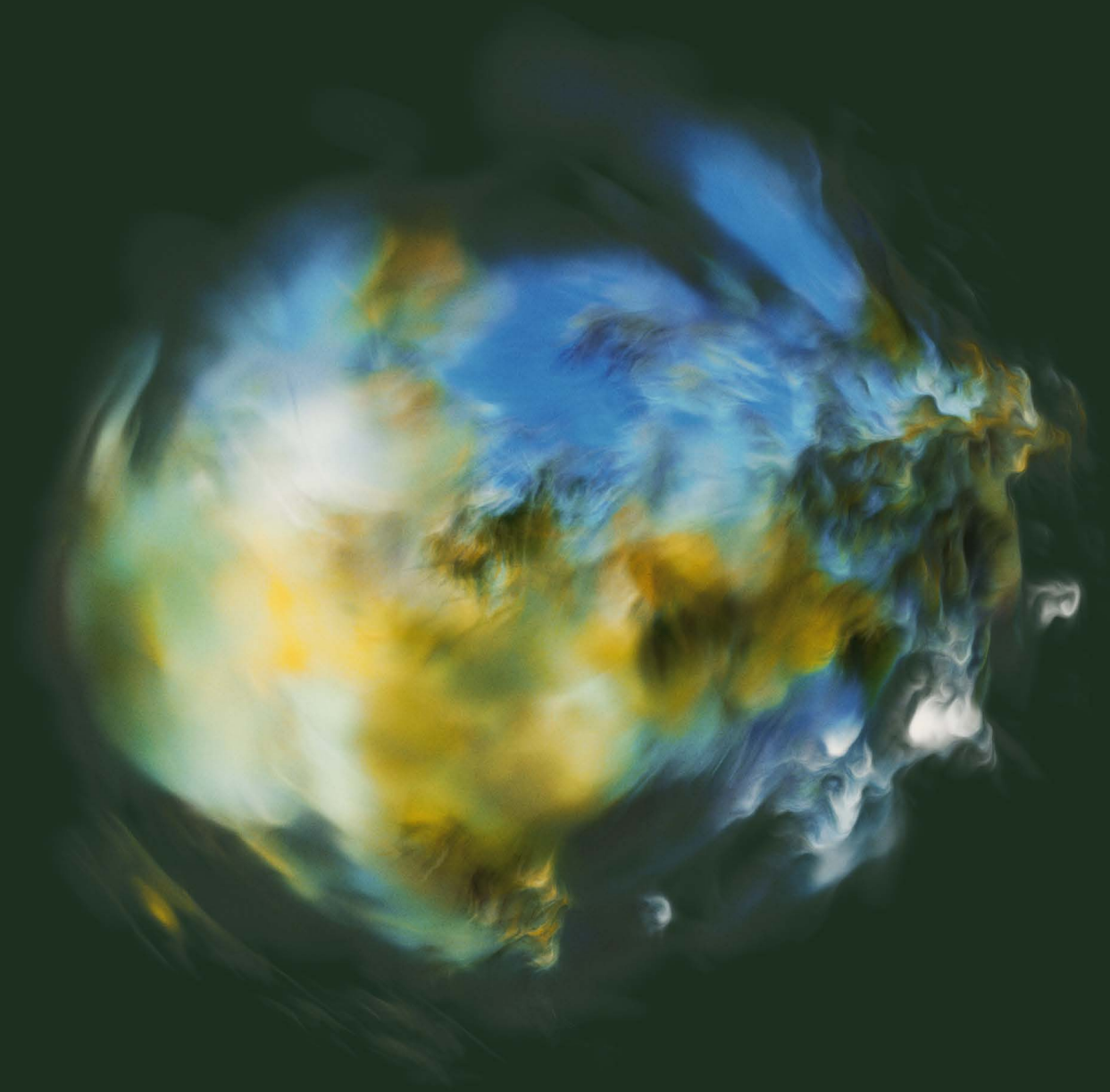


B



2

7

ACKNOWLEDGMENT OF COUNTRY

The Australian Brandenburg Orchestra
is privileged to work, create and perform
on the lands of the longest living culture
in the world, and we pay deep respect to
traditional custodians and Elders, past
and present.

A musical score is a curious thing.

On its own, it is simply ink on paper. Notes, markings and instructions left behind by a composer, sometimes centuries ago. It remains silent until musicians gather around it, breathe life into it and transform something written into something deeply human.

That transformation has fascinated me for as long as I can remember.

People often ask how a Brandenburg season comes together. The answer isn't simply by choosing great music. It begins with people. Every year I travel in search of artists who will do more than perform brilliantly. I look for curiosity, imagination and personality. Artists who bring fresh ideas to familiar masterpieces, who uncover new meaning in forgotten works, and who leave audiences talking all the way home.

In 2027, I'm delighted to welcome three remarkable artists to the Brandenburg stage for the first time. Australian Mime artist Marcel Cole brings wit, warmth and mischievous physicality to our season opener, while violinists Augustin Lusson and Evgeny Sviridov each bring their own distinctive musical voices from Europe to us for their Australian debuts. Different artists, different disciplines, but each shares an ability to make centuries-old music feel immediate, surprising and alive.

They join us alongside music that has inspired listeners for centuries. Mozart's *Requiem* returns to the Brandenburg stage for only the third time in our history, while Handel's *Music for the Royal Fireworks* reminds us that some of the greatest masterpieces never lose their ability to astonish. Throughout the season, you'll also encounter remarkable discoveries, music that has waited generations to be heard again, now finding its voice before Australian audiences.

This is why I continue to love what I do. Every season is another opportunity to rediscover extraordinary music, collaborate with remarkable artists and share those moments with you.

I hope the pages that follow spark your curiosity and imagination. Most of all, I hope you'll join us throughout 2027 as these remarkable scores are transformed, once again, into living, breathing music.



A handwritten signature in black ink, reading "Paul Dyer".

Paul Dyer AO

ARTISTIC DIRECTOR & CO-FOUNDER





AUSTRALIAN BRANDENBURG ORCHESTRA – BIOGRAPHY

The Australian Brandenburg Orchestra is Australia's national Baroque music flagship and one of the world's leading period instrument ensembles, celebrated for bringing the music of the past vividly to life for audiences today.

Founded by Artistic Director Paul Dyer and Bruce Applebaum, the Brandenburg made its debut at the Sydney Opera House in 1990. More than three decades later, it has become one of Australia's most distinctive performing arts companies, renowned for its exceptional musicianship, adventurous programming and unmistakable energy on stage.

At the heart of the Brandenburg is a commitment to historically informed performance. Its musicians are among Australia's finest specialists in early music, performing on rare and original instruments of the period and drawing on historical sources to explore how music of the 16th, 17th and 18th centuries may have first sounded. Yet tradition is only the beginning. Each performance seeks to make this music immediate, expressive and alive, revealing why composers such as Bach, Vivaldi, Handel and Mozart continue to speak so powerfully to contemporary audiences.

Under Paul Dyer's artistic leadership, the Brandenburg has developed a reputation for reimagining the concert experience. Collaborations with artists and creators from across Australia and around the world bring early music into conversation with theatre, movement, visual design and other art forms. From Circa Contemporary Circus and the Whirling Dervishes of Konya to acclaimed international soloists and emerging artists, these collaborations continually expand the possibilities of what a period orchestra can be.

The Brandenburg Choir has been an integral part of this story since its debut in 1999. Renowned for its extraordinary blend, technical virtuosity and expressive power, the Choir performs repertoire ranging from sacred chant to great choral masterpieces, and is at the heart of the Brandenburg's much-loved annual *Noë!! Noë!!* tradition.

The Brandenburg's legacy also extends beyond the concert hall. As an incubator for generations of Australian period musicians, it has played an influential role in the growth of early music across the country. Its performances reach audiences throughout Australia, while Brandenburg One, its digital streaming platform, connects the Orchestra with a growing audience around the world.

The Orchestra's extensive recording catalogue includes 20 albums with ABC Classic, five recognised with ARIA Awards for Best Classical Album. Its musicians have also contributed to major screen projects, including the international documentary *Mozart's Sister*.

More than 35 years after its first performance, the Brandenburg remains driven by the same spirit of curiosity and discovery: honouring the past, embracing the unexpected, and ensuring this extraordinary music continues to live, evolve and inspire.

‘What stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile and laugh... there’s a warmth and sense of fun not often associated with classical performance.’

THE SYDNEY MORNING HERALD



LIMELIGHT MAGAZINE



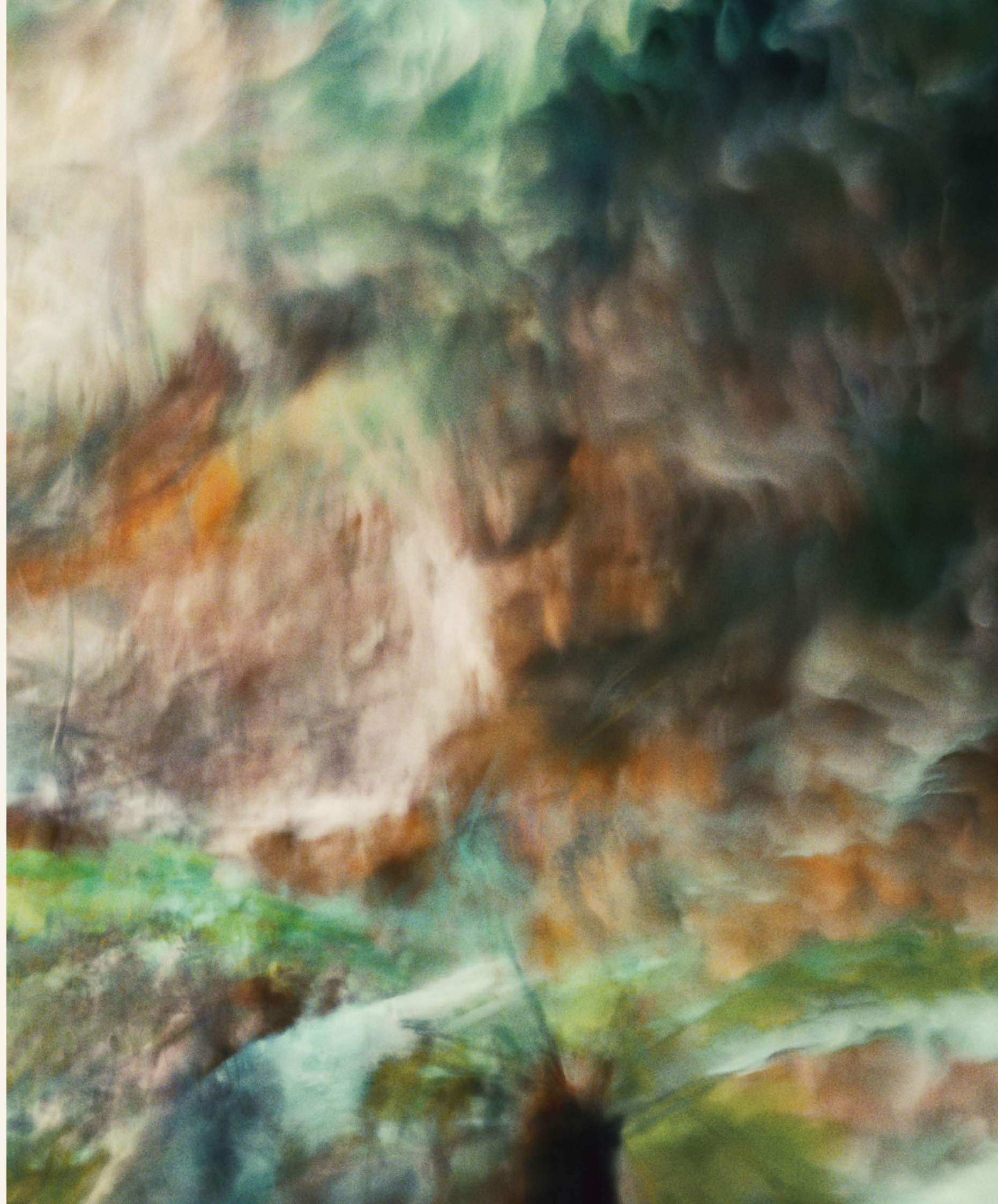
THE TELEGRAPH, UK



THE AGE



SYDNEY ARTS GUIDE



OUR MUSICIANS ON PERIOD INSTRUMENTS – AUSTRALIAN BRANDENBURG ORCHESTRA

ARTISTIC DIRECTOR

Paul Dyer AO (Sydney) ^{^*}

CONCERTMASTER

Shaun Lee-Chen (Perth) ^{^*}

ASSOCIATE CONCERTMASTER

Matthew Bruce (Sydney) ^{^*}

BAROQUE VIOLIN

Ben Dollman (Adelaide) ^{^*}
Matthew Greco (Sydney) ^{^*}
James Armstrong (Melbourne)
Jared Adams (Sydney)
Ella Bennetts (Sydney)
Aaron Brown (Brisbane)
Rafael Font (Sydney)
Sarah Papadopoulos (Sydney)
Alison Rayner (Adelaide)
Emma Williams (Sydney)
Timothy Willis (Melbourne)

BAROQUE VIOLA

Monique O'Dea (Sydney) ^{^*}
John Ma (Canberra)
Tadhg Sudlow (Netherlands)
Marianne Yeomans (Sydney)
Patrick Shannon (Melbourne) ³

BAROQUE CELLO

Jamie Hey (Melbourne) ^{^*}
Anton Baba (Sydney)
Edwina Cordingley (Melbourne)
Dan Curro (Sydney)
Rory Smith (Brisbane) ³

BAROQUE BASS / VIOLONE

Robert Nairn (Adelaide) ^{^*} ¹
Andrew Tait (Perth)

THEORBO / BAROQUE GUITAR

Nicholas Pollock (Melbourne) ^{^*}
George Wills (Sydney)
Alexis Chin (Perth) ³

BAROQUE FLUTE / RECORDER

Melissa Farrow (Sydney) ^{^*}
Mikaela Oberg (Sydney)
Alice Dawson-Damer (Sydney) ³

BAROQUE OBOE

Adam Masters (Melbourne) ^{^*}
Kailen Cresp (Melbourne)
Benjamin Roe (Melbourne) ³

PERIOD CLARINET

Craig Hill (Melbourne) ^{*}
Ashley Sutherland (Sydney)

BAROQUE BASSOON

Jane Gower (Netherlands) ^{*}
Sim Walters (Hobart)
Ben Hoadley (Canberra)

BAROQUE TRUMPET

Leanne Sullivan (Sydney) ^{*}
Alexandra Bieri (Sydney)
Richard Fomison (Sydney)
Matthew Manchester (Sydney)
Arkie Moore (Sydney)

BAROQUE HORN

Michael Dixon (Sydney) ^{*}
Dorée Dixon (Perth)
Graham Nichols (Sydney)

SACKBUTT / PERIOD TROMBONE

Nigel Crocker (Sydney) ^{*}
Roselyn Jorgenson (Sydney)
Brett Page (Sydney)

BAROQUE HARP

Hannah Lane (Melbourne) ^{*}

TIMPANI / PERCUSSION

Brian Nixon (Sydney) ^{*}
Richard Gleeson (Sydney)
Bryn Wood (Sydney)

HARPSICHORD / FORTEPIANO / CHAMBER ORGAN

Paul Dyer AO (Sydney) ^{^*}
Anthony Abouhamad (Sydney)
Heidi Jones (Sydney) ²
Justice Karol (Melbourne) ³

[^] Denotes Principal Musician / Section Leader

^{*} Denotes Core Brandenburg Musician

¹ Robert Nairn appears courtesy of Elder Conservatorium, Adelaide University (Staff)

² Heidi Jones appears courtesy of SCEGGS, Sydney (Staff)

³ Brandenburg Mentorship Program Participant

OUR MUSICIANS – BRANDENBURG CHOIR

SOPRANO

Astrid Girdis (Sydney)
Elizabeth Harper (Sydney)
Wei Jiang (Sydney)
Clare Macpherson (Sydney)
Josie Ryan (Sydney)
Anna Sandström (Sydney)
Adria Watkin (Sdney)

ALTO

Philip Butterworth (Sydney)
Timothy Chung (Sydney)
Chris Hopkins (Sydney)
Mark Nowicki (Sydney)
Paul Tenori (Sydney)
William Varga (Sydney)

TENOR

Spencer Darby (Sydney)
Daine Ellicott (Sydney)
Miguel Iglesias (Sydney)
Brendan McMullan (Sydney)
Eric Peterson (Sydney)
Richard Sanchez (Sydney)

BASS

Aaron Erdstein (Sydney)
Sébastien Maury (Sydney)
Philip Murray (Sydney)
James Pinneri (Sydney)
Rodney Smith (Sydney)
Jesse van Proctor (Sydney)



COMING UP IN SEASON 2027

Seven Sins

Pride. Envy. Wrath. Sloth. Greed. Gluttony. Lust.

17–28 Feb

Page 14

Pardon My French

Style. Wit. Virtuosity

21 Apr–04 May

Page 18

Mozart’s Requiem

One of music’s greatest final statements

16–27 Jun

Page 22

Handel’s Fireworks

Where celebration becomes spectacle

12–25 Aug

Page 26

Baroque Masters

Virtuosity with heart

07–19 Oct

Page 30

Noël! Noël!

Celebrate the season together

04–11 Dec

Page 34



Nicholas Pollock Principal Theorbo

Seven Sins

Pride. Envy. Wrath. Sloth. Greed. Gluttony. Lust

PERFORMED BY

Marcel Cole (Canberra) Mime Artist
Paul Dyer (Sydney) Creative Director, Chamber Organ, Harpsichord
Australian Brandenburg Orchestra
Brandenburg Choir

PROGRAM HIGHLIGHTS

A pasticcio created by Paul Dyer.

Pride. Envy. Wrath. Sloth. Greed. Gluttony. Lust.

Mime. The oldest form of storytelling there is. Humour, desire, vanity, all told through a raised eyebrow and a stolen glance. Long before anyone wrote the word ‘envy’, someone was already pulling a face to mean it.

Paul Dyer’s pasticcio takes that same dare and hands it to his musicians. Dowland’s tears. Purcell’s grief. Biber’s soldiers marching drunk and hopelessly out of tune. Unexpectedly, at the heart of this Brandenburg show is the uniquely clever and charismatic young mime artist Marcel Cole. Trained in French mime and fresh from Edinburgh Fringe, London’s West End and his hugely successful one-man Charlie Chaplin show, Marcel brings wit, warmth and a mischievous physicality to the stage.

Let your emotions run. This is not music about virtue, it is an experience of how far beauty can be pushed before it becomes something else entirely. Human voice. Soft flutes. A chamber orchestra. Gut strings and gestures resonate together under lights.

CITY RECITAL HALL, SYDNEY

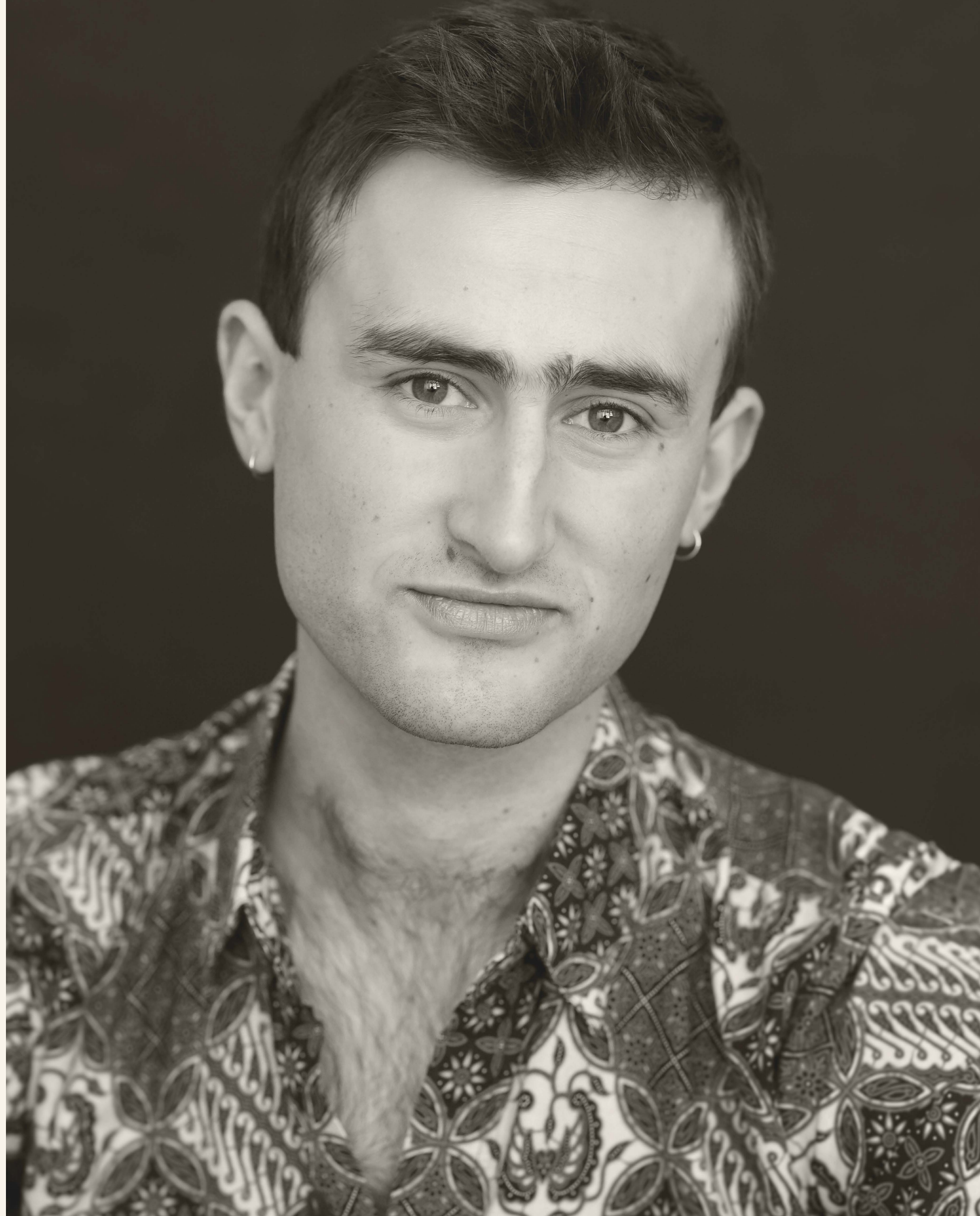
Wed, 17 February, 7:00PM
Fri, 19 February, 7:00PM
Sat, 20 February, 2:00PM
Sat, 20 February, 7:00PM
Tue, 23 February, 7:00PM

MELBOURNE RECITAL CENTRE

Thu, 25 February, 7:00PM
Sat, 27 February, 5:00PM
Sun, 28 February, 5:00PM

‘Cole is an artist in every sense of the word, and a very fine one at that. Every stumble, glance (he looks at you, he really looks at you) and pause feels choreographed yet effortless – proof of an artist who has truly mastered mime and visual comedy.’

ADELAIDE FRINGE FESTIVAL





Marianne Yeomans Baroque Viola

Pardon My French

Style. Wit. Virtuosity

PERFORMED BY

Augustin Lusson (France) Guest Director, Baroque Violin
Paul Dyer (Sydney) Harpsichord, Conductor
Australian Brandenburg Orchestra

PROGRAM HIGHLIGHTS

HANDEL Concerto Grosso in B-flat major, Op. 3 No. 2, HWV 313
CORBET Concerto in D minor, *Alla Genouese*, Op. 8 No. 2
LECLAIR Concerto for violin in D minor, Op. 7 No. 1

The English wrote the music. The Frenchman rewrites the rules.

French-Japanese violinist Augustin Lusson has never been interested in playing the role of the traditional Baroque soloist. He calls himself the “anti-soloist”—leading from within rather than standing apart, bringing fearless energy, curiosity and personality to every performance. Making his Australian debut with the Brandenburg, he arrives with a reputation as one of Europe’s most exciting musical provocateurs.

The title *Pardon My French* is more than a joke. It celebrates a Baroque world without borders, where composers borrowed freely, crossed cultures and constantly reinvented one another’s ideas. Handel, Corbet, Avison, Geminiani and Leclair become fellow travelers in a musical landscape where nationality matters far less than imagination.

The result is exhilarating. Familiar music feels newly minted, old rivalries become creative fuel, and centuries-old masterpieces emerge full of freshness, wit and life. This is Baroque music with its collar loosened—irreverent, stylish and utterly captivating.

CITY RECITAL HALL, SYDNEY

Wed, 21 April, 7:00PM
Fri, 23 April, 7:00PM
Sat, 24 April, 2:00PM
Sat, 24 April, 7:00PM
Tue, 27 April, 7:00PM

MELBOURNE RECITAL CENTRE

Thu, 29 April, 7:00PM
Sat, 01 May, 5:00PM
Sun, 02 May 5:00PM

QPAC, BRISBANE

Tue, 04 May, 7:00PM

‘Augustin Lusson unfolds the full grandeur and creative imagination of his violinistic genius, supported by an inspired ensemble. This does justice to Leclair’s bold and free inventiveness with extraordinary temperament.’

PIZZICATO





Clare Macpherson Soprano
Paul Dyer Artistic Director

SERIES 03

JUN

Mozart's Requiem

One of music's greatest final statements

PERFORMED BY

Melissa Farrow (Sydney) Period Flute
Hannah Lane (Melbourne) Period Harp
Paul Dyer (Sydney) Fortepiano, Conductor
Brandenburg Choir
Australian Brandenburg Orchestra

PROGRAM HIGHLIGHTS

MOZART Concerto for flute and harp in C major, K 299
MOZART Requiem in D minor, K 626

There are masterpieces. And then there is Mozart's *Requiem*.

Few works have inspired more fascination, scholarship and devotion. Unfinished at the composer's death, it has become one of humanity's greatest artistic achievements, not because of the mystery surrounding it, but because every movement reveals something profoundly true about the human experience.

Often imagined as music consumed by death, this *Requiem* is, in fact, astonishingly full of life. Its moments of grief, hope, fear, tenderness and triumph each possess their own voice, their own character, their own soul.

Alongside the *Requiem*, Mozart's exquisite Concerto for flute and harp brings another side of his genius into focus. Brandenburg favourites Melissa Farrow and Hannah Lane step forward as soloists in a work of elegance, intimacy and luminous beauty.

Only the third performance of this *Requiem* in the Brandenburg's history, this landmark presentation brings together the Orchestra, the Brandenburg Choir and four outstanding Australian soloists. Informed by decades of historical scholarship and performed on period instruments, it reveals Mozart's final masterpiece in all its breathtaking scale, emotional depth and intellectual brilliance.

CITY RECITAL HALL, SYDNEY

Wed, 16 June, 7:00PM
Fri, 18 June, 7:00PM
Sat, 19 June, 2:00PM
Sat, 19 June, 7:00PM
Tue, 22 June, 7:00PM

MELBOURNE RECITAL CENTRE

Thu, 24 June, 7:00PM
Sat, 26 June, 5:00PM
Sun, 27 June, 5:00PM

‘There was vigour and passion in this performance just as there was great subtlety and finely shaded nuances of feeling and colour..’

THE SYDNEY MORNING HERALD



Paul Dyer, Australian Brandenburg Orchestra & Brandenburg Choir
Photo by Laura Manariti



Mikaela Oberg Baroque Flute

Handel’s Fireworks

Where celebration becomes spectacle

PERFORMED BY

Shaun Lee-Chen (Perth) Baroque Violin
Paul Dyer (Sydney) Harpsichord, Conductor
Australian Brandenburg Orchestra

PROGRAM HIGHLIGHTS

CATTANEO Concerto for violin in A major, No. 2
ANONYMOUS Sinfonia in G major, Schrank II/38/2I
HANDEL *Music for the Royal Fireworks*, HWV 35I

Not every treasure hangs in a gallery. Some wait quietly in obscure music libraries.

For decades, Paul Dyer and the Brandenburg have searched Europe’s libraries, monasteries and private collections, uncovering extraordinary works that have lain silent for centuries. This program presents a wealth of those remarkable discoveries in their Australian premieres, alongside a dazzling virtuoso showcase for Brandenburg Concertmaster Shaun Lee-Chen. It is music history brought thrillingly back to life.

Then everything changes.

The second half sweeps into the energy and spectacle of 18th century London’s famous Vauxhall Gardens before culminating in Handel’s magnificent *Music for the Royal Fireworks*. This music was written to celebrate, astonish and overwhelm audiences. Now, nearly three centuries later, it still does.

One concert. Two stories. The thrill of discovery and the joy of celebration, united in a program that captures the Brandenburg at its most adventurous and its most spectacular.

MELBOURNE RECITAL CENTRE

Thu, 12 August, 7:00PM
Sat, 14 August, 5:00PM
Sun, 15 August, 5:00PM

CITY RECITAL HALL, SYDNEY

Wed, 18 August, 7:00PM
Fri, 20 August, 7:00PM
Sat, 21 August, 2:00PM
Sat, 21 August, 7:00PM
Tue, 24 August, 7:00PM

QPAC, BRISBANE

Wed, 25 Aug, 7:00PM

‘An evening of sublime artistry and emotional resonance, nothing short of extraordinary, with the orchestra providing a rich tapestry of sound...’

WEEKEND NOTES



Sarah Papadopoulos Baroque Violin
Photo by Laura Manariti



Baroque Masters

Virtuosity with heart

PERFORMED BY

Evgeny Sviridov (Germany) Guest Director, Baroque Violin
Paul Dyer (Sydney) Harpsichord
Australian Brandenburg Orchestra

PROGRAM HIGHLIGHTS

BACH Violin Concerto in D minor, BWV 1052R

HEINICHEN Concerto a 7 in G major, SeiH 214

TELEMANN *Ouverture-Suite* in C major, *Hamburger Ebbe und Flut*, TWV 55:C3

Every great musical city has its champions. This one arrives from Dresden by way of Cologne.

Award-winning violinist Evgeny Sviridov has devoted his career to the music of the German Baroque. After studying in St Petersburg, he established himself in Germany as Concertmaster of the internationally acclaimed Concerto Köln, becoming one of Europe's most respected interpreters of this extraordinary repertoire.

Making his Australian debut with the Brandenburg, Sviridov returns to the musical world that continues to shape his artistry. Bach, Telemann and Heinichen stand alongside a remarkable Australian premiere from Dresden's celebrated Schrank II Collection, revealing a golden age of invention, brilliance and boundless imagination.

Part virtuoso showcase, part musical rediscovery, Baroque Masters celebrates the artistry of one of Europe's finest Baroque violinists while reminding us that even within history's greatest repertoire, there are still masterpieces waiting to be heard.

MELBOURNE RECITAL CENTRE

Thu, 07 October, 7:00PM
Sat, 09 October, 5:00PM
Sun, 10 October, 5:00PM

CITY RECITAL HALL, SYDNEY

Wed, 13 October, 7:00PM
Fri, 15 October, 7:00PM
Sat, 16 October, 2:00PM
Sat, 16 October, 7:00PM
Tue, 19 October, 7:00PM

‘If you think the Baroque violin sounds wiry and thin, Sviridov’s silky, silvery tones will make you think again. Fingerwork and bowings are supple, light-weight and agile, producing effects by turns balletic, poetic, rhetorical and lyrical.’

BBC MUSIC MAGAZINE





Noël! Noël!

Celebrate the season together

PERFORMED BY

Brandenburg Choir
Paul Dyer (Sydney) Conductor
Australian Brandenburg Orchestra

PROGRAM HIGHLIGHTS

Heartwarming choral music, festive carols, joyful instrumental works and seasonal gems from across the centuries.

Every Christmas needs its traditions. This is one of ours.

There is a moment each year when the Brandenburg Choir begins to sing, the trumpets ring out and the unmistakable sound of period instruments fills the hall. With Paul Dyer at the helm, conducting with his infectious energy and joy, it can only mean one thing: *Noël! Noël!* is back.

For more than two decades, this much-loved celebration has become a Christmas tradition for Brandenburg audiences. Yet no two *Noël! Noël!* concerts are ever quite the same. Familiar carols meet beautiful choral works, sparkling instrumentals and unexpected musical discoveries, with each new program bringing its own surprises.

From moments of breathtaking stillness to the full splendour of Choir and Orchestra together, *Noël! Noël!* captures everything we love about this time of year: joy, reflection, celebration and the pleasure of sharing music with others.

Come December, there's nowhere we'd rather be.

MELBOURNE RECITAL CENTRE

Sat, 04 December, 2:00PM
Sat, 04 December, 5:00PM

CITY RECITAL HALL, SYDNEY

Thu, 09 December, 5:00PM
Thu, 09 December, 7:30PM
Sat, 11 December, 2:00PM
Sat, 11 December, 5:00PM

OTHER VENUES

Dates To Be Confirmed.

‘The Brandenburg Choir were in particularly fine voice this evening... close to polyphonic perfection, and an apt celebration of the reason for the season.’

AUSTRALIAN FINANCIAL REVIEW





Why Subscribe?

A subscription to the Australian Brandenburg Orchestra guarantees you seats to the concerts you want to attend and so much more. We offer a variety of subscription packages for every taste and budget. Explore the options below and select the subscription package that suits your preferences.

CLASSIC SUBSCRIPTION

Available for a limited time and are best for those who value advance planning, the same seats and bigger savings.

COMPOSE YOUR OWN

Flexibility to select the dates, seats, seating reserves and even the city of your choice for each concert in the season.

SUBSCRIBER BENEFITS	CLASSIC SUBSCRIPTION	COMPOSE YOUR OWN	SINGLE TICKETS
	On sale from 23 Sep 2026	On sale from 11 Nov 2026	On sale from 18 Nov 2026
The same great seats for each concert ⁱ	●		
Savings of up to 20%	●		
Complimentary access to Brandenburg One, our Digital Concert platform ⁱⁱ	●	●	
Senior, Concession, Under 40 & Student discounts in A, B, C and D Reserves ^{iv}	●	●	
Complimentary ticket when you refer a friend ^v	●	●	
Unlimited free ticket exchanges ^{vi}	●	●	
25% off additional tickets	●	●	
Partner benefits	●	●	
Complimentary concert program	●	●	●
Specialised Keynotes Newsletter	●	●	●
Complimentary lost ticket replacement	●	●	●

How to Subscribe

SELECT THE SUBSCRIPTION THAT BEST SUITS YOUR PREFERENCES

Subscription packages are offered in two formats. **Classic** subscription packages reward commitment and are the subscription packages that the Australian Brandenburg Orchestra has traditionally offered. **Compose Your Own** subscriptions are flexible subscription packages that provide the freedom to mix and match dates, seats, reserves and even cities across the season.

Classic and **Compose Your Own** subscription packages are not on sale at the same time and have a different booking procedure. We recommend that both our current and new subscribers carefully review each option and decide which benefits they value most.

RENEWING CLASSIC SUBSCRIBERS

To guarantee your same seats please make sure to renew before **30 October 2026**. After this date your seats will be released to other subscribers. If you would like to request a change in your concert package or seating, please note that changes will be processed in the order that they are received. If the change is not possible, a Brandenburg Box Office staff member will contact you to discuss alternatives.

NEW SUBSCRIBERS

New Classic subscriptions can be purchased from **23 September 2026 to 30 October 2026**.

From **11 November** only **Compose Your Own** packages will be available. Please note that seats for all new subscriptions will be allocated after the renewal deadline of **30 October 2026** or as per availability.

IMPORTANT DATES

23 September	Classic subscription packages on sale for renewing ⁱ and new subscribers
30 October	Deadline to renew the same seats for current subscribers
4 November	Subscriber pre-sale and ticket exchanges open ⁱⁱⁱ
11 November	Compose Your Own subscription packages on sale (Classic subscriptions for 2027 will no longer be available after this date)
18 November	Single tickets on sale to general public

PROCESSING SUBSCRIPTIONS

Subscriptions are processed in order of receipt, prioritised as follows:

1. **Classic** subscriptions without changes^{vii}.
2. **Classic** subscriptions with change requests
3. New **Classic** subscriptions
4. **Compose Your Own** subscriptions

Website brandenburg.com.au
Box Office 1300 782 856

ⁱ Seating plan configurations and assigned seats may change.

ⁱⁱ Free access to the Brandenburg One Premium Collection includes on-demand viewing of concerts, archival concert footage and other special digital concert series that are not available in the Public Collection.

ⁱⁱⁱ Exchanges and additional tickets are available from 4 November 2026. Only subscribers to our Classic subscription packages get priority access to booking or exchanging seats during the pre-sale.

^{iv} Proof such as Seniors Card, Pension Concession Card, Student Concession Card or Date of Birth will be required.

^v Invite friends to subscribe and earn a free ticket for every referred subscription. Your friends must tell us at the time they subscribe that they were referred by you.

^{vi} When swapping between series, subscribers can only exchange tickets to a concert that is not included in their package.

^{vii} 2027 Season tickets will be posted out from 4 November 2026, if you have selected the Australia Post option.

Sydney

CLASSIC SUBSCRIPTION PACKAGE

CITY RECITAL HALL – 2-12 ANGEL PL, SYDNEY

STEP 1. CHOOSE YOUR DAY AND TIME

	WEDNESDAY PACKAGE	FRIDAY PACKAGE	SATURDAY NIGHT PACKAGE	SATURDAY MATINÉE PACKAGE
SEVEN SINS	17 Feb 7:00PM	19 Feb 7:00PM	20 Feb 7:00PM	20 Feb 2:00PM
PARDON MY FRENCH	21 Apr 7:00PM	23 Apr 7:00PM	24 Apr 7:00PM	24 Apr 2:00PM
MOZART'S REQUIEM	16 Jun 7:00PM	18 Jun 7:00PM	19 Jun 7:00PM	19 Jun 2:00PM
HANDEL'S FIREWORKS	18 Aug 7:00PM	20 Aug 7:00PM	21 Aug 7:00PM	21 Aug 2:00PM
BAROQUE MASTERS	13 Oct 7:00PM	15 Oct 7:00PM	16 Oct 7:00PM	16 Oct 2:00PM
NOËL! NOËL!	09 Dec 5:00PM*^	09 Dec 7.30PM*^	11 Dec 5:00PM^	11 Dec 2:00PM^

* Concert night is different from package night

^ Noël! Noël! seating might differ from the rest of the concerts in the selected package

STEP 2. CHOOSE YOUR SEATING RESERVE

PREMIUM A RESERVE B RESERVE C RESERVE D RESERVE

STEP 3. CHOOSE YOUR PACKAGE

6 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$904	\$766	\$622	\$466	\$298
SENIOR	\$820*	\$694	\$562	\$424	\$268
CONCESSION	N/A	\$484	\$394	\$298	\$190
UNDER 40 / STUDENT	N/A	\$220	\$196	\$178	\$160

5 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$755	\$640	\$520	\$390	\$250
SENIOR	\$685*	\$580	\$470	\$355	\$225
CONCESSION	N/A	\$405	\$330	\$250	\$160
UNDER 40 / STUDENT	N/A	\$185	\$165	\$150	\$135

4 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$606	\$514	\$418	\$314	\$202
SENIOR	\$550*	\$466	\$378	\$286	\$182
CONCESSION	N/A	\$326	\$266	\$202	\$130
UNDER 40 / STUDENT	N/A	\$150	\$134	\$122	\$110

3 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$457	\$388	\$316	\$238	\$154
SENIOR	\$415*	\$352	\$286	\$217	\$139
CONCESSION	N/A	\$247	\$202	\$154	\$100
UNDER 40 / STUDENT	N/A	\$115	\$103	\$94	\$85

* Senior subscriptions in Premium Reserve are available for Saturday Matinée package only.
Prices quoted above include \$10 booking fee per subscription package.

STEP 4. SUBSCRIBE AT BRANDENBURG.COM.AU OR CALL 1300 782 856

Sydney

CLASSIC TUESDAY SUBSCRIPTION PACKAGE

CITY RECITAL HALL – 2-12 ANGEL PL, SYDNEY

STEP 1. CHOOSE YOUR DAY AND TIME

	TUESDAY PACKAGE
SEVEN SINS	23 Feb 7:00PM
PARDON MY FRENCH	27 Apr 7:00PM
MOZART'S REQUIEM	22 Jun 7:00PM
HANDEL'S FIREWORKS	24 Aug 7:00PM
BAROQUE MASTERS	19 Oct 7:00PM
NOËL! NOËL!	09 Dec 5:00PM*^

* Concert night is different from package night

^ Noël! Noël! seating might differ from the rest of the concerts in the selected package

STEP 2. CHOOSE YOUR SEATING RESERVE

PREMIUM A RESERVE B RESERVE C RESERVE D RESERVE

STEP 3. CHOOSE YOUR PACKAGE

6 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$804	\$696	\$507	\$376	\$243
SENIOR	N/A	\$624	\$457	\$339	\$223
CONCESSION	N/A	\$434	\$319	\$233	\$155
UNDER 40	N/A	\$180	\$161	\$148	\$130
STUDENT	N/A	\$160	\$146	\$128	\$115

5 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$670	\$606	\$442	\$334	\$214
SENIOR	N/A	\$547	\$399	\$302	\$193
CONCESSION	N/A	\$380	\$277	\$209	\$134
UNDER 40	N/A	\$150	\$135	\$121	\$109
STUDENT	N/A	\$83	\$75	\$67	\$61

4 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$536	\$502	\$368	\$278	\$179
SENIOR	N/A	\$453	\$332	\$251	\$162
CONCESSION	N/A	\$315	\$231	\$174	\$112
UNDER 40	N/A	\$120	\$108	\$97	\$87
STUDENT	N/A	\$67	\$60	\$54	\$49

3 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$403	\$367	\$289	\$226	\$142
SENIOR	N/A	\$331	\$259	\$205	\$127
CONCESSION	N/A	\$229	\$181	\$142	\$88
UNDER 40	N/A	\$91	\$82	\$73	\$67
STUDENT	N/A	\$49	\$46	\$40	\$37

STEP 4. SUBSCRIBE AT BRANDENBURG.COM.AU OR CALL 1300 782 856

Melbourne

CLASSIC SUBSCRIPTION PACKAGE

MELBOURNE RECITAL CENTRE – 31 STURT STREET, SOUTHBANK, MELBOURNE

STEP 1. CHOOSE YOUR DAY AND TIME

	SATURDAY MATINÉE PACKAGE	SUNDAY MATINÉE PACKAGE
SEVEN SINS	27 Feb 5:00PM	28 Feb 5:00PM
PARDON MY FRENCH	01 May 5:00PM	02 May 5:00PM
MOZART'S REQUIEM	26 Jun 5:00PM	27 Jun 5:00PM
HANDEL'S FIREWORKS	14 Aug 5:00PM	15 Aug 5:00PM
BAROQUE MASTERS	09 Oct 5:00PM	10 Oct 5:00PM
NOËL! NOËL!	04 Dec 5:00PM^	04 Dec 2:00PM*^

* Concert night is different from package night

^ Noël! Noël! seating might differ from the rest of the concerts in the selected package

STEP 2. CHOOSE YOUR SEATING RESERVE

PREMIUM A RESERVE B RESERVE C RESERVE D RESERVE

STEP 3. CHOOSE YOUR PACKAGE

6 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$904	\$766	\$622	\$466	\$298
SENIOR	\$820	\$694	\$562	\$424	\$268
CONCESSION	N/A	\$484	\$394	\$298	\$190
UNDER 40 / STUDENT	N/A	\$220	\$196	\$178	\$160

5 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$755	\$640	\$520	\$390	\$250
SENIOR	\$685	\$580	\$470	\$355	\$225
CONCESSION	N/A	\$405	\$330	\$250	\$160
UNDER 40 / STUDENT	N/A	\$185	\$165	\$150	\$135

4 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$606	\$514	\$418	\$314	\$202
SENIOR	\$550	\$466	\$378	\$286	\$182
CONCESSION	N/A	\$326	\$266	\$202	\$130
UNDER 40 / STUDENT	N/A	\$150	\$134	\$122	\$110

3 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$457	\$388	\$316	\$238	\$154
SENIOR	\$415	\$352	\$286	\$217	\$139
CONCESSION	N/A	\$247	\$202	\$154	\$100
UNDER 40 / STUDENT	N/A	\$115	\$103	\$94	\$85

* Prices quoted above include \$10 booking fee per subscription package.

STEP 4. SUBSCRIBE AT BRANDENBURG.COM.AU OR CALL 1300 782 856

Melbourne

CLASSIC THURSDAY SUBSCRIPTION PACKAGE

MELBOURNE RECITAL CENTRE – 31 STURT STREET, SOUTHBANK, MELBOURNE

STEP 1. CHOOSE YOUR DAY AND TIME

	THURSDAY PACKAGE
SEVEN SINS	25 Feb, 7:00PM
PARDON MY FRENCH	29 Apr 7:00PM
MOZART'S REQUIEM	24 Jun 7:00PM
HANDEL'S FIREWORKS	12 Aug 7:00PM
BAROQUE MASTERS	07 Oct 7:00PM
NOËL! NOËL!	04 Dec 5:00PM*^

* Concert night is different from package night

^ Noël! Noël! seating might differ from the rest of the concerts in the selected package

STEP 2. CHOOSE YOUR SEATING RESERVE

PREMIUM A RESERVE B RESERVE C RESERVE D RESERVE

STEP 3. CHOOSE YOUR PACKAGE

6 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$804	\$696	\$507	\$376	\$243
SENIOR	N/A	\$624	\$457	\$339	\$223
CONCESSION	N/A	\$434	\$319	\$233	\$155
UNDER 40	N/A	\$180	\$161	\$148	\$130
STUDENT	N/A	\$160	\$146	\$128	\$115

5 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$670	\$606	\$442	\$334	\$214
SENIOR	N/A	\$547	\$399	\$302	\$193
CONCESSION	N/A	\$380	\$277	\$209	\$134
UNDER 40	N/A	\$150	\$135	\$121	\$109
STUDENT	N/A	\$83	\$75	\$67	\$61

4 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$536	\$502	\$368	\$278	\$179
SENIOR	N/A	\$453	\$332	\$251	\$162
CONCESSION	N/A	\$315	\$231	\$174	\$112
UNDER 40	N/A	\$120	\$108	\$97	\$87
STUDENT	N/A	\$67	\$60	\$54	\$49

3 CONCERTS	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$403	\$367	\$289	\$226	\$142
SENIOR	N/A	\$331	\$259	\$205	\$127
CONCESSION	N/A	\$229	\$181	\$142	\$88
UNDER 40	N/A	\$91	\$82	\$73	\$67
STUDENT	N/A	\$49	\$46	\$40	\$37

STEP 4. SUBSCRIBE AT BRANDENBURG.COM.AU OR CALL 1300 782 856

Compose Your Own

FLEXIBLE SUBSCRIPTION PACKAGE

STEP 1. SELECT A MINIMUM OF THREE CONCERTS FROM THE LIST BELOW.

SEVEN SINS	PARDON MY FRENCH	MOZART'S REQUIEM
SYDNEY Wed, 17 February, 7:00PM Fri, 19 February, 7:00PM Sat, 20 February, 2:00PM Sat, 20 February, 7:00PM Tue, 23 February, 7:00PM	SYDNEY Wed, 21 April, 7:00PM Fri, 23 April, 7:00PM Sat, 24 April, 2:00PM Sat, 24 April, 7:00PM Tue, 27 April, 7:00PM	SYDNEY Wed, 16 June, 7:00PM Fri, 18 June, 7:00PM Sat, 19 June, 2:00PM Sat, 19 June, 7:00PM Tue, 22 June, 7:00PM
MELBOURNE Thu, 25 February, 7:00PM Sat, 27 February, 5:00PM Sun, 28 February, 5:00PM	MELBOURNE Thu, 29 April, 7:00PM Sat, 01 May, 5:00PM Sun, 02 May 5:00PM	MELBOURNE Thu, 24 June, 7:00PM Sat, 26 June, 5:00PM Sun, 27 June, 5:00PM
HANDEL'S FIREWORKS	BAROQUE MASTERS	NOËL! NOËL!
SYDNEY Wed, 18 August, 7:00PM Fri, 20 August, 7:00PM Sat, 21 August, 2:00PM Sat, 21 August, 7:00PM Tue, 24 August, 7:00PM	SYDNEY Wed, 13 October, 7:00PM Fri, 15 October, 7:00PM Sat, 16 October, 2:00PM Sat, 16 October, 7:00PM Tue, 19 October, 7:00PM	SYDNEY Thu 09 December 5:00PM Thu 09 December 7:30PM Sat, 11 December, 2:00PM Sat, 11 December, 5:00PM
MELBOURNE Thu, 12 August, 7:00PM Sat, 14 August, 5:00PM Sun, 15 August, 5:00PM	MELBOURNE Thu, 07 October, 7:00PM Sat, 09 October, 5:00PM Sun, 10 October, 5:00PM	MELBOURNE Sat, 04 December, 2:00PM Sat, 04 December, 5:00PM

Compose Your Own

FLEXIBLE SUBSCRIPTION PACKAGE

STEP 2. CHOOSE YOUR SUBSCRIPTION PACKAGE

The tables below display price per concert. Select your reserve and price category for each chosen performance and add it up to get the total cost of your subscription. You can mix-and-match reserves as you like.

SYDNEY

TICKET PRICE	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$149	\$126	\$102	\$76	\$48
SENIOR	N/A	\$114	\$92	\$69	\$43
CONCESSION	N/A	\$79	\$64	\$48	\$30
UNDER 40 / STUDENT	N/A	\$32	\$32	\$32	\$32

* A \$10 booking fee will be applied per ticketing order.

MELBOURNE

TICKET PRICE	PREMIUM	A RESERVE	B RESERVE	C RESERVE	D RESERVE
ADULT	\$149	\$126	\$102	\$76	\$48
SENIOR	N/A	\$114	\$92	\$69	\$43
CONCESSION	N/A	\$79	\$64	\$48	\$30
UNDER 40 / STUDENT	N/A	\$32	\$32	\$32	\$32

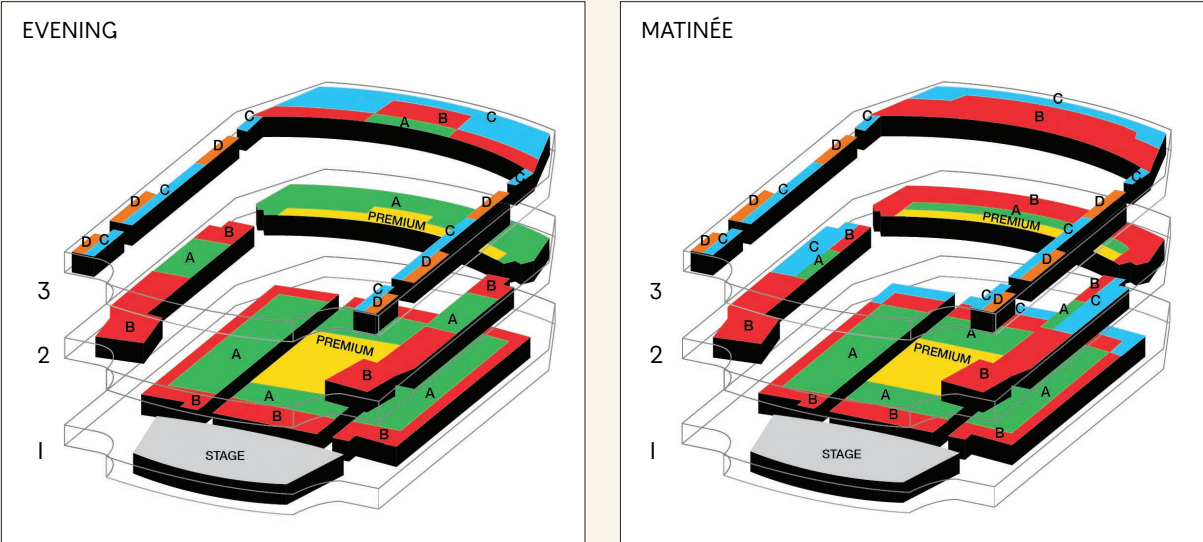
* A \$10 booking fee will be applied per ticketing order.

STEP 3. SUBSCRIBE AT [BRANDENBURG.COM.AU](#) OR CALL 1300 782 856

Venue Seat Maps

CITY RECITAL HALL – 2-12 ANGEL PL, SYDNEY

PREMIUM A RESERVE B RESERVE C RESERVE D RESERVE



MELBOURNE RECITAL CENTRE – 31 STURT STREET, SOUTHBANK, MELBOURNE

PREMIUM A RESERVE B RESERVE C RESERVE D RESERVE

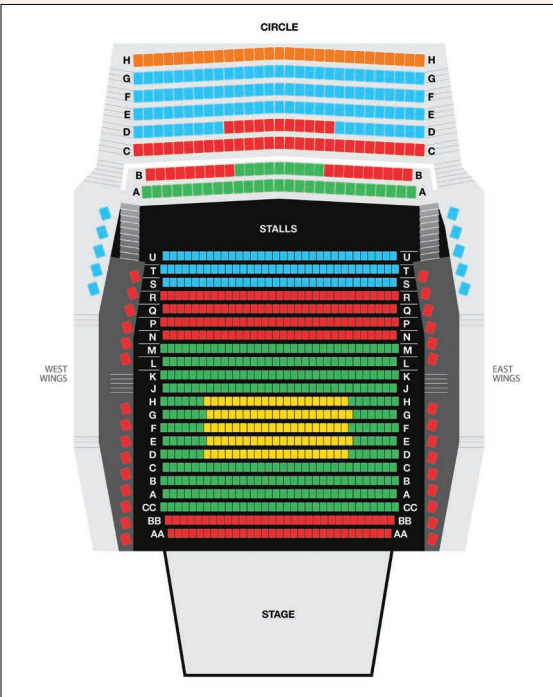
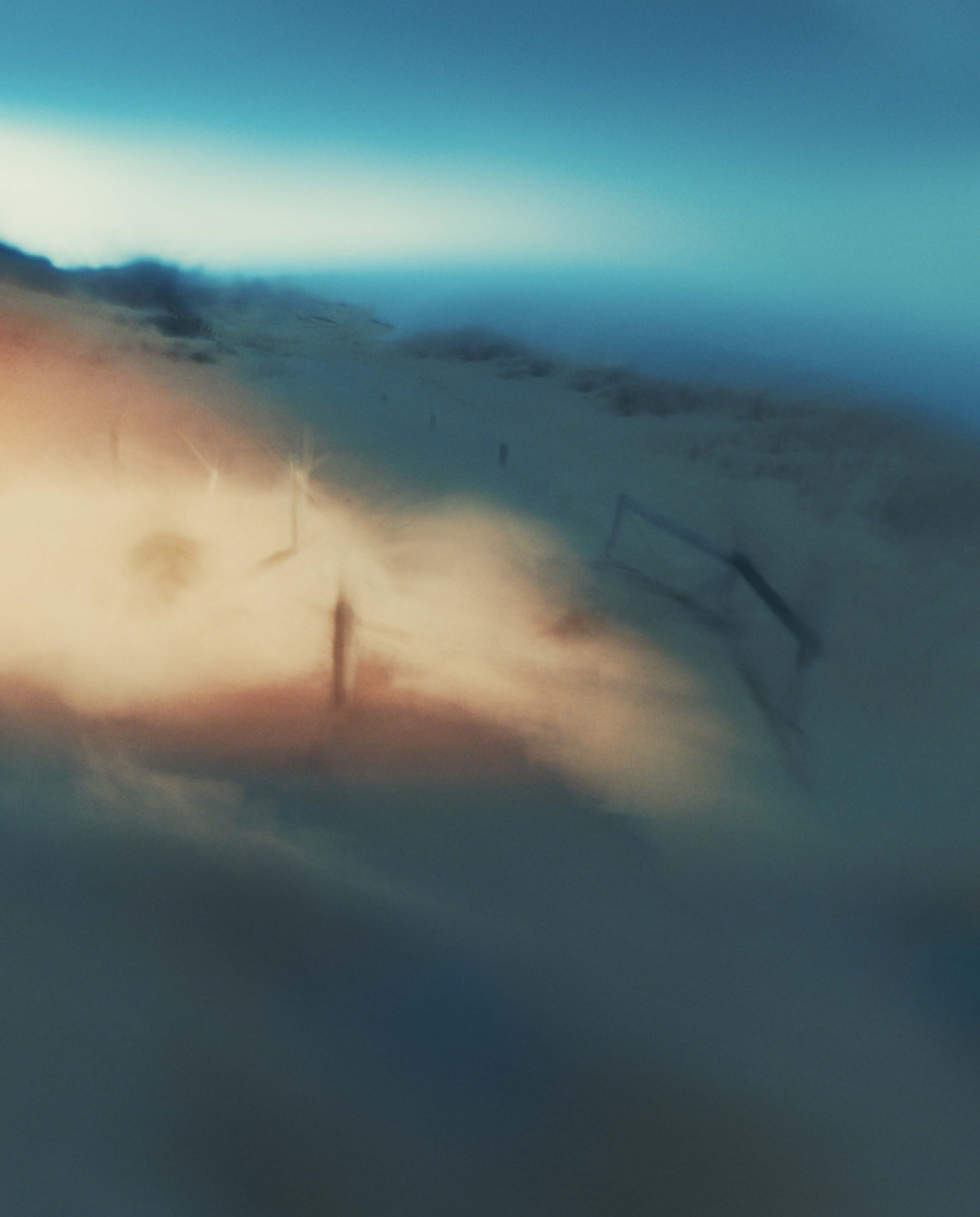


Photo by Keith Saunders





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CREATIVE DIRECTION Collider Studio, Paul Dyer AO

TRAILER MUSIC Paul Dyer AO, Hugh Ronzani

DESIGNERS Collider Studio, Jack Woodford

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Artistic Director

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Principal Baroque Second Violin Chair
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Ben Dollman

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Endowment
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Jamie Hey

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supported by Lois Roffey
Robert Nairn

Principal Theorbo / Baroque Guitar Chair
In memory of Jenny Parramore
Nicholas Pollock

Principal Baroque Oboe Chair
supported by Nicholas Korner
Adam Masters

Principal Baroque Flute / Recorder Chair
supported by Robyn Martin-Weber
and Victoria Taylor
Melissa Farrow

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The late Mary Holt OAM and the late
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Dedicated to the memory of
James Strong AO

Chairman's 11 supports the Brandenburg's
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Mrs W. G. Keighley
Karen McLeod Adair and
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Alison Park in loving memory of
Richard Park
Michael and Caroline Williams
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Anonymous x 1

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Hugh Morgan AC and Elizabeth Morgan
In memory of Jenny Parramore

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Dr John Dale AO and Joan Dale
Chum Darvall AM
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Susanne de Ferranti
Mark and Debra Taylor
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Richard and Elizabeth Longes
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Jane Tham and Philip Maxwell
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Remembering Helen, Jenny and Tom Parramore

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PLAY ON: A LASTING LEGACY

We are hugely appreciative to all those who have pledged a bequest to the Brandenburg.

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the Estate of the late Professor Geoff Cooper
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The Faithfull Family
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Please consider making a gift today and be part of this musical journey.

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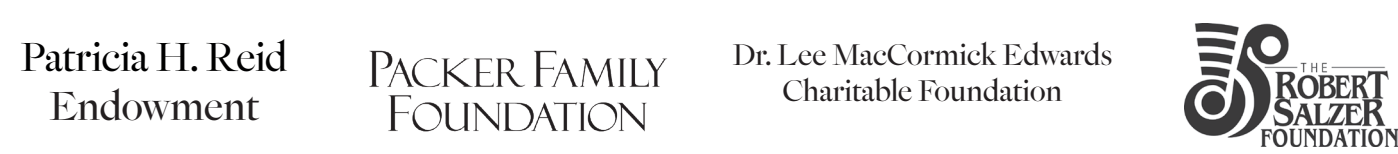


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