

2009 SEASON
MEET THE MUSIC

BELSHAZZAR'S FEAST

Wednesday 20 May | 6.30pm

Thursday 21 May | 6.30pm

Sydney Opera House Concert Hall

Vladimir Ashkenazy conductor
Peter Coleman-Wright baritone
Sydney Philharmonia Symphony Chorus
Brett Weymark chorusmaster

PETER SCULTHORPE (born 1929)
Kakadu

ARNOLD BAX (1883–1953)
Tintagel

INTERVAL

WILLIAM WALTON (1902–1983)
Belshazzar's Feast

Peter Coleman-Wright baritone
Sydney Philharmonia Symphony Chorus



This concert will be recorded for broadcast across Australia on ABC Classic FM 92.9 on Saturday 13 June at 12.05pm.

Pre-concert talk by Phillip Scott with special guest Peter Sculthorpe at 5.45pm in the Northern Foyer.

Estimated timings:
15 minutes, 15 minutes,
20-minute interval, 36 minutes

The concert will conclude at approximately 8.20pm.

This concert will be introduced by Andrew Ford, award-winning composer, writer and broadcaster, and presenter of *The Music Show* on ABC Radio National.


Emirates
Principal Partner

ABOUT THE MUSIC

ADRIENNE LEVINSON



PETER SCULTHORPE
Australian composer
(born 1929)

Kakadu

Kakadu consists of three sections. Sculthorpe describes the outer parts as ‘dance-like and energetic, sharing similar ideas’. The middle section is introspective: an elegant cor anglais melody – ‘sinuous, smooth, civilised and European’, in the composer’s words. It is heard above a quasi-Aboriginal melody from Arnhem Land, the *Djilile* melody of the ‘whistling-duck on a billabong’. In the horns there is a reference to a distinctive falling melody, one of several Aboriginal ‘chants’ written down by two French explorers, Peron and Freycinet, in 1804. Their transcriptions were published in Paris in 1824, possibly the first notated encounter of Europeans with Aboriginal music.

Peter Sculthorpe first came to widespread attention with the String Quartet No.6, commissioned by Musica Viva Australia in 1964, and his reputation was cemented with the *Sun Music* series for orchestra, inspired by a vision of Australia as a sun-baked landscape. An earlier work, *Irkanda IV* (1961), signalled an interest in Aboriginal culture, at this stage reflected purely in titles. Another influence has been his interest in the music of Australia’s neighbours (including Japan) as well as from the impulse to bring together aspects of native Australian music with that of the heritage of the West. In *Mangrove* (1979), performed in Meet the Music last year, many of these elements were integrated.

Despite its overtly Australian themes, *Kakadu* received its impetus from an American commission. At the 1988 Aspen Music Festival, Australian music was the theme and Sculthorpe was the principal Resident Composer. One of the festival trustees, Dr Emanuel Papper, invited Sculthorpe to compose a new piece as a birthday present for his wife, Patricia. Touched by the sincerity of the approach and the marvel of American private philanthropy, Sculthorpe produced the new piece in almost record time.

Navigating Kakadu

About the composer

A birthday present

The composer writes

My work takes its name from Kakadu National Park in northern Australia. This enormous wilderness area stretches from coastal tidal plains to rugged mountain plateaux, and in it may be found the living culture of its Aboriginal inhabitants, dating back over fifty thousand years. Sadly, there are only a few speakers of the language of the local inhabitants, *gagadju*, left today. *Kakadu*, then, is concerned with my feelings about this place, its landscape, its changes of seasons, its dry season and its wet, its cycle of life and death...

Kakadu calls for two flutes, two oboes, cor anglais, two clarinets, two bassoons and contrabassoon; four horns, four trumpets, three trombones and tuba; timpani and percussion; and strings.

The Sydney Symphony gave the Australian premiere in 1989, conducted by Stuart Challender.



ARNOLD BAX
English composer
(1883–1953)

Tintagel

Bax writes that this symphonic poem is ‘only in the broadest sense program music’. His intention is to give impressions and bring literary associations to mind rather than convey a detailed narrative.

Bax’s description places the music at the castle-crowned cliff Tintagel, and ‘the Atlantic as seen from the cliffs of Cornwall’. After a shimmering introduction, the brass play a theme representing the ruined castle, ‘now so ancient and weather-worn as to seem an emanation of the rock upon which it is built’. This theme is worked to a climax and is then followed by a long melody for strings, suggesting the serene expanse of the ocean. A ‘more restless mood’ begins to assert itself – as if the sea were rising – bringing thoughts of the ‘many passionate and tragic incidents in the tales of King Arthur and King Mark’. A wailing chromatic figure gradually dominates the music, assuming the shape of the ‘sick Tristan’ motif from Wagner’s opera *Tristan und Isolde* (‘whose fate was...intimately connected with Tintagel’). This plaintive and wistful motif is played by an oboe and a violin. Soon after there is a great climax, suddenly subsiding, followed by a passage conveying ‘the impression of immense waves slowly gathering force until they smash themselves upon the impregnable rocks’. The strings’ sea theme is heard again and the piece ends as it began ‘with a picture of the castle still proudly fronting the sun and wind of centuries’.

Navigating Tintagel

Arnold Bax was born in London but ‘the Celt within’ him secretly wanted to be Irish. He was fascinated by Irish romance, mythology and landscape and by the Irish-Romantic literary movement known as the ‘Celtic Twilight’. This emerges in the luxuriant sound and poetic melancholy of his music. He wrote seven symphonies between 1922 and 1939, but it’s the earlier symphonic poems – ‘brazen romantic’ pieces – that are most often performed.

Bax spent six weeks at Tintagel in the summer of 1917. With him was the pianist Harriet Cohen, and his affair with her had reached the point where he was faced with choosing between her and his family. Tintagel is dedicated to ‘Tania’ (that is, Harriet), and the underlying themes of the music, including the quotation from the tragic *Tristan und Isolde*, may well reflect Bax’s own emotional turmoil.

Tintagel calls for three flutes (doubling piccolo), three oboes (doubling cor anglais), three clarinets (doubling bass clarinet) and three bassoons (doubling contrabassoon); four horns, three trumpets, three trombones and tuba; timpani and percussion; harp and strings.



WILLIAM WALTON
English composer
(1902–1983)

Belshazzar’s Feast

Belshazzar’s Feast belongs to the 18th-century tradition of the English oratorio, with a sacred story dramatised (but not staged) in music, although Walton himself thought of it as a choral symphony rather than an oratorio.

It is in three continuous parts, beginning – as in Walton’s concertos – with a slow movement. The commentary included with the vocal texts (beginning on page 8) provides a more detailed guide to the music.

William Walton was the major English composer to emerge between Vaughan Williams and Britten. Born into a family of singers, his early influence was the Anglican choral tradition. He was a student at Oxford, but left without a degree in 1920, having failed to pass an obligatory exam. He became an ‘adopted, or elected brother’ of the Sitwell family, who gave him encouragement and a ‘lively cultural education’ as well as introducing him to the delights of Italy. Walton’s stature was assured by his first symphony (which the Sydney Symphony performs in June), an entertainment called *Façade*, concertos for violin, viola and cello, and *Belshazzar’s Feast*.

It’s generally considered that the period 1923–1931 was Walton’s heyday, with *Belshazzar’s Feast* as its culmination.

About the composer

A visit to Tintagel

Navigating Belshazzar’s Feast

About the composer

Scholar John Warrack describes Walton at this time as a man of nervous vitality and sense of violence, coupled with bitter melancholy – in many ways ideally suited to interpret the Belshazzar subject.

Walton has also been described as a slow, ‘reluctant’ composer. The story goes that during the composition of *Belshazzar’s Feast* he was held up for seven months at the word ‘gold’ in ‘Praise ye the god of gold’ – the effectiveness of the jagged, jazzy rhythms in this section suggests it was worth the wait.

Belshazzar’s Feast was commissioned by the BBC and premiered at the Leeds Festival in 1931, when Walton was 29 years old. From the first it made a tremendous impact on listeners – exciting and irresistible music, recognised for its ‘savage splendour’.

In many ways it was a surprising work, making novel use of the conventions associated with large-scale choral/orchestral music. Perhaps encouraged by the knowledge that there would be many brass players at Leeds (they were required for a Berlioz performance), Walton scored the music extravagantly for a large orchestra with two brass bands, placed either side of the stage. There is a strong jazz influence in the rhythms and instrumentation.

Walton had wanted a familiar story, and followed oratorio tradition by opting for an Old Testament subject. The story of Belshazzar’s Feast is recorded in Chapter 5 of the book of Daniel, and Walton’s text was assembled from this and other parts of the Bible by Osbert Sitwell.

It is an account of the fall of Belshazzar and his Babylonian empire as seen through outraged Jewish eyes. According to modern scholars more than 4000 Jews had been exiled to Babylon at this time. In a calculated insult, Belshazzar uses sacred vessels looted from the Temple of Jerusalem in a sumptuous and decadent feast. During the feast a disembodied hand appears and writes ‘mene, mene, tekel upharsin’ (terms for three particular coins in Aramaic). Daniel is called upon to decipher and he interprets the divine graffiti to mean ‘Thou [Belshazzar] art weighed in the balance and found wanting’. That night Belshazzar is murdered and Babylon falls to the enemy.

Both Walton and Sitwell were probably attracted more by the pagan magnificence of the feast than by the moral message of the narrative. Even so, at the height of the Depression in 1931, the barbarism of Babylon’s worship of the god of gold would have had secular overtones. Ultimately, the music is better heard as brilliantly conveyed drama than as a religious reflection on the text.

Belshazzar’s Feast calls for two flutes, piccolo, two oboes, three clarinets doubling E flat clarinet and bass clarinet, alto saxophone, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and percussion; two harps, organ and piano; and strings, with two optional brass ensembles, each comprising three trumpets, three trombones and tuba.

‘such savage splendour...’

The writing on the wall

These performances of Belshazzar’s Feast by William Walton are given by permission of Hal Leonard Australia Pty. Ltd. Exclusive agent for Oxford University Press of Great Britain.

Belshazzar's Feast

Part I begins with the portentous blast of a trombone fanfare and a warning from the Prophet Isaiah is declaimed by male voices with harsh, dissonant sounds.

CHORUS

Thus spake Isaiah:

Thy sons that thou shalt beget

they shall be taken away

and be eunuchs

in the palace of the King of Babylon.

[Isaiah 39:7]

Howl ye, howl ye therefore:

For the day of the Lord is at hand!

[Isaiah 13:6]

By the waters of Babylon

there we sat down; yea, we wept

and hanged our harps upon the willows.

For they that wasted us

required of us mirth;

they that carried us away captive

required of us a song:

Sing us one of the songs of Zion.

How shall we sing the Lord's song

in a strange land?

BARITONE AND CHORUS

If I forget thee, O Jerusalem,

let my right hand forget her cunning.

If I do not remember thee,

let my tongue cleave to the roof of my mouth,

yea, if I prefer not Jerusalem

above my chief joy.

The lament of the Jewish exiles reveals Walton's characteristic lyricism, but there is an undercurrent of bitterness. This mood develops into triumphant scorn and certainty of Babylon's destruction.

CHORUS

By the waters of Babylon

there we sat down; yea, we wept.

O daughter of Babylon who art to be destroyed,

happy shall he be that taketh thy children

and dasheth them against a stone.

[Psalm 137]

For with violence shall that great city

Babylon be thrown down

and shall be found no more at all.

Part II begins with the baritone, unaccompanied, describing the king's feast and enumerating the riches that make Babylon great. Walton liked to describe this matter-of-fact passage as 'the shopping list'.

BARITONE

Babylon was a great city
Her merchandise was of gold and silver,
of precious stones, of pearls, of fine linen,
of purple, silk and scarlet,
all manner vessels of ivory,
all manner vessels of most precious wood,
of brass, iron and marble,
cinnamon, odours and ointments
of frankincense, wine and oil,
fine flour, wheat and beasts,
sheep, horses, chariots, slaves,
and the souls of men.

[Revelation 18:21, 12-13]

The chorus takes up the description of the feast with rhythmically jaunty music – magnificent and richly textured.

CHORUS

In Babylon
Belshazzar the king made a great feast,
made a feast to a thousand of his lords,
and drank wine before the thousand.
Belshazzar, while he tasted the wine,
commanded us to bring the gold and silver vessels:
Yea, the golden vessels, which his father,
Nebuchadnezzar,
had taken out of the temple that
was in Jerusalem.
He commanded us to bring the golden vessels
of the temple of the house of God,
that the king, his princes, his wives,
and his concubines might drink therein.

Then the king commanded us:
Bring ye the cornet, flute, sackbut, psaltery
and all kinds of music:
they drank wine again,
yea! drank from the sacred vessels.
And then spake the king:

A jazz trumpet fanfare exhorts the people to praise the various idols. In a combination of march and song, the idols are suggested using the sound colours of the choral and orchestral forces. Walton uses golden instruments for the god of gold; female voices, flute, glockenspiel and triangle for the god of silver; violins playing with the (wooden) backs of their bows and xylophone for the god of wood; and other shamelessly onomatopoeic musical effects. The two brass bands that augment the orchestra appear to terrific effect.

BARITONE AND CHORUS

Praise ye the god of gold
Praise ye the god of silver
Praise ye the god of iron
Praise ye the god of wood
Praise ye the god of stone
Praise ye the god of brass
Praise ye the gods.

A reprise of the chorus's 'feast music' leads to the climactic moment when the divine hand appears.

CHORUS

Thus in Babylon the mighty city
Belshazzar the king made a great feast,
made a feast to a thousand of his lords,
and drank wine before the thousand.
Belshazzar, while he tasted the wine,
commanded us to bring the gold and silver vessels:
that his princes, his wives, and his concubines
might rejoice and drink therein.
After they had praised their strange gods,
the idols and devils,
false gods who cannot see nor hear,
called they for the timbrel and the pleasant harp
to extol the glory of the King.
Then they pledged the King
before the people,
crying, Thou, O King, art King of Kings;
O King, live for ever.

The representation of the writing on the wall is eerie, with a 'skeletal' accompaniment. The choir's amazed underlining of Belshazzar's death is both minimalist and daring.

BARITONE AND CHORUS

And in that same hour, as they feasted
came forth fingers of a man's hand
and the King saw
that part of the hand that wrote.

And this was the writing that was written:
MENE, MENE, TEKEL, UPHARSIN:
THOU ART WEIGHED
IN THE BALANCE
AND FOUND WANTING.
In that night was Belshazzar the King slain
and his kingdom divided.

[Daniel 5:1-5, 23, 25, 30]

Part III is a song of triumph over the fallen city, the euphoria of the story matched by Walton's energetic and vivid conclusion. It is broken by a quieter, reflective passage, whose imagery grows naturally out of the text: 'The trumpeters and pipers are silent.'

CHORUS

Then sing aloud to God our strength:
make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
blow up the trumpet in the new moon,
blow up the trumpet in Zion,
for Babylon the great is fallen. Alleluia!
Then sing aloud to God our strength:
make a joyful noise unto the God of Jacob.
While the kings of the earth lament
and the merchants of the earth
weep, wail and rend their raiment,
they cry, 'Alas, Alas, that great city,
in one hour is her judgement come.'

[Psalm 81:1-3]

The trumpeters and pipers are silent
and the harpers have ceased to harp
and the light of the candle shall shine no more.

[Revelation 18:11, 22-23]

Then sing aloud to God our strength:
make a joyful noise unto the God of Jacob.
for Babylon the great is fallen. Alleluia!

Text selected from Biblical sources by Osbert Sitwell

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ADAPTED IN PART FROM NOTES BY VINCENT PLUSH (SCULTHORPE),
AND DAVID GARRETT AND GORDON KERRY (WALTON)

GOVERNMENT SUPPORT



The Sydney Symphony is assisted by the Australian Government through the Australia Council and by Arts NSW, Department of the Arts, Sport and Recreation.

ABOUT THE ARTISTS

Vladimir Ashkenazy conductor
PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

In the years since Vladimir Ashkenazy first came to prominence on the world stage in the 1955 Chopin Competition in Warsaw, he has built an extraordinary career not only as one of the most renowned and revered pianists of our times, but as an inspiring artist whose creative life encompasses a vast range of activities.

Conducting has formed the largest part of his music-making for the past 20 years. He was Chief Conductor of the Czech Philharmonic from 1998 to 2003, and he was Music Director of the NHK Symphony Orchestra in Tokyo from 2004 to 2007. In 2009 he takes up the position of Principal Conductor and Artistic Advisor of the Sydney Symphony.

Alongside these roles, Vladimir Ashkenazy is also Conductor Laureate of the Philharmonia Orchestra, with whom he has developed landmark projects such as *Prokofiev and Shostakovich Under Stalin* (a project which he toured and later developed into a TV documentary) and *Rachmaninoff Revisited* at the Lincoln Center, New York.

He also holds the positions of Music Director of the European Union Youth Orchestra and Conductor Laureate of the Iceland Symphony Orchestra. He maintains strong links with a number of other major orchestras, including the Cleveland Orchestra (where he was formerly Principal Guest Conductor), San Francisco Symphony, and Deutsches Symphonie Orchester Berlin (Chief Conductor and Music Director 1988–96), and last year returned to conduct the Berlin Philharmonic.

Vladimir Ashkenazy continues to devote himself to the piano, building his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara's Piano Concerto No.3 (which he commissioned), and Rachmaninoff transcriptions. His latest releases are recordings of Bach's *Wohltemperierte Klavier* and Beethoven's *Diabelli Variations*.

A regular visitor to Sydney over many years, he has conducted subscription concerts and composer festivals for the Sydney Symphony, with his five-program Rachmaninoff festival forming a highlight of the 75th Anniversary Season in 2007. Vladimir Ashkenazy's artistic role with the Orchestra includes collaborations on composer festivals, major recording projects and international touring activities.



SASHA GUSOV / DECCA

Hear Vladimir Ashkenazy play rare Rachmaninoff chamber music with Dene Olding, Joan Rodgers and the Goldner String Quartet in the latest release from Sydney Symphony Live:

Rare Rachmaninoff
SSO 200901

Peter Coleman-Wright baritone

Australian-born Peter Coleman-Wright appears regularly for leading opera houses such as the Metropolitan Opera New York, English National Opera, Royal Opera House Covent Garden and La Scala Milan, as well as with Opera Australia. He is also in demand as a concert artist, and has performed throughout Britain (including the BBC Proms, Wigmore Hall and the Aldeburgh Festival), in the major European capitals, and at New York's Carnegie and Avery Fisher Halls. He is a frequent guest of the Sydney and Melbourne symphony orchestras, and recently made his Hong Kong Philharmonic Orchestra debut under Edo de Waart.

For Glyndebourne he made his debut as Guglielmo (*Così fan tutte*), and more recently his role debut as Pizarro (*Fidelio*). His ENO debut was as Figaro (*The Barber of Seville*), and since then his roles have included The Forester (*The Cunning Little Vixen*), Scarpia (*Tosca*), and title roles in *Don Giovanni*, *Eugene Onegin*, *Billy Budd*, as well as creating the roles of John (*Harvey's Inquest of Love*) and Colin (*Blake's The Plumbers' Gift*). At Covent Garden his roles have included Billy Budd, Papageno (*The Magic Flute*) and Gunther (*Götterdämmerung*). In North America he has sung in Vancouver, Santa Fe, Houston and for New York City Opera, and he made his Metropolitan Opera debut in 2002 as Dr Falke (*Die Fledermaus*).

His Opera Australia roles include Onegin, Don Giovanni, Count Almaviva (*The Marriage of Figaro*), Wolfram (*Tannhäuser*), Golaud (*Pelléas et Mélisande*), Germont (*La Traviata*), Billy Budd (winning MO and Green Room Awards), Sweeney Todd (2002 Helpmann Award for Best Performer in a Musical) and the seven baritone roles in *Death in Venice* (2006 Helpmann Award for Best Male Performer in a Supporting Role in an Opera). Last year he sang Mandryka in *Arabella*, and in 2009 he sings Pizarro and makes his role debut as Balstrode in *Peter Grimes*.

Peter Coleman-Wright's recordings include Stravinsky's *Oedipus Rex*; major works by Delius, Vaughan Williams and Benjamin Britten; Berlioz's *Benvenuto Cellini*; and *Persuasion and Seduction* with Cheryl Barker. His most recent appearance with the Sydney Symphony was in 2008, singing Friar Laurence in Berlioz's *Roméo et Juliette*.



Formed in 1920, Sydney Philharmonia Choirs is Australia's largest choral organisation and occupies a unique position in the performing arts world. With four choirs – the 40-voice Chamber Singers, the 100-voice Symphony Chorus, the youth-focussed 50-voice Vox and the 300-voice Festival Chorus – Sydney Philharmonia presents its own annual concert series in the Sydney Opera House and City Recital Hall Angel Place, as well as acting as chorus for the Sydney Symphony.

Sydney Philharmonia has worked with conductors such as Eugene Ormandy, Otto Klemperer, David Willcocks, Charles Mackerras, Edo de Waart, Charles Dutoit, Christopher Hogwood, Mark Elder, John Nelson, Richard Hickox and Bruno Weil. Previous Musical Directors have included Mats Nilsson, Antony Walker, John Grundy and Peter Seymour.

In 2002 Sydney Philharmonia was the first Australian choir to sing at the BBC

Proms, performing Mahler's Eighth Symphony under Simon Rattle. Other highlights have included performances for the Sydney Olympics and the Nagano Winter Olympics; concerts and a recording with Barbra Streisand; and Mahler's Eighth Symphony as the opening concert of the Olympic Arts Festival in August 2000.

In 2007 highlights included a performance of Britten's *War Requiem* at the UWA Perth International Arts Festival, the inaugural performances of the Festival Chorus, and a tour to Hobart to work with the Tasmanian Symphony Orchestra and Choir.

Last year, in addition to its own subscription series, Sydney Philharmonia performed with the Sydney Symphony under Gianluigi Gelmetti, Charles Dutoit and Vladimir Ashkenazy.

In 2010 the choir will tour England in celebration of 90 years of music making.

Brett Weymark artistic and musical director

Brett Weymark studied singing at Sydney University and conducting at the Sydney Conservatorium. He is passionate about new Australian compositions, baroque masterworks, music education, and access to the art of choral singing, and in 2001 he was awarded a Centenary Medal for services to choral music.

In 2000 he was appointed Assistant Chorus Master at Sydney Philharmonia, and Musical Director in 2003. In 2002 he received a NSW Ministry for the Arts grant to study conducting in Europe and America. From 2003 to 2005 he was also Musical Director and Conductor for Pacific Opera. As a chorusmaster, he has prepared works for Charles Mackerras, Gianluigi Gelmetti,

Edo de Waart, Simon Rattle, Charles Dutoit and Vladimir Ashkenazy.

In the Sydney Philharmonia 2005 season he presented 32 of Bach's church cantatas in a ten-concert series and conducted *A Child of Our Time* for the Tippett centenary.

Highlights in recent years have included *The Wizard of Oz* with the Sydney Symphony, conducting music for the films *Happy Feet* and *Australia*, and directing a workshopped performance of Mozart's Requiem with over 1300 voices. In 2007 he conducted the Sydney Symphony in concerts with Michael Parkinson. His Sydney Philharmonia series in 2009 opened with Beach concerts for Sydney Festival and will include Handel's *Jephtha* and Verdi's Requiem.

Sydney Philharmonia Choirs

Jo Jacobs general manager

Brett Weymark musical director and chorumaster

Sarah Penicka-Smith assistant chorumaster

Josephine Allan rehearsal pianist

Laurence Langou marketing and development manager

Mariese Shallard operations manager

Rhylla Mitchell choir manager

SOPRANOS

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Sarah Ashton
Jacqui Binetsky
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Jodie Boehme
Kate Bowden
Femmie Buys
Victoria Campbell
Elizabeth Cartmer
Wendy Cheng
Anne Cooke
Julia County*
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Rouna Daley
Catherine De Luca
Vanessa Downing
Karina Falland
Renaë Faulkner*
Natalie Fisher
Linda Gerrys
Judith Gorry
Belinda Griffiths
Caroline Gude*
Gillian Haslehust-Smith
Jacqueline Hopkins
Wendy Hopley
Rebecca Howard
Carine Jenkins*
Claire Jordan*
Sue Justice
Clare Kenny
Yi-Hsia Koh
Alexandra Little
Carolyn Lowry
Clare Mills
Lindsey Paget-Cooke
Vicky Pirolo
Laura Platts*
Jacqueline Rowlands

Regula Scheidegger*

Amy Smith
Myanna Sorensen
Simone Toldi
Maree Tyrrell*
Niki van Herten*
Narelle Vance*
Sharla Vijayaratnam
Kate Watts
Sarah Watts
Julia Wee
Frances Welch*
Alice Whiteley*

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Gae Bristow
Kate Clowes
Ruth Collerson
Rachael Eddowes
Ruth Edenborough
Jessica Farrell*
Jan Fawke
Phoebe Ferguson
Jennifer Gillman
Edith Gray
Helen Gustafsson
Rebecca Hagerty
Tracy Hall
Sue Harris*
Kathryn Harwood
Vesna Hatezic*
Karen Henwood
Sarah Howell
Alison Keene*
Sophie Killen
Maggie McKelvey
Tijana Miljovska
Sarah Myerson
Susie North
Alicia Ooi
Helen Pedersen

Sarah Penicka-Smith*

Beverley Price*
Megan Solomon
Vanessa South
Melvin Tan*
Victoria Todd
Robyn Tupman
Sheli Wallach
Jacqui Wilkins
Catherine Wilson*
Peta Wolifson
Priscilla Yuen
Adriana Zlatinova

TENORS

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Andrei Binetsky
Patrick Blake
Ivan Cheng
Malcolm Day
Brendan Docherty
Denys Gillespie
Steven Hankey
Todd Hawken
Greg Lawler
Vincent Lo
Frank Maio
Tim Matthies*
Alistair McDermott*
Lloyd McDonald
Stephen McDonnell
John Pitman*
Phil Pratt*
Alex Pringle
Peter Roberts
Rajah Selvajah*
Robert Thomson*
Bruce Turner*
Dan Walker*
Michael Wallach
Alex Walter*

BASSES

Warwick Anderson
Greg Anderson*
Martin Baird
Bryan Banston
John Bartholomaeus
Dominic Blake
Stafford Bosak
Hubert Chan
Gordon Cheng
Paul Couvret
Philip Crenigan
Robert Cunningham
Paul Cunningham*
Ian Davies*
Nicholas Davison*
Mark Donnelly*
Tom Forrester-Paton
Paul Green
Robert Green
Simon Harris*
Timothy Jenkins
Martin Kuskis*
Ian McCulloch
Mark McGoldrick
Chris Moore*
Sam Piper*
Peter Poole
David Randall*
Michael Ryan
Ryan Tan
Edward Toal
Jannie Van Deventer
Arthur Winckler

* Semi-chorus

Sydney Symphony

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the Sydney Opera House, the Orchestra also performs throughout Sydney and regional New South Wales, and has toured internationally. The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky. This year Vladimir Ashkenazy begins his tenure as the Orchestra's Principal Conductor.

FIRST VIOLINS

Dene Olding

Concertmaster

Sun Yi

Assoc. Concertmaster

Kirsten Williams

Assoc. Concertmaster

Kirsty Hilton

Asst Concertmaster

Fiona Ziegler

Asst Concertmaster

Julie Batty

Marriane Broadfoot

Brielle Clapson

Sophie Cole

Jennifer Hoy

Jennifer Johnson

Georges Lentz

Nicola Lewis

Alexandra Mitchell

Martin Silverton*

SECOND VIOLINS

Marina Marsden

Emma West

Shuti Huang

Susan Dobbie

Principal Emeritus

Maria Durek

Stan W Kornel

Benjamin Li

Nicole Masters

Bijana Rozenblit

Maja Verunica

Alexandra D'Elia#

Emily Long#

Leigh Middenway*

Michele O'Young*

VIOLAS

Roger Benedict

Yvette Goodchild

Sandro Costantino

Jane Hazelwood

Graham Hennings

Stuart Johnson

Felicity Tsai

Leonid Volovelsky

Jacqueline Cronin#

Jennifer Curl#

Rosemary Curtin#

Vera Marcu*

CELLOS

Timothy Walden

Catherine Hewgill

Leah Lynn

Kristy Conrau

Adrian Wallis

Anna Rex*

Rachael Tobin†

Rowena Crouch#

Timothy Nankervis

Elizabeth Neville

DOUBLE BASSES

Kees Boersma

Alex Henery

Neil Brawley

Principal Emeritus

David Campbell

Steven Larson

Richard Lynn

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